

A VOYAGE TO PERMANENCE

Celebration of visual poetry

MUSEUM
OF
GOA

Pilerne, Goa
August 12-14, 2026



A VOYAGE TO PERMANENCE

Celebration of visual poetry

An immersive experience of audio
visual frames, alternative prints and
essays based on *three experimental*
films of **Purandar Chaudhuri**

with curatorial essay by **Johny ML**
and visuals by **Prakash Braggs**



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Image on the right:
Impressions of mingling / 2026 / Inkjet on archival paper /
18x26.5in

Image on the previous page:
Impressions of mingling / 2026 / Selenium toned Kallitype
print on Watercolor paper / 25.5x37.5 print on 29x42cm paper

Image on the front cover:
Impressions of mingling / 2026 / Selenium toned Kallitype
print on Watercolor paper / 25.5x37.5cm print on 29x42cm
paper

Image on the back cover:
Impressions of mingling / 2026 / Selenium toned Kallitype
print on Watercolor paper / 12x18cm print on 15x21cm paper







Dhushor film still

ON THE SHORE OF LIFE A VOYAGE TO PERMANENCE

JOHNY M L

"I am the camera's eye. I am the machine that shows you the world as I alone see it".

- Dziga Vertov

I

Purandar Chaudhuri's cinematic impressions of the world are primarily based on two moods; melancholy and wandering. Melancholy is a state

of sadness, extremely personal and contemplative, often illogical and irrational, passionate and serenely suffocating. As an auteur, Purandar is so full of this melancholy, which is similar to the one that we see in the novels of Orhan Pamuk. 'Husun' is the word Pamuk uses for this passionate melancholy; a sense of helplessness, sharpened by the awareness of the unimaginable nuances of human life. Each frame in his three films namely, 'Dhushor,' 'Tremor' and 'Impressions of Mingling' seems to carry this mood, which in curatorial terms, is a threshold, a transit zone, temporarily holding one before the final take off to meaning.

The second mood is that of a wanderer, of a flaneur. He has a pair of roving eyes that does not stick to something particular. Flaneur, the French dandy of the late 19th century was not a romantic. In Walter Benjamin's perception he was the one who walked



Tremors film still

through the arcades aimlessly, stopping once in a while to glance over objects; a personality who reflected the bourgeois pleasures thanks to the surplus and profit that he made out of land, inheritance and newly established businesses. His freedom and presence in the society also underlined the absence of sweating and laboring bodies that worked along with the machines in the factories. Purandar establishes an anti-flaneur gaze in his movies and brings in what has been made absent by the hegemonic and dominant socio-cultural perceptions.

These two fundamental moods, however are not meant to make a typical romantic cinematic male gaze, on the contrary they are used as an aesthetic framework within which the auteur in Purandar could contain certain pressing issues of our times. To name them, one need not go too far. In the movie (sequentially speaking, the third by Purandar), 'Impressions of

Mingling' one could see three locations/cities that function as reluctant reception centers for the rural migrants. Migration, though looks like a forced exodus of humans from one place to another in search of survival, is at once a conversion of the human body into subhuman labor tools. Purandar trains his eyes on the people who are on the road, with bundles over their heads, absolutely faceless, walking along the fenced boundary walls, while the routine life of the city goes on as if it has not even noticed the arrival of these people.

The first movie, 'Dhushor' is conceived as a feature film; again, with the emphasis on the opposite. Curatorially speaking, it should be seen as an 'anti-feature' film. A story is implied but it is not about the story telling which a conventional feature is expected to do. It takes from a given, a collective memory- a cultural unconscious, a latent subconscious- of a



Impressions of mingling / 2026
Selenium toned Kallitype print on Watercolor paper
37.5x25.5cm print on 42x29cm paper

cult classic by Satyajit Ray, *Apur Sansar*. Purandar does not follow neither Apu's life nor the 'life' of the cinematic gaze itself. It is more like a man with a movie camera without its randomness. Purandar traces a path with semi-concealed suggestions of locations such as Banaras, Lucknow, Kolkata and so on where social as well as cultural bodies stand separated from

the 'laboring' aspect of the body, unlike the ones in the 'Impressions of Mingling.' While the laboring bodies do not have the time to 'remember,' the bodies in 'Dhushor' have plenty of reasons to remember everything that they have gone through. Purandar, while travelling between his movies externalizes himself or to say it in a Jungian way, splits himself into an auteur and a gaze removed from him. The movie becomes a 'feature' of this removed gaze. It looms there in the middle, at the ghats, at the ruins, in the drawing room and so on like a helpless God.

Chronology of making posits 'Tremor' in the middle of Purandar's movies so far. Through the term, tremor is defined medically as a series of unexpected jolts rendering the tremor-ed absolutely shattered and subjected to the evolving conditions. Geologically too, tremor finds more or less the same definition. However, when curatorially viewed, 'Tremor' appears as a pre-curated movie by the auteur himself. The collective cultural unconscious of Dhushor cannot move further into the sepia toned and nascently contoured bodies of the migrating humans in 'Impressions of Mingling' without the presence of aesthetically connecting link provided by 'Tremor,' where the omnipresent gaze of the former becomes a proper cinematic gaze, the authorial gaze metamorphosed into the gaze of the camera and the nascent contours in the latter become defined and articulated.

