



Reaching Out  
Activities

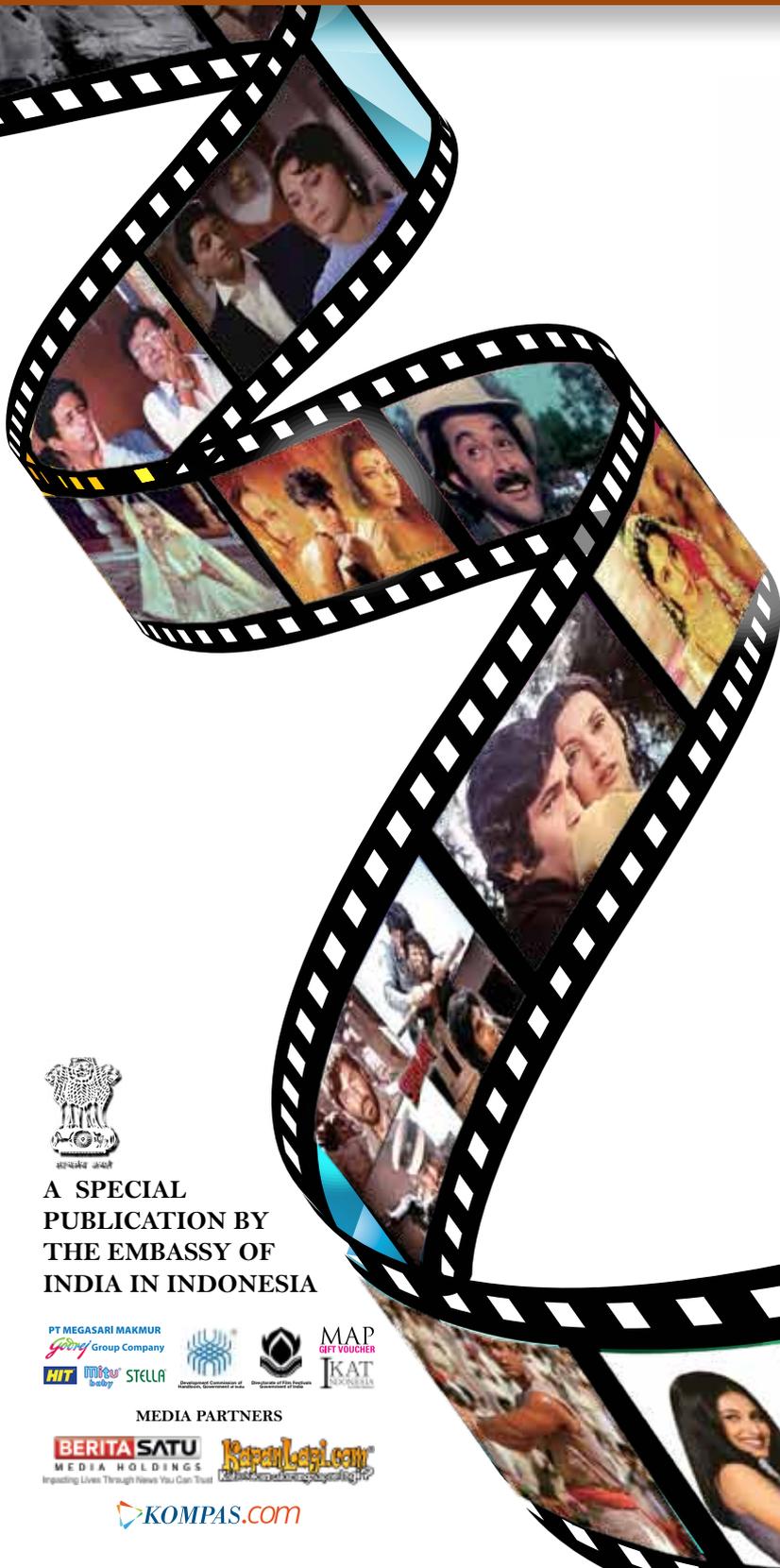


Weave of  
Friendship

Centenary of  
Indian Cinema



# Weave of Friendship



100 Years  
Indian Cinema

## Special Events

Ikat India & Indonesia  
Fashion Show

Weave of Friendship

Film Seminar

Our Films, Their Films

Shankar Eshaan & Loy

Firebrand of Indian  
Music



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Movie Title: Satyajit Ray's Pather Panchali, Photo Credit: Photofest

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*with*  
**INDONESIA**





## AMBASSADOR'S Message

THE YEAR 2013 IS A UNIQUE MILESTONE IN INDIAN CINEMA. IT REPRESENTS THE CENTENARY YEAR OF INDIAN CINEMA. WHEN DADASAHEB PHALKE, THE FATHER OF INDIAN CINEMA, RELEASED HIS EPOCHAL FEATURE FILM RAJA HARISHCHANDRA IN 1913, LITTLE WOULD HE REALISE, THAT HE WOULD BE UNLEASHING A MASS ENTERTAINMENT MEDIUM WHICH WOULD CONTINUE TO DOMINATE AND INFLUENCE THE PSYCHE OF MILLIONS OF INDIANS

Over the years, Indian Cinema has acquired an identity that is very unique and unmatched. Though the films have evolved over the years, the essence of the films remains the same i.e. to entertain. Through this medium of entertainment, Indian Cinema has delivered social messages, promoted communal harmony, explored sensitive subjects and delivered political messages. The contribution of art cinema cannot be overlooked and has added immensely to the vast canvas of Indian Cinema. Filmmakers such as Satyajit Ray, Guru Dutt, Bimal Roy, K.Asif, Raj Kapoor and many other giants have left a lasting footprint and set high benchmarks for the film industry to follow. The Indian Cinema industry has geared up to this challenge and today Indian cinema is known to a global audience and shown at various film festivals.

To commemorate the centenary year of Indian Cinema, the Indian Embassy in Jakarta in association with our partners have embarked on a weeklong festival. The event kicks off with a gala fashion show themed on Bollywood. The fashion show, choreographed by well-known Indonesian fashion expert, Mr Didiet Maulana, will showcase Indian Ikat designed by Indonesian designers and is appropriately termed as a "Weave of Friendship" indicating the richness and similarities of textiles of both countries. Simultaneously, we are screening at a commercial theatre, a retrospective of Indian cinema over the decades from 23 to 27 September 2013 which is entirely free to the Indonesian audience. In addition, we would be continuing our regular screening of Indian films at the Embassy Auditorium. We are also organizing a film seminar "Our Films, Their Films" on 25 September 2013 in collaboration with Directorate of Film Festivals, India, which will explore the untapped potential that exists between the Indian and

Indonesian film industries. The event ends on a high musical note with a concert by Shankar- Ehsaan -Loy.

Indian films continue to be popular in Indonesia with regular screening of latest films. Photos of Indian film stars adorn the household of many Indonesian homes. It has spawned various fan clubs in Indonesia with whom the Embassy is in regular touch. Yet more needs to be done. We need to draw upon the strengths of respective industry and create synergy between them. Shooting of Indian films in Indonesia, due to its exotic locales, is an exciting potential and it can add value to Indonesian tourism.

I would like to thank Sun Media for bringing out a special publication on the centenary year of Indian Cinema. The publication contains a glimpse of our scheduled activities for the Film Festival week and also our outreach activities held by the Embassy during the course of last year.

Gurjit Singh  
Ambassador of India to Indonesia, ASEAN & Timor Leste  
4th September 2013

# PROMOTING INDIA'S CULTURAL LEGACY

THE JAWAHARLAL NEHRU INDIAN CULTURE CENTRE (JNICC) FOSTERS CULTURAL UNDERSTANDING THROUGH CULTURAL EXCHANGES

The Indian Council for Cultural Relations was formally set up in 1950 by Maulana Abul Kalam Azad, independent India's first Education Minister. The Council helps formulate and implement policies pertaining to India's external cultural relations, to foster mutual understanding between India and other countries and promote cultural exchanges with other people.

The Jawaharlal Nehru Indian Culture Centre (JNICC) in Jakarta, Indonesia has the primary objective of establishing, reinforcing and strengthening cultural relations and mutual understanding between India and Indonesia. Being a land rich in epics, legends, myths and folklore, both countries have a rich cultural background. Through JNICC, India's legacy of tradition and culture is kept alive in Indonesia.

JNICC is extensively involved in conducting classes in yoga, music, Indian dance forms such as Bharatnatyam and Kathak, language classes in Hindi and Tamil. Furthermore, JNICC also has a library with an impressive collection of over 9000 books on a variety of subjects – history, religion, philosophy, Hindi and Tamil literature, statistics, Indian economy, education, etc.

#### JNICC primary role

- To participate in the formulation and implementation of policies and programmes related to India's cultural relations with Indonesia
- To foster and strengthen cultural relations and mutual understanding between India and Indonesia
- To establish and develop relations with national and international organisations in the field of culture



#### Major activities

JNICC is involved in the administration of scholarship schemes for overseas students on behalf of the Government of India and other agencies, and to supervise the welfare of international students as well as granting scholarships to foreign students to learn Indian dance and music.

It also organizes exchange of exhibitions; organisation of and participation in international seminars and symposia; participation in major cultural festivals abroad as well as the organisation of 'Festivals of India' overseas. JNICC also organises the lecture-demonstrations by Indian performing artistes abroad as well as exchanges of groups of performing artistes.

JNICC is also entrusted with:

- To maintain the Distinguished Visitors Programme, under which eminent personalities from abroad are invited to India and Indian experts are sent abroad to deliver lectures on issues of mutual interest
- To establish and operate Chairs for Indian Studies in universities abroad
- Presentation of books, audio-visual material, art objects and musical instruments to institutions abroad
- To provide the Secretariat for the Jawaharlal Nehru Award for International Understanding; Organization of the annual Maulana Azad Memorial Lecture and the Maulana Azad Essay Competition
- The digitisation of rare manuscripts
- Awarding of Library Fellowships
- To undertake projects on behalf of the Ministry of External Affairs.

Mr Zahur Zaidi, (Director) | Jawaharlal Nehru Indian Cultural Centre, Jl Pandeglang 44 Menteng, Jakarta 10310 | Phone: (021) 3155120, 3144661 | Email: jniccjk@gmail.com

# FRIENDS OF JNICC

## PRESENTING HIGHLIGHTS OF FRIENDS OF JNICC'S ACTIVITIES IN THE LAST ONE YEAR

### Indian Contemporary Art

The Embassy of India, Jakarta and JNICC in association with the Barewall presented a mélange of vibrant contemporary art from India from 19 to 25 January 2012. The exhibition was opened by Mrs. Neeru Singh, wife of Ambassador followed by a talk on contemporary art by Deborah Iskandar, well known art aficionado at the JNICC.



Wife of Ambassador opening the Art Exhibition



Ambassador gives a gift to Ms. Deborah Iskandar



Section of the audience watching the presentation



Art Exhibition at JNICC

### Book Reading at JNICC

JNICC partnered with the Habibie Center to organise a book reading event at the Center's Library in Jakarta on 5 June 2013. The Habibie Centre is among the foremost think tanks of Indonesia. Dr Habibie is the former President of Indonesia and the President of the Centre. Ms Rahimah Abdulrahim the Executive Director of Habibie Center introduced the event and the Ambassador, Mr Gurjit Singh addressed the audience and also presented books on India to the Habibie Library. Ms Pallavi Aiyar the author of Smoke and Mirrors read from her book followed by a discussion with guest speaker Ms Desi Anwar on India and Indonesia. This event was attended by 64 persons from the Diplomatic community, prominent Indonesians and intellectuals. JNICC in association with the 'Friends of JNICC' organised this lively event.



