

**সম্পাদকীয় / EDITORIAL**

*The teachers standing from the left are Chinmoy Roy, Swati Debbarma, Bimal Deb, Satyendra Chakraborty, Samarendra Nath Sarkar, Bipul Kanti Saha, Deepa Sengupta, Sumangal Sen, Sanghamitra Nandi and Bimal Kar at the old college campus, 1975 (approx).*

Art is not a pleasure trip, it is a battle. - Millet

A picture speaks a thousand words. Through a picture, history and position of a period, along with its fluidity, comes to the fore. The life of people and importance of their history and time period are also revealed through a picture. In this picture we see a group of teachers around the principal. This picture is an important document of early college days. The teachers standing on the left are Chinmoy Roy, Swati Debbarma, Bimal Deb, Satyendra Chakraborty, Samarendra Nath Sarkar, Bipul Kanti Saha, Deepa Sengupta, Sumangal Sen, Sanghamitra Nandi and Bimal Kar. Many of them later rose to prominence, and were deeply dedicated to teaching. Govt. College of Art & Craft is considered as the only art institution in Tripura.

Maharaja Bir Bikram Kishore, the last bearer of the traditional cultural heritage of the *Manikya* dynasty, once planned to build a rural university in the state. The aim was to create an opportunity for study of art, literature and culture under a university and create opportunities for research work on these subjects so as to pave the way for the development of culture in the state. To that end, Maharaja Bir Bikram announced a project called - 'Vidyapattan' in 1937. In the same year the foundation stone of MBB College was also laid. In addition to general education and technical education, the project had a clear proposal for a music school named after Maharaja Birchandra and a college of fine arts named after Maharaja Birendra kishore. Later, the ruling state government also diligently worked towards promoting folk culture. This helped Tripura create a unique identity in the realm of folk culture of India. On September 9, 1975, the project plan of the Maharaja, paved way for the local youth who were enthusiastic about traditional art forms of the state to avail free art practice. Eventually, the Government College of Arts and Crafts was established.

Positive thinker Auguste Comte believed that the idea of the world was a combination of many positive things and art is known from two different perspectives. First, art is the subject of events or phenomena. For this, there is no alternative but to rely on the artist for society. Second, art is the way to help fulfill the future

society. In that case, it can be said that the age of this art institution is only forty five years. In this perspective forty five years of Tripura's Government College of Arts and Crafts may be too insignificant to create a legacy as an art institution, but the process is on and with every passing day the institute is chronicling its history and legacy.

When the art institution was created in this marginal state, dreams was nurtured and sustained through series of obstacles and eventually were delightfully realized. The college went through a long history of struggle. To start with it did not have a building of its own and classes were held in rented places. After several decades, the college gradually got its own building and move in. The picture above it is a testament to this.

The artist does not suddenly imagine art. The artist begins with a general idea. For example, if he/she has a natural view in front of his/her eyes, he/she wants to express his/her feelings through color and shape. Then again, the artist cannot easily express his/her imaginary colors and shapes on canvas. He/she is often wondering about how he/she will express his/her desired form, or whether it is possible to express the imaginary form with the limited help of his/her material. So the artist has to move forward through constant 'trial and error'. The artist discovers this perception from two perspectives. One, as an artist, he/she tries to know the possibilities for improvement. Two, as a critic, he/she tries to find out if his desired art form has been revealed.

To create newer possibilities of art practices and explorations and to facilitate knowledge building among students, the Teachers' Council in 2009 decided to publish an art magazine from our college, which would talk about art practice in this marginal state of India. It was agreed that there will be discussions on various issues in the North East and other art related topics. Accordingly, one issue is still published every year. With the exception of a couple of years in the middle, we are fairly regular. When the Ahana journal was planned, the purpose was the same, to benefit students through well-researched articles on art. In every publication of the journal we, the faculty members try to incorporate Insightful pieces on contemporary society, art, culture and emerging social thoughts. This is done in tandem with following the academic curricula and other related activities.

This idea took a different dimension in the context of the present time. It was decided that Ahana would be published in the form of a magazine as well as an online publication on the newly created website for Ahana.

It took us a year to get it done, as the ongoing pandemic has made the last one year extremely taxing for all of us. Students are still not going to schools, colleges or universities. And online mode of learning is fast emerging as the alternative medium. But as teachers of art we have various reasons to communicate with the students in person. Google Meet, Classroom, Zoom and others can help us to an extent and no further! However, the current situation has made art far more dynamic in nature and we are constantly seeing online art exhibitions on various social media. This is a new aspect that is being presented to all of us, especially the audience.

Our *Ahana* too is an instance of art's dynamic nature. Offline on the one hand and online on the other *Ahana* boats of a feisty hybrid model that's very trendy! Launch of the online magazine, has helped us reach out to more readers. We are happy to publish the 7<sup>th</sup> Issue of *Ahana* and proudly proclaim that from this issue onwards it will be a purely peer-reviewed academic bilingual visual art journal. *Ahana* is probably the first academic art journal in India to be published regularly by an institute for the last ten years.

Finally, heartfelt gratitude to all the members of our Advisory Board. Thanks to my *Ahana* team who has spent a lot of time for uploading the current issue on time. Sincere thanks to the well-established names in their respective fields who took out time to contribute articles for the current issue. We are dedicating this



---

issue to the founder principal of our college Dr. Sumangal Sen.

This magazine aspires to help researchers who like to read deep and insightful articles on art. It has been a labour of love and we are deeply satisfied with the outcome. We hope the reader will love it and share their valuable opinion with us. Hopefully, from this issue, people from all over the world will recognize a marginal art institution in this small northeastern state, which we are very proud of.

Dr. Pramit parna Paul

1<sup>st</sup> May, 2021

Agartala.

**References :**

- 1) Deb Barman, DK, Glimpses of Tripura, Tripura Darpan Prakashani, March 1983, Agartala.
- 2) Sen, Dr.S, Art & Culture in Tripura past glory & future vision, 2005, (Unpublished essay).
- 3) Deb, B, Tripurar Silpacharcha, Dip Prakashan, Kolkata, 1999.
- 4) Paul, Dr. P. P, History of Art In Tripura, IJRAR ( DOI: <http://doi.one/10.1729/Journal.24682>), Volume 7 Issue 4, 2020.

