ONE ASIA
FOR
ONE WORLD
The ONE ASIA project started in Auroville, India, in 2010 with the aim of presenting Asia’s cultural richness and profound spirituality to the world.

The culture of the East expresses its spiritual depth and wideness based on an **Inherent Oneness**. Most of its traditional arts are rooted in this spiritual fountainhead. Unity in diversity will not be manifested through the imposition of external rules but has to be discovered within. The awareness of the One in the many is the undercurrent of Asian culture and is the secret of its long lasting beauty. While the modern world celebrates human diversity, very often human unity is seen only in the context of uniformity.

Cultural exchanges among Asian countries will create a large spiritual and cultural milieu in Asia which will stimulate the cultures of these very countries. Unfortunately, this is a time of cultural distraction and a ‘lost-identity’ syndrome since many nations are solely focusing on political and economical growth. Rejuvenation of traditional culture will counterbalance this extreme situation.

On his birthday on 15th August, in 1947, Sri Aurobindo’s ‘Five Dreams’ were broadcast via All India Radio. In one of these, he said that unity in Asia will contribute to the unity of the world. Other forerunners from the 20th century have also tried to bring unity in times of disorder.

Since 2010, a number of musicians, dancers, poets, visual artists, tea ceremony masters, martial artists, Sufi & Zen practitioners and flower-arrangement artists from different Asian countries have participated in the ONE ASIA project.

We aspire to bring together more of these artistes practicing traditional culture in order to co-create, with their input, a new and conscious diversity. We hope to share our findings with a world of increasing chaos that awaits a strong foundation for a brighter, truer future for humanity.

**Jyoti Naoki Eri, Auroville / Japan**
Founder / Director ONE ASIA project
STAGE PERFORMANCE
At the Auditorium, IIC
SATURDAY 15th December from 6:30pm
SUNG-PIL YANG DAEGUEM
Bamboo flute player from SOUTH KOREA
*SPECIAL GUEST Contemporary Dancer
SINCHA HONG
FAIYAZ WASEFUDIN DAGAR
Dhrupad musician from DELHI
TUESDAY 18th December 2012, from 6:30pm
KEIIN YOSHIMURA & SOH SUGIURA
Kamigatamai dancer and Shamisen lute player from JAPAN
PARVATHY BALU
Baul singer from BENGAL
THURSDAY 20th December 2012, from 6:30pm
XIN-XIN WANG
Pipa—Chinese lute player from Taiwan
GRACE GITADELLA & SAVITRI MAYA
Contemporary dancers from AUROVILLE, INDIA
WORKSHOPS
At the New Art Gallery, 2nd floor;
the IIC conference building
On 16th December 2012, from 3:30pm
Creative Life with Kolam, a workshop by
GRACE GITADELLA FROM AUROVILLE
From 15th to 20th December, 3:30pm–5pm daily
(except 16th)
Calligraphy Workshops by QAMAR DAGAR,
DHARMESH JADEJA, IDERMURUN KHIRENBAATAR,
KEIIN YOSHIMURA, WERNER SASSE, NARENDRA SRIVASTAV & GRACE GITADELLA (ON KOLAM).

*EK SATRA*
CALLIGRAPHY EXHIBITION
At the New Art Gallery, 2nd floor;
the IIC conference building
15th—20th December 2012
Opening ceremony on 14th December 2012, 6:30pm. Inaugurated by Dr. Karan Singh,
President of ICCR & Chairman of the Auroville Foundation, in collaboration with Qalamkari Creative Calligraphy Trust, New Delhi

FILM SCREENING
At the Video room, 1floor,
the IIC conference building
On 16th and 19th December 2012, from 5:15pm.
Film screening on Kabir musicians
‘Koi Sunti Hai’ & ‘Chalo Humara Des’, Directed by SHABNAM VIRMANI from BANGALORE
‘Prahlad Tipanya & Shbnaam Virmani will hold a Satsang on the 16th after the film screening
www.kabirproject.org
On 17th December 2012 from 6:15pm
Film Screening: ‘Qalam Aatma’ & ‘The Artistic Roadmap of Yaseen’ Directed by ASEEM ASHA FROM DELHI

RELATED EVENT
at The Attic, Connaught Place, New Delhi
www.theatticdelhi.org
On Wednesday 19th December 2012 from 7pm
‘Creative Life with Kolam’ by GRACE GITADELLA from Auroville. Multimedia Presentation prepared by GRACE AND SASIKANTH SOMU
On Friday 21st December 2012 from 7pm
‘Han Fusion’ Korean Bamboo Flute concert by SUNG-PIL YANG. Accompanied by JAESEUNG SIN. *SPECIAL GUEST dancer: SINCHA HONG*
PERFORMANCES

SUNG-PIL YANG SOUTH KOREA
Accompanied by JAESEUNG SIN
Special guest SINCHA HONG

FAIYAZ WASIFUDDIN DAGAR DELHI, INDIA

XIN-XIN WANG TAIWAN

KEIIN YOSHIMURA JAPAN
Accompanied by SOH SUGIURA

PARVATHY Baul BENGAL, INDIA
Accompanied by LAXMAN DAS BAUL

GRACE GITADELILA &
Savitri MAYA Auroville, India
SUNG-PIL YANG
SOUTH KOREA
Accompanied by Jaeseung Sin

Sungpil Yang was born in Daegu, South Korea. Since he was very young he had a deep affinity with Korean traditional music. His interest lead him to study music seriously for Daegeum - Korean Bamboo flute.

He holds a Master's degree with a major in Music Education from Youngnam University, Doctoral degree with a major in Musicology from Keimyung University in Daegu, Korea. He completed the performer's course of an important intangible cultural asset no. 45.

He has performed many solo recitals and released four albums. He has also played solo at various international stages. He has created challenging music which crosses over the boundary of the art. He is also very active in collaborating with different contemporary musicians to enlarge his capacity and he seeks the possibility in Daegeum music.

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FAIYAZ WASIFUDDIN DAGAR
DELHI, INDIA
Renowned Dhrupad Singer Ustad Faiyaz Wasifuddin Dagar represents the twentieth unbroken generation of musicians of the Dagar family. He is the nephew and son of DAGAR BROTHERS (Ud. N.Zahiruddin & Ud. N.Faiyazuddin).

