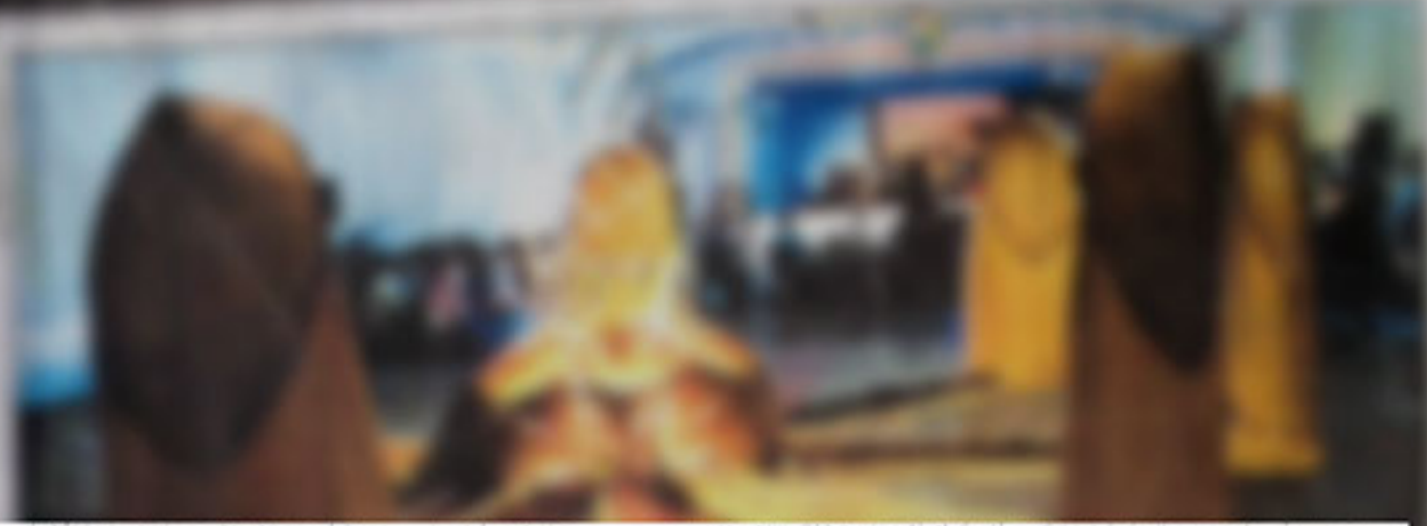


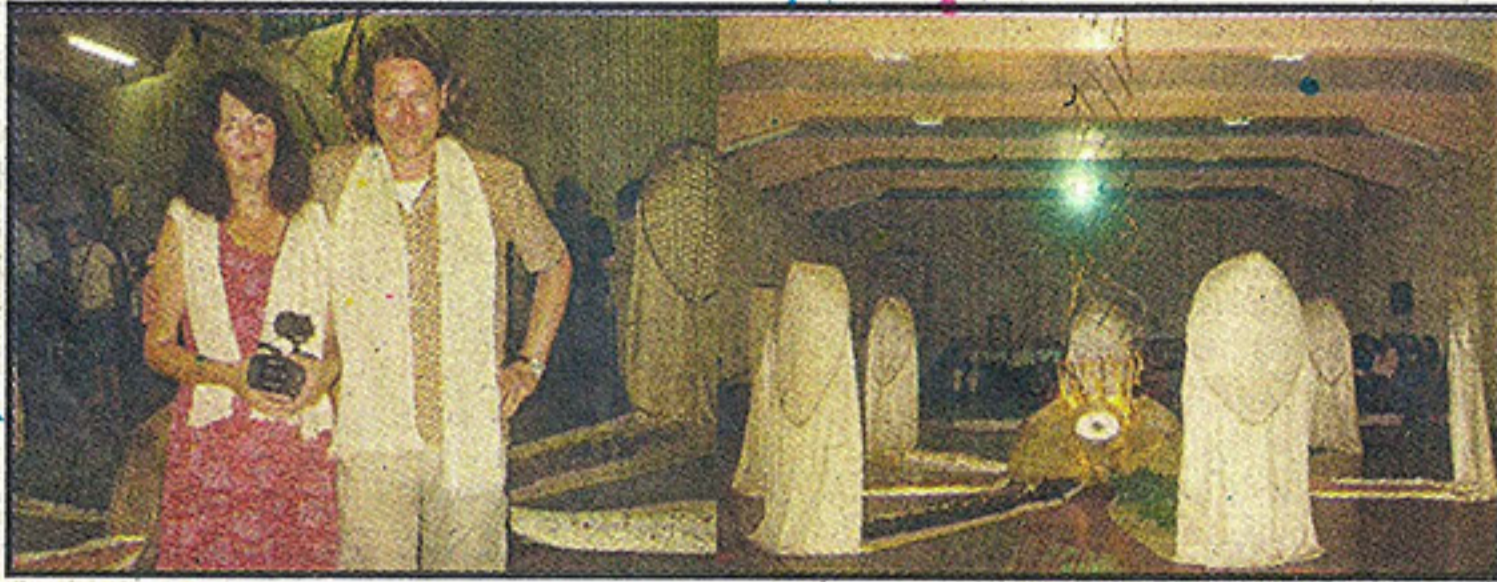
Govt rule out discussion on 'sovereignty' with HNLC