### Culinary Connections – India and Indonesia

JNICC organised a show titled 'Culinary Connections – India and Indonesia' on 28th March 2013 at Four Seasons Hotel Jakarta. The show featured talks and live cooking by Celebrity Chef William Wongso of Aku Cinta Masakan Indonesia and Nina Taneja. The two chefs tried to draw similarities between the culinary traditions of the two countries in the use of spices and cooking styles. Master Chef William Wongso said the event is the best expression of closeness between India and Indonesia.



Speech by the Director JNICC in the opening program of Culinary Connections-India and Indonesia



Photo session after the program of Culinary Connections

### Through the Lens of Friendship

JNICC organised an exhibition titled 'Through the Lens of Friendship.' Some wonderful images of Indonesia captured by Arun Taneja and Vivek Bammi and some lovely photographs of India shot by Anton Ismael were displayed. The exhibition was opened by Mrs Neeru Singh. The photographers related their experiences behind the lens and the stories behind their photographs. The exhibition was open from 11 May to 1 June 2013.



Guests at the opening of the exhibition at JNICC



Mr. Arun Taneja explaining to the Ambassador

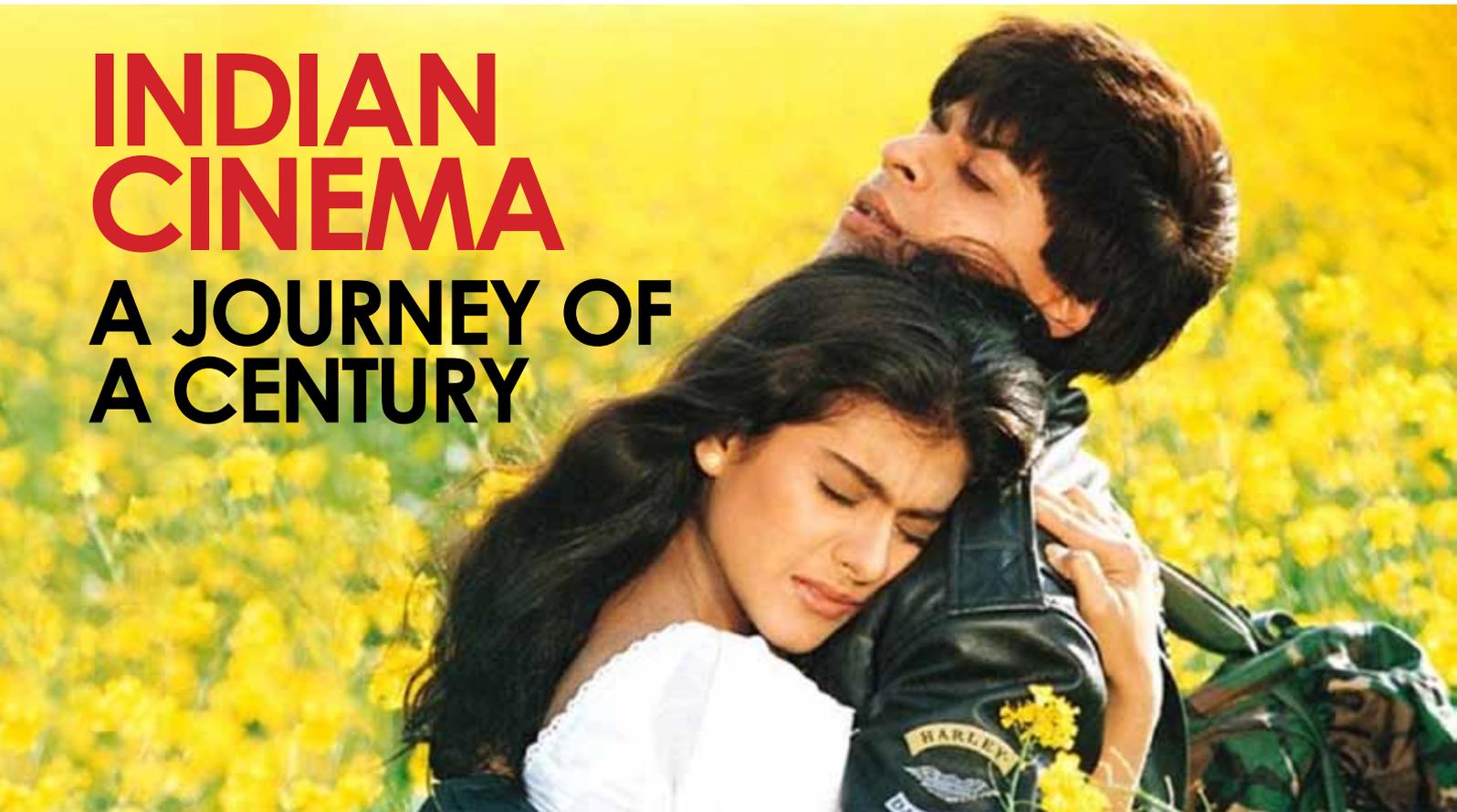
### Journey of Pots Exhibition

JNICC in association with Arti Gidwani and Adhi Putraka Iskandar organised an exhibition titled 'A Journey of Pots' - connecting the pottery traditions of India and Indonesia held from 27 April to 6th May 2013. The exhibition was opened by the Ambassador, Mr Gurjit Singh and after welcome remarks from the Director of JNICC, there was a talk by Mike Nicholson, Vice Chair Indonesian Heritage Society who drew the connections between India and Indonesia with reference to the tradition of Pot making specially in the designs of Martabaans.



# INDIAN CINEMA

## A JOURNEY OF A CENTURY



### A SPECIAL RETROSPECTIVE ON THE WORLD'S MOST PROLIFIC FILM INDUSTRY THAT TURNS 100 THIS YEAR

Indian Cinema is unique in its storytelling ability and its absolute power to thrill. The cinematic approach is merited to be different from other world cinema; the profusion of drama and colour, the high-decibel emotion and the 'good over evil' format succeeds in presenting values and family bonding. And this was what connected it to Asian countries such as Indonesia. The stories centered on families, around relations, around love, hope, fall and rise and most importantly around the triumph of truth! Religion and faith, the overwhelming power of love, the virtue of sacrifice, the respect towards elders, qualified Indian movies as family entertainers!

It is remarkable the way characters, dialogues, dictums, have incorporated itself into everyday life. A very good example is the 1990s movie 'Dilwane Dulhaniya Le Jayenge' which assumed a cult status not only in India but in Indonesia too. This is evident when the names of Rahul and Anjali (two characters made famous by the magnetic Shah Rukh Khan and the effervescent Kajol, in the movie) are mentioned by locals in Bali and Jakarta. The movie has been a cultural ambassador of India to Indonesia and any Indian visiting Indonesia, feels the cultural bond.

If there is one theme that has predominated Indian Cinema, it is romance. It is catharsis in the form of songs (an industry

by itself), dances, extravagant sets, emotion, drama, all heightened to a feverish pitch! "I've always thought people would find a lot more pleasure in their routines, if they burst into song at significant moments," Scottish-American actor John Barrowman says of Bollywood. Well that may not be convenient or practical, but what he means is that Bollywood or rather Indian Cinema has always afforded one, the opportunity to be what one is not. Popular across the globe from Indonesia, Malaysia and others in Southeast Asia to the Middle East and Central Asia, UK, Germany, Australia and Britain, Indian Cinema has made it through various phases in the last 100 years.

Along with popular cinema, the genre of experimental movies has also come into its own; however, they have their niche audience and niche destinations (international festivals). Between these two extremes, a mid-stream approach is gaining popularity as urban, middle-class India is carving out its own lifestyle; a cross between western lifestyle trends and traditional values, this is being depicted more by the new gen film makers. From mainstream movies affording escapist fantasies to 'reel' experience closer to reality, it has been the most fascinating, enriching and educating 100 years of Indian Cinema.



# YESTERDAY TODAY TOMORROW

**W**hen Indian Film Industry came out with its first movie – a silent epic called Raja Harishchandra, released in May 1913, it awed the spectators. From Dadasaheb Phalke's 40 minute path breaker to movies such as Do Bigha Zamin, Kaagaz Ke Phool to Rang de Basanti, Gulaal, and many many more, Indian Cinema speaks not just of passion but of obsession.

With Phalke paving the way, both Bombay and Madras picked up the cue. Tamil and Telugu films were being made by Raghupathi Venkaiah Naidu, SS Vasan and AV Meiyappan by 1920. By the late 1940s, regional movies in various languages were being made. Looking back, the 1950s and 1960s can undeniably be termed as the golden age of Indian cinema; Bimal Roy, S S Vasan, Chetan Anand, Guru Dutt, Mehboob Khan, Raj Kapoor, Balraj Sahani, K Asif and other stalwarts produced/directed films that are still considered iconic. Films such as Mehboob Khan's Mother India (1957), which was nominated for the Academy Award for Best Foreign Language Film, Awaara (1951) and Pyaasa (1957) remain fresh in everyone's memory even today. During the same period, V Shantaram's Do Aankhen Barah Haath (1957) is widely believed to have inspired the Hollywood film The Dirty Dozen (1967). Another movie which popularised the theme of reincarnation was Madhumati (1958), directed by Bimal Roy. The south was a territory ruled by names such as N T Rama Rao, Sivaji Ganesan, M. G. Ramachandran, Rajkumar and Prem Nazir, who practically did not allow Rajinikanth, Kamal Haasan, Mammooty, Mohanlal and Balakrishna to move in before the 1970s. While mainstream or 'commercial' cinema made waves, Adoor Gopalakrishnan, Ritwik Ghatak, Shyam Benegal, Aravindan, Satyajit Ray, Mrinal Sen, Shaji Karun and many others brought in parallel cinema or 'art' movies. The Apu trilogy, starting with Pather Panchali, won its director Satyajit Ray the Best Human Document in 1956 at Cannes, and is still considered to be the flagship Indian movie to get western acclaim. The 1980s was

historic, as it brought the women directors in the limelight. Vijaya Mehta, Kalpana Lajimi, Aparna Sen, Sai Pranjyee, Meera Nair, broke into a male domain with aplomb. Cinema heard the 'woman's voice,' and a new genre was created. The 90s witnessed the star power and may be for the first time in Indian Cinema actors waved the baton. In recent times the new gen directors Anurag Kashyap, Anurag Basu, Rajkumar Hirani, Dibakar Banerjee, and Vishal Bhardwaj have made movies that are real and contemporary, portraying an urban India.

