WORSHIP SCULPTURE DANCE

the whole world is lit up by you

Figure 1. Digital film still Chitritta Mukerjee, Odissi Dance Company
performs Konarak Kanthi at The Performance Space, Sydney 1993, by Tatiana Pentes

by Tatiana Pentes

A dissertation in fulfillment of the requirements of the
Master of Art, (Film, Video, Sound & Computing), Media Arts,
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WORSHIP SCULPTURE DANCE

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Preface

Figure 2. Digital photographs Shiva Nataraja the Lord of dance by Tatiana Pentes

Dance Item (1) Matru Pranaam (Invocator y item)

aradhya parama shakti
sarbe rapi sura sure
nadang param taram kinche adhika
bhubana traya satyam satyam pura satyam
veda shastradi nirnaya
puja niya para shakti niguna saguna thaba

Translation from the Sanskrit (from the program notes from John Hughes *The Power of the Feminine*, a three act *multimedia* play composed of projected film sequences, projected textual elements and performance work with actors and non-actors. The sets are a series of contemporary paintings by John Wolsley)

(English translation)
Oh! The reverent, divine absolute mother power, you prevail
in gods and demons alike. You have spread yourself to this unlimited vastness and yet you are so little and limited. You have prevailed through all three worlds(physical, emotional, spiritual). I come to the conclusion this is the only revealed truth …as all the holy scriptures. Speak of your glory. Again I bow down Oh divine absolute mother, you are the formless, you are the form, you are the
darkness and you are the light… So seek beyond that good and evil

OM Shanti!

Acknowledgments

I would like to thank my academic supervisor of this creative research project, incorporating a dissertation; a series of digital film artworks; and a gallery installation: Professor Bill Seaman, Media Arts, College of Fine Arts (COFA), University of New South Wales (UNSW) for his encouragement in the creation of the *Worship Sculpture Dance* creative study, for supervising the theoretical and production elements. I also want to thank my tutor, the digital media artist Linda Dement, Media Arts (COFA) for her inspiration, moral and academic support. I am grateful to Eurydice Aroney, Broadcaster (ABC Radio), who has mentored me in audio production; Robyn Ravlich, Ros Cheney, and Tony McGregor of *The Listening Room* team (ABC Radio) who have opened my ears to many new worlds. I can't go without thanking my partner Geoffrey Weary, Electronic and Temporal Arts studio , Sydney College of the Arts, University of Sydney, for his spiritual guidance, support and love. I am indebted to my dance mentors, classical Indian choreographer/dancer Nirmal Jena and his partner/ muse Chitritta Mukerjee, who staged the *Odissi Dance Company: Inaugral Season of Performances, A Celebration of Indian Classical Dance and Music* at The Performance Space Novemeber 3, 5, 6 & 7, 1993. (Redfern, Sydney). The documentation of this dance performance has provided the original dance documentation for this study and formed the major inspiration for this creative research and film artwork. I wish to thank the School of Media Arts, College of Fine Arts (UNSW), which provided me with a studio space and a gallery space to exhibit the digital film artworks.

This work is dedicated to Lord Jagganatha & the divine Nataraja the Lord of dance.

Abstract

This study is a critical documentation and investigation into the production of a set of digital film artworks installed in the College of Fine Arts gallery as the culmination of the Master of Art (Film, Video, Sound, and Computing), Media Arts. The digital film artworks are comprised of : (i) Worship Sculpture Dance: *Odissi : Movements in Stone*, the imaging an ancient devotional classical Indian dance form Odissi, from the state of Orissa, India; (ii) *Zang Tumb Tumb* [1], inspired by the Futurist sound poetry of Filippo Tommaso Marinetti, and the Luigi Russolo and *The Art of Noise*; (iii) *A Few Small Snaps*, the digital animation of a series of autobiographical self-portraits stimulated by a study of the Mexican self-portrait painting of Frida Kahlo; and (iv) *Strange Cities*[2] an interactive CD-Rom new media script. Strange Cities script (writing) has been included to the *Worship Sculpture Dance* study as blueprint for potential future research and development. The aim of this creative research has been to focus on new technology as a contribution to a questioning of traditional (analogue) modes of art production. The approach has been to explore & image traditional classical Indian forms of representation (dance, choreography, and music culture) and to re-interpret and translate these ancient forms as a new form of engagement. At the same time, the objective of this creative research has been interrogate transforming notions of the filmic, televisual, radio(audio)phonic, sonic and the (digital) computer medium, and to investigate questions of authorship and to challenge the uniqueness of the art object. This creative work is the outcome of conceptual and art historical research, focusing on the potential of an articulation of the philosophical, historical, cultural, formal and spiritual in a digital (computer) landscape.