He brought Dhrupad to the world music scene with his CD recorded for UNESCO, which has included it in the list of World Intangible Heritage.

He has performed at several prestigious venues around the world. President of the Dhrupad Society, he is dedicated to preserving Dhrupad in its purity. He has a dedicated group of Indian and Foreign students. In 2010 the Government of India conferred the Padmashree upon him for his contribution to Dhrupad.

dagarvani.org

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SINCHA HONG, SOUTH KOREA
Special guest

Sincha Hong, choreographer, dancer, vocalist, and writer, is one of the most influential artists of 20th century Korea. Ou Jian-ping, vice-director for research on foreign dance of the Chinese National Dance Academy, has rated Sin Cha Hong as the ‘flower of Western avant-garde dance with East Asian roots’ on par with Isidora Duncan, Vaslav Nijinsky, and Martha Graham. And when she toured Germany in 1998 the Weimar newspaper Ostthüringer Zeitung wrote ‘Sin Cha Hong is a famous Korean and American dancer equaling Pina Bausch’.

After winning highest praise by the art critics with her debut performance ‘Morning’ in New York she founded the Laughing Stone Dance Theater and worked together with artists like John Cage, Yoji Takahashi, Margaret Leng Tan, and Nam June Paik. She also taught at the Beijing Dance Academy as guest professor and as Fulbright scholar in various universities in Korea. When she returned to Korea after a long stay abroad in 1993, she founded the Laughing Stone Dance Group INC here, leading public performances and meditation workshops, and lectured on dance at the Korea National University of Arts as guest professor.

From 1995 until today she organized the Juksan International Arts Festival, which became famous as an international festival for avant-garde art.

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SATURDAY 15TH DECEMBER FROM 6:30PM

http://youtu.be/I04mWw0Ud6o
http://youtu.be/QatW3SEQcnU

http://youtu.be/104mWw0Ud6o
http://youtu.be/QtW3SEQcnU

http://youtu.be/104mWw0Ud6o
http://youtu.be/QtW3SEQcnU
PARVATHY BAUL, BENGAL, INDIA
Accompanied by Laxman Das Baul

Parvathy started her Baul music practice while she was an art student at Tagore International University, Shantiniketan, West Bengal.

She is a full-time Sadhika (practitioner) and one of the very few women who could withstand the hardship of the practitioners’ way of living. For over a period of 14 years she has been traveling to meet masters of Bengal’s music traditions as part of her search for Baul songs and its practice. These songs deal with universal love, the human body and universe, and deny all the human-made boundaries in life and practice.

She was also the event initiator for ‘Tantidhatri International Women’s Performing Arts Festival’.

parvathybaul.srijan.asia

KEIN YOSHIMURA, JAPAN
Accompanied by Soh Sugiura

Kein is a performer, choreographer and art director of Kamigata-mai dance from Tokyo, Japan. Kamigata-mai is an art form which opened the profound sacred dance and music to the wider public in the Edo period (1603 - 1867) in Japan.

She has learned and practiced not only Kamigata-mai but also various types of Japanese traditional culture, performances, martial arts, subtle energy practices, western traditional cultures and Yoga.

In ONE ASIA 2012, Kein will be accompanied by a Shamisen lute player Soh Sugiura. They will perform two traditional Kamigatamai pieces; Yashima and Yuki.

kamigatamaitomonokai.org

WANG XIN-XIN, TAIWAN

Born in Quanzho, Fujian, Wang Xin-xin began learning Nanguan music at the age of four and then graduated from the Department of Nanguan Music, Fujian Academy of Arts, mastering many musical instruments and famous for her singing.

Wang Shin-shin worked before as music director for the Han Tang Yuefu Ensemble and now as art director for the Sing Sing Nanguan Company. In 1995, she won the Annual Golden Tripod Award for the Best Singer. In 2004, ‘Nostalgia in Moonlight’ won for her the Taiwan Golden Melody Award for The Best Aboriginal Popular Music Album Award, while she herself was nominated for the Best Album Producer Award.

In recent years, Wang Shin-shin has been teaching in the graduate Institute of Musicology at National Taiwan University, the Chinese Music Department at National Taiwan University of Arts, the Graduate School of Theatre Performance and the Department of Traditional Music at Taipei National University of the Arts.

http://youtu.be/fOEoUrt6Hk8

THURSDAY 20TH DECEMBER FROM 6:30PM

GRACE GITADELILA & SAVITRI MAYA, AUROVILLE, INDIA

Grace grew up in Pondicherry and Auroville: Tamil Nadu. She studied Bharathanatyam in Kaleshwara, Chennai. Studied ballet and contemporary/modern jazz dance in Holland and West-Africa which taught her the origins of authentic movement and its intentions.

Savitri Maya was born in Auroville and studied dance with Grace. Being a professional Bharathanatyam Dancer and a graduate of the Attakkalari Contemporary Dance School of Bangalore, she, together with Grace will perform ‘Nirantara Samapranam: Repeated Act of Giving’. A Contemporary Narrative of the Kolam.

Sasikanth from Pondicherry / Australia is an art, photo and videography teacher. For this production he has created the multimedia. Danny Beecher, a musician residing in Holland, composed the music for ‘Nirantara Samapranam’.

http://youtu.be/mpEDaAoNADg

TUESDAY 18TH DECEMBER FROM 6:30PM

TANITI DHATRI INTERNATIONAL WOMEN’S PERFORMING ARTS FESTIVAL
'Ek Sutra’
Calligraphy Exhibition

ADIL WRITER Auroville/Mumbai, India
AIYANA GUNJAN Delhi, India
ANIS SIDDIQUI Delhi, India
BAHMAN PANAHİ Iran/Paris
CHOW YU Taipei, Taiwan
DHARMESH JADEJA Auroville, India
IDERMURUN KHURELBAATAR Mongolia
IRSHAD HUSSAIN FAROOQI Delhi, India
JYOTI NAOKI ERI Auroville, India/Japan
KEIIN YOSHIMURA Tokyo, Japan
KHURSHID ALAM Tonk, India
MICHELE ARCHAMBAULT New York/Paris
MOHAMMAD YASIN Delhi, India
NARENDRA SRIVASTAV Delhi, India
NIKHEEL APHALE Delhi, India
POOSAPATI RAJU Hyderabad, India
QAMAR DAGAR Delhi, India
TANJUNG South Korea
WERNER SASSE Germany/Korea
"I do feel strongly about this concept of ONE ASIA. Although we are a rapidly changing society, yet our culture is still intact to quite an extent, it inspires the practice of inwardness. I realize our surroundings and upbringing are directly related to our creative expression. It is important to acknowledge the presence of these precious elements, moments and people because they inspire and influence us to do our best. They bring purity in our thought and practice that is not forced.