Indian Cinema, which got an industry status a decade back, is a US\$3 billion sector as of 2011, and expected to gross US\$4.5 billion by 2016. It is the biggest movie industry in the world churning out over 1000 movies per year. The overseas market contributes a sizeable amount. The film industry recently celebrated its 100th anniversary at the Cannes Film Festival, with the world premiere of Bombay Talkies. The 'in trend' is Indian actors in Hollywood movies; Aishwarya Rai in Pink Panther 2, The Last Legion, Mistress of Spice, Provoked and Bride and Prejudice; actor Anil Kapoor in Slumdog Millionaire, Mission: Impossible - Ghost Protocol; Amitabh Bachchan in the remake of Great Gatsby and Irfan Khan in The Mighty Heart and Life of Pi among others.

Indian Cinema is into 3D: Ra One, Don 2, Chota Chetan and many more and is determined not to be left behind technically. According to Leela Samson, chairperson of the Central Board of Film Certification, Indian movies are a huge influencing factor across border and play a crucial role in bridging cultural divide. "While there are commercial movies still portraying larger-than-life fantasies, there is a genre that is gaining popularity and opening eyes of many. Movies such as 3 Idiots, Kai Po Che, Swades, Jodha Akbar, Barfi to mention a few, are popular yet profound in their ideas. The future is very bright for Indian cinema and we should be proud of our heritage which makes us such good storytellers."



# DEFINING MOMENTS OF INDIAN CINEMA

## First Indian Sound Film

Alam Ara meaning Ornament of the World (1931) was the first Indian sound film to be released in Indian theatres. Directed by Ardeshir Irani, the film was so popular that police aid had to be summoned to control the crowds. The film also featured the first song of Indian Cinema 'De de khuda ke naam per' sung by actor Wazir Mohammed Khan. Marking the beginning of Indian movie songs, the song was recorded live with musical accompaniment of a harmonium and a Tabla.

## First Film in Colour

It was in 1937, that the world first got a glimpse of the vivid hues of Indian Cinema with the release of Kisan Kanya, the first colour film of Indian Cinema. Directed by Moti B. Gidvani, Kisan Kanya was based on a novel by Saadat Hasan Manto and focused on the plight of poor farmers. The story revolved on the life of a poor peasant Ram (Nisar) who was being ill-treated by his landlord Ghani.

## First Overseas Release

Raj Kapoor's popular rendition of the poor tramp in the hit musical drama Awaara (1951) was the first Indian film to be released overseas. The film became an overnight sensation in South Asia and found success abroad in the Soviet Union, East Asia, Africa and the Middle East. In particular, the song 'Awarar Hoon' (I am a Tramp), sung by Mukesh with lyrics by Shailendra, became hugely popular across the Indian subcontinent, as well as in the Soviet Union, China, Turkey, Afghanistan and Romania.

## Satyajit Ray's Pather Panchali – A Flagship Film

A landmark of Indian cinema, Satyajit Ray's Pather Panchali (1955) is also considered to be one of the greatest films of all time. The Bengali drama film was directed by Satyajit Ray and produced by the Government of West Bengal. Developing his own signature style of lyrical realism in this film, Satyajit Ray established his supremacy as a major international film maker.

## First Oscars Nomination

The epic melodrama film, Mother India (1958), directed by Mehboob Khan and starring Nargis, Sunil Dutt, Rajendra Kumar and Raaj Kumar was India's first nomination for the Academy Award for Best Foreign Language Film in 1958. The film narrates the story of a poverty-stricken village woman named Radha (Nargis) who, in the absence of her husband, struggles to raise her sons and survive against a money-lender amidst many troubles. Despite her hardship, she sets a goddess-like moral example of an ideal Indian woman. In the end she kills her son Birju, a criminal, for the greater good.

## First Indian Oscar Awards

The first Indian national to win an Oscar was Bhanu Athaiya for Best Costume Design in Gandhi in 1983. Then in 1992, the Academy Awards presented a special honorary Oscar to Satyajit Ray in recognition for the auteur's highly acclaimed films.

## First Foreign Production

Pioneering the shooting of Indian movies overseas, Raj Kapoor's Sangam (1964) became the first Indian film to be filmed abroad in Venice, Paris and Switzerland. This movie started the Bollywood trend of shooting songs sequences abroad (primarily in Switzerland), against the backdrop of exotic landscapes.

## Highest Grossing Film

Highest grossing Indian movie of all time, Sholay (1975) was declared as the 'film of the millennium' by BBC India in 1999. It entered the Guinness Book of World Records for its five-year run at the box office.

## First 3D movie

India's first 3D movie, My Dear Kuttichaathan (1984 - in Malayalam) was produced by Maliampurackal Appachan of Navodaya studio in Kerala. It was dubbed in Hindi as Chhota Chetan (1997) and became a big box office hit.



#### First with Dolby Sound

The first Indian film to use Dolby Stereo, 1942 (1994) was a love story starring Anil Kapoor, Manisha Koirala and Jackie Shroff. The film was highly acclaimed for its music, songs, picturisation, cinematography, lyrics and the portrayal of its leading lady Manisha Koirala.

#### Longest-running film in India (1995 – 2013)

The longest-running film in Indian cinema, the Shahrukh Khan and Kajol starrer Dilwale Dulhania Le Jayenge (1995) recently completed 900 weeks on 11 January 2013. The movie is still playing at the Maratha Mandir theatre in Mumbai. Earning over Rs 106 crore (US\$17 million) in India and Rs 15 crore (US\$2.4 million) overseas, the film was declared an 'All-time Blockbuster' and became the biggest Bollywood hit of the year, as well as one of the biggest Bollywood hits ever.

#### Mumbai Noir – New Bollywood Genre

Marking the introduction of a new genre of film making in Bollywood, the 1998 blockbuster hit Satya, a crime thriller revolving around the notorious underworld of Mumbai gained immense popularity. Directed by Ram Gopal Varma, the film inspired a slew of movies such as Company, Vaastav, Black Friday, based on the Indian mafia and underworld gangster movies.

#### First Digital Film – 2002

Nil Nirjane (2002) in Bengali was directed by Subrata Sen became the country's first digital film. This is also a film which has used sync sound after a long time in an Indian film.

#### FDI in Indian Film Industry

Sony Pictures Entertainment and SLB Films produced Saawariya (2007) which was the first Bollywood movie to receive an American release by a Hollywood studio. Based on Fyodor Dostoevsky's short story 'White Nights,' Saawariya was also the first Bollywood film to be released on Blu-ray Disc.

#### First to cross the '100-crore Club'

Ghajini (2008) an action psychological thriller holds the distinction of being the first movie to break the 1 billion rupees (US\$16 million) barrier in Hindi cinema. Starring Aamir Khan and Asin, the movie was inspired by Christopher Nolan's Memento.

#### Highest-grossing films of 2013

1



#### Chennai Express

Gross: US\$16,850,000  
Verdict: Blockbuster

2



#### Yeh Jawaani Hai Deewani

Gross: US\$10,400,000  
Verdict: Blockbuster

3



#### Bhaag Milkha Bhaag

Gross: US\$3,825,000  
Verdict: Super Hit

4



#### Race 2

Gross: US\$6,425,000  
Verdict: Semi Hit

5



#### Aashiqui 2

Gross: US\$345,000  
Verdict: Blockbuster



# INDIA'S 20 GREATEST FILMS

IF YOU WANT TO CREATE A VIDEO COLLECTION OF THE 'BEST OF THE BEST' OF INDIAN CINEMA, YOU CAN'T GO WRONG WITH THIS LIST COMPILED BY THE 'T20 OF INDIAN CINEMA' POLL OF 10 YOUNG FILMMAKERS AND 10 SEASONED CRITICS AND SCHOLARS WHO PICKED THE "20 GREATEST INDIAN FILMS EVER MADE," ORGANISED BY THE INTERNATIONAL FILM FESTIVAL OF INDIA

1. **MEGHE DHAKA TARA** (1960, Bengali), directed by Ritwik Ghatak; **Cast:** Supriya Choudhury, Anil Chatterjee, Bijon Bhattacharya, Geeta Dey
2. **CHARULATA** (1964, Bengali), directed by Satyajit Ray **Cast:** Soumitra Chatterjee, Madhabi Mukherjee, Sailen Mukherjee
3. **PATHER PANCHALI** (1955, Bengali), directed by Satyajit Ray; **Cast:** Kanu Banerjee, Karuna Banerjee, Subir Banerjee, Uma Dasgupta, Chunibala Devi
4. **SHOLAY** (1975, Hindi), directed by Ramesh Sippy; **Cast:** Sanjeev Kumar, Dharmendra, Amitabh Bachchan, Jaya Bachchan, Hema Malini, Amjad Khan
5. **DO BIGHA ZAMEEN** (1953, Hindi), directed by Bimal Roy **Cast:** Balraj Sahni, Nirupa Roy, Murad, Jagdeep, Nana Palsikar
6. **PYAASA** (1957, Hindi), directed by Guru Dutt; **Cast:** Guru Dutt, Waheeda Rehman, Mala Sinha, Rehman
7. **BHUVAN SHOME** (1969, Hindi), directed by Mrinal Sen **Cast:** Utpal Dutt, Suhasini Mulay, Sadhu Meher, Shekhar Chatterjee
8. **GARAM HAWA** (1973, Urdu), directed by MS Sathyu **Cast:** Balraj Sahni, Dinanath Zutshi, Geeta Siddharth, Shaukat Kaifi, Farouque Shaikh, Jalal Agha
9. **MOTHER INDIA** (1957, Hindi), directed by Mehboob Khan; **Cast:** Nargis, Raaj Kumar, Sunil Dutt, Rajendra Kumar
10. **GHATASHRADDHA** (1973, Kannada), directed by Girish Kasaravalli; **Cast:** Ajit Kumar, Meena Kuttappa, Ramaswamy Iyengar
11. **ELIPPATHAYAM** (1973, Malayalam), directed by Adoor Gopalakrishnan; **Cast:** Karamana Janardanan Nair, Sharada, Jalaja, Rajam K Nair
12. **MUGHAL-E-AZAM** (1960, Urdu), directed by K Asif **Cast:** Prithviraj Kapoor, Dilip Kumar, Madhubala, Durga Khote
13. **NAYAKAN** (1987, Tamil), directed by Mani Ratnam; **Cast:** Kamal Haasan, Saranya, MV Vasudeva Rao, Janakaraj, Tinnu Anand
14. **KAAGAZ KE PHOOL** (1962, Hindi), directed by Guru Dutt; **Cast:** Guru Dutt, Mala Sinha
15. **APUR SANSAR** (1959, Bengali), directed by Satyajit Ray; **Cast:** Soumitra Chatterjee, Sharmila Tagore
16. **SANT TUKARAM** (1936, Marathi), directed by Damle & Fatehlal; **Cast:** Vishnupant Pagnis, Sri Bhagwat, Pandit Damle, Shankar Kulkarni, Kusum Bhagwat, Master Chhotu, B Nandrekar, Gauri
17. **JAANE BHI DO YAARON** (1980, Hindi), directed by Kundan Shah; **Cast:** Naseeruddin Shah, Ravi Baswani, Bhakti Barve, Satish Shah, Om Puri, Pankaj Kapur
18. **GUIDE** (1965, Hindi), directed by Vijay Anand; **Cast:** Dev Anand, Waheeda Rehman, Kishore Sahu, Leela Chitnis
19. **MADHUMATI** (1958, Hindi), directed by Bimal Roy; **Cast:** Dilip Kumar, Vyjayanthimala, Johnny Walker, Pran, Jayant
20. **ANAND** (1970, Hindi), directed by Hrishikesh Mukherjee **Cast:** Rajesh Khanna, Amitabh Bachchan, Sumita Sanyal, Ramesh Deo, Johnny Walker, Dara Singh



# INDIA'S DIRECTORATE OF FILM FESTIVALS

DFF PROMOTES CINEMA AS MEDIUM FOR INTERNATIONAL CULTURAL EXCHANGE



The President, Shri Pranab Mukherjee, Minister for Communications and Information Technology, Shri Kapil Sibal, Minister for Information & Broadcasting, Shri Manish Tewari and Secretary, Information & Broadcasting, Shri Uday Kumar Varma at the 60th National Film Awards function, in New Delhi on 3 May 2013

The Directorate of Film Festivals (DFF) was set up by the Government of India in 1973 to organise international and national film festivals within the country. DFF facilitates India's participation in festivals abroad, arranges programmes of foreign films in India and Indian films abroad and holds the National Film Awards function.