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[1] Zang Tumb Tumb is a 40 second digital animation which appropriates early Muyerbridge photography, the origins of the cinema, and Marrinetti's Futurist text play. This experiment formed a creative research into early photographic stop-frame animation and brought traditional photographs into a new digital medium.

[2] Attachment (i) *Strange Cities* the script development and prototype for an interactive CD-ROM

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INTRODUCTION
Technological and Conceptual Framework

These digital films that have been produced and installed in the gallery context : (i) *Odissi : Movements in Stone*; (ii) *Zang Tumb Tumb;* and (iii) *A Few Small Snaps*, for the *Worship Sculpture Dance* forming a major creative artwork exhibition. The objective of this creative research has been to question traditional (analogue) modes of art production, and the approach has been to explore & image avant garde European sound poetry, self-portraiture and traditional classical Indian sanskrit forms (dance, choreography, and music culture) and to re-interpret and translate these (analogue) forms (using a new stylus, pen & glue-stick) and to produce a critical engagement with these representations of Other. Simultaneously, the objective has been to interrogate transforming notions of the filmic, televisual, videographic radio(audio)phonic, sonic and moving image (animation) in the (digital) computer environment; to investigate notions of 'self' in a cross-cultural environment; to question the Western concept of authorship and to challenge the uniqueness of the art object.

These digital film artworks have been generated in the new multi-media environment of the computer. The installation of these digital films in the gallery context has provided the context for social interaction and engagment with the artworks in the form of an exhibition. The artworks have been produced using Macintosh computer software and hardware, and the following software digital imaging and editing programs: (i) Adobe Photoshop; (ii) Director; (iii) Adobe Premiere and (iv) Radius Vision Studio[2].
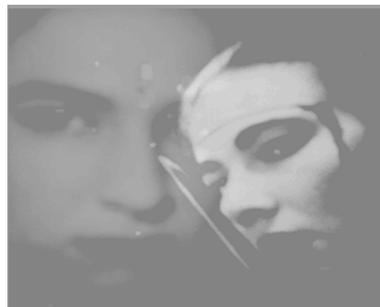
Figure 3. Digital photomontage from *A Few Small Snaps* digital film artwork by Tatiana Pentes

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draft papers I have been working on in the duration of postgraduate studies at the College of Fine Arts, which have culminated in this documentation of research. see *Strange Cities : Painting a Video Picture of Documented Memory*; *The Body and Discourse* (particularly in relation to performance).

The technologies of the digital (post-industrial), video, film, (analogue) audio production, computer generated sound and (images) moving image, and sattelite feed, when harnessed by the artist to originate, appropriate and synthesise in the form of a new artwork, have enabled the liberation of a hybrid art production. This has produced a critical digital culture, and signals a shift and expansion from visual arts to incorporate a broader spectrum of practices, a multidisciplinary to media production and communications. This evolving technological (digital) global culture is one of ever-present re-invention, innovation, constant change and is distinguished by the dominance of speed. In many ways, what has been identified as the "Digital Revolution" is a mirror of an earlier industrial one. As discussed by artists/ academic Dr Norrie Neumark, the artist can be seduced by the love of speed and the computer to the point of *technophilia*[3] – thus the artist inhabits the boundary between pleasure and danger.

This is a zone characterized by the potential of infinite and random option, suggesting an openness (non-closure) and yet with the constant threat of erasure. Dr Bill Seaman's interactive/ random/ sound/artwork *The Exquisite Mechanism of Shivers* (1991) is an embodiment of this enigma.[4]

Figure 4. Screenshot Bill Seaman, *The Exquisite Mechanism of Shivers*, interactive laser (video) disc, 1991.

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[3] A concept explored in a conversation with artists/academic Dr Norrie Neumark at the studios of *The Listening Room*, ABC Radio, Australian Broadcasting Corporation, where she was post-producing the experimental sound/radio work *SHOCK*, (1993) later forming the soundtrack to the interactive CD-ROM artwork *SHOCK In THE EAR*, produced in association with the Australian Film Commission.

[4] Screenshot, Bill Seaman, *The Exquisite Mechanism of Shivers*, interactive laser (video) disc, 1991.

WORSHIP SCULPTURE DANCE
Historical Background

Stone Sculpture

Hindu art is like pictorial script which expresses the subtle thought of its mythology and philosophy. Idealistic and symbolic, it exudes a deep sense of mysticism. The solid rock is made to live and give the impression that nothing is static. ideas of time and space are woven into rock which seems to grow and expand with dynamic energy. An illusion of countless universes is created by the plastic moulding of mere rock.

The Hindu artist regards man in his spiritual, intellectual and physical attributes only as the microcosm in the macrocosm...His subjects are classical themes, the passive and active forces in the Absolute...in fact, everything from the creation and destruction of the universe to the birth and death of human beings the eternal truths are ground in stone.

