

# A thought-provoking theatre performance on 'Lok-Mahabharat'

Pio Esteves

**A**gyaat-Katha, a theatre performance based on a re-imagined episode from the 'Lok-Mahabharat' scripted by Antara Bhide and directed by Dr Saish Deshpande, was presented by Abhiyaktee-Panaji in Panjim.

From synchronized acts on stage to flawless renditions of offstage and intricate dance sequences, 'Agyaat-Katha' takes you back to the medieval age while helping you stay connected to the present. The open-air experience gave the feeling of watching a folk play on the 'Maand'.

Sharing insights about the colourful presentation, director Dr Saish Deshpande said, "Goa has its own traditions of 'katha gaayan' (story recitation forms) that combine elements of folktales, mythology, and local history." "This art form is often presented by the bards, accompanied by a chorus, in a lively and engaging manner," he added.

'Agyaat-Katha' aims to honour these traditions," Deshpande continued, "and has been designed incorporating the structure of 'Katha Gaayan,' along with a few identifiable conventions of Indian theatre and dance forms." He further said, 'Agyaat-Katha' reflects a re-imagined episode from the 'Lok Mahabharat,' while embracing the collective



nature of the storytelling tradition to give it

contemporary resonance."

In 'Agyaat-Katha,' there's a blend of folk melodies, semi-classical dance, and music phrases to be enjoyed alongside stylized movements infused with raw emotion, weaving together a rustic tapestry of Indian theatre styles. It also helps to understand a deeper connection to the epic that binds people, along with an appreciation for the ways in which theatre speaks to both the past and the present.

Throwing light on the script, writer Antara Bhide said, "The stories we inherit shape us—sometimes they empower, sometimes they confine." She continued, 'Agyaat-Katha' began with a question: What happens when a warrior unlearns war? Arjuna's time as Brihannala is often dismissed as a disguise, but what if it was a deeper, honest confrontation with identity?"



by

# The various weights women bear through art



**T**wo well-known Goan women artists, Harshada Kerkar and Chaitali Morajkar, explore women's resilience, the aspirations they hold and the various weights that they carry, in a unique exhibition, 'What Women Carry,' currently showcased at the Museum of Goa in Pilerne.

Harshada's artwork offers a metaphor for the various weights women carry daily. Through her curious gaze, she explores the women of Goan markets and the different loads they carry on their heads. Here, she allows visitors to pause and acknowledge the weight in all its complexities.

"When I think about the women I've met in my life, I see their quiet strength. This exhibition is a way to acknowledge their resilience," Harshada shared. "It's about acknowledging the weight they carry, both in their hands and in their hearts."

Chaitali Morajkar's art, on the other hand, reimagines a world where women exist beyond societal expectations. Using



the traditional Goan kudnem pot as her canvas, her painting features surreal figures in motion, free from imposed limitations. The interplay of symbolism and detail invites viewers to question the roles women are expected to play.

"For me, art is about transformation," Chaitali reflected. "I want my work to make people think—what does freedom look like? What happens when we let go of what weighs us down?"

'What Women Carry' presents weight not just as a challenge, but as something that also holds meaning and possibility. It

acknowledges struggles while offering space for new perspectives. Visitors find themselves connecting with the themes, reflecting on the balance between endurance and liberation.

"This exhibition is about more than weight; it's about legacy, resistance and change. It encourages reflection on what it means to be a woman today,"

Sharada Kerkar, director at the Museum of Goa, emphasized the exhibition's significance.

With its raw honesty and layered storytelling, 'What Women Carry' stands as a powerful tribute to the lived experiences of women—their ability to endure, as well as the social and personal legacy that they represent. The exhibition will remain open to the public until May 18, 2025, inviting visitors to witness and engage with the artistic expressions of two renowned figures in Goa's art landscape.

"Patriarchy doesn't just oppress women," Antara mentioned, "it traps men too. It upholds masculinity as strength and femininity as weakness." "But we are taught that gentleness and vulnerability are shameful, that to be a man is to dominate and fight. But what true strength lies in embracing all parts of ourselves?" she queried.

"This play is about the suffocating weight of these expectations, the violence they breed, and the quiet defiance of fluidity," Antara informed. "It is about the cost of fitting in and the courage it takes to be whole. Nature, in its vastness, does not demand conformity. It witnesses, embraces, and allows everyone to step into the journey as a witness to a truth unfolding," she added.

The characters on stage included Priyanka Verekar, Abhishek Dhawaskar, Mohan Chandekar, Krupa Vaze, Antara Bhide, Tania Gaikwad, Varad Vishwanath Tari, Dr Chitra Mekoth, Navami Naik, and Mandar Jog.