This year DFF is collaborating with the Embassy of India, Jakarta to celebrate the Centenary Year of Indian Cinema in Jakarta from September 23-27, 2013. At such events, the Directorate showcases Indian films as a vehicle of cultural exchange. The DFF promotes international friendship, provides access to new trends in world cinema, generates healthy competition and, in the process, helps to improve the standards of Indian films.

These objectives are served by organising the following activities:

- The International Film Festival of India
- The National Film Awards and the Dadasaheb Phalke Award
- Cultural Exchange Programme and organising screening of Indian films through Indian missions abroad
- Selection of Indian Panorama films (to screen in India and international film festivals)
- Participation in international film festivals abroad
- Special film expositions on behalf of the Indian government.
- Print collection and documentation.

These activities provide a unique platform for an exchange of ideas, culture and experiences between India and other countries in the field of cinema. It also provides a powerful platform for Indian cinema and opens commercial opportunities for Indian films. Within the country, the latest trends in global cinema are made accessible to the general public, film industry and students.

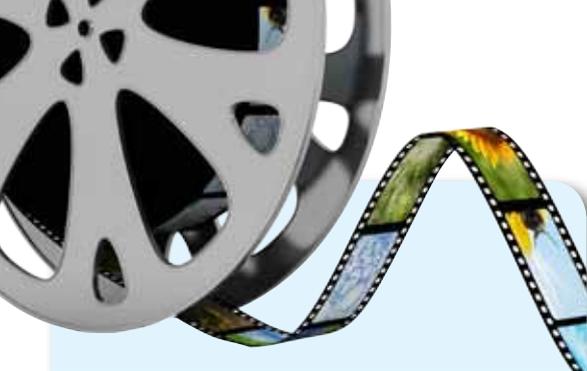


## Exotic India - Popular Movie Destination

With its lush green rolling hills, vividly hued forests, snowcapped peaks, sweetly gurgling streams and vibrant culture, India is becoming a popular destination for movies. The most recent examples were the exotic landscape of Puducherry and Munnar in the Oscar winning *Life of Pi*; popular actress Julia Roberts shot for *'Eat, Pray, Love'* in the beautiful backdrop of Haryana.

To promote film tourism, the Ministry of Information and Broadcasting and the Ministry of Tourism have signed a MoU to assist film makers wishing to shoot in India by providing budgetary support for identified film festivals and single-window clearance permission to shoot films.

Speaking at the Cannes International Film Festival, this year, Indian Tourism Minister Shri K Chiranjeevi said, "We are creating new opportunities for international filmmakers, so that they can access diverse Indian locations. We also try to provide them with state-of-the-art production and post-production facilities." According to him, India is a complete 'film making destination.'



## SCREENING SCHEDULE

**FREE ENTRY**

SCREENED AT  
XXI CINEPLEX, PLAZA SENAYAN

**23 SEP 2013**  
**MONDAY**

12.30 pm Awaara  
04.00 pm Naya Daur  
07.30 pm Hum Saath Saath Hain

**24 SEP 2013**  
**TUESDAY**

12.30 pm Kannathil Muthamittal (Tamil)  
04.00 pm Pyaasa  
07.30 pm Kahaani

**25 SEP 2013**  
**WEDNESDAY**

12.30 pm Urumi (Malayalam)  
04.00 pm Aradhana  
07.30 pm Jodha Akbar

**26 SEP 2013**  
**THURSDAY**

12.30 pm Shabdo (Bengali)  
04.00 pm Jaane Bhi Do Yaroon  
07.30 pm Lagaan

**27 SEP 2013**  
**FRIDAY**

12.30 pm Umrao Jaan  
04.00 pm Sholay  
07.30 pm Kuch Kuch Hota Hai

SCREENED AT INDIAN EMBASSY,  
JAKARTA AUDITORIUM

**28 SEP 2013**  
**SATURDAY**

04.00 pm Lessons in Forgetting (English)

# CELEBRATING 100 Years of Indian Cinema Screening

SYNOPSIS OF FILMS TO BE SCREENED AT XXI  
CINEPLEX, PLAZA SENAYAN FROM 23 TO 27  
SEPTEMBER 2013

**AWAARA** (1951) Drama, 193 min



**Producer:** Raj Kapoor; **Director:** Raj Kapoor; **Writers:** Khwaja Ahmad Abbas & V. P. Sathe  
**Stars:** Prithvi Raj Kapoor, Nargis, Raj Kapoor, Shashi Kapoor.  
Raj lives a life of poverty as a result of being estranged from his vindictive father, a wealthy district judge. Judge Raghunath threw Raj's mother out of the

house years earlier on suspicion of infidelity. Raj turns to a life of petty crime and finds a father figure in Jagga, only to realise he was responsible for his mother's estrangement.

**AWARDS:** Nominated Grand Prize of the Cannes Film Festival 1953. In TIME magazine list of All-Time 100 greatest films in 2012.

**PYAASA** (1951) Drama, 146 min



**Producer:** Guru Dutt; **Director:** Guru Dutt; **Writer:** Abrar Alvi  
**Stars:** Guru Dutt, Mala Sinha, Waheeda Rehman, Rehman, Johnny Walker, Kum Kum, Leela Mishra, Mehmood and Shyam.  
Pyaasa narrates the story of struggling poet (Guru Dutt), trying to make his works known in post-independence India, and

a prostitute with a heart of gold (Waheeda Rehman) who helps him get his poems published.

**AWARDS:** Screened at 9th International Festival of Asian Cinema in Vesoul, 2003.

**NAYA DAUR** (1957) Drama, 173 min



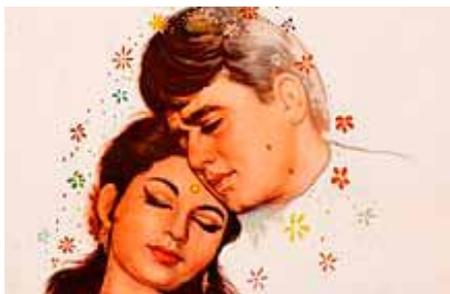
**Producer:** B.R. Chopra; **Director:** B.R. Chopra; **Writers:** Akhtal Mirza and Kamil Rashid

**Stars:** Dilip Kumar, Vvjayanthimala, Ajit, Jeevan. Set in the post-independence India where industrialisation starts to creep in, the tongawallahs or the horse carts begin to face a tough competition against bus vehicle, brought by a

petty businessman. Both parties then decided to hold a race, to see who can survive; the horse cart or the machine.

**AWARDS:** Dilip Kumar won Best Actor in Filmfare Awards India 1958.

## ARADHANA (1969) Drama, 169 min



**Producer:** Shakti Samanta; **Director:** Shakti Samanta; **Writers:** Sachin Bhowmick and Ramesh Pant **Stars:** Rajesh Khanna, Sharmila Tagore, Sujit Kumar, Farida Jalal.

The story line revolves around Vandana (Sharmila Tagore) who meets Arun Varma (Rajesh Khanna) only to promptly fall in love and secretly marry. Arun dies in a plane crash and Vandana is pregnant. A murder and a jail sentence later, Vandana comes face-to-face with her grown-up son, who looks like his father. A remake of the 1946 Hollywood classic film *To Each His Own*, the movie has Rajesh Khanna in a double role.

**AWARDS:** Filmfare Best Film & Best Actress award for Sharmila Tagore as well as highest grossing movie of 1969.

## SHOLAY (1975) Action Adventure, 204 min



**Producer:** G.P Sippy; **Director:** Ramesh Sippy; **Writer:** Salim Javed. **Stars:** Dharmendra, Sanjiv Kumar, Hema Malini, Amitabh Bachchan. Two criminals,

Veeru and Jai (Dharmendra and Amitabh Bachchan), hired by a retired police officer (Sanjeev Kumar) to capture the ruthless dacoit Gabbar Singh (Amjad Khan). The film's famous dialogues such as "Kitne Aadmi the" (How many men were there?), "Jo dar gaya, samjiho mar gaya" (One who is scared is dead) entered the daily vernacular.

**AWARDS:** First in the British Film Institute's 2002 poll of "Top 10 Indian Films" of all time. In 2005, the 50th annual Filmfare Award for Best Film of 50 Years.

## JAANE BHI DO YARROON (1983) Action

Comedy, 132 min

**Producer:** National Film Development Production; **Director:**



Kundan Shah; **Writers:** Sudhir Mishra & Kundan Mishra; **Stars:** Nasseruddin Shah, Ravi Baswani, Om Puri. The story is about two professional photographers

Vinod Chopra (Naseeruddin Shah) and Sudhir Mishra (Ravi Baswani) entering a photography contest and shooting a picture that unwittingly captures a dead body. Both photographers decide to do their own investigation to reveal the crime.

**AWARDS:** Indira Gandhi Award 1984 for Best First Film of a Director for Kundan Shah. Filmfare Best Comedian Award for Ravi Baswani.

## UMRAO JAAN (1981) Drama, 145 min



**Producer:** Muzaffar Ali; **Director:** Muzaffar Ali; **Writers:** Muzaffar Ali, Javed Siddiqui & Shama Zaidi **Stars:** Rekha, Farooq Saikh, Nasseruddin Shah. Based on the

Urdu novel *Umrao Jaan Ada* (1905) on the famous Lucknow courtesan. Story revolves around Amiran, who is kidnapped from her family by their neighbour and sold to a brothel in Lucknow where she trains as a courtesan. Renamed Umrao Jaan, she catches the eye of Nawab Sultan (Farooq Shaikh), and they fall in love. But Nawab must marry to please his family, and Umrao is heartbroken.

**AWARDS:** Filmfare Best Actress Awards for Rekha and National Film Awards in 1981.

## KUCH KUCH HOTA HAI (1998) Romantic

Drama, 185 min



**Producer:** Yash Johar, Hiro Johar; **Director:** Karan Johar; **Writer:** Karan Johar **Stars:** Shah Rukh Khan, Kajol, Rani Mukherjee. During their college years, Anjali was in love

with her best-friend Rahul, but he had eyes only for Tina. Years later, Rahul and the now-deceased Tina's eight-year-old daughter attempts to reunite her father and Anjali.

**AWARDS:** Filmfare Best Film award, and other honors at the National Film Awards, Zee Cine Awards, Screen Awards, and Bollywood Movie Awards.