An art installation by Arno Peeters and Iris Honderdos from Netherlands depicting the Khasi culture on display at Don Bosco hall in the city on Tuesday. *Photo: MT*

Drinks party with underage guests busted in Pune

Installation Art exposes Indigenous culture entangled with modernization



Staff Reporter

SHILLONG, Aug 28: In a unique art installation in Shillong city, a couple from The Netherlands has come up with a fusion of folklore and modernization, depicting the Khasi culture and its

origin along with the modern day problems and challenges being faced by the Khasi society.

After closely interacting with the local people, musicians, poets, academicians, cultural elders,

students, traditional healers and others from different walks of life, in an attempt to understand and grasp the essence and character of khasi society for five weeks, Arno Peeters and Iris

Continued to Page 03

Installation Art exposes Indigenous culture entangled with modernization

Continued from Page 01

Honderdos have created multi-dimensional portrayal of khasi culture, its precious heritage and its fragile existence titled 'The Red, Gold and Green of the Khasis'.

The couple has been hosted and assisted by the Martin Luther Christian University (MLCU) for this project, which is part of a global initiative 'Visualizing Development with Identity' of the Royal Tropical Institute (KIT) in The Netherlands.

Speaking to Meghalaya Times, the Dutch couple said that the reason for coming up with this three-dimensional installation artwork was to dispel the stereotyping and misconception about indigenous people, to show how the indigenous cultures have changed across generations.

They wanted to present the indigenous culture in a way that the local populace would want to and not like those ancient pieces as shown in museums.

Their installation art at Don Bosco Hall, Laitumkhrah, Shillong consists of four rings in which each of the seven elements (referring to the Ki Hynniewtrep) represent a particular Khasi relation: the lowest circle of big cone shaped baskets represent the 'gold' of the Khasis in the form of Rice, Limestone, coal, Medicinal herbs, Bamboo, Shrew, and betelnuts.

The second upper circle of cone - baskets represents the

more spiritual heritage depicted by language, music, ethics, herbal healers, matrilineage, sacred forest, and beliefs and rituals.

Then there is the third outer circle of erected rainshields (Knup), which according to the duo, sounds the need and reason for protection.

Then there is the circle of serpents, depicting the dangers that threaten Khasi culture like unabated influx of foreigners, alcoholism and substance abuse, pop - culture and TV, religion, pollution, corruption, and urbanization.

In the centre of the installation, there is a rope ladder (referring to Jingkieng Ksiar) going up, but also resembling the double helix of DNA.

Explaining about their installation, the duo highlighted the threats can influence more than just one part of the culture. "Also the threats they depict are not always bad in itself and are not harmful unless the Khasi themselves allow it to be" opines Peeters and Honderdos.

They articulate that influx and pollution are mostly a result of the need for profit and cheap labour and religion is good in itself unless it is forced upon people. Additionally, they believe that pop - culture are not bad at all, but can push traditional music and oral traditions to the background and make Khasi musicians

mimic the mainstream (foreign) music by popular demand.