I am very happy to be part of this festival both as an artist and an organizing partner. It echoes well with how I like to go about my own work. I combine Hindi and Urdu alphabets or words in each of my works, both the scripts are written from opposite directions like meeting of two streams here it is culture that gets influenced and noticed by the other. This is what makes our culture so special. Different elements work simultaneously, it is beautiful because there is a harmony of various elements working to create one universe”.

QAMAR DAGAR
Founder,
Qalamkaari Creative Calligraphy Trust, Delhi

Adil Writer is a Bombay architect who discovered clay as a medium of expression in the late 90’s. He is a partner at Mandala Pottery in the international community of Auroville, tucked in the forests of south India. Mandala Pottery is known for its varied high-fired ceramic functional-ware as well as architectural, ceramic murals and installations. It would not be an exaggeration to call Adil a globetrotter. His claywork frequently takes him to far corners of the world for exhibitions, conventions and workshops.

“Painting on clay with slips and glazes is very different from painting on paper or canvas. For glazing works of the red enso series, I start with a bisqued piece of clay, pour some slip over it and slap on a layer of glaze, only partly covering the surface. Then I dip one of Chinese ceramic artist, Jackson Li’s three-tiered brushes into a red-stain mix, which also has some other secret ingredients! The rest is not in my hands. In this situation, the potter has but one chance to create with the brush, strokes that cannot be corrected. The brush writes a statement about the potter at that moment in time, aspiring for the perfect enso, the circle of enlightenment. This is my infinitesimal participation in the art of Japanese calligraphy, called Shodo. The aesthetic and result is compounded by the fact that these works are then wood-fired to 1300 degrees centigrade in which the fire itself plays artistic collaborator! The thing one learns is that there is no choice but to let go... and to remember to inhale occasionally!

“I have been painting as long back as I can remember. Last year, at a three-month ceramic residency in Shigaraki, Japan, I had the good fortune to meet and train with two Japanese calligraphers... some of this I have brought into my recent ceramic works and paintings, a few of which are at the ONE ASIA show”.

ADIL WRITER
Auroville / Mumbai, India

adilwriter.com
I sincerely believe that great art can be understood as a joining of the material and the spiritual, the specific and the universal, the individual and the humanity.

The word Calligraphy connotes ‘beautiful’ (calli) ‘line’ (graph). Calligraphy cannot be limited by the boundaries of language. Inspired by the dynamic beauty of the calligraphy stroke, I innovated by taking the stroke ‘out-of-the-box’ of the alphabets into the universal language of abstract art. Leonardo Da Vinci has rightly said “Where the spirit does not work with the hand, there is no art”.

Calligraphy goes beyond beautiful handwriting; it is an art of meditation where the mind, body and soul come together in unison. The patient and persevering strokes of the calligraphy pen requires the discipline of focusing all one’s attention to each stroke. Calligraphy art is my practice of centering my being in the here-and-now.

Born in 1970, Allahabad, India. Aiyana has always lived in Delhi. She did her schooling from Modern School, Barakhamba Road, BA(Hons.) in Economics from Lady Shri Ram college and Masters in Business Economics (MBE) from Delhi university.

Aiyana has grown up in a family steeped in art, music and culture. She continued to pursue her passion alongside her advertising work. Her creativity blossomed under the guidance of her gurus - Shobha Broota and Anis Siddiqui (Calligraphy) & Subrata De (Sitar-Indian classical music). Aiyana explores the deeper dimensions and perspectives of life through her creative work.

Aiyana participated in the India-Korea 2008 residency exchange program held in Khajurao; work exhibited at Dhoomimal Art Center, New Delhi, Nov 2008; curated by Academy of Visual Media and Dholominar Art Center, Part of FICCI-FLO Delegation, Edinburgh International Festival of Art and Culture, Scotland, 2004 ; conducted creative workshops for NGOs like Hope India Project, NAB India; Member of the Academy of Visual Media (AVM).

A Brand Consultant, Aiyana has 16 years experience of leading the strategic planning function in the advertising industry; worked with leading ad agencies like Ogilvy, JWT and Mudra. She endeavours to bridge the two worlds of art, creativity and business.

Calligraphy is an art as old as human civilization. It reached its zenith of glory during medieval period and continues to fascinate the people who opt it as profession and to those who chance upon it and admire it in it’s entirely. Arguably the biggest name in the contemporary calligraphy, Anis Siddiqui is calligraphy personified. He has learnt this art in his early days of learning from three-year diploma in basic calligraphy under the guidance of (late) Maulana Ishthaque Ahmad, Deoband. Twoyear diploma in advance calligraphy under the guidance of (late) Khaliq Tonki, from New Delhi. He has learnt specially khat-e-thuluth from student of Hashim Mohammed al-baghdadi Siryan master calligrapher Mohammed alaqazi. Two -year course in art and designing under the guidance of (late) Shri Radhay Shyam, art teacher of Jain College, Deoband. Certificate course in Graphic design, J.M.I., New Delhi, under the guidance of Prof. Zhoor Zargar.

Anis Siddiqui has dedicated his life to the art of calligraphy. He taught along with his mentor, late Khalique Tonki, after his retirement since 1992 the last among the doyens of calligraphy is and his true successor. Anis Siddiqui, in his illustrious career, has won many awards and laurels, for Calligraphy, First National Award in calligraphy at a very young age from the President of India in 1984, Award of 2006 for his Calligraphy by Urdu Academy Delhi, Government of NCR, Delhi, An award for a senior calligrapher from Parwaz Media Group in 2010. Kala Sewa, Ludhiana, conferred on him the 2004 title of ‘Father of Calligraphy’ for promotion of calligraphy.