...In expressing with simplicity and directness pure devotion and self surrender, Hindu art is unique. Possessed of aesthetic sensibility, one cannot but appreciate the technical skill and imaginative power with which these sculptures are moulded. ...Rich in personification of rivers, mountains, sun, moon, stars and animals, subtle and bold figures emerge out of rock. They resemble woven tapestry and reveal power, joy, beautitude, tenderness and pathos. They evoke a feeling of wonder as well as illusion....

Mathuram Bhoothalingam in *Movement In Stone*[5]
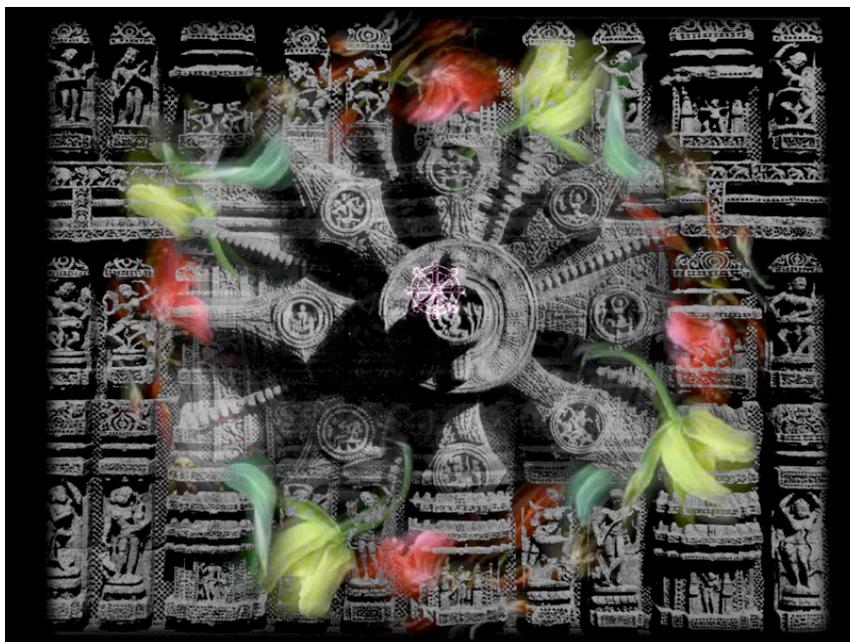
Figure 5. Digital collage of Hindu flower offerings, dance choreographic postures in stone and the wheel of the 13th century Konarak (Sun) Temple forming a Chariot, Orissa, India by Tatiana Pentes

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[5] Bhoothalingham, Mathuram, *Movement In Stone*, Soumani Publications (P) Ltd., New Dehli, p1.

ODISSI DANCE

Odissi dance is an ancient classical Indian dance form originating from the state of Orissa, the east of India, bordering on the Bay of Bengal. Jagannatha[6], the Lord of the Universe, is worshipped as the reigning deity of Odissi dance[7].

Figure 6. Lord *Jagannatha*, *Subadhra*, *Balabadhra*, the holy Hindu trinity

Oh Lord Jagannatha, you are also worshipped in the form of Buddha who stands with his arms outstretched inviting all beings to come under his protection and attain salvation.[8]

Odissi dance is one of the seven classical dance forms, which include Bharatanatyam; Kathak; Kathakali; Kuchipudi; Manipuri and Mohiniattam, and about fifteen semi-classical dance forms and over four hundred folk dance styles in India. *Classical* is a postcolonial term that would seem to originate in the idea of a 'great' Sanskrit Indian tradition in opposition to the regional and local tradition "...anthropologists like Redfield and Milton Singer speak of 'great' and 'little' traditions in Indian civilisation; other pairs of terms have been proposed: popular/learned, folk/classical, low/high, parochial/universal, peasant/aristocratic, lay/hieratic. The indigenous Indian tradition speaks of *marga* ('classical') and *desi* ('folk'). The several pairs capture different aspects of a familiar dichotomy, though none of them is satisfactory or definitive...The 'great' tradition in India would be inter-regional, pan-Indian; its vehicle Sanskrit. The 'little' tradition would consist of many regional traditions, carried

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[6] Jagannatha worship in Orissa dates back to the 8th century A.D. According to Mishra, Late Pandit Binyak, (*Indian Culture and the Cult of Jagannatha*, Punthi Pustak, Calcutta, 1986, p418) references in Sanskrit literature are made to Lord Jagannatha in the *Anargharaghava Natakam* by Murari Misra.

[7] As distinct from *Bharatanatyam* dance, where in his incarnation as Nataraja, Siva is the master dancing, it is Lord Jagannatha, along with his sister Subadhra, & brother Balabadhra, that form the holy trinity. Icon statues of the trinity are placed on the stage when performing the dance.