But the duo did not plunge into the world of books for research but they want to reflect what people believe and talk. The duo also called for self-responsibility on the part of tribals and advocated for preserving their culture. They believe that if one gets swayed by the western culture and forget his/her culture but later blames it on modernization, it is he/she themselves responsible and nobody else.

• However, they do not restrict one from venturing out to other culture. They are of the opinion that one should go out, experience other's culture but ultimately return to their roots and realize how rich it is.

They further express that for the problems and issues currently grappling the khasis, they cannot point fingers at anybody but themselves for allowing such things to happen, like corruption, environmental degradation, westernization overshadowing their indigenous culture, among others.

With all these incorporated in the installation art, according to Peeters and Honderdos, the installation art is their gift to the people of Khasi tribe for their humble and welcoming nature and a beautiful, rich culture that deserves to be taken care of. Also, conclude that according to their discovery, the Khasi people are actually good at preserving their culture, especially the Seng Khasi.

Rupang



**Khulit tar ka Sonia,
hador ki jingthead madan
ka BJP ia ka UPA**

**Starik Naitan, ya shong kyfain
myngpaw, ki H seng hajan Secretariat**



Ka jingpynwandur ia ka khana jong ka jaitbynriew Khasi, ba la ring dur da U Arno Peeters bad ka Iris Honderdos na Netherlands, ha kaba la pyni paidbah ha Don Bosco hall , Shillong ha ka sngi Hat Majai:Wlytan.