He has authored four books to teach calligraphy using various dots and geometrical lines and published and edited monthly ‘Calligraphers’. Founded ‘Calligraphy Institute’ in 1998, and the ‘Anis Foundation for Calligraphy and Arts’ (Regd.) in 2004. He has founded the ‘Calligraphy Institute’ Kota, Rajasthan, for the promotion of art of calligraphy. He has organized over 2000 workshops, exhibitions, and demonstrations of calligraphy among the students and teachers of Urdu, Hindi, Hebrew, Tibetan, Persian, Pusho, English and different types of Indian Language. He travelled extensively in India as well as in abroad for the cause of promotion of calligraphy.

He takes evening calligraphy classes in Fine Arts College at Jamia Millia, Islamia University New Delhi.
Bahman Panahi’s calligraphy and music can be compared to an insatiable love affair where the artist perfects each stroke and courts each note to form the inseparable union in which they co-exist. This mystical affair began at a very early age, while growing up surrounded by rich Persian cultural and art, Panahi found the traditional style in which he learned calligraphy became alive in the same way his music gave life to new ideas and feelings of a new existence with every chord and melody played. While both arts remain classical, they continuously evolve with the artist charting modern and contemporary territories, while retaining the deep history and philosophy they were born in. The fascination and depth of this ongoing affair led to the subject of his doctoral research paper ‘The Musicality of Lines and Points’, where Panahi attempts to trace the existing relationship between calligraphy and music through modern art.

Bahman Panahi studied calligraphy under the direction of respected Masters Gholamhosein Amirkhani, Foradi and Kaboli. Panahi himself obtained the title of Master from the Iranian Institute of Calligraphy in 1986. He simultaneously studied setar and tar under the guidance of Houshang Zarif, Mohamad Reza Lotfi, and Ataollah Zahed Shirazi, the Masters of Persian music. Of his work to date, Panahi explains ‘Calligraphy, for me, is like playing music by silence’; ‘Music is the soul of my calligraphy work’. These statements are validated when one experiences the profundity of each performance he gives. Panahi graduated from the Faculty of Fine Arts in Tehran University and continued his studies in Ecole des Beaux-arts, School of Fine Arts in Valanciennes in France, where he has lived since 2002. He currently pursues his doctoral project at The University of Sorbonne in Paris.

Since 1990, Bahman Panahi continues to actively participate in calligraphic exhibitions, workshops, lectures and music concerts, both as a soloist as well as being part of various international groups, including the UNESCO orchestra. In addition, Panahi has been invited as a Guest Professor and Distinguished Artist to noted universities such as Harvard University, Science Po. In Paris and North Eastern University in Boston amongst others.

Fluent in Persian, French, English and Arabic, some of Bahman Panahi’s noted achievements to date are that he is the Founder and President of The Art and Culture Association ‘Lines and Points’ in Paris; he is a member of the House of Artists in France and the House of Music in Iran. Selected works of Bahman Panahi are on display in a permanent collection in the Museum of Contemporary Art, in Tehran, Iran.

A founder of Wistaria Tea House, a literati family gave him exposure to traditional Chinese culture from an early age. Developed a love for ideology and art in his youth. The first to combine life, art and culture to create a ‘Tea Art House’ which provided a safe haven for political dissidents and gave shelter to avant garde artists. For 30 years, many of these artists and intelligentsia have gone on to distinguish themselves in Taipei’s unique cultural landscape, thus making Wistaria Tea House legendary.

Chou Yu has used Taoist philosophy to express the fundamental concepts of tea culture. Wistaria promotes that through tea one can improve health and cultivate mind. This living art’s simplicity is to realize harmony through the connection of heaven and man. Chinese calligraphy transmits a unique aesthetic that gives us a chance to inherit traditional eastern culture. It is a reduction of the myriad facets of life.

“The process of creating a piece of calligraphy, for me, it seems like an experience of ‘celestial dance’ or ‘soul’s dance’. First, paying attention to my breath while concentrating thoughts, my spirit and soul become like “a moon hang in the air”, then my mind turns into an abstract state in which “sorrowful and joyful to be mingled”. From this inner state the calligraphy emerges naturally. This can be a poetic state of consciousness such as ‘a dew drop in the vast forest without any sound’. Now, my will drives and integrates Qi (life energy/prana) then the brush enters to a state of freedom. At the same time I pay attention to make ink lines and ink spots echo into the ‘emptiness’, which is present in your eyes. Thus I create a unique picture with a sense of time and space on paper’.”
“Since years, in various ways I have explored the theme “Tracing The Invisible”; however, the idea of ONE ASIA which emerges out of rediscovering Oneness between cultures, reassures me that these Invisible links are as strong as the visible ones in various cultures of Asia.

My work attempts to explore the abstract & the spiritual dimensions that Indian Letterforms have imbibed in their forms since its origin; The ritualistic, cultural & phonetic significance in diverse Indian traditions have inspired me immensely; these installations & works address the need to rediscover these traditions in contemporary times; While other Asian cultures have integrated calligraphy traditions in their cultural expressions, the Indian tradition, particularly of devanagari script has been dormant in its contemporary expression. In this age of technology, writing as an art needs to reinvent itself; I am excited by the power of the written word; attempt is to explore the gesture, freedom & energy of the devanagari letterforms; through this experience, to move away from the present & take it farther; changing the way we perceive calligraphy, space & the gesture of the act of writing; Calligraphy, as if performing itself & Calligrapher flowing with it...!”

Dharmesh is an architect and a calligrapher, practicing calligraphy for more than two decades; after his interactions with known designer and master calligrapher R.K. Joshi, his explorations in the spiritual dimension and abstract expression of Indian letterforms took a distinct direction.

Dharmesh has participated in the first artist-in-residency at International Research Centre for Calligraphy (IRCC) at University of Sunderland in United Kingdom and recently he has also worked on a postal stamp project for Belgian Post in collaboration with celebrated calligraphers from various countries. He has initiated a calligraphy studio in Auroville, LetterDivine, where he runs Auroville Calligraphy Art Residency (ACAR) which hosts calligraphers from all over the world with an aim to rediscover the spirit of unity amongst various calligraphy traditions, while bringing forth the essence of Indian Calligraphy.

In all his work, Dharmesh attempts to integrate his varied interests in space making through craft, architecture, ceramics, landscape design & calligraphy.

Over last 15 years she is into the study of Ancient Mongolian Literature and research about calligraphy. Involved into Research learning and spreading the art to different other nations.