[8] From *Ahe Nila Sayila*, an abhinaya or acting item. A poem written by Salveg, a Muslim devotee of Lord Jagannartha, *Ahe Nila Sayila* reflects the operatic element in Odissi, where the dancer plays several characters. This verse comes from the second last stanza of Salveg's poem. Ahe nila Sayila was performed by contemporary Odissi proponent Nirmal Jena in *Odissi Dance Company : Inaugral Season of Performances, A Celebration of Indian Classical Dance and Music* at The Performance Space Novemeber 3, 5, 6 & 7, 1993.

by regional languages."[9] These exist in a dialectic relationship and there is of course a ia a dialogue between the *marga* and *desi,* where interaction, exchange, and transformation takes place. The digital film artworks produced as creative research are a manifestation of the unending dialogue, interaction and exchange between ancient and modern, modern and postmodern cultural forms that produces a hybrid, third term (a third space).[10]

Figure 7. The state of Orissa, the Indian sub-continent

(i) The Natya Shatra –earliest know treatise on classical Indian dance

Odissi dance originates from the Natya Shatra, the earliest known treatise on dance in India, written between 1st century BC and 1st century AD as most other classical Indian dance forms. It codified technique, moods, gestures and various other aspects of dance, including   *Odra - Magadha* (Odissi)[11] This suggests that a form of Odissi dance must have been in existence for a long period of time before the Natyashastra was written.

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[9] Ramanujan, A.K. (Translated), *Speaking of Siva*, Penguin, 1973, p22-23. *Speaking of Siva* is a collection of 'vacana' or free-verse lyrics written by four major saints of the great 'bhakti' or devotional protest movement which originated in the tenth century AD. Composed in Kannada, a Dravidian language of South India, the poems are lyrical expression of love for god Siva, the Lord of Dance. This poetry of personal devotion rejects not only the great traditions of Vedic religion but the little local traditions, by mocking orthodox ritual.

[10] Ross Gibson, *South of The West: Postcolonialism & the Narrative Construction of Australia*, Indiana University Press, 1992.

[11] Ramanujan, A.K. (Translated), *Speaking of Siva*, Penguin, 1973, pp22-23. *Speaking of Siva* is a collection of 'vacana' or free-verse lyrics written by four major saints of the great 'bhakti' or devotional protest movement which originated in the tenth century AD. Composed in Kannada, a Dravidian language of South India, the poems are lyrical expression of love for god Siva, the Lord of Dance. This poetry of personal devotion rejects not only the great traditions of Vedic religion but the little local traditions, by mocking orthodox ritual.

(ii) Indian Dramatic Art – The Natya

The Natya Shatra treatise defines the Indian dramatic art as *Natya*. "The Natya
is the representation of the states of the three worlds...endowed with various
emotions and consisting of various situations...When the nature of the world ,
possessing pleasure and pain both is depicted by means of representation
through gestures and the like (i.e. speech, dress and make-up and
temperament), it is called Natya."[12]

(iii) Basic technicalv Elements of Odissi dance

There are two basic stances (i) *Tribhanga* or triple bend and (ii) *Chawk* or the
square position. Diciples are taught the twenty four basic body movements;
five *Khandis* (short dance pieces; fifteen *Taals* (longer dance pieces)
choreographed on one or more *Ragas* (melody) and several cycle of beats
denoting rhythmn; fourty eight single and twenty six double hand gestures,
which act as alphabets in Indian classical dance as well as the dominant and
transitory moods[13]. The *Abhinaya* dominant moods are dramatically
represented in sentimental glancing. Once these foundations are in place a
student is then able to learn a whole dance item, choreographed for the
individual or for a group. The dominant and transitory moods originate from
the *Abhinaya* elements of the *Natya Shatra*, the histrionic representation
covering all human activity which are divided into the physical (Angika), the
verbal (Vacika), the temperamental (Sattvika), and the dress/make-up
(Aharya). According to Tarlekar (1991) the *Natya Shatra* treats the facial
expressions as being the basis of emotions and sentiments as follows the *Nava
Rasa* (nine dominent moods) : (i) SRINGARA : with a feeling of love a
sidelong look is cast, it is used in the erotic sentiment; (ii) BHAYANAKE :
the eyelids drawn up and fixed, the pupils gleaming and turning up, indicating
great fear; (iii) HASYA : two eyelids contracted by turns and the pupils are
moving and slightly visible, used to represent deceit and produce laughter (in
the comic); (iv)KARUNA : Compassion; (v) ADBHUTA : Astonishment;
(vi) RAUDRA : Anger; (vii) VIRA : Valour; (viii) BIBHATSA : Disgust; (ix)
SHANTA:Tranquility.

