

Samsleshana

(Synthesis)

Today we talk about the synthesis of ordinary sensations which most of us are able to feel , and integrating the essence we draw from these sensory

**experiences with our
inner selves.**

**Ideally, this would be a
natural process which
takes place within a
person and not by
means of a self-
conscious effort to
derive an end-result.**

**As an artist, to my mind
the term *Samsleshana***

denotes a cyclical and organic process.

Through the process of absorption and internalization, ordinary experience undergoes transformation . Often , effective creative expression is the trans-creation of the essence derived from

**such internal
processing.**

**Extraordinary forms of
tangible and intangible
art are born out of this
synthesis.**

**I would consider this as
somewhat akin to the
process called
Photosynthesis in plant
life.**

Just as *Chlorophyll* is a necessary ingredient for sustenance and survival of most plant species, self-renewal through experiential synthesis is vital to growth of the creative aspect in human nature. I would even say that such synthesis

**is conducive to the
growth of every human
mind.**

**A pertinent question
arises here.**

**If, like plants we were
naturally enabled to
absorb and transform
the effects of ordinary
sensory experiences,
and if we were so**

**readily attuned to
transform our lives
through synthesis ,
where is the need to
draw special attention
to the importance of the
five senses through
efforts like the current
series of programs
being presented by
Naimaisam ?**

In a world where we are increasingly forgetting to pause and smell the flowers, we are also losing out on quality of life. We wanted to address this concern.

Almost all human beings are fortunate to be blessed with the abilities to hear, see,

touch, taste and smell.

**We are naturally
equipped with sensory
organs which readily
respond to all
experiences which we
pass through.**

**But, are we receiving
the essence of these
experiences?**

As an artist, I would like to share some observations about my own creative process. I must also say that I do not consider myself as a perfectly self-realized artist. I doubt if I ever will know the extent or scope of my own creative potential.

**But I am receptive to
new experiences and
always ready to learn
from them.**

**During the process of
living, I have been
gradually realizing that
if I *listen* rather than
just hear sound, see
rather than merely
watch,**

inhale rather than just
smell , ***feel*** a texture
rather than just touch ,
taste food rather than
just eat , these sensory
experiences do
heighten my
awareness. This
heightening of the
senses has contributed
to further honing of my

artistic sensibilities. By fostering this process , I notice that I am drawing more out of the process of living.

Therefore if we allow ourselves to receive normal sensory experiences and allow them to permeate our beings , rather than

**merely transit through
them as a part of the
business of living , we
would open the
gateway to our own
transformational
process.**

**In the theory of
traditional Indian
aesthetic , the essence
of these sensory**

experiences is referred to as *Rasa*.

The evocation of deep response to an artistic event or creation, is called *Rasothpathi* .

The transformation of the state of mind through felt experience of the creator as well as

**the receiver is called
*Rasanubhava.***

**I believe therefore that,
by opening ourselves
to truly receive and
process the essence of
the five sensory
experiences, we enrich
our own lives.**

**Our experiences melt
into the single crucible**

**of the Self. The
resultant alchemy that
develops transforms
the way we perceive
and understand even
ordinary activities.**

**It helps us to better
appreciate art, craft,
music, dance, literature
, architecture and all**

other forms of creative expression.

To my mind, art and craft are two sides of the same coin.

What is the dividing line between sculpture, painting, handicraft and handloom ?

The painter, sculptor, weaver, wood-carver,

metal-caster all select a subject, envisage a form, choose a suitable medium and create their own unique combination of colours and designs.

The interweaving of different fibres and combination of contrasting textures by

**a handloom weaver is
no less imaginative
than the use of mixed
media by a
contemporary painter.
Incorporation of new
and non-conventional
motifs into carpets and
block-prints is no less a
creative process than**

**the much-acclaimed
modern installation art.**

**Spontaneous
introduction of
coloured powders
amongst basic colours
of traditional material
used even in the simple
daily *Muggu* or *Kolam*
designs drawn every**

**day on the floor outside
our homes, is
no less than Collage art
of Europe which has
been welcomed and
accepted today as a
part of contemporary
Indian art. The list does
not end there.**

Almost every craft carries within it a history and long-standing tradition. So do Indian performing arts. Both have been shaped and re-shaped over centuries and impacted by historical, social and political discourse.

Therefore, the traditions of handloom weaving and craft are as integral to the culture of our civilization as visual arts and performing arts.

This connect is reinforced by the *Tatwams* or

**philosophical songs of
Doodekula Siddayya , a
cotton-ginner of
humble beginnings and
disciple of *Potuloori
Veerabrahmam Garu.*
Dodeykula Siddayya
gained renown as a
great philosopher. His
Tattwams readily came
to my mind when we**

first discussed the specifics of today's collaboration of *Naimisam* with Crafts Council of *Telangana*. How would handloom weaving be possible without the process of ginning cotton? How would self-awareness develop without

**shredding into pieces
false notions about
oneself?**

***Siddayya* likens the
lower ego of the human
being with the fluff of
raw cotton.. Though
seemingly fragile, this
fluff acquires strength
in the form of a finely
woven raiment but only**

**after thorough
shredding,ginning and
re-integration through
the process of
weaving...**

**This simple metaphor
which hides more than
it says is expressed
beautifully by
*Doodeykula Siddaiah....***

We selected some songs of this cotton-ginner-cum-philosopher as being appropriate to today's event.

Noted architect Samarendra is here to help us appreciate the various dimensions and

**interpretations of
Space.**

**I request the audience
to view this event as an
exploration of the idea
of Synthesis.**

**On the social media
and through non-virtual
events too, we are
inundated with
programs based on**

VISLESHANA

(Analysis) which aim to help us understand a subject by taking apart pieces of a creative whole and explaining them individually. That is one approach.

“Samsleshana”

(Synthesis) attempts the opposite. It is an

**effort to experience and
integrate the whole, by
drawing upon
experiences of
seemingly unrelated
forms of creative
expression and
allowing them to seep
into our
consciousness.**

**Welcome to the second
event of Naimisam. Let
us awaken our senses
by seeing Space and
feeling the Textures of
handloom and
handicraft.**