Idermurun presented her work of art to His Holiness Dalai Lama, which was accepted by him and is now in the museum in Dharamshala. She has participated in various exhibitions in Mongolia.

In 2012 she stayed in India for the period of 12 weeks on the Scholarship given by Ministry of External Affairs as a token of regard towards her calligraphy career and for enhancing bilateral relation between India and Mongolia.
National Award Winner Irshaad Hussain Farooqui is a self-taught, self-disciplined and self-dependent practitioner for one of the rarest crafts in India, he is arguably the one and only calligrapher in India who produces Calligraphy on Wood.

He was born in Sikar, Rajasthan as the son of Hakeem Wali Muhammad, Farooqui belongs to the dynasty of “Sultanut-tarikeen Sufi Hameedudden Nagauri Farooqui (R.A.)” During his childhood days he was inspired by one of his relatives “Mastan baba” writing calligraphy and then he fell in love of calligraphy. He learnt Urdu Calligraphy at Ghalib Academy, New Delhi.

His dedication and devotion to this art form can be seen in the crafted pieces which he had made with constant hard work and patience. The very first design which was crafted out of his gifted hands was the name of Allah in the shape of a ‘Surahi’ (a water Urn). Conceptualization from basic and simple designs he further expanded into more complicated and complex designs. All these geometric creations are based on the principles of balance which makes it possible to present a balanced tone in all directions of the wooden calligraphy piece.

“When I was a child I wanted to become a hermit.

I dreamt a living in a place where I could practice calligraphy, painting, sculpture and tea ceremony, quietly and peacefully. Opening the door to invite friends and fresh breeze. Listening to the layers of nature sounds; the river stream, breeze and singing birds, and just observing the change of the seasons.... It seems I was carried by this dream for many years although I do appreciate worldly life and its hidden wisdom.

Art emerges from the state of consciousness where there is absolute silence and peace. It is not an idle or static state, rather, it is a dynamic and progressive energy vortex. Artists are the travelers to bridge this cosmic flow from the Source to the realm of tangible reality. It gives me a true sense of adventure.

What I understand today is that my childhood dream was not just a dream but it was a constant call from the primordial landscape in the depth of my heart where the Stream flows eternally. It was the parallel reality which I secretly lived in.

Because of this deep inner contact, the practice of calligraphy offers me a lot of insights. The senses given from the practice became a touchstone to discern the quality of different energies in life.

Art of Writing is not only meant for the beauty of the appearance. Art of Writing is the path leading me towards the clearer perception about the life which is full of mysteries and unclarity.

The darkness of ink invites me to the vastness in the womb of the universe. The untouched paper is her virgin memoir. Then brush bridges our breath, Hers and mine, and Two become One. There is no separation, it is timeless, no space for thoughts and questions. Calligraphy is our secret rendezvous”.

Jyoti Naoki Eri was born in a renowned artist family in Kyoto, Japan. He has started his calligraphy study from the age seven. His master is Tessho Komine, the honorable chairman of Suimei-kai, Japan. He has visited many different art masters in Asia for his study of art. He lives and teaches calligraphy and organizes cultural events in Auroville, India since 2005.
Keiin started calligraphy practice when she was 20. In March, 2004 she has started ‘Jikishin Kage Ryu Ken-do’ (Japanese swordsmanship) and at the same moment she joined a group ‘Hitsu-Zen-Do’ (Brush Zen) from the same Ken-do master Shin Pu Sokusai.

“In our modern society we have almost no occasion to hold a brush therefore I consider it is very important to practice calligraphy in daily life. ‘Calligraphy that is the reflection of a personality’ is a Japanese saying and in our group we believe that it is the way to develop ourselves.”

“We breathe deep from the navel center and become one with ‘Paper, Ink and Brush’ that is equivalent to Zen meditation. The writing must contain a noble spirit and it has to be aligned, and the ink color has to be clear and vibrant. The refraction of the soul and the state of consciousness will be well reflected in oneís own writing. Therefore we polish our spirit and maintain peace of mind in order to achieve good writing, not skilled writing’.

Kurushid was born in 1962, in the state of Uttar Pradesh, India. Currently he works as a calligraphist in Maulana Abul Kalam Azad Arabic and Persian Research Institute, Tonk, Rajasthan. He was trained under Late Mohammed Khalique Tonki at Decorative Calligraphy Center, Ghalib Academy, Hazrat Nizamuddin, New Delhi. He is also a adornner and expert in drawing Tughras.

He is an expert in the several scripts which include Nastalique, Naskh, Tuluth, Diwani, Diwani Jali, Ruqa, Riqa (Ijazah), Naskh Jadeed (Type) and Kufi, Devnagri and Roman styles.

He has participated in several exhibitions and workshops. Some of them include Faith of Qalam, an All India Calligraphy Exhibition, New Delhi in October 2000, in Salarjung Museum, Hyderabad, 2005. 8th International Exhibition of Glorious Qurían, held in Teheran in December 2000.

He had received distinction from Jammu and Kashmir, cultural academy, 1989, distinction from Collector, Tonk and distinction from Cultural Counsellor of Iran.
Calligraphy is my way of expressing my freedom. Choosing a medium which belongs to a different culture, based uniquely on its esthetic appeal, I realized that I could express my deepest emotions through it. For me the beauty, the rhythm, the musicality of the forms are more important than the meaning of the words.

When I look at a calligraphic work, be it in Chinese, Japanese, Arabic, Hindi, Urdu, I react to it as a drawing. I feel the life of it, its resonance, its harmony. It is like listening to a poem in a language you don’t understand but find very beautiful because you are moved by something deeper than words, I can say by pure emotions.

As my master always told me: “Your characters are charged with whatever experiences you had and discoveries you did. With the movement of your brush you create life, any unexpected beauty can happen, you paint your calligraphy”.


Mohammad Yasin born on January 4, 1928 at Mogalgidda Village, Hyderabad, State of Andhra Pradesh, India. He had an Art Aptitude since childhood and had passed the elementary Grade and the Intermediate Grade Drawing Examinations in the year 1941 and 1942 respectively. He has diploma in Drawing and Painting 1958, Advanced Diploma in Painting (Composition) 1959 are the other professional Diplomas he holds. While still a student of the Advanced Diploma Yasin got Lalit Kala Akademi Award in the 5th National Art Exhibition 1959. Through several scholarships and fellowships programs, studied at East-West Center Scholarship-1962/64 and studied at the Dept. of Art, University of Hawaii, Honolulu and at the Pratt Graphics Art center, New York, U.S.A. East-West Center, Institute of culture and communication Artist-in-Residence fellowship, April-June 1986.