'Tremor' does jolt the old protagonist in the movie but he regains his composure each time. Purandar removes the 'anti' index from its formal organization by bringing the classical spatial-temporal unity of narration into play. He uses all the cinematic idioms and techniques, including intercuts, jump



Impressions of mingling / 2026 / Selenium toned Kallitype print on Watercolor paper / 25.5x37.5cm print on 29x42cm paper

cuts, montages and dissolves, unlike the smooth transitioning montages in the other two films, and makes 'Tremor' a 'feature' film in itself. But he does not intend to stop at it as the film is not about the gradual 'de-self-ing' of a man out of his memory and personality (as he is tonsured and meticulously captured as if it were a thrilling climax of a commercial movie, but obviously devoid of its

overtly sentimentalized background score) but it is a link between the two other movies, in one, the self is voluntarily dissolved, and in the other, the selves are forcefully erased by the circumstantial as well as hegemonic forces.

Purandar's films are not created in order to flag out the issues of migration or self-degeneration and



Dhushor film still

regeneration caused by various forces. They are aesthetical contemplations using the medium of film where the memories of traditional analogue movie making are evoked along with their digital possibilities. These films are the examples of how an auteur uses certain pressing issues to pivot an aesthetics while pushing the possibilities of abstraction from the doubts of incomprehension to the clarity of figuration. Letting this cinematic language oscillate between the two, abstraction and figuration, Purandar attempts to give a new dimension to the contemporary visual aesthetics using film as a medium. I should say, he has gained considerable success in it, along with his trusted team members.

II

Where do we come from, what are we and where are we going? is a series of questions raised by Paul

Gauguin, the famous French Impressionist of the 19th century, especially when he was grieving the death of his daughter and making a commemorative painting, which would go in history as one of the philosophical paintings of the century. These questions are not new, nor were asked by Gauguin for the first time. Ever since the appearance of the humans on the face of the earth, they have been asking these questions in various forms and ways. These questions about existence have been pivotal to all the creative efforts of humans.

In his cinematic aesthetics, Purandar also is asking the same questions but within a renewed spatial-temporal context. We are living in a new century with new issues pertaining demographic shifts due to wars and calamities; basically, all these shifts are about survival as well. Migrating from one place to another is not only a physical shift but also a metaphorical move. In Purandar's movies these shifts, these migratory movements, the movement of people called exodus,

at times in massive scales, often ending up in total decimation and partial survival, are manifested visually more in an aesthetical level. He is not a documenter of migrations or demographic shifts. In his works, even the cursory views, this archiving of the materialistic movements does not appear as the dominant trigger. They happen on a metaphorical scale, achieving symbolic values.

In *Dhushor*, Purandar deals more with the migration of the memories from the collective unconsciousness to the personalized melancholic zones of remembering and revisiting. The gaze that I have dealt in the first part of this essay is a passive one. It almost looks like a phantom presence, a longing for being there just for the sake of it. The gaze itself is aware of the past both in literary and lived forms. Purandar does not want to trace with routes that Harihar or Apu had taken in Bibhootibhooshan Bandopadhyay's novel or the cinematic rendering of the same by Satyajit Ray, that a hardcore fan of both would perhaps try to do in the cinematic medium. Here Purandar creates a gaze, which is not the 'white male gaze' as suggested by Laura Mulvey, but a gaze removed from its specificities of gender and region. He sets the gaze free only to be confronted with overlapping paths, experiences, memory traces and a hard and melancholic fight against forgetting, as Milan Kundera would put it.

Romantic meanderings could have been a natural outcome of such trips tinged with nostalgia, especially when something with a literary trace in the memory is searched back in real time with the presence of a camera or through a verbal and pictorial registration in a journal. Purandar saves himself from being a romantic in the conventional sense, and without pining much for the things that have been lost along the way,



Tremors film still

he becomes the witness; rather he makes the 'eyes' to the witness of everything before him. The visual intersections are a rather calm understanding of things as they are and the fluid montages are the migrations of events, people and memories on a very personal level. Still, the auteur does not come in the way as an interlocutor of the images nor does he employ a character from the metaphorical narratives; without such aids, he makes the removed gaze, the gaze detached from the subjective position to see everything on behalf of the viewers, in turn making the viewers dis-assemble their gender-location specific values in order to become the evaluators of pure visuality.