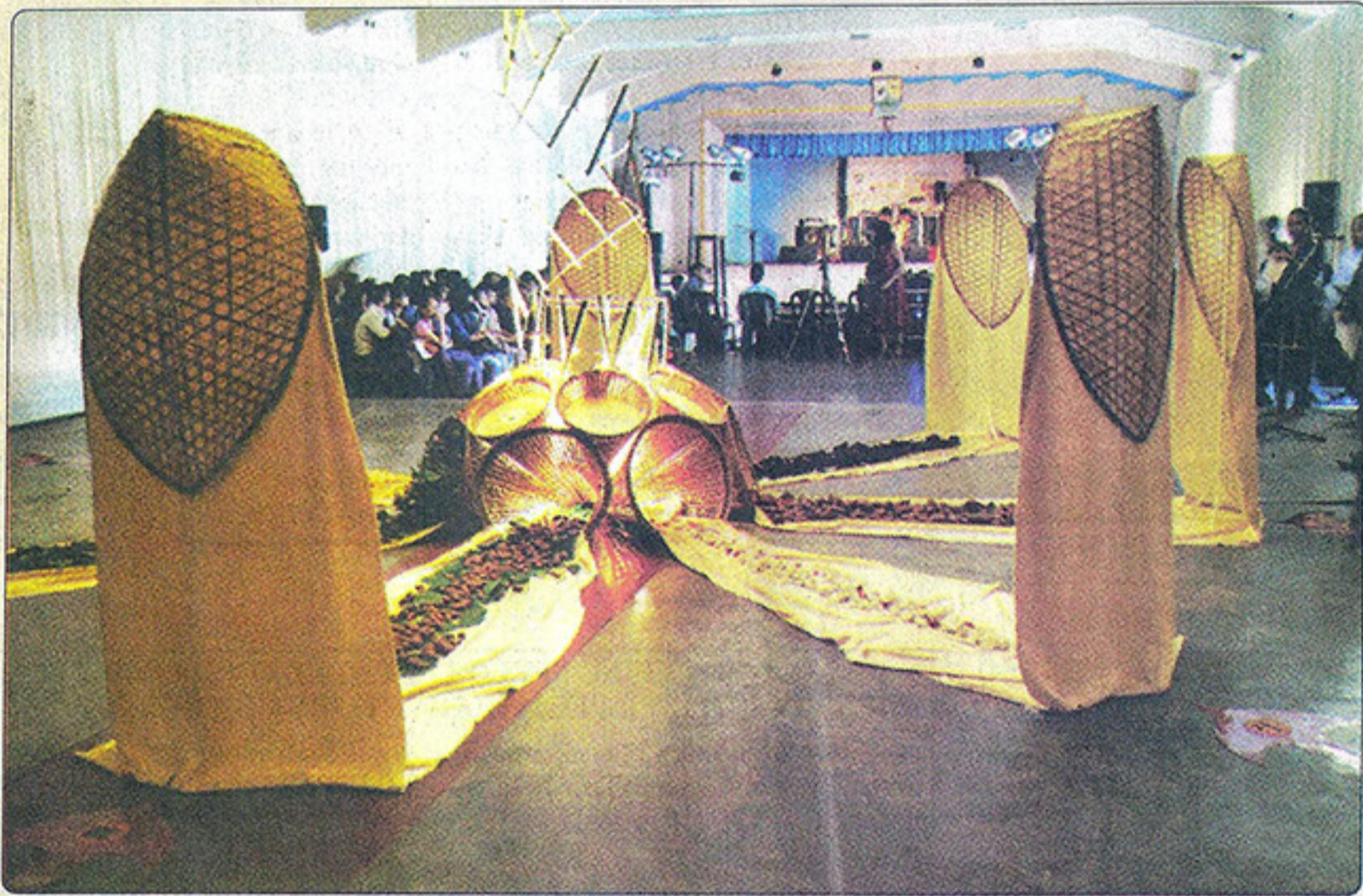
**Shylling khilom
shylling**



U Pawar an long kyrtong MRD, ka NCP ha u 2014



Art installation depicting Khasi culture unveiled



The art installation depicting Khasi culture created by the Dutch couple unveiled at Don Bosco Hall on Tuesday. (Sentinel)

From our Correspondent
SHILLONG, Aug 28: A Dutch couple on Tuesday displayed a creation which depicted the multi-dimensional portrayal of Khasi culture, "its precious heritage and its fragile existence".

The couple Arnos Peeters and Iris Honderdos who exhibited their art installation to an audience at the Don Bosco Hall, who were mesmerized by the creation.

The installation consists of four rings in each of the seven elements (referring to the Ki Hynniewtrep) represent a particular Khasi relation. The lowest circle of big cone shaped baskets represents the 'Gold' of the Khasis-Rice, limestone, coal, medic-

inal herbs, bamboo, shrew (yam) and betelnuts.

This is literally visible by the contents, decorated with the typical red and golden coloured pearls of the Khasi necklaces (Kynjri Ksiar).

The second upper circle of cone-baskets represents the more spiritual heritage like, language, music, ethics, herbal healers, matrilineage, sacred forests, beliefs and rituals.

There is the third outer circle of erected rainshields (knup). They sound the need and reason for protection. Just as in the traditional Khasi dances, the women are in the center and the men move around them.

Lastly, there is the circle of serpents, depicting the dangers that

threaten Khasi culture like, unabated influx of foreigners, alcoholism and substance abuse, pop-culture and television, religion, pollution, corruption and urbanization.

Finally, in the centre of the installation, there is a rope ladder (referring to Jingkieng Ksiar).

The presentation of the installation was accompanied by soundscape, poetry reading and music.

The art project is part of a global initiative 'Visualising Development with Identity' of the Royal Tropical Institute in The Netherlands.

The couple was hosted and assisted by the Martin Luther Christian University (MLCU) during the course of the project.

Dutch art depicts Khasi virtue

■ REIGNING LYNGDOH
SHILLONG, AUG 28

A COUPLE from the Netherlands on Tuesday displayed a creation which depicted the multi-dimensional portrayal of Khasi culture, what many be described as rare creativity in art work.