He was bestowed with Lalit Kala Akademi-National Academy of Art Gold Plaque and Award Hyderabad, Art Society Gold Medal-1960. Honolulu Academy of Art Award-1964, Honolulu Hawaii Honolulu Print Makers Award Honolulu Hawaii USA. A.P. Lalit Kala Akademi State Academy of Art Awards 1969, 70,78, 81 & 82. All India Fine Arts and Crafts Society Award-2002.


His works are in permanent collections of galleries, art museums and art institutions in India and Abroad. Besides in several in private and individual collection in India and abroad.
Akshar (which is the Hindi word for alphabet), also means eternal, permanent, indestructible, something that is constant. The fact that there is no element as relentless as an alphabet, makes letter-art a fascinating space to explore. These letters entice me, speak to me. I look at the letterforms as illustrations. My aim in creating every artwork is to explore the possibilities of never-seen-before forms and to express through them. In my work with letters; I try to unveil the hidden beauty of the forms by peeling away the layers of its structure with various mediums—conventional as well as unconventional.

I feel letters are excellent metaphors to describe Unity in Diversity, each having a unique character in terms of phonetics and forms. They are a beautiful example of individuality and co-existence where each alphabet has a significant role in developing a language and therefore a culture. My latest series ‘Contemporizing Devanagri’ feature the new voice of vernacular; inspired by this unity of letterforms.

As a kid I had a flair for good handwriting; which was much appreciated by my teachers. That made me a permanent candidate for decorating the school blackboards. I inherited this gift of beautiful handwriting from my mother who has the neatest and most consistent handwriting I know of. By the time I finished school, art college came calling and gave my liking for letters a new direction. From being a pass-time it unintentionally turned into a passion and gradually a full time profession.

I was born and brought up in Mumbai and graduated from L. S. Raheja School of Applied Arts. After working for a while I went to pursue a post graduation course at NID, Ahmedabad and moved to Delhi for work. Now I am an independent graphic designer and calligrapher based in New Delhi. My work has been published in annual juried issues of Letters Art Review, USA in 2010 and 2011. Participated in a group shows at Mocha ArtHouse (2010), Arpana Caur Gallery (2010) and Russian Center for Arts and Science (2011).
Qamar Dagar belongs to the world renowned Dagar family of classical musicians (Dhrupad) of India; however, she was always drawn to the visual arts which are also her media of expression through her education and cultural roots.

She combines Hindi and Urdu alphabets to create works based on words, themes or even poetry. She feels that both scripts are a natural coming together of two streams as Hindi is written from left to right and Urdu from right to left and give room for interpretation and innovation to her concepts.

The multi-cultural and multi-lingual environment that she grew up in clearly influence her works. Close proximity to her spiritual guru Amir Abdullah Khan, himself a special master of Arabic calligraphy helped her to see the beauty of the written word. He encouraged her to see beyond just the physical structure of an alphabet and to pursue her work for the joy of doing it.

Two more important influences have been calligrapher par excellence Hassan Massoudy, an Iraqi based in Paris and calligrapher friend Mohammad Elbaz of Morocco also based in Paris. Both combined to encourage her to bring out her concepts using letters/alphabets as tools.

Poosapati Parameshwar Raju is legendary in contemporary Indian art. Born in 1961, Parameshwar hails from Vizianagaram. He has been practicing for the last thirty years. He is influenced by the works of his Great Grandfather Sri Appala Raju who sculpted figures of stone and metal for the temple for worship, who also specialized in fresco and created a new medium for sculpture and relief work with tamarind seed paste and cloth. This ambient environment has nurtured a strong passion for history, traditional customs, rituals and folklore and their preservation in Parameshwar. This sensibility infiltrates his images wherein he brings up traditional subject-forms that he revisits with an entirely contemporary approach of simplification that modern audience is able to relate to and read from.

Presently the Museum of Devotional art in Belgium is preparing to house a selection spanning all his series; from Buddhist Symbols, Ek Omkar, Jewish Symbols, Hundred names of Allah, the Ahura Mazda, Christian Symbols, Epic Narratives, Numerical Yantras and Ayatanas, the Ramayananam and the Bhagavatam. His works were presented at the pavilion of Indian art at the 5th International Biennale in Beijing in September 2012. Creating a cultural connect between both the countries at the very onset of the exhibition prepared and presented by Lalit Kala Akademi.

Parameshwarís celebration of Iconography, is a revelation of a new conduit, that weave together, memories of viewers from various parts of the country, with a single yarn of the shared tradition. From 2009 onwards the artist traveled within the country to work with traditional Paithini weavers, Kalamkari Masters and block makers. Along with his works on Paper and calligraphic ink, drawings with the English poster nibs; the textiles and metal wares too would be integral to celebrate the lore of belief.

Her interest and commitment to Calligraphy Art has led her to form QALAMKAARI, Creative Calligraphy Trust. She curated its 1st International calligraphy fest in Delhi in Feb 2012 collaborating with India International Centre, Delhi and Urdu Council and S.T.E.P. (NGO) bringing together works of twelve artists from France, Japan, US and India representing scripts such as Sanskrit, Arabic, Avestan (Parsi) Chinese, Japanese, Hindi, Urdu and Greek/ Latin.
Tanjung, meaning ‘Smooth Road’ (his Korean name is Jin-hyeok Lee) is a visual artist who specializes in illustration, calligraphy, and Asian brush painting with a studio located in Seoul, Korea. Drawing inspiration from his journey into spiritual awakening through Asian philosophy, martial arts, and meditation, he creates art with the intention of healing and a blessing for the purification of human soul. He envisions that the process of looking at artwork can provide an opportunity for the viewer to feel the healing energy, balance and relaxation.

While all of the works by Tanjung are done with traditional calligraphic brushes and inks, he has consciously moved away from the conventional brushwork to more experimental forms of artistic expressions by drawing illustrated yoga and meditative postures, Qigong stances, and sacred symbols that project healing energy. His incredibly withdrawn yet powerful brush techniques reflect both magical flow of energy and force transmitted throughout the human body.