## LAGAAN (2001) Drama/Sports 224 min

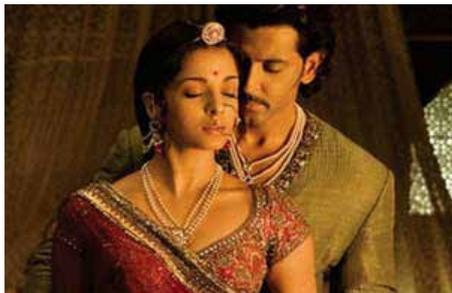


**Producer:** Aamir Khan, Mansoor Khan; **Director:** Ashutosh Gowariker; **Writer:** Ashutosh Gowariker; **Stars:** Aamir Khan, Gracy Singh, Rachel Shelley. Set in

Victorian era of rural India, it revolves around the peasants from a barren village who are oppressed by their rulers. As they attempt to persuade the British officers to reduce the taxes, villagers are instead challenged to a wager to beat a British team in cricket. The villagers face the task of learning an alien game and playing for a result that will change their destiny.

**AWARDS:** Third Indian film to be nominated for the Academy Award for Best Foreign Language Film. In 2010, the film was ranked No. 55 in Empire magazine's "The 100 Best Films of World Cinema". In 2011, it was listed in Time magazine's special "The All-TIME 25 Best Sports Movies".

## JODHAA AKBAR (2008) Epic Drama, 214 min



**Producer:** Ronnie Screwvala, Ashutosh Gowariker ;  
**Director:** Ashutosh Gowariker;  
**Writers:** Ashutosh Gowariker & Haidar Ali; **Stars:** Aishwarya Rai,

Hritik Roshan, Amitabh Bachchan. A 16th century love story about a political marriage of convenience between a Mughal emperor, Akbar, and a Rajput princess, Jodhaa, it narrates the story of how Emperor Akbar becomes a much loved figure in the Hindu dominated India.

**AWARDS:** Won many awards in India and the Audience Award for Best Foreign Language Film at the São Paulo International Film Festival, two awards at the Golden Minbar International Film Festival, seven Star Screen Awards and five Filmfare Awards, in addition to two nominations at the 3rd Asian Film Awards.

## HUM SAATH-SAATH HAIN (1999) Romance, 228 min



**Producer:** Ajit Kumar Barjatya, Kamal Kumar Barjatya, Rajkumar Barjatya;  
**Director:** Sooraj R Barjatya; **Writer:** Sooraj R Barjatya;  
**Stars:** Salman

Khan, Karisma Kapoor, Saif Ali Khan, Tabu. Three sons in Ramkishen's family are on a journey to find their loves, each with their own challenges and difficulties. It is a family drama showcasing traditional values and Indian culture of joint family.

## KAHAANI (2012) Thriller, 122 min



**Producer:** Sujay Gosh, Kushal Kantilal Gada;  
**Director:** Sujay Gosh; **Writers:** Sujay Gosh, Sutapa Sikdar & Ritesh Shah  
**Stars:** Vidya Balan. Vidya Balan is

Vidya Bagchi, a pregnant woman searching for her missing husband in Kolkata during the festival of Durga Puja, assisted by Satyaki "Rana" Sinha (Parambrata Chatterjee) and Khan (Nawazuddin)

**AWARDS:** Won several awards, including three National Film Awards and five Filmfare Awards for Best Director (Ghosh) and Best Actress (Balan).

## KANNATHIL MUTHAMITTAL (Tamil)

(2001) Family Drama, 137 min



**Producer:** Mani Ratnam, G Srivinasan;  
**Director:** Mani Ratnam; **Writers:** Mani Ratnam & Sujatha; **Stars:** PS Keerthana, Madhavan, Simran. Eight-year-

old Amudha sets off to find her biological parents after learning from her adopted family that they were separated by a war.

**AWARDS:** Premiered at 2002 Toronto International Film Festival, and India's official entry to 2004 Cannes Film Festival and screened at the San Francisco International Film Festival 2003. Won six National Film Awards, six Filmfare Awards South and Best Film awards at six international film festivals.

## URUMI (Malayalam) (2011) Action Adventure, 160 min



**Producer:** Santosh Sivan, Pritviraj; **Director:** Santosh Sivan;  
**Writer:** Shankar Ramakrishnan;  
**Stars:** Pritviraj Sukumaran, Prabudeva, Genelia D'Souza. Chirakkal

Kelu Nayanar, a warrior in 16th century Kerala wants to avenge his father killed in a confrontation with Vasco da Gama and his troops and is assisted by his best friend Vavvali and warrior princess Ayesha.

**AWARDS:** One of seven Malayalam films selected for Indian Panorama section of International Film Festival of India.

## SHABDO (Bengali) (2013) Drama, 100 min



**Producer:** Gautam Kundu; **Director:** Kaushik Ganguly;  
**Writer:** Kaushik Ganguly;  
**Stars:** Ritwik Chakraborty, Raima Sen, Churni Ganguly. Tarak is a professional

Foley artist whose obsession with creating sound effects for films makes him oblivious to all the talking around him. As his family and friends struggle to cope up with his changing soundscape, Dr Swati finally succeeds in figuring out his obsession.

**AWARDS:** Premiered at Dubai Film Festival 2012. The 60th National Film Awards Best Feature Film in Bengali.



# “Our Films, Their Films”

## Film Seminar on the Potential Partnership of Film Industries of India and Indonesia

Wednesday, 25 September 2013

Four Seasons Hotel, Jakarta

# MOVIES MADE IN INDIA & INDONESIA

## INDIAN AND INDONESIAN FILM MAKERS MEET AT THE ‘OUR FILMS, THEIR FILMS’ SEMINAR IN JAKARTA TO EXPLORE JOINT FILM PROJECTS

**T**he Indian Embassy in Jakarta is organising a film seminar on the theme ‘Our Films, Their Films’ on 25 September in Jakarta as part of a week-long celebrations commemorating the centenary year of Indian Cinema. The half-day film seminar will feature speakers from India and Indonesia’s entertainment industry who will explore possible synergy between the Indian and Indonesian film industry.

An overview of the Indian and Indonesian film industries will be presented outlining their respective strengths and the seminar will explore ways and means to collaborate in various aspects of film making, studio infrastructure, marketing and distribution.

Indian Cinema, especially Bollywood, has been popular in Indonesia for many decades. Hindi films are also screened regularly in theatres here and are eagerly awaited by the Indonesian audience. In fact, Bollywood films have also spawned many fan clubs in Indonesia.

The influence of Indian films can also be seen in Indonesian films and soap operas which have a strong emotional content. Films such as Kuch Kuch Hota Hai and 3 Idiots have struck an emotional chord with audiences here.

The areas for cooperation between the two industries include Indonesia’s beautiful scenic locations and low production costs. Indian films shot abroad in Switzerland and other European countries, South Africa, New Zealand etc have shown to have a direct and positive impact on tourism. Similarly Indonesian films can be shot in India. Other areas where the Indian film industry can contribute to the Indonesian film industry is through collaboration in areas such as script writing, marketing and distribution, studio infrastructure, talent hunting, institutional collaboration etc.

The seminar is a first step in assessing the needs of both industries and to establish a network for dialogue and interface for future cooperation.

### Seminar Focus

The film seminar which will be held at the Four Seasons Hotel on 25 September 2013 will bring together experts and professionals from the Indian and Indonesian entertainment industry. Prominent speakers from India and Indonesia are expected to attend.

Some of the objectives of the film seminar include: Bringing together film community of India and Indonesia for knowledge sharing; connect interested parties looking for expansion, collaborations to explore opportunities; promote Indonesia as an International Filming Destination and promote joint film-making projects to address both markets.

Some of the focus areas covered:

- Spotting & developing talent
- Creation of compelling content
- Analysis of current trends and production technologies
- Film marketing and distribution
- Discussion of studios and cinema infrastructure
- Investment and financing, and partnerships



# India – Indonesia: Weave of Friendship

The Embassy of India Jakarta is collaborating with IKAT Indonesia to present an evening of celebration through music, dance and fashion show marking 100 years of Bollywood

Leading Indonesia fashion designer, Didiet Maulana, who is well known for developing traditional Indonesian fabric will preview his collection using traditional Ikat textile from India on 23 September at the Four Seasons Hotel in Jakarta.

With the support from H.E. Gurjit Singh, the Ambassador of India and the Jawaharlal Nehru Indian Cultural Centre (JNICC), the evening will underline the great friendship between Indonesia and India.

The woven fabric, ikat, has traditional ties to India. It is a common heritage both nations share. It is a legacy that both countries share ; a rich and varied textile tradition, which can be traced back to early history dating back to the third millennia. With both regions possessing diverse textile weaving traditions, the remarkable similarities have been long investigated by scholars. With a common shared origin, India and Indonesia's close cultural ties and their influences on each other have played a critical role in the evolution of society.

## Early contact

The early record of contact between India and Indonesia has been noted since the fifth century AD during the Taruma Negara civilization in Java. The name itself signifies the deep connection as it means Indigo City in Sanskrit which directly points to the blue dye used in dyed and printed cloths traded from India.

Another significant tie between the archipelago and India exists from pre-Buddhist era. Indonesia's close contact with the people of Kalinga, on the eastern coastal area is well established. Indian textiles had become an important trade item and were the work of professional weavers, printers, dyers and embroider.

However, the textile traditions that evolved in Indonesia were practiced in majority by the women in their own households. In the case of weaving, the patterns and motifs were usually taught and passed on from mother to daughter and from other female relatives and individuals in the close community. Traditional



textile motifs have immense significance as markers of familial or cultural affiliation and tend to be transmitted conservatively. Thus the similarity of motifs and weaves can be traced back to a common origin in both countries.

### Common Legacy: Single & Double Ikat Techniques

One of the most vital techniques practiced across Indonesia was the single ikat techniques, where the warp was tied and dyed into patterns and as they wove the weft, the design emerged. Iban women of Kalimantan were known to weave the warp ikat for the head hunter's cloth.

The double ikat technique developed in Tenganan, a Bali Agha village, are essentially used for all special occasions involving rituals such as wedding ceremony etc. The double ikat technique is a complex process where the cloth is created by tying both the warp and weft prior to weaving. Known as gringsing, it frequently carries patterns of the powerful figures of the wayang puppet, which has the power to protect the wearer and the community as a whole.

In India, the most prized were the double ikats woven in silk and known as the patola. These were typically from Gujarat, the western coastal region of India and used as prestigious trade cloths during the peak of the spice trade. Woven by a group of weavers known as Salvis, the ikat technique was part of the weaving technology widespread across the southern and parts of central India, as it was an important technique used on ritual cloth.



Patola



**Ikat is derived from Bahasa meaning 'tie, bind or wrap around.' Ikat is known by various names in different countries, in India it is called Bandha or Patola, Kasuri in Japan and Mudmee in Thailand. In Indonesia, warp ikat fabric is produced on the islands of Sumba, Timor, Lombok, Sumatra, Sulawesi, Borneo and Bali.**

### Weaving friendship with shared motifs

The tumpal motif of Indonesia which is in the form of a bamboo leaf was initially created in the double ikat patola for the Southeast Asian market. It later on became a part of the Patan Patola saree for the Indian clientele.