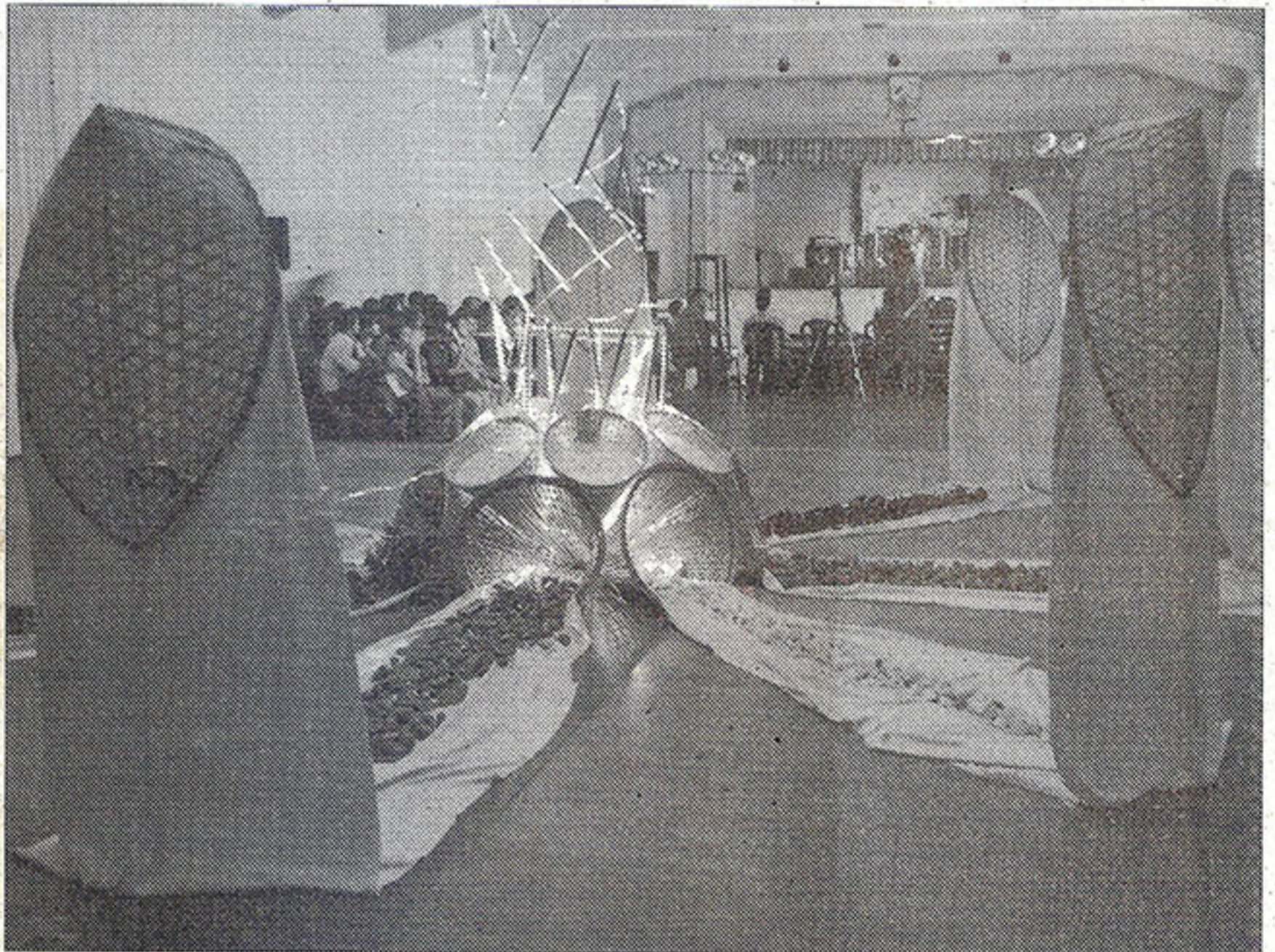
The couple — Arno Peeters and Iris Honderdos — put on display their art installation at the Don Bosco Hall here.

Before executing such a “wonderful” installation art work, Arnos and Iris, who have been in Shillong for the last one month, closely interacted with local people, musicians, poets, academicians, cultural elders, students, traditional healers, faith healers and others from different walks of life in their attempt to understand and grasp the essence and character of Khasi society.

Through the prism of their perspectives, they have created a multi-dimensional portrayal of the Khasi culture, its precious heritage and fragile existence.

The installation, consists of four rings in each of the seven elements (referring to the Ki Hynniewtrep), represents a particular Khasi relation. The lowest circle of big cone shaped baskets represents the ‘Gold’ of the Khasis - rice, limestone, coal, medicinal herbs, bamboo, shriew (yam) and betelnuts.

This is literally visible by the contents, decorated with the typical red and golden coloured pearls of the Khasi



UB Photos

An art installation by Arno Peeters and Iris Honderdos from Netherlands depicting the Khasi culture on display at Don Bosco Hall in Shillong on Tuesday.

necklaces (Kynjri Ksiar).