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[12] Tarlekar, G.H., *Studies In The Natyashastra : With Special Reference to the Sanskrit Drama in Performance*, Motilal Banarsidass Publishers PTY. LTD., Dehli, 1991, p1.

[13] Appendix for descriptions of basic units of dance (a) KARANAS - single posture movements, (b) NAVA RASA - nine dominant moods, (c) MUDRAS - vocabulary of single hand gestures and double
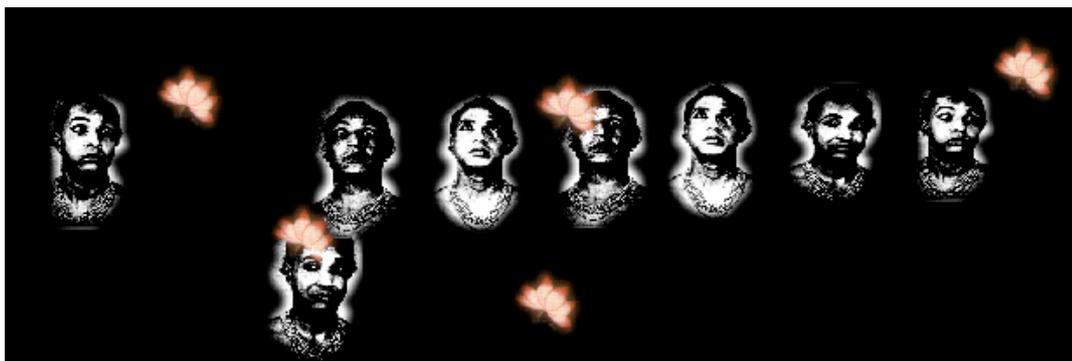
Figure 8. Digital collage the Nava Rasa dominent dramatic moods: love; fear; laughter; compassion; astonishment; anger; valour; disgust; tranquility

(iv) Historical Perspective

This particular form of dance developed with the cult of Jagannatha, as a form of devotional worship (*bhakti*) in the inner sanctum of the Hindu temple. This devotional dance was performed by the *devdasis* or *maharis* (female dancers), representing the bridge between worshippers and God (Jagannatha).

It was during the reign of the *Kesari* Kings after 7th century A.D, experts in arts, that many temples were built, each decorated with numerous reliefs and dance poses. During this *Kesari* dynasty the cult of *Jagannatha* rapidly developed and so too did the tradition of dancing within the temples as a form of worship. But it was during the *Ganga* dynasty that the *Jagannatha* temple in *Puri* and the *Konarak* temple was constructed in Orissa. These temples were made up of thousands of sculptures and reliefs in dance poses. Muslim rule in Orissa began in 1592 and with it the destruction of several Hindu shrines and temples. The *Maharis* (young boy dancers) henceforth became employed as court dancers, renamed *gotipuas*, continued the tradition of dance as a form of worship, in addition performing publically at festivals and marriages. Mughal muslim rule meant the decline of Odissi up to the British conquest which further divided India politically, socially and culturally. In the modern context, Odissi gurus who once danced as *gotipuas* joined with scholars in the revival of Odissi, contributing to the resurgence (renaissance) of all that was Indian locally and nationally, following India's independence from British rule 1947. Surendra Nath Jena (born 1924) was one of those gurus and trained son Nirmal Jena, contemporary Sydney proponent of this dance form. Surendra Nath Jena originally trained in Jatra (a group of performers who

hand gestures, (d) Some Musical Instruments Found in Ancient Indian Sculpture, and (e) AHARYAABHINAYA - the extraneous representations : dress and makeup

travel from village to village) and Kathakali[14]. This has indelibly influenced the Jena style of Odissi which stands out from more orthodox forms because of its incorporation of the folk or desi and *abhinaya* (acting) aspects of the dance.

Figure 9. Digital image MAYA DARPAN (1993) Sri Jivan Pani (Concept & script)
Choreography - Dr. Ileana Citaristi Dancers Duration - 53 min.

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[14] Guillaume, Marie-Elayne, *The India Magazine*, August 1986, from unpublished catalogue *Odissi Dance Company : Inaugral Season of Performances, A Celebration of Indian Classical Dance and Music* at The Performance Space Novemeber 3, 5, 6 & 7, 1993.
Dance Company program notes.