Apart from ikat another important custom of Indonesia is brocading or songket. In this, the extra weft gold thread patterns were woven into silk. One of finest weaves, which is unique to Indonesia, is the 'limar songket', which is a silk shawl with a brocaded border with a broad end. The subtle effect of the limar distinguishes it as a very fine fabric which involves hard labour.

The elaborately decorated brocade sashes and sarongs woven in Sumatra are among the finest in the world. The spirit of Swarnadwipa, the Golden Island rich in gold deposits is reflected in the gold woven patterns of the songket. Different regions of Sumatra retained their own distinct traditions and produced a large range of richly woven sashes and shawls in songket, which was a combination of silk patterns with gold motifs or carrying gold pattern all over. It is notable that Aceh, Jambi and Palembang produced very fine gold brocades, which reveal an Indian influence.

The same technique is evident in the famous Kanchipuram silk sarees of south India. The Indian brocaded cloths were richly gold woven wedding sarees. These red silk sarees with extra weft gold brocade covering the entire surface were worn by the bride. They were also offered to the temple prior to solemnization of the marriage at the temple. The checkered red and yellow with gold brocaded pattern was the Puja saree, used for ritual worship performed by the married woman along with her husband. The brocaded pattern would be often woven with non-continuous weft thread using the twill techniques and creating a rich effect of gold. Gold weaving was wide spread across Gujarat and during the Moghul times in the royal ateliers of Lahore, Delhi, Agra and Lucknow.

However, in spite of large quantities of imported Indian textiles, Indonesia retained its own traditions over millenniums. While there has been a merge in the range of influences in both countries, it is remarkable to see the distinctive characteristics retained in the ikat, brocade and in printing and kalamkari of both countries.

This weaving technique dates back to the sixth century AD as is evident from the depiction of ikat in the Ajanta and Ellora Caves in Aurangabad where the women are shown wearing ikat sarongs. This ikat weaves were then traded by merchants from Gujarat in Southeast Asia where it is known as cindai, the protective cloth for the wedding, when the bride and groom are most vulnerable and is being used even today at the Court of Jogjakarta for royal weddings.

Cindai was also the matrilineal wealth of the family, passed on to the daughter who was then custodian of these power cloths. The ritual power of the family depended on the number of cindai in their possession. The cloth was also used as a canopy for wedding processions and for royal processions in southern Sulawesi.

An important double ikat of Orissa is the saktapar, which has a checkered board pattern. These are not only worn for important ritual purpose, but are also used to define a sacred space. Double ikat are also found in the tilia rumals of Andhra, which were used by the people of the area and were also exported to the Gulf region and East Africa.

*Article above based on extracts from 'Woven Magic - The Affinity Between India and Indonesian Textiles' by Jasleen Dhamija. Published in 2002 by the Indian Embassy, Jakarta and Indian Council for Cultural Relations. Ms Dhamija is a well-known textile expert and also known as 'Ibu Textil' in recognition of her vast knowledge on Indonesia textiles.*



# Didiet Maulana Weaves His IKAT Magic

**W**ith an objective of bringing the nation's cultural heritage to the surface through modern fashion, IKAT Indonesia by Didiet Maulana has been penetrating international market. The first collection launched, spelled simplicity and minimalism to the world of fashion. In a world that is in a hurry to shed its root and embrace homogeneity, fashion designer Didiet Maulana's collection stands apart with a distinct and unique style emphasizing the richness of his culture.

At the event organized by the Indian embassy in Indonesia on 23 September, a preview of his collection where he has used traditional Ikat textile from India, will be shown to the appreciative audience.

Dedicated to advancing the fashion direction of Indonesian textiles, Didiet Maulana, through his consistent effort has lifted the value and the meaning of traditional fabrics and instilled a sense of pride among younger generation in wearing Indonesian textile.

In the collection, the tenun ikat fabric is used as the main materials and through them one can experience the versatility of the garment. Born in Jakarta, Didiet Maulana dabbled in architecture, music television and fashion retail, before finding his true passion - that of transforming traditional material into modern looks.

Didiet Maulana has been playing a crucial role in bringing the spotlight on Ikat and other traditional fabrics across the world. Established since 2011, Ikat Indonesia has been making waves in Indonesia as well as abroad. Recently, Ikat Indonesia's exclusive design, the Sunset Dress worn by L'Oreal Paris Indonesia ambassador, Maudy Koesnaedy, at the Bollywood 100th Anniversary Gala drew all the eyes and appreciation. With a classic plunging backless design on a conventional silhouette, the Sunset Dress is composed of chiffon silk and wrapped with silk Makassar tenun. The bright colours and unique weaved pattern set the dress apart and brought accolades from celebrities and international press.





The Union Minister for Textiles, Dr. Kavuru Sambasiva Rao addressing at the inauguration of the New Bhopal Textile Mill of NTC, at Bhopal in 22 July 2013 (Source: PIB)

# About Ministry of Textiles

**THE MINISTRY OF TEXTILES IS RESPONSIBLE FOR POLICY FORMULATION, PLANNING, DEVELOPMENT, EXPORT PROMOTION AND TRADE REGULATION OF THE TEXTILES INDUSTRY**

**T**his includes all natural and manmade cellulosic fibres that go into the making of textiles, clothing, and handicrafts. The Ministry has the vision to build state of the art production capacities and achieve a pre-eminent global standing in manufacture and export of all types of textiles including technical textiles, jute, silk, cotton and wool and develop a vibrant handlooms and handicrafts sector for sustainable economic development and promoting and preserving the age old cultural heritage in these sectors.

Their Mission:

- To promote planned and harmonious growth of textiles by making available adequate fibres to all sectors.
- To promote technological upgradation for all types of textiles including technical textiles, jute, silk, cotton and wool.
- To promote skills of all textile workers, handloom weavers and handicrafts artisans, creation of new employment opportunities and development of new designs to make these sectors economically sustainable.
- To ensure proper working environment and easy access to health care facilities and insurance cover to weavers and artisans to achieve better quality of life.
- To promote exports of all types of textiles and clothing and handicrafts and increase India's share of world exports in these sectors.

The Ministry strives to make available adequate raw material to all sectors of the Textiles Industry, to augment the production of fabrics at reasonable prices from the organised and decentralised sectors, to lay down guidelines for a planned and harmonious

growth of various sectors with special emphasis on the development of the handlooms sector due to its large employment potential, to monitor the techno-economic status of the industry and to provide the requisite policy framework for modernization and rehabilitation.

## Office of the Development Commissioner for Handlooms

Office of the Development Commissioner for Handlooms was set up as an attached non-participating office on 20th November, 1975 under the Ministry of Commerce. At present it is functioning under the Ministry of Textiles. Development Commissioner (Handlooms) office is assisted by 25 Weavers Service Centers (WSCs) function across the country. WSC's play a pivotal role in skill up-gradation, capacity building and disseminating the technological interventions for reducing the drudgery to the handloom weavers and better productivity, thereby improving earning of the weavers. They provide design input to the weavers through their designers, arrange training programmes for the weavers in various pre weaving, weaving and post weaving disciplines such as winding, warping, sizing dyeing, dobby jacquard pneumatic weaving, design making (CAD), dyeing, etc. WSCs also sponsor weavers in various trade fairs, expos, to help them in establishing direct market linkages

The Embassy of India in Jakarta in association with the Office of Development Commissioner (Handlooms) and IKAT Indonesia is organizing a fashion show called "Weave of Friendship" on 23rd September 2013 in Jakarta, as part of Centenary Year of Indian films, which will reflect the common weaving traditions of India and Indonesia through a popular fabric IKAT.



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SPECIAL EVENT

# Firebrand of Indian Music – Live in Jakarta

COMPOSERS OF OVER 50 SOUNDTRACKS, THE CRITICALLY ACCLAIMED INDIAN MUSICIANS HAVE WON NUMEROUS AWARDS – AN EVENT NOT TO BE MISSED!

The whole country tapped their feet to the music of Dil Chahta Hai, the 2001 coming of age movie. Composer trio Shankar, Ehsaan and Loy became the most sought after musicians after the title song 'Dil Chahta Hai' hit the charts. With their fresh melody and vibrant beats, the trio wowed the listeners and there was no turning back. Today, they are one of the most critically acclaimed musicians in the country and have won many accolades and awards including a National Film Award for their best-selling album from the movie Kal Ho Na Ho.

Shankar Mahadevan is the main vocalist of the trio, having released popular album 'Breathless,' where he sings without taking a breath for three minutes. The album made in 1998 brought Shankar to media attention and to eventual fame. Ehsaan Noorani, the second member of the trio is the lead guitarist, who provides the SEL brand an energetic burst that is often experienced in their on-stage performances. Loy Mendonsa is the keyboardist. He played the keyboard for famous music composer A R Rahman. The trio is together referred to as the 'Amar Akbar Anthony' (also an allusion to a popular movie from yesteryears) of Hindi film music by several, including eminent critic Rajeev Masand.

Shankar, Ehsaan and Loy came up from the ranks of the non-film music scenario, performing rock, blues, jazz and pop before entering the film music industry. Each member of the trio brings his own talents and experiences to the group, which contributes to their success and popularity.

While Shankar combines his knowledge and strength in Carnatic and Hindustani vocal tradition, Ehsaan contributes with his mastery over western rock, while Loy brings an understanding of fusion to the table. Continuing a tradition that is common to Bollywood, a partnership of musicians pooling in their strength to entertain audiences, the trio have been wildly successful.

Their popular scores include songs from Salaam-e-Ishq: A Tribute to Love, Johnny Gaddaar, Aamir Khan's Taare Zameen Par, Rock On!! - which was a cult favourite and rage among the audience, Wake Up Sid, Shahrukh Khan starrer My Name Is Khan, Zoya Akhtar's multistarrer Zindagi Na Milegi Dobara and the recently released Bhaag Milkha Bhaag.

The popular trio has been roped in by the Indian Embassy of Indonesia for a performance on 29 September in Jakarta in celebration of the Centenary Year of Indian Cinema.

**DATE:** Sunday, 29 September 2013

**TIME:** 7.30 pm - 11.00 pm

**VENUE:** Skenoo Hall & Exhibition  
Gandaria City Mall, 3rd Floor  
Jl Sultan Iskandar Muda  
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largest producer of Synthetic Disposable Gloves.

Indorama has invested over US\$ 1 billion in the last two years in Indonesia with its latest state of the art Polyester Fiber plant scheduled to start up in Q4 2013 in Purwakarta, Indonesia.

Indorama has started construction of a USD 1.2 billion plant to manufacture 1.4 mil tons p.a. of Urea Fertilizer (using Natural Gas as feedstock) in Nigeria (home to Indorama's most successful venture of manufacturing polyolefins since 2006).