The choreography was handled by Priyanka Verekar, and lights, design, and execution were by Avinash Chari. Costumes and makeup were taken care of by Abhiyaktee and Alisha Menezes, respectively. Masks and props were managed by Antara Bhide, and Krupa Vaze was in charge of the wardrobe.

Rahul Meewa took care of the digital art, while sound equipment was handled by Wellington Monteiro. Tania Gaikwad looked after the stage management, and the light equipment was managed by Rohak Yuvraj Mangeshkar.

# Exploring the art of surface ornamentation in Goan textiles

Fraser Andrade

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## TRADITIONAL TEXTILE ORNAMENTATION IN GOA

A significant amount of textiles came into Goa from various places such as Macau, Gujarat, and Delhi. Traditionally, girls from Kshatriya and Brahmin communities learned the art of textile ornamentation from their parents. This skill was a compulsion, and it was necessary for preparing a part of the wedding trousseau called 'Enxoval' or 'Dennem.' This included learning embroidery techniques that were often influenced by Jain, Mughal, and European designs. The art of embroidery rose to its highest standard in the convents, particularly in Serra, Magdalena, and Santa Monica in Old Goa. These convents produced liturgical vestments such as chasubles, stoles, albs, maniples and much more. The degree of perfection can be seen in the centuries-old damask silk vestments found in old churches. The nuns and orphans in Santa Monica also became expert at making dolls, artificial flowers, and embroidered sandals, and even excelled in the culinary art.



Antoneta Piedade Fernades, from Margao, pointing out to the wall hanging she made at the time of her wedding.

"I like stitching, hence I made an embroidered wall hanging for my wedding, even though my in-laws didn't demand for it. It was fun," says Savia Coutinho, a newly married bride from Assnora.

## FUSION OF EASTERN AND WESTERN TEXTILE TECHNIQUES

Over time, Western influences such as those from Europe and other countries combined with Eastern textile techniques in Goa. This fusion can be seen in various church textiles, including vestments and altar cloths. New textile techniques such as Tritic, Shibori, Batik, Ombre, and Block printing have emerged, creating unique high-end products for the fashion industry. These products also cater to international markets, blending both traditional and modern styles.

## INFLUENCE OF DIFFERENT CULTURES ON EMBROIDERY TECHNIQUES

Embroidery techniques in Goa received a significant boost through the influence of Muslim art and the

arrival of the Portuguese. This led to the introduction of continental stitches, crochet, and bilros. The emergence of new feminine attire, such as the 'pano palo' and 'baíl toddop,' further popularized embroidery as a home craft. Gold thread and leather substrates were often used to add depth and intricacy to the embroidered textiles.

The 20th century is replete with the names of fine embroiderers, beginning with the Cupertino sisters; the rich trousseaus made by Cupertino, Albina, and Angelica Fernandes reached many European and American countries. Benvinda da Silva Rodrigues and Olga Vaz e Costa also made a name for themselves.

A unique feature seen in Goan church textiles is the use of ivory on textile, in addition to wood and metal so as to give a 3D appearance to the work done on it.

## THE WEDDING TRADITION OF EMBROIDERY IN GOA

"At the time of a marriage proposal, the girl would present a sample cloth, known as 'amostra', showcasing the various textile ornamentation styles she had learned. The groom's family would select a particular style and request that the girl prepare a wall hanging using that style. These wall hangings were often religious depictions, such as portraits of the Virgin Mary or saints, created with intricate needlework," says

## Lenten tiatr

John Miranda Productions in association with Ravindra Bhavan, Margao, is organizing a Lenten tiatr, 'Hi Amche Patkank Sajje'. The retreat-style drama conveys a powerful message about eradicating social evils and greed that plague today's society. The production features soul-stirring songs by renowned singers, promoting moral values and is complementing by tasteful comedic elements.

**Venue:** Ravindra Bhavan, Margao  
**Date:** April 10  
**Time:** 7.30 pm

## Lenten Passion Retreat

Divine Retreat Centre, Nuvem will organise a Lenten Passion Retreat on the theme, 'He himself bore our sins in his body on the cross, so that free from sins, we might live for righteousness; by his wounds you have been healed — 1 Peter 2:24'. The retreat will be conducted by Fr Martin Chittadiyit, director, Vachanosavam, Potta and Dn Deuben Azavedo, Divine, Nuvem with music by All for Jesus Band.

**Venue:** Divine Retreat Centre, Nuvem  
**Date:** April 11 and 12  
**Time:** 9.30 am to 4 pm



## Shadow Script exhibition

Sunaparanta Goa Centre for the Arts will host the opening of 'Shadow Script', an exhibition of works from the 5th edition of the Goa Open Arts Catalyst and Engage Artist Grants 2024-2025. This year's showcase highlights the works developed over six months of exploration. Presented in collaboration with Goa Open Arts, 'Shadow Script' features works by Divyesh Undaviya, Kiran Tamboskar, Pragyha Bhagat, Shilpa Mayenkar Naik, Shyam Pahapalkar, Sumit Naik and Studio Button, led by Katerina Kubareva, in collaboration with Natalia Marynenko.