Methodological Concerns

The methodological approach in the production of this creative research is literature review, contextualizing the work in the field, participant observation, working beside, participating in the contemporary Odissi dance culture, and using video and film to document the dance forms (performative and sculptural relief), and digitization of this material in the production of a digital media installation. The objective of this creative research is to explore the links between *dance, sculpture and worship* aesthetically, spiritually and philosophically, and to transform these associations in a digital moving image and sound artwork/installation. The central concern is to image the inspiration for much of the dance which has been recorded in stone. According to Sarma (1972), the craft guild and laws of *silpa* or masonary stipulated Hindu masons working on the stone reliefs, *must have been students of the dance form.* Only those having an embodied knowledge of the postures (choreography) participated in their representation. The guilds were maintained by a system of apprentices. These apprentices lived with their masters, each specialised craft, embedded deeply in religion, was handed down like family property from father to son. However no names have been handed down. The codes for construction of the temple edifices contained detailed instructions for construction. The materials were prepared in the quarry and assembled on the temple site. Generally the carving was was done in the quarry.[15]

ODISSI : Movement in Stone is inspired by my experience as a student of Odissi from 1992 -1993, under the tutelage of Nirmal Jena, culminating in my participation in a celebration of this dance at the Performance Space, November 1993. This computer work is an exploration of the possibility of using the computer as a tool for montaging sounds and images of this dance culture, to create a personal reflection. What is of significance to me is the way in which dance performance is audio-visual and time-based, however it is rendered in the human form. I am abstracting from this and rendering the dance and representations of the dance in temple sculpture in a less orthodox manner, with animated representations of the stone relief imagery and stone forms.

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[15] Bhoothalingam, Mathuran, *Movement in Stone : A Study of Some Chola Temples*, Soumani Publications Pty.Ltd.,
New Dehli, 1969.

(i) Image/ Audioscape

The audioscape is composed of a ensemble of sounds derivative of the dance culture and the architecture of the temple, the sound of stone being sculpted, tinkling bells that adorn the dancers feet , vocal rythmnic beats and cycles, the drum (*Pakawaj*), cymbals, percussive instruments, and melodic / harmonic structures integral to the dance. The visual presentation is the imagery of the dance, extreme close-ups of the fabrics and elements of the dancers adornment, the flowers placed in the hair, the rose-petals offered at the beginning of a dance performance, pictorial representations of the stone reliefs depicting the postures of the human forms - a treatise for this dance, a vocabulary of hand and facial gestures. The emphasis has been upon the strategies operating in this work come from a Western tradition of appropriation, and inspiration, however this objective is to forge links between these populist techniques and to engage with Odissi. The work comes has evolved from my study of Odissi dance, musical theory, vocal rythmns and history, under the tutelage of Nirmal Jena (coming from a lineage of dancers/performers/martial artsits), culminating in a season of performances with *Odissi Dance Company* at the Performance Space, Redfern, November 1993. This work is evocative of and inspired by the whole concept of the performance process. The method has been to record the realtime (live) performance using the medium of film & video, then post-produced in the digital format, producing a new hybrid moving/sound image text incorporating, dance performance, stone sculpture and digital aniamtions.

Guru Nath Jena's experience of the stone reliefs at Konarak Temple]...was so utterly intense, it led to his creation of Konarak [the composition of the dance item]. This was in 1968. The dance begins with an innvocation to Surya [the Sun], followed by twelve sculptures from the temple, choreographed deftly into a cohesive whole. The stance and attitude of each of the twelve transformed great sculpture into what was real and living...[16]

The Jena style of Odissi is based on a vocabulary of iconic postures representing everyday movements of the body, that are abstracted into pure dance motifs[17]. Surendra Nath Jena's style of Odissi is profoundly based on the spontaneous choreography of everyday life and concerned with translating and articulating the movement of everyday life (the body) into a syntax of dance. The temple sculptures are based on human stances and attitudes, like the temple structures themselves, which architectually employ the metaphor

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[16] Refer to unpublished performance catelogue *Odissi Dance Company : Inaugral Season of Performances, A Celebration of Indian Classical Dance and Music at The Performance Space* Novemeber 3, 5, 6 & 7, 1993.

[17] Appendix 2 - some iconic dance postures, derived from *Konarak Kanthi*, a dance item inspired by the Konarak (Sun) Temple, Orissa, India.

of the body.[18]

(ii) The Temple & the Body

The temple evolved as the complete form of a deity conceived as a human being with his various bodily portions in a vertical form from the feet to the head including the crest.

We especially know such parts as the feet (pada), shanks (jangha), legs, waist (kati), stomach (madhya), breast (uras), shoulder (skandha), head (sikhara) and crest (sikha). There are many views about the symbolism of the Hindu temple, but the one rooted in religious and mythological aspects is that it is the abode of the deity manifested in human form. The deity is the pranic symbol and the image is its concrete material aspect.[19]

The basic structure is the *Tribhanga* or triple bend posture, the bodies relaxed standing tendancy.