The second upper circle of cone-baskets represents the more spiritual heritage like language, music, ethics, herbal healers, matrilineage, sacred grooves, beliefs and rituals.

There is the third outer circle of erected rainshields (knup). They sound the need and reason for protection. Just as in the traditional Khasi dances, the women are at the centre and the men move around them.

Lastly, there is the circle of

serpents, depicting the dangers that threaten Khasi culture like unabated influx of foreigners, alcoholism and substance abuse, pop-culture and television, religion, pollution, corruption and urbanization.

In the centre of the installation, there is a rope ladder (referring to Jingkieng Ksiar or golden bridge).

The presentation of the installation was accompanied by a soundscape, poetry reading and music.

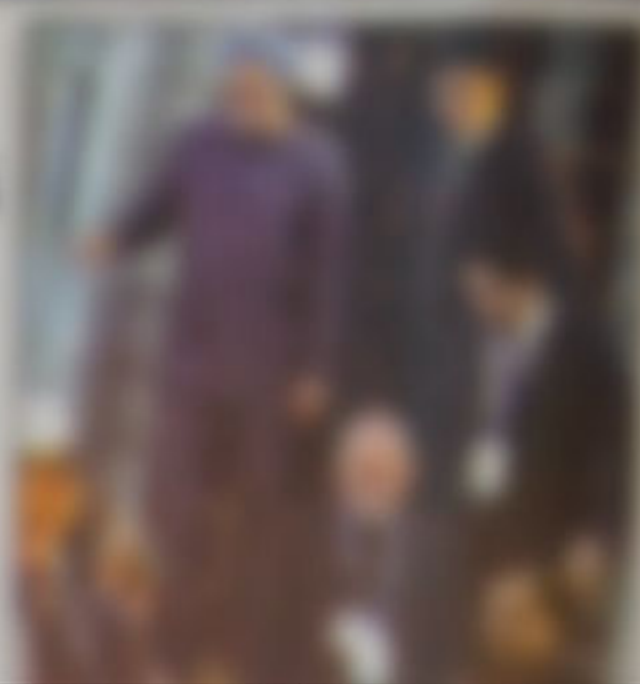
Arno and Iris have been

hosted and assisted by Martin Luther Christian University (MLCU) for the project which is part of a global initiative ‘visualising development with identity’ of the Royal Tropical Institute in The Netherlands. The project examines and refutes stereotypes of indigenous people.

While Arno is a composer and sound artiste and one of the first techno-artists in The Netherlands, Iris has global experience in producing community-based art on location.