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 Bonding	 Engineering	 Marine Hull	 Miscellaneous



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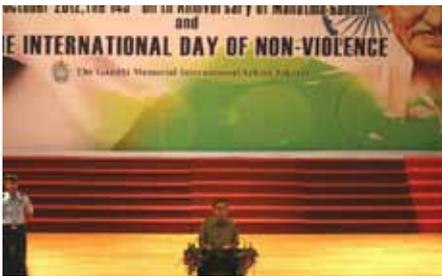
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## Pioneering Close Ties

**OUTREACH ACTIVITIES HAVE BEEN INITIATED BY THE INDIAN EMBASSY IN INDONESIA TO PROMOTE CLOSER TIES WITHIN THE INDIAN DIASPORA AND INDONESIA**

**T**he Indian Embassy in Jakarta organises various outreach activities to establish dialogue between Indians and Indonesians in business, social and cultural programmes. Following are some of the programmes that the Embassy has pioneered headed by H.E. Mr Gurjit Singh, the Ambassador of India to Indonesia, Timor-Leste and ASEAN.



### Mahatma Gandhi Memorial Lecture

Commemorating the 143rd birth anniversary of Mahatma Gandhi and the International Day of Non Violence, the Embassy of India, Jakarta in association with the Gandhi Seva Loka organised the first ever Mahatma Gandhi Memorial Lecture at the Gandhi Memorial International School on 2 October 2012. Around 1,000 people attended the event including Members of Parliament, senior bureaucrats and ambassadors.



### Saluting India on 67th Independence Day

India's 67th Independence Day was marked at the Embassy of India in Jakarta, the Consulate General of India in Bali and the Consulate General of India in Medan with gaiety and nationalistic fervour. The Ambassador of India, H.E. Mr Gurjit Singh hoisted the National Flag at the Jakarta Embassy where nearly 300 members of the Indian community, PIOs and Friends of India participated in the ceremony.



### Celebrating for a good cause

Upholding Gandhi's principal during the week-long Gandhi Jayanthi celebrations (2-8 Oct, 2012) several organisations in Indonesia held charitable activities. A free medical camp and vaccination for children were held by the Sri Sathya Sai Baba Trust, the Jain Social Group donated eight wheel chairs to Yayasan Wisma Cheshire, Sadhu Vaswani Trust distributed 40 prosthetic aids, Swami Teoram Satsang provided 20 free cataract operations and The Indian Women's Association sponsored full tuition fees.



### Unveiling bust of Rabindranath Tagore at Borobudur Temple

The bronze bust of Indian Nobel Laureate Rabindranath Tagore was unveiled on 26 November 2012 in a grand ceremony against the backdrop of the majestic Borobudur Temple at Yogyakarta by Mr Gurjit Singh, Ambassador of India to Indonesia and ASEAN, and Mrs Listyowati, Director of South and Central Asia, Ministry of Foreign Affairs, Republic of Indonesia. The bust has been sculpted by Mr Janak Jhankar Nazary.



### Visit of FICCI CEOs Delegation to Indonesia

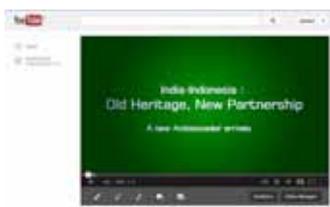
A high powered Indian CEO's delegation led by Ms Naina Lal Kidwai, President, Federation of Indian Chambers of Commerce and Industry (FICCI) arrived in Jakarta on 25 August 2013 to participate in the Round Table Meeting with KADIN (Indonesian Chamber of Commerce & Industry). The meeting was attended by a large number of industry captains, including senior executives from KADIN Indonesia and APINDO (Indonesian Employers).



### Ambassador Launches "INSPIRAKSI" Community Outreach Initiative of TATA Motors

H.E. Mr Gurjit Singh, Ambassador of India to Indonesia, ASEAN and Timor Leste launched a Corporate Social Responsibility (CSR) programme of Tata Motors called 'INSPIRAKSI'-Moving Hearts Moving Hands on 20 June in a function held at the Embassy of India in Jakarta. The community outreach programme will extensively use Social Media.

## Reaching out on Youtube: Old Heritage New Partnerships



In a first ever initiative by an Indian Mission abroad, the Embassy of India, Jakarta produced a Youtube video titled 'Old Heritage New Partnerships' in which Ambassador of India to

Indonesia, ASEAN and Timor Leste reached out to Indonesian audiences through a message emphasising how people-to-people contact was paramount to the Embassy.

## Indian Embassy Facebook: 10,500 fans and counting



In a novel way of engaging and promoting friendship with the younger tech savvy generation, the Indian Embassy in Indonesia has made its presence felt in the social media and networking

websites such as Facebook and Twitter. Taking into account that Indonesia is one of the largest users of Facebook, the Embassy initiated an interactive session with its Indonesian followers through dissemination of Embassy outreach events on India via its fan page which has over 10,500 fans. Created in 2012, the site is regularly updated and there's healthy dialogue with Indonesians and Indians in virtual space. Similarly the Indian embassy's recently set up twitter account @IndianEmbJkt, has over 143 followers who regularly get updates from the Indian Embassy making it more approachable.

## Academic Seminar at Udayana University, Bali



An academic seminar titled 'India-Indonesia-Shared History & Culture and opportunities for deepening people-to-people contact' was organised jointly by Consulate General of India, Bali, and Udayana University,

Bali on 30 October 2012 in Udayana University in Bali. Eminent speakers from various institutions at Bali addressed the gathering on topics such as cultural relations of India and Indonesia, common threads of traditions between India and Indonesia, the relationship of India-Balinese Hindus, development of Hinduism in Bali, comparison of dances from Bali and Southern India, strategic agenda for cooperation between India and Indonesia and collective memories of relations between India and Indonesia.

## Outreach activities on Capacity Building (ITEC)

The Embassy organised a function on 1 March 2013 to reach out to a wide section of people comprising of ITEC alumni, prospective candidates from government, defence, universities, etc. Mr H.S. Dhillon, Presidential Envoy for Poverty Alleviation, Republic of Indonesia was the key note speaker. The Embassy offers 125 scholarships in diverse field under ITEC / Colombo Plan / ICCR. The slots are fully utilised and over 1,500 Indonesians have been trained.

## Familiarisation trips by Indonesian Journalists

A total of eight journalists visited India on GOI hospitality during the year 2012-13. These were for events like Delhi Dialogue V, Handicrafts Fair, and ASEAN-India media exchange programme.

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# CULTURAL INITIATIVES



## Iftar celebrations at India House

Indian culture emphasises fostering friendship by celebrating festivals and feasts together. Following the Indian tradition, H.E. Mr Gurjit Singh, hosted an 'Iftar' evening on 11 July 2013 at India House, attended by around 200 guests comprising Indonesian friends from political parties, bureaucracy, defence, education and media. The function started with a Quran recital by well-known International Qori, Mustofa Tuwuh. The Ambassador spoke about India's composite culture with freedom of religion, equality of opportunity and the shared Islamic heritage with Indonesia.



## Slice of India Showcase

As part of embassy's continuous efforts to reach out to different universities in Indonesia and engaging the students directly, Jawaharlal Nehru Indian Cultural Centre (JNICC), Jakarta showcases a cultural programme 'Slice of India.' The programme conceived by JNICC, Jakarta, displays the rich traditions and culture of India emphasising unity in diversity. It includes a short film on India, a cultural dance performance, group discussion on preservation and tradition of culture in modern times, presentation on similarities of culture and tradition between the two countries and depiction of traditional dress attires from various Indian states by Indonesian students. Programmes have been held in several Indonesian universities.



## Kathak and Manipuri Indian Dance Troupe

The Kathak dance troupe from India under the aegis of Indian Council for Cultural Relations (ICCR) and led by Ms Malti Shyam performed at various places in Indonesia to commemorate the 20th anniversary of ASEAN-India dialogue partnership between 1 – 11 November. The Manipuri dance troupe led by Ms Preeti, under the aegis of ICCR, was also performed at Yogyakarta during the flag off ceremony of ASEAN India Car Rally and at Surakarta on 26 November 2012.

## Launch of Indian Cultural Forum

On the occasion of Indian Independence Day in 2012, an Indian Cultural Forum was inaugurated by the Embassy of India with an objective of bringing together the Indian community organisations of Indonesia and to help them coordinate their activities. Approximately 40 institutes from across Indonesia participated in the event. Ideas were exchanged to enhance and strengthen the cultural presence of India across Indonesia.

## India Bali Sangam Festival at ARMA Museum

An initiative of the Consulate General of India, Bali, with a local sponsor, Ms Deepika Rai, the India Bali Sangam Festival was an effort to showcase India's cultural diversity in terms of dance, cuisine, cinemas, textiles, yoga etc to people of Bali. The event held from 29 October to 4 November 2012 coincided with the arrival of INS Sudarshini to Bali. The event was highly successful.

# BUSINESS OUTREACH EVENTS



## Launch of India Business Forum

The India Business Forum (IBF) had its first anniversary on 18 July 2013. It was launched last year in Jakarta by H.E. Mr Gita Wirjawan, Minister of Trade, and H.E. Mr Gurjit Singh, Ambassador of India in the presence of Mr Suryo Sulisto, Chairman of KADIN and H.E. Mr Andi Ghalib, Indonesian Ambassador to India. Attended by 150 Indian CEOs in Indonesia, IBF was launched to bring together the Indian businesses and enhance economic engagement with Indonesia.



## Business and IT Seminar, Manado

A Business and IT Seminar was organised by Consulate General of India, in association with Sam Ratulangi University and KADIN ( Indonesian Business Chamber), North Sulawesi, in Manado on 12 November 2012 with a view to explore opportunities for business partnership in IT sector, Investment and Trade. The Seminar was attended by over 150 people.

## Launch of Brand Pharma India

The Embassy was associated with Launch of Brand Pharma India with Pharmexcil in Jakarta from 10-12 May 2012. Over 45 Indian companies participated. A seminar was also organised to increase awareness of Indian Pharma. This year in March 2013, 39 companies participated in CPhI-SEA Pharma exhibition. Other seminars included visit of Export Promotion Council for EOU's and SEZ's to Jakarta and Batam from 24-27 June 2012, visit of YES (Young Entrepreneurs Association) to Jakarta-Bandung from 22-25 Jan 2012, Chemxici BSM on 21 January 2013, and India-Indonesia Investment Roundtable with Invest India on 21 March, 2013.

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# INDIA – ASEAN TIES: Two Decades of Partnership



## India-ASEAN Civilization Dialogue

Four eminent Indonesian intellectuals participated in India-ASEAN Civilization dialogue during July-August 2012. Prof Bambang Purwanto, an eminent historian from UGM Yogyakarta and Ms Tamalia Alisjahbana a heritage expert travelled to Patna to participate in the India-ASEAN Civilization dialogue from 19 – 22 July and Ms Rahimah Abdulrahim of the Habibie Center and Dr Siwage Dharma Negara of LIPI travelled in August to participate in the ASEAN meeting of think tanks in Delhi.



## ASEAN-India Business Seminar in Jakarta

The Embassy in association with KADIN (Chamber of Commerce of Indonesia) Jakarta, and the Indian Chamber of Commerce (ICC) Kolkata organised the ASEAN-India Business Seminar for Progress & Prosperity on 24 October 2012 in Jakarta. The seminar was the first in a series to various Indonesian cities prior to the India-ASEAN Summit at New Delhi in December 2012. About 200 participants representing the business community in Indonesia and representatives of the ASEAN member states attended the seminar.