Exploring themes of time, memory, and perception, the exhibition examines what is seen, what remains hidden, and what endures. Shadows—both real and symbolic—become a language of storytelling, revealing histories, shifting landscapes, and evolving identities. A walkthrough with artists will be held today, April 10 at 7 pm and the exhibition will be on view till May 3.

**Venue:** Sunaparanta Goa Centre for the Arts, Altinho, Panjim  
**Date:** April 10  
**Time:** 6 pm



# Herald Gaming Console

## Dilbert



## Garfield



## Wizard of id



## crossword 4815

**ACROSS**  
1- Somewhat; 5- Went after; 10- River to the Moselle; 14- Actress Petty; 15- Port-au-Prince is its capital; 16- Thus; 17- Memorable times; 18- Cream-filled cookies; 19- Christmas song; 20- Strongholds; 22- Unlettered; 23- Cover with earth; 24- Phobia; 26- Blackboard crayon; 29- Dependable; 33- Actress Zellweger; 34- Provide food for; 35- Unwell; 36- Put \_\_\_ on it; 37- Pizzeria order; 38- Unwanted e-mail; 39- French possessive; 40- Molars, e.g.; 41- Replay feature; 42- Derides; 44- Golden-touch king; 45- Perceived; 46- Enlist again; 48- Strike; 51- Defer; 55- Slammin' Sammy; 56- Markers; 58- Barely managed with 'out'; 59- Shaker contents; 60- Summer camp transport; 61- Rub the wrong way; 62- Dagger of yore; 63- Severe; 64- Scream;

**DOWN**  
1-Baldwin of '30 Rock'; 2- Singer Amos; 3- I smell \_\_\_; 4- Handcapped; 5- Blacksmith, at times; 6- Ahead of time; 7- Evens the score; 8- From \_\_\_; 9- \_\_\_ the season; 10- Lady of Spain; 11- Suffix with buck; 12- Gets older; 13- Part to play; 21- Ellington, e.g.; 22- Den of wild animals and dragons; 24- Bring; 25- Gen. Robert \_\_\_; 26- Gross; 27- Troy beauty; 28- Licorice-like flavoring; 29-

Singer Bonnie; 30- Two-legged support; 31- Alpaca's cousin; 32- St. \_\_\_ fire; 34- Unsoiled; 37- Zaire's Mobutu \_\_\_; 38- Lubricous; 40- Woody plant; 41- Porn; 43- Executor's concern; 46- Helicopter part; 47- German industrial city; 48- Flat sound; 49- Grumble; 50- Wight, for one; 51- Evergreen tree; 52- Dust Bowl refugee; 53- 1994 Jodie Foster film; 54- Pulitzer-winning biographer Leon; 56- IV units; 57- Covering for the head;

## solution 4814

A	T	M	E	R	M	A	G	I	T	R	M	A
I	D	O	L	S	A	B	A	T	N	E	A	R
M	E	R	I	T	Y	E	T	S	T	I	E	
S	A	T	A	N	O	T	E	S	A	A	B	S
H	E	L	L	E	R	R	A	N	G	E		
T	R	I	G	S	A	U	N	A	M	E	N	T
N	O	T	W	I	T	H	S	T	A	N	D	I
S	O	V	G	R	E	E	T	E	V	E	R	
S	L	E	D	S	F	R	E	E	Z	E		
T	A	H	O	E	T	O	E	R				
D	A	L	E	S	L	E	E	T	H	O	G	
O	R	A	L	E								
D	R	A	D	S	N	I	P	N	G	A	I	O
S	S	S	S	S	T	E	C	S	A	E	D	S

## sudoku 4815

6	4							
3		4						
			2	8	1			
1	5	3			2			
	7	2	4		6			
	4		9		7		8	
	8	6	5					
				3			2	
					8			9

## Instructions for Sudoku

9 x 9 letter: To solve a Sudoku puzzle, every number from 1 to 9 must appear in each of the nine vertical columns, in each of the nine horizontal rows and in each of the nine boxes

## solution 4814

8	5	2	6	9	3	7	4	1
7	1	3	4	5	8	9	6	2
4	6	9	7	2	1	3	5	8
3	2	5	9	8	6	1	7	4
6	8	7	1	3	4	2	9	5
1	9	4	2	7	5	6	8	3
2	4	6	5	1	9	8	3	7
9	7	8	3	4	2	5	1	6
5	3	1	8	6	7	4	2	9