Tanjung graduated from Hong-Ik university with a B.A. in Visual Communication Design. After graduation, he worked as an illustrator and art director for several organizations. Today he works out of “Nature’s Connect”, a meditation center he runs in downtown Seoul.

“Tanjung is both a painter/calligrapher and a scholar - very traditional Korean. Korean mulberry paper, black ink, Korean earth - very traditional Korean materials. Concentration on the dynamics of the lines and the distribution of empty space in the painting - very traditional Korean concepts. But being a Westerner, my calligraphy and paintings are a mix - neither purely Western, neither purely Korean’.

“Doing calligraphy or painting for me is an act of relief and liberation, a kind of psychological cure. Chinese characters, landscapes, mountains, rocks, the sea, transform into lines, forms, spaces, a kind of dialogue between me and the paper. My main concern then is balance - dynamics and tranquility, painted and empty space, Yin and Yang, need to be balanced. It is no longer really ‘me’ who is painting, some IT from inside is leading the brush”.

Sasse was born 1941 in Germany, he studied Korean and Chinese Language and Culture. He established Korean Studies departments at Bochum and at Hamburg in Germany, since 2006 permanently living in Korea. He held 10 solo exhibitions as invited artist, participated 13 group exhibitions, performances and installations.
VISUAL ART

PHOTOGRAPHERS

DANISH AAGHA Delhi, India
SYED SALMAN CHISHTY Ajmer Sharif, India
SATYASRI UKIL Delhi, India

INSTALLATION

MUKTA WADHWA & NIKHEEL APHALE Delhi, India
Danish Aagha is a Delhi based painter and a photographer, he has a Diploma in Fine Arts and Animation. He likes sketching and painting using mixed media. In his works, he is always interested in depicting different phases of life and the world around him. As he has studied animation, he loves to create 3D effects and bring in geometrical elements in his compositions. He is deeply committed to the visual arts in all avatars. He has participated in several group shows at venues such as India Habitat Centre, India International Centre, AIFACS, Lalit Kala Akademi, Triveni Kala Sangam to name a few.

“Art for me is a medium to feel good. I feel I am worshiping when I am engrossed in my work. For me, art exists everywhere, in our day to day activity, from one’s home to the streets, from streets to marketplaces. Whatever medium I choose, I just love capturing the physical and emotional beauty of the subject. I like to play with the variations of light and forms that give my works, a different 3D illusion. I want to give each impression my own interpretation”.

“My works help me to become a good human being, as most of the themes I choose are from my own life and that of others’ that I observe. I want my works to leave a lasting and positive impression on society and make my viewers aware of the inherent beauty that is around us.

I do believe in the spirit of ‘ONE ASIA’, as it will bring people together in the most wonderful way. I do believe ‘ONE ASIA’ will lead to ‘ONE WORLD’ one day!”

“I am a humble servant of Sultan ul Hind Hazrat Khawaja Moinuddin Chishty (RA), my ancestors have been the custodians of the holy shrine of Khawaja Moinuddin Chishty (RA) since last 800 years.

‘Love towards all, Malice towards none’ is the basic message of Khawaja Gharib Nawaz. Its a universal message for the whole of humanity that we may love and respect the best of creations i.e. human beings among all the creations of the One & Almighty Creator’.

Danish Aagha.com

Danish Aagha.com
Mukta is an Artist living and working in New Delhi.

Her Art Practice examines the idea of reality in context of internal climate and external influences. Striving towards an aesthetic sensibility deeply rooted in conceptual growth is an essential part of her work.

With a degree in Art (BFA, College of Art), she began her career in Web Design, moving on to Lintas Advertising as Art Director, and from 2004-2007, taught as Visiting Faculty at NIFT, NIA and Amity University. In addition to an active Art Practice, she works on interdisciplinary collaborative projects as a Creative Consultant.


Work Featured in: First City magazine, August 2012 (Commissioned for the annual issue cover story), Art & Deal magazine, April 2012.

“My work is an exploration of our perception of reality and how the notion of reality is a fluid and malleable concept. It finds a parallel in the Calligrapher’s art, which takes the words beyond their linguistic and endowed meanings, and imbues it with another dimension of meaning, elevating the form to a window into an alternate reality. The way the Calligrapher’s alphabets push the limits of form inspires me to explore the innate beauty of form and extract every drop of joy from the same”.

Satyasri Ukil is a photographer who has done extensive photo-documentation of sites and rituals of popular religions at various rural locations in India from cultural anthropological viewpoint. The cults of Dharmaraj (Dharma Thakur), Chandi, Manasa and Devi being his special interest. He did his graduation in History prior to taking up photography professionally.

Along with religio-social rituals, he photo-documented the architecture, calligraphic dedicatory plaques and decorative terracotta ornamentation found on late medieval brick temples of Indian Bengal. During his photography career spanning over twenty-five years Satyasri covered Bengal, Jharkhand and eastern Uttar Pradesh extensively.

Satyasri Ukil is deeply involved with conservation of archival paper artifacts, and he is the Managing Trustee of Mukul Dey Archives Trust at ‘Chitralekha’, Santiniketan, West Bengal, India. The Trust is the custodian of pictures, papers and collection of pioneering graphic artist and printmaker Mukul Dey (1895—1989).

In 2005, Satyasri Ukil compiled, edited and published Mukul Dey’s letters from Japan, where they had stayed as guests of Tomitaro Hara (1868—1939) and Yokoyama Taikan (1868—1958). Mukul Dey had visited Japan with Rabindranath Tagore, W. W. Pearson and C. F. Andrews in 1916.

Since 1987 he is attached to the University of Delhi as a photographer.

chitralekha.org

chitralekha.org
WORKSHOPS

Creative Life with Kolam by Grace Gitadelila from Auroville

Calligraphy Workshop by Dharmesh Jadeja Auroville, India, Idermurun Khurelbaatar Mongolia, Qamar Dagar Delhi, India, Keiin Yoshimura Tokyo, Japan, Werner Sasse Germany/South Korea, Narendra Srivastav Delhi, India
CREATIVE LIFE WITH KOLAM, workshop by
Grace Gitadelila from Auroville
On 16th December from 3:30pm
At the New Art Gallery, 2nd Floor, the IIC conference building

Auroville based dancer and choreographer Grace Gitadelila will share her ongoing research on the Kolam. The Kolam is an early morning ritual, practiced daily by the women in South India. Due to our rapid growth in this materialistic and consumerist world, the profundity of Kolam making has become superficial. Grace will guide us to explore the beauty of the Kolam and its metaphysical meanings through the use of audio visual tools which were created by Grace and her partner Sasikanth Somu.