Centre tells Assam to act tough

KSU, FKJGP lock Kharumak's office



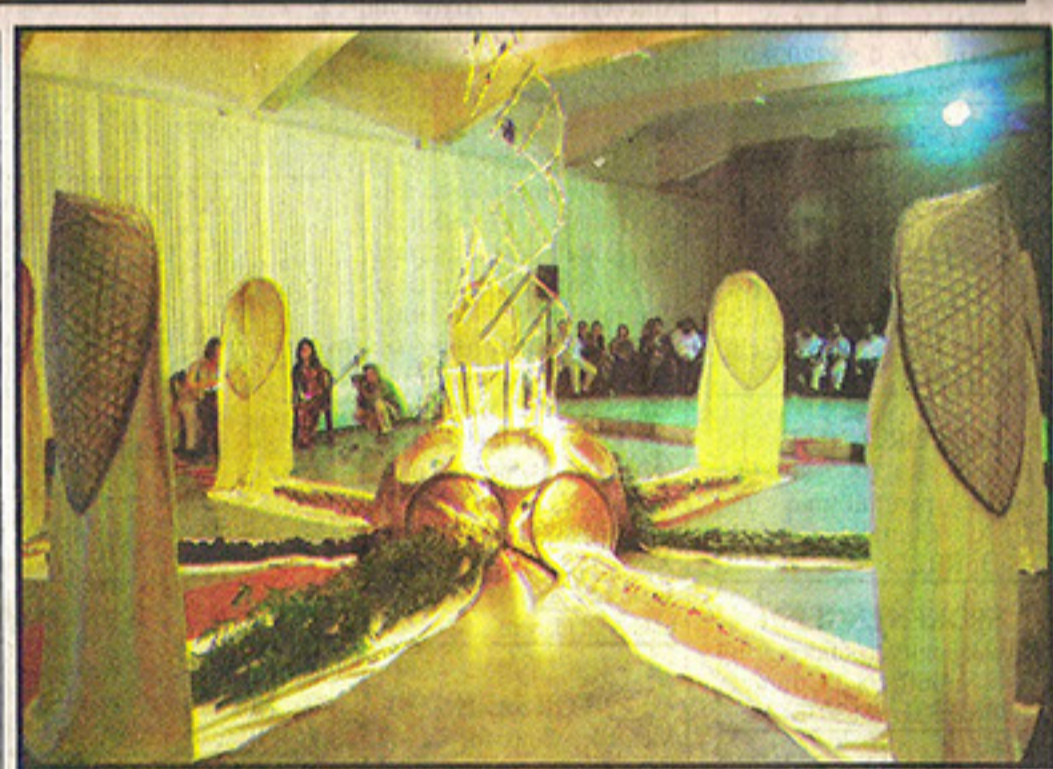
WEATHER

Shillong	18°C - 25°C
Guwahati	22°C - 30°C
Dispur	20°C - 28°C
Tezpur	15°C - 22°C
Jorhat	25°C - 32°C
Assam	28°C - 35°C

Passport office in Shillong shortly to be started

SHILLONG: The Home Department is ready with the proposed infrastructure for a full-fledged passport office in Shillong. Following the move on Tuesday, the Principal Secretary (Consular) Parag Mehta said, "The office is expected to be completed before the office is set up".

The proposed passport office in Shillong would give the much-needed relief to the residents who still have to travel all the way to Guwahati for obtaining their passport. (Contd on P-10)



A multi-dimensional portrayal of the Khasi culture displaying the mythological bridge at the centre with other components depicting the heritage of the Khasis, unveiled at Don Bosco Hall in city on Tuesday. (ST).

Hynniewtrep imagery..

(Contd from P-1) herbal healers, beliefs and rituals. The third outer circle of the erected rain shield (knup) represents the need and reason for protection just like the traditional Khasi dances where women are in the centre and the men dance around them in a protective gesture.

The narrator also highlighted the threat to the matrilineal culture "Matrilineage has kept our gene pool pure thereby striking a balance between a man as a protector and a woman as the keeper but the desire to break this chain will bring about inequity in our beliefs and culture", the narrator said.

There was also a depiction of Khasi politics suggesting that governance could be clean and efficient only if we find our way back to the age-old system of governance where politics was clean and corruption-free.

The outer circle of serpents depicted the dangers that threaten the Khasi culture with unabated influx of aliens, alcoholism, substance abuse, pop-culture and TV, corruption, religion, pollution and urbanization.

According to the couple, the threats depicted here are not always bad in themselves and remain outside the centre of influence unless the Khasis themselves allow these threats to inflict their culture. Influx and pollution are mostly a result of the need for profit and cheap labour. Religion is good in itself if it is not imposed, the artist couple explained.

Finally, in the centre of the installation, a rope ladder going up referred to as the Jingkieng Ksiar but also resembling the double helix of the Khasi DNA. The red corals and golden beads dotting the steps enhanced the DNA like-appearance.

Earlier, poetry from U Soso Tham, and Kynpham Sing Nongkynrih were recited. Artist and flutist Benedict Hynniewta gave an excellent rendition during the art installation programme. Later musical appearances by Acid Row, Benedict Skhemlang Hynniewta, Cryptographik poets, Ma H Kerious Wahlang, Serenity Choir and Summersalt entertained the audience.

Dutch artists launch Khasi cultural art installation

Hynniewtrep imagery comes alive

By Our Reporter

SHILLONG: From the mythological bridge or the heavenly navel (Sohpet bneng) connecting heaven and the land of the Seven Huts (Hynniewtrep) to the precious heritage and the traditional rain shield (Knup) and its fragile existence, the Khasi culture and heritage and the threats it faces, were on Tuesday vividly portrayed through an

art installation created by a couple from The Netherlands, Arnos Peeters and Iris Honderdos.