## Historic odyssey: INS Sudarshini's Visit to Indonesia

On an historic voyage to celebrate 20 years of friendship between India and ASEAN countries, INS Sudarshini, Indian Navy's sail training ship arrived at its first stop at Padang, Indonesia on 12 October, 2012. The three-mast sail ship with Commander N Shyam Sunder at its helm, re-traced the sailing trade route of yore along the monsoon winds to strengthen the trade, cultural and maritime linkages with ASEAN countries. The epic voyage made three ports of calls in Indonesia at Padang, Bali and Manado in North Sulawesi between 12-31 October, 2012.



## ASEAN-India Business Seminar in Bali

The Consulate General of India, Bali organised the second India ASEAN Business Seminar in Bali on 29 October 2012 in association with Indian Chamber of Commerce, Kolkata (ICC), Indonesian Chamber of Commerce and Industry, (KADIN Bali), Bali Investment Agency and Bank Indonesia. The seminar was attended by 150 participants representing trade, industry and tourism.

## ASEAN-India Students Exchange

About 220 ASEAN students visited India between 12-21 December 2012 for a familiarisation trip visiting educational, financials centres, film studios, R&D labs, pharma and IT companies in metros such as Delhi, Mumbai, Jaipur, Kolkata, Agra and Hyderabad.



## ASEAN-India Car Rally 2012

What better than a historic city like Yogyakarta which is steeped in deep ties between India and Indonesia to kick off the ASEAN-India Car Rally to commemorate two decades of India-ASEAN partnership! The Rally was flagged off to a grand start on 26 November 2012. With an objective to enhance trade, investment, tourism and people-to-people links between ASEAN and India region, the car rally traversed a total of 8,000 km across nine countries in 22 days with 124 participants from 11 countries before culminating its journey in Guhawati, India, on 17 December 2012. The Indonesian government had made special arrangements for the inaugural leg of the Indonesia journey covering approximately 134 km from Yogyakarta to Surakarta via Borobudur.



## ASEAN-India Farmer Exchange

As a part of ASEAN-India farmer exchange programme, around 27 farmers from ASEAN visited India from 19-21 December 2012. They visited agriculture institutes in Delhi and Dehradun.

## ASEAN Cultural Troupe to India

A cultural troupe from all ASEAN countries including Indonesia visited India during the ASEAN-India commemorative Summit. They performed at Rashtrapati Bhavan on 20 December 2012. The Indonesia Cultural troupe also performed at Bangalore.



## PT. Kaltimex Energy

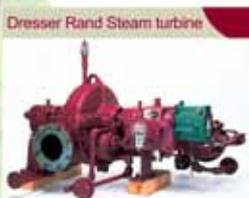
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INDONESIA

## EXHIBITIONS AND SEMINARS



### Photographic exhibition on 60 years of bilateral relations

A photographic exhibition depicting 60 years of bilateral relations between India and Indonesia was held during the occasion of Republic Day 2012. The photographs have been archived from old records and mounted on frames. To mark the occasion, a booklet containing the photographs was also released. The exhibition is now a permanent feature in Slice of India programmes.



### India Post Philately Exhibition

India Post in association with the Indian Embassy participated in World Stamp Exhibition held from 18-24 June, 2012 at Jakarta Convention Centre. To mark this occasion, two commemorative stamps on Shekhawati and Warli paintings were released by Ambassador Gurjit Singh on 20 June 2012. The design of the stamps on Shekhawati and Warli paintings depict the culture and tradition of the states of Rajasthan and Maharashtra.

## EMBASSY PUBLICATIONS

The Embassy actively engages in disbursing and updating news on its latest activities through various online and offline media.

The Warta India newsletter gives more details on various events of interest to Indian diaspora and Friends of India across ASEAN countries.

Other publications such as Scripting Future Histories, India-ASEAN- In Focus, Commemorating 20 years of India –ASEAN Partnership (In association with CII) and a book on Yoga were brought out by the Embassy.

These were widely distributed during the media events of ASEAN-India related functions and also to Universities in Indonesia.

## TOURISM SEMINARS AND EXHIBITIONS



### Tourism Minister Meet Indonesia Tour Operators

An interaction between the Hon'ble Minister of Tourism, Sh Subodh Kant Sahai and 80 Indonesian tour operators was held in Jakarta on 13 January 2012. There was an exchange of ideas and discussions on improving the tourist inflows between the two countries. The Indian Embassy also participated by having a booth in exhibition organised by the Indonesian Tourism Promotion Board during the months of October 2012.



### Know India Travel Seminar

In association with India Tourism, Singapore, Embassy of India organised a 'Know India' Tourism show which was attended by over 150 travel agents based in Indonesia. The event managed to successfully disseminate information on various tour packages of India through an interactive approach and was useful in obtaining a feedback from the travel agents. Based on the successful feedback, a bigger road show is being planned for later part in 2013.



### India Show Showcase Best of India

Jointly organised by Embassy of India, Ministry of Commerce & Industry and the Confederation of Indian Industry (CII), the India Show held in Jakarta from 6-8 March 2012, showcased the best of India in the 21st century. The event was inaugurated by Mr Anand Sharma, Minister of Commerce, Industry & Textiles and Mr Gita Wirjawan, Minister of Trade, Indonesia. A total of 15 companies participated in the India Show.



### Indian Diaspora Engagement Meeting

The Embassy of India, Jakarta with the Ministry of Overseas Indian Affairs, Confederation of Indian Industries and Overseas Indian Facilitation Centre, organised Indian Diaspora Engagement Meets in Indonesia in Medan and Jakarta on 16 & 18 July 2013 respectively. The objective was to acquaint the Indian Diaspora comprising of NRIs (Non Resident Indians) and PIOs (Persons of Indian Origin) with various trade and investment opportunities in India.



Sarnath

# INDIA A SPIRITUAL JOURNEY

IF SPIRITUALITY WERE A DESTINATION, ALL ROADS WOULD LEAD TO INDIA. AS THE BIRTHPLACE OF SEVERAL MAJOR WORLD RELIGIONS, IT'S A COUNTRY THAT NOT ONLY RESPECTS DIVERSITY BUT ALSO EXEMPLIFIES SECULAR SENSIBILITIES. BESIDES BEING HOME TO MILLIONS OF HINDUS, IT HAS THE THIRD LARGEST CONCENTRATION OF MUSLIMS IN THE WORLD AND IS THE BIRTHPLACE OF BUDDHISM AMONG OTHER RELIGIONS

**W**hat is remarkable about India is its ability to consistently capture the imagination of spirituality-seekers from all corners of the globe; since 500 B.C. when Lord Buddha found salvation here, to the present when American author Elizabeth Gilbert comes to India and experiences the art of devotion that is chronicled in her 2006 memoir *Eat Pray Love*.

Spiritual India has awe-inspiring Mosques, magnificent Hindu Temples and sublime Buddhist Monasteries.

## Majestic Moghuls

The Islamic influence in India can be appreciated in the sheer 'poetry' and majesty of the artists who in the past have carved in stone and marble the forts, palaces and mosques, referred to as Mughal architecture. The most famous example of all

is the Taj Mahal! There are also famous shrines of Sufi saints such as Moinuddin Chishti in Ajmer, Nizamuddin Auliya in Delhi and Haji Ali Dargah in Mumbai that are visited not only by Muslims in India but also other faiths and foreign visitors. Numerous 'Dargahs' (shrines) dedicated to 'Pirs' (saints) are equally revered by other religions, proving once again that spiritualism has no boundaries and though the doctrines may be different, in the end they all meet the 'one true spirit.' The Moghul touch in new and old Delhi can be seen in the beautiful designs of several prominent structures. A tour of Old Delhi, the walled city built by Mughal Emperor Shah Jahan in 1648, with the Red Fort, so called because of the red sandstone, and the Jama Masjid – the largest mosque in India, is intriguing to say the least. Do catch the light and sound show at the Red Fort. The Ajmer Sharif and the Pushkar camel Fair are the high points of Ajmer, 395 km away.



Guruvayur

Food lovers will not want to miss a visit to Lucknow and Hyderabad, which apart from the fascinating mausoleums, mosques, minarets and forts, is also famous for Awadhi and Hyderabadi cuisine respectively (vegetarian and non-vegetarian); Mughal influenced, this is where 'dum' cooking (over a slow fire) originated from. Specialities here include kebabs, kormas, biryani, kaliya, nahari-kulchas, zarda, sheermal, roomali rotis and warqi parathas.

## Spiritual South - Temple Trail

South India has many major tourist attractions, which have become popular because of the temples located there. These temple towns are not just revered destinations for Hindus, the world over, but also known for their natural splendour, important festivals, besides being historically significant, offering a peep into India's civilization.

Guruvayur in the state of Kerala has the famous Guruvayur Sri Krishna Temple. During festivals the 16th century temple is decorated with thousands of earthen lamps and processions of the temple elephants are a site not to be missed.

To travel to Kanchipuram in Tamil Nadu, is to have your fill of temples. The place has over 108 temples dedicated to Lord Shiva and 18 to Lord Vishnu, apart from scores of other temples. Kanyakumari at the tip of peninsular India is where you will find the temple of the virgin Goddess Kanyakumari Amman at the confluence of the Arabian Sea, the Indian Ocean and the Bay of Bengal. The Rameswaran temple is on island at the very tip of the Indian peninsula and is considered the 'Varanasi of the South,' a very revered pilgrim destinations for Hindus. Dedicated to Lord Shiva, the scenic beauty of the place is also incredible.

Mahabalipuram 60 km south of the city of Chennai in Tamil Nadu is a UNESCO World Heritage Site with rock-cut monolithic monuments that date back to the seventh century. The Sri Meenakshi Sundareswara Temple is in the temple



Lucknow

town of Madurai in Tamil Nadu and showcases magnificently sculptured architecture that dates back mostly to the twelfth century. Lord Venkateshwara's famous temple is located on the top of Tirumala Hills, at Tirupati. It is said to be the richest temple in the world and devotees wait hours for darshan (view) of Lord Balaji.

## On the Buddha's Path

Lord Buddha taught humanity to humans and the path of moderation. The place where he obtained enlightenment under the holy Bodhi tree is at Bodh Gaya in Bihar. The Mahabodhi Temple Complex is located about 110 kilometres from Patna, the capital city of Bihar. Set within the temple complex is the diamond throne and the holy Bodhi tree.

Five weeks after enlightenment, Lord Buddha went to Sarnath, a deer park which is located 13 kilometres north-east of Varanasi, in Uttar Pradesh. This is the site of his first sermon, where he taught Dharma and the four noble truths. Being an important pilgrim site, Sarnath houses several monasteries and temples that are holy to Buddhists.

The third most important site for a pilgrim in search of the Buddha is Kushinagar, Uttar Pradesh. This is the site where Buddha chose to give up his physical abode and attained Parinirvana (eternal bliss). Currently, the site houses Mahaparinirvana Temple, Buddha Ghat (where he was cremated), Kakuttha River (where he took his last bath) and the site of his last meal.

All the sites are well connected through road, rails and flights. Indian Railways also offers special Buddhist Pilgrimage Tours. For more information about India travel please visit:

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*Articles above contributed by Shweta Parida, Sushmita Bhowmick, Priya Ramakrishnan & Syed Jaafar Alkaff*



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