In the dance the bends are accentuated for dramatic purposes. These postures and gestures are a vocabulary of signs that have been developed from within a given cultural environment, they articulate much about the psychological, social, philosophical, spiritual and aesthetic concerns of the community. Many of those experiencing contemporary Odissi dance are Western and do not live inside Indian culture where this dance originates. The creative research explores the way in which contemplation of these repertoire of postures, a physical (non-verbal) vocabulary of signs, and aethetics, can provide insight into Orissan Hindu (devotional) worship, sculpture and dance. In the postmodern Western context, contemporary art has divested the art object of its signification morally, aesthetically, spiritually. Frederic Jameson's argument that *pastische*, or empty parody (mimicry) is the order of the day.[20] Thus digital representations, virtual reality, 3D animations, chats, and Internet collusions, in traditional cultural terms would be considered fake, artificial, a lie, but in postmodern terms equal a real hybrid experience. The opposition between the artificial and the natural have also collapsed in the same way. Jean Beaudrillard espouses after Jameson in his texts *Simulation*, and *Seduction*, that the postmodern condition articulated in contemporary art, technology &

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[18] Sarma, Sadasiva Rath and Boner, Alice (Trans. and annotated), *New Light on the Sun Temple of Konarka*, The Chowkhamba Sanskrit Series Office, Varanasi, India, 1972.

[19] Agrawala, Vasudeva, S., *Evolution of the Hindu Temple and Other Essays*, Prithivi Prakashan Publications, Varanasi, India, 1978, p9-10,

[20] Jean-François Lyotard, *The postmodern condition : a report on knowledge*, translation from the French by Geoff Bennington and Brian Massumi ; foreword by Fredric Jameson, Minneapolis : University of Minnesota Press, c1984.

communications have enabled new cultural forms/practises and have influenced
the way in which we view our environments. In the famous words of Jacques
Derrida

> …Disenchantmed simulation: pornography – truer than true – the height of the
> simulacrum. Enchanted simulation: the *trompe-l'oeil* – falser than false – the
> secret of appearances. Neither fable story or composition, nor theatre, scene or
> action. The *trompe-l'oeil* forgets all this and bypasses it by the low-level
> representation of second-rate objects. The latter figure in the great composition of
> the time, but here they appear alone, as though the discourse on painting had
> been eliminated. Suddenly they no longer represent, they are no longer objects,
> no longer anything. They are blank, empty signs that bespeak social, religious or
> artistic anti-ceremony or antirepresentation…they describe a void, an absence,
> the absence of every representational hierarchy that organizes the elements of the
> tableau, or for that matter political order….[21]

In contemporary Western context, the reason expressed in religion and
metaphysics have dissolved. The implications for the cultural articulation of
postmodernity in artforms operates in a discourse where this separation has
taken place. As distinct from this Western discourse, classical Indian Hindu art
is encoded devotionally and there is a spiritualism connected with an
omnipotent Universal divine, and the art is a form of worship. In this realm
the art object is not divested of its spiritualism. *Worship Sculpture Dance*, a
creative research and film installation explores the potential of the articulation
of a spiritualism in the digital realm. In the fusion of Hindu dance culture with
the digital culture of computer animation the aim of this project has been to
invoke the metaphysical with the technological with the creation of a kind of
digital dancing *Shiva – Nataraja.*

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[21] Jacques Derrida, "Trompe-l'oeil or Enchanted Simulation", *Seductions*, Macmillan, Canada, Paris, 1990, p60.

STUDIOWORK

(i) Technical Procedure - Software/Hardware

This creative research project *Worship Sculpture Dance* is conceptually motivated by an investigation and exploration of the relations between worship, sculpture and dance, in a digital multi-media environment and the creative outcome – a digital film series has been realised using the Macintosh computer software and hardware.

Procedure

i) Pictorial animation sequences have been acheived through scanning a range of image sources, which include still photographs, sketches and computer generated imagery. These image sources have been saved as PICT files, then imported into multimedia program Macromind Director as cast members. Within Macromind Director cast members have been constructed into animated sequences. The sequences have been saved as Quicktime movies;

(ii) Video material originates from (the recording of a traditional Vedic wedding ceremony) VHS master. Individual frames have been obtained from video using Radius Vision Studio and saved as PICT files;

(iii) Each PICT has been manipulated in Photoshop;

(iv) Sounds have been sourced from video material via Radius Vision Studio and saved as IFF audio files;

(v) IFF audio files imported into Sound Edit Pro, edited & soundtrack mixed;

(vi) PICT files, IFF files and Quicktime movies have been imported into Adobe Premiere, assembled in the constuction window and saved as Premiere Movie.

(vii) Premiere Movie has been exported to VHS Video using Radius Vision Studio.

(viii) Digital film series has been installed in a site-specific gallery context for social interaction & engagement by participants.

Appendix [22]

Descriptions of basic units of dance
from Tarlekar's *ABHINAYA*, in *Studies In The Natyashastra :*
With Special Reference to the Sanskrit Drama in Performance, Motilal Banarsidass
Publishers Dehli, 1991, p67-144.