The multi-dimensional portrayal of Khasi culture managed to capture the attention and appreciation of many as the overall illustration came alive with the accompanying natural sounds resonating from the hills, waterfalls, the heavy rains, the twitter of birds and while the sound of traditional

drums were heard beating in the background accompanied by the melodious tone of the Duitara.

Held at Don Bosco Hall, Laitumkrah here on Tuesday, the art installation was unveiled after a month of extensive tour by the couple to various villages and interactions with local academicians, traditional heads, students and others to get an insight into the Khasi culture and society.

The art project is part of a global initiative 'Visualising Development with Identity' of the Royal Tropical Institute in The Netherlands in collaboration with Martin Luther Christian University (MLCU) during the course of the project.

The installation unveiled to the public on Tuesday consisted of four rings in which each of the seven elements (referring to the Hynniewtrep) represents a

particular Khasi relation: the lowest circle of big cone shaped baskets represents the 'Gold' of the Khasis comprising of their rich natural resources and symbolised by rice, limestone, bamboo, coal, medicinal plants, betel nuts and shrew (yam).

The second upper circle of cone baskets represents the more spiritual heritage like language, the matrilineage, sacred groves, music, ethics, (Contd on P-10)



Hynniewtrep imagery comes alive

Myriad hues of Khasi life in art

ANDREW W. LYGDOH

Shillong, Aug. 28: They came as visitors, but are leaving an indelible mark on the residents of this capital city with their creativity and understanding.

Dutch couple Arno Peeters and Iris Honderdos, who have been here for the past month, imbibed knowledge about the Khasis through interactions with a cross-section of people to understand the essence and character of Khasi society.

Today, it was a gathering with a difference as the audience at Don Bosco Hall here learnt about Khasi identity, culture, tradition, music, food, natural resources through art.

The art installation, "The Red, Gold and Green of the Khasis," was designed by Peeters and Honderdos. The couple created a multi-dimensional portrayal of Khasi culture, its precious heritage and fragile existence.

The art installation comprises four rings in which each of the seven elements (referring to the *Hynniewtrep*) represents a particular Khasi relation.

The lowest circle of big cone-shaped baskets represents the "gold" of the Khasis — rice, bamboo, limestone, coal, medicinal herbs, betelnuts and others.

The second upper circle of cone-shaped baskets depicts the spiritual heritage, language, matriliney, music, ethics, sacred forests, ethics, beliefs and rituals, as well as herbal healers. This is depicted with icons within the baskets and spoken word



The art installation by Arno Peeters and Iris Honderdos from Netherlands depicts Khasi culture at Don Bosco Hall in Shillong on Tuesday. Picture by UB Photos

(through sound) to accompany it. The spoken word revolves around these "jewels" of Khasi culture.

The third outer circle of rain shields (*knup*) highlights the need and reason for protection, again in speech form.

Lastly, there is a circle of serpents depicting the dangers that threaten Khasi culture — unabated influx of foreigners, alcoholism and substance abuse, corruption, pop culture, religion, pollution, besides urbanisation.

The choices of these threats are based on what the Khasi people from all walks of life have expressed to the artists and what they themselves have gathered from the media. At the centre of the installation, there is a rope ladder (referring to the *Jingkieng Ksiar* or the mythological golden bridge connecting heaven and earth). The ladder also represents the double helix of DNA.

It has been said that Khasi DNA is over 70,000 years old,

making the Khasis the original inhabitants of this part of the world, well before the Indo-Aryans arrived.

Red stands for blood and danger; gold represents the wealth of natural resources and the Khasi cultural heritage while green depicts the land and environment in which the Khasis live. Red and gold are also the dominating motifs in Khasi jewellery.

The gathering was enlivened with poetry reading, playing of the *duitara* (Khasi musical instrument) and flute.

The art project is part of a global initiative — Visualising Development with Identity of the Royal Tropical Institute, the Netherlands. The couple were hosted and assisted by the Martin Luther Christian University here during the course of the project.

The installation could either be placed at the museum of the Don Bosco Centre of Indigenous Culture (DBCIC) at Mawlai here or exhibited in different parts of the world.