CALLIGRAPHY Workshop by Qamar Dagar, Dharmesh Jadeja, Idermurun Khurelbaatar, Grace, Keiin Yoshimura, Werner Sasse, Narendra Srivastav
From 15th to 20th, 3:30pm–5pm daily (except 16th)
At the New Art Gallery, 2nd Floor, the IIC conference building

SATURDAY 15TH
Dharmesh Jadeja
Contemporary Devanagari

SUNDAY 16TH
Grace Gitadelila
Kolam workshop with multimedia tool

MONDAY 17TH
Idermurun Khurelbaatar
Mongolian traditional calligraphy

TUESDAY 18TH
Qamar Dagar
Urdu /Hindi contemporary

WEDNESDAY 19TH
Keiin Yoshimura
Japanese traditional calligraphy & Werner Sasse
Live calligraphy performance

THURSDAY 20TH
Narendra Srivastav
Lecture on his typography work
FILM SCREENING

*Koi Sunta Hai* (Someone is listening) and
*Chalo Humara Des* (Come to my Country)
directed by **Sharnam Virmani**
from **Bangalore**

*Qalam Aatma* &
*The Artistic Roadmap of Yasin*
directed by **Aseem Asha** from **Delhi**
QALAM AATMA &
THE ARTISTIC ROADMAP OF YASIN

Directed by ASEEM ASHA from DELHI
On 17th from 6:15pm, at the Video room, 1st Floor, the IIC conference building
With a PG Development Communication from AJK, Aseem Asha Usman focuses his creative skills to highlight issues of marginalized communities. He is a trained film-maker. He writes and composes Sufi poems inspired by Tagore’s love for nature and its beauty. Aseem currently heads his own not for profit initiative – Aseem ASHA Foundation, through which he expresses his core belief that empowering communities through various art forms can bring about positive social development and cultural change.

Aseem also developed the project ‘Finding a Voice,’ funded by UNESCO, QUT (Adelaide, Australia) and UNDP. He currently teaches performing arts, film and new media at his centers to women and children. Some of the key beneficiaries of these projects come from slum areas of Jafarabad-Seelampur and Okhla village.

ROAD MAP OF YASIN AS A PAINTER
This 40 min film is about 84 years old Painter, graphic Artist and ‘Allah-Om’ calligraphist Mohd. Yasin, who has always fought with unfavourable circumstances and physical challenges. His strong will power paved a way for him to celebrate life through various colours of Art. Lalit Kala’s prestigious Gold Plaque award winning artist Mohd. Yasin hails from Hyderabad. This film is an attempt to reconnect the art world with a veteran artist whose search for himself is still going on.

Mohd. Elbaz from Morocco considers calligraphy is important because writing is in danger. Elbas who uses bamboo reeds to do calligraphy is deeply inspired by Sufi poets of Arab world. Danish Agha the young calligrapher from New Delhi, India uses charcoal to make his calligraphy in three dimensional forms. Senior Calligrapher Anis Siddiqui from India uses calligraphy to give light mood to the world which is full of pain and tensions. He feels regret when he finds modern technology creating a unprecedented threat to the hand written scripts.

flyingbirdsindia.blogspot.in
MAIN TENETS

The origin of the word ‘culture’ means ‘cultivated soil’ in Latin. Fertile and sustainable cultivation results from the time and energy consuming care given to the earth, but not from the DNA modified seeds for a higher, but self-destructive yield. Our ancestors considered themselves ‘Earth Keepers’ and they maintained the soil for their sisters & brothers of the future. But please look, what is the general attitude today? There is no doubt that our lives are tangibly and intangibly interlinked with each other, like a subtly woven fabric.

Do we need to repeat blindly the same history or do we aspire to go beyond old, collective emotional/thought patterns? As we now become aware that society cannot continue with the same software which was created by the old, narrow mindset of yesterday, choices have to be made. The question of sustainability and social responsibility does not depend on a small percentage of the people on earth; rather, this question belongs to everyone. Most certainly, the increasing individual awareness which we witness today is the keynote of change in the large current of ongoing Transformation.

We have a handful of knowledge and experience to share from what we have learned through the experiments with the ONE ASIA project and from its birth place - Auroville - for the sake of the beauty and harmony of our society’s future. The ONE ASIA project wishes to become a creative station of sharing and self-discovery.

It seems that the time-spirit tells us that it is high time for synthesis and integration, and to break through the currently unsustainable paradigm of living. One can no longer pick a trend from our collective subconscious to be used as a weapon of truth against seeming oppositions. The greater truth may embrace all boundaries holding gender, race, ideology and social status. Self-justification is the fatal blockage in our collective progress. But acceptance, appreciation and integration with the opposition, daring to transcend fundamental differences, can open the doorway to the all-embracing insight that comes straight from the Oneness. The One that is Two. The One that is Many. There are no hierarchies. It’s the beauty of the difference that is the magic of our creation. Oneness is the matrix of all our challenges and, at the same time, their only solution.

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Our deep gratitude also goes to Smt. Dr Kavita A. Sharma, Director of IIC, and Smt. Premola Ghose and all the eminent staff at IIC. We also would like to thank the National Council for Promotion of Urdu Language for their generous offer to cover the cost of most of the printing material for this event.

We, the ONE ASIA Project, welcome your participation in any which way you wish, in any which way you feel. Let us join hands and bring together the spirits needed to co-create a greater and truer world in which to explore and enjoy the full creative potential of life on earth.

The ONE ASIA 2012 team from Delhi and Auroville.
FOUNDER/DIRECTOR
Jyoti Naoki Eri

ONE ASIA 2012 TEAM
Qamar Daqar • Abhishek Jani • Ramachandran Roddam • Laurence Bastit • Shreya Jani
Nikheel Aphale • Sasikanth Somu • Chun Xu • Tapas Bhatt and Jacky You Li

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