(a) *KARANAS* - single posture movements,
 (b) *NAVA RASA* - nine dominant moods,
(i) *SRINGARA* : with a feeling of love a sidelong look is cast, it is used in the erotic
sentiment;
(ii) *BHAYANAKE*: eyelids drawn up and fixed, the pupils gleaming & turning up, indicating
great fear;
(iii) *HASYA* : two eyelids contracted by turns and the pupils are moving and slightly visible,
used to represent deceit and produce laughter (in the comic);
(iv) *KARUNA* : Compassion; the gaze fixed at the end of the nose and with tears.
(v) *ADBHUTA* : Astonishment; pupils raised in wonder and the eyes widen.
(vi) *RAUDRA* : Anger; the glance is pitiless, eyelids still, pupils red and raised and eyebrows
knitted.
(vii) *VIRA*: Valour; glance is bright, eyes fully open, agitated and serious, pupils are at the
level and at the central part blooming fully.
viii) *BIBHATSA* : Disgust; corners of the eyes nearly covered by the eyelids, the pupils
disturbed in disgust, eyelashes steady and close to each other, odious sentiment.
 (ix) *SHANTA*:Tranquility; the face is serene denoting peacefulness.
(c) *MUDRAS* - vocabulary of single hand gestures and double hand gestures,
(d) Some Musical Instruments Found in Ancient Indian Sculpture, and
(e) *AHARYAABHINAYA* - the extraneous representations : dress and makeup.
The Natyashastra distinguishes aharya as that which is externally added to the body, the set
and as decoration. Let us focus upon the body. Of course this varies regionally & throughout
the differentiated dance forms. In Odissi, as distinct from other forms, the female
ornamentation is made from silver unlike the other forms that tend to use gold and pearls
(Bharatanatyam)

Ornamentation for females
Head - In the image of a serpent, a garland of flowers and petals are woven around the bun; a
crest jewel is to be worn at the centre of the head.
Ear - Kundala (earring) to be worn in the lower lobe of the ear; Mocaka (ear pendent) at the
central part of the ear and Kila at the top of the ear.
Neck - Vyalapankti (ornament with snake motif) necklace, bigger jewelled necklace, large
necklace.
Upper Arm - Angada (arm band) and Valaya (arm ring).
Breast - Necklaces of artistic variety.
Fore arm - (Rucaka) bracelets just on the wrist and bangle .
Fingers - Angulimudra (rings with various designs like birds, lotus, etc..).
Hips - thick metal belt with bells.
Ankles - anklets constructed of strings of bells. The rhythmic movement of the feet when
adorned with bells turn the body into another instrument.
Toes - toe rings and Tilaka for big toe.
Dress and decoration - hair to be tied into a knot with ornamentation; on the forehead a tilaka
mark and many artistic touches should be painted and the design above the eye-brows should
have the semblence of flowers; around the eyelids should be painted black and the lips dyed
red; a sari blouse and sari is wrapped about the body.
Tips of fingers painted red. Soles and outer rim of feet painted red.
Male Costume:- is of three types ;
(a) Suddha (white) - denoting observance of some auspiciousrite or vow and is meant for
elderly Brahmins, merchants, priests (saffron), ascetics, warriors (suited for battle) and royal
officers.
(b) Citra (variegated) - used in the case of gods, demons, kings etc...
(c) Syama (soiled) is meant for lunatics, intoxicated persons, travellers and those in calamity

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22 Tarlekar, G.H., "Chapter 2, *ABHINAYA*, in *Studies In The Natyashastra :*
With Special Reference to the Sanskrit Drama in Performance, Motilal Banarsidass Publishers
Dehli, 1991, p67-144.

Appendix 2

1. Dalmalika-holding onto the branch of a tree
2. Playing the veena
3. Parswa Darpan-looking into the mirror whilst brushing the hair
4. playing the horn
5. Parswa Darpan-looking into the mirror whilst brushing the hair
6. Darpana Bindi-placing a dot on the forehead whilst looking into the mirror
7. The sun lighting up the sky
8. Deepika - a lamp
9. Kunchita-standing in a shrinking position
10. Ashrita-resting on a friends shoulder
11. Pure dance position
12. Ketakika-smelling a pandanous flower
13. Playing the horn
14. Padmakosa-invocation to Surya (the sun) offering worship
15. Kaberika-showing the bun on her head
16. Playing the drum (pakawaj)
17. Pure dance posture
18. Salutation to Lord Jagannartha
19. Pure dance posture
20. Alasya-laziness
21. Parswa Darpan-looking into the mirror whilst brushing the hair
22. Kati Mekhala-pointing to the belt on the waist
23. Kati Mekhala-pointing to the belt on the waist

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