Impressions of mingling / 2026
Selenium toned Kallitype print on Watercolor paper
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As a curator, I would like to see this approach of Purandar as a complete exercise of freedom on the very idea of making a movie. Though it defies grammar of all kinds, movies as a genre have a lot of pre-determined modes of making. A commercial filmmaker may not dare to make something that Purandar creates and calls it a 'feature' film. The very word 'feature' anticipates a narrative with a proper beginning, middle and end. The new age story tellers may collapse this order but eventually all the threads are tied to this triangular concept. Purandar, however moves away from this rule and facilitates the overlapping of time and space beyond their possible definitions and function in a purely visual level, making the viewers wonder whether it to be called a movie or a series of images that, when stitched together could create a possible story. Purandar leaves that absolutely to the viewers to make their own inferences.

The second film of Purandar also functions on a metaphorical level. Here, he uses 'tremor' as an aesthetical trope. An old man who is jolted by involuntary muscle twitches, is positioned between the present and future. His past is vivified by his appearance, the frail body, ill-fitting clothes, an armchair, a dining table and a few objects behind him on the shelf. He is in constant negotiation with the present and each effort of his is to be understood as a part of his transition to the future. He feels and touches everything from his past but they seem to slip away from him like his failing memory, which is metaphorically suggested by the toppling of the coffee mug by his accidental touch. He regains the connections with the past and through certain cuts Purandar makes him appear in different spaces with the passing of time. The home suddenly becomes a stage, a proscenium theatre, where the man's life is acted out. He is waiting for the future and for that he needs the complete disconnect with the past, which rather looks like an impossibility.

Naomi Klein, in her book, *Shock Doctrine-Disaster Capitalism* observes how shock treatment is used to reboot someone who has gone out of the 'normative' behavioral patterns. Shock, removed from its medical arena, when applied to any other field facilitates a rebooting of sorts; a typhoon could clear out a slum where people have been squatting for a long time and the property could be now redeveloped to make plush villas. Economic shock treatments are a way to realign a society in general. Purandar keeps these things in his mind when he uses a frail old man's body as a metaphor where twitching becomes a shock treatment. Each time he undergoes a tremor, he is a new man, a part of his past is erased and a possibility of passing over to the future is facilitated. When his hair and



Dhushor film still

beard are shorn off finally the disconnection with the past becomes complete.

Purandar's masterpiece so far should be 'Impressions of Mingling' where he uses visuals, both still and moving, from three different cities, namely Delhi, Mumbai and Kolkata. As I mentioned in the first part of this essay, these are the images of migrant bodies transforming into laboring bodies. They are photographed in such a fashion that the resultant images look as if they are existing in a threshold between reality and fantasy. The soft edges of the physical contours of people and places, and the dilated feel of the images make their presence vulnerable and precarious. They are either located near their workplaces or on the streets. The background score reflects the labor-location and ties them up to the place that they are in. It is an irony to see the uprooted people getting rooted where their work is but still

become a flotsam of urban life once their work is temporarily done.

Metaphors come abundantly in this movie as Purandar deliberately chooses scenes which are stilled and strung in the thread of moving image; the image of a train speeding across the screen at night. This suggestion of travel without emphasizing on details becomes an additional metaphor for/of constant displacement. The people who have come out of those trains in urban railway stations and tread for the first time on the unfamiliar roads are made to look like inky figures made on the surface of water. So long as the surface remains still, the images retain their form, however, the moment even a subtle tremor happens they are smudged to become nobodies in the depths of the cities that suck them into their bellies. The barbed wires, long walls and the slanting light falling on them evoke the memories of Auschwitz where the Jews



Impressions of mingling / 2026
Selenium toned Kallitype print on Watercolor paper
25.5x37.5cm print on 29x42cm paper

were vaporized by the Nazis. The implied institutional apathy towards the migrants in these scenes cannot go unnoticed. Purandar has made them evocatively subtle and strong like the way Ram Kinkar Baij had done in his legendary work titled, *Santal Family*.

III

A Voyage to Permanence' is a tribute to humanity and its trials and tribulations, without raising slogans or resorting to propagandist visual sensibility. Purandar's works remind the viewers of the old family albums where one could see photographs in various stages of decay. Some images look ghostly as they merge with the degenerated and smudged parts and other images look as if they were emerging from their tombs, calling out for consideration and justice. Purandar's ensemble of images also is in the process of submerging; they are partly inside time and partly

out. The liminal zone where they linger on becomes all the more important as we as humans in the big cities also feel at times, the times of epiphany at least, the same about our own existence. We are those creatures in the hands of time, the ultimate wanton boy who tears off our wings for the sheer fun it gives. But we tread on and when we have this aesthetical encounter with Purandar's works, we feel that our lives are reflected in a different way. He helps us to remove our gaze from ourselves and let it assume its own personality.

Permanence is a hope for eternity and its flipside is always the awareness of impermanence; the ultimate yet flimsy threshold of mortality. Each voyage to permanence is also an ambition to dock at some port where impermanence beckons the seafarers like melancholic whores. The pain and patience get paid off in the realization of eternity. Purandar Chaudhuri and his crew navigate us to that shore where some arrive and some depart; on the shore of life.

New Delhi
March, 2026



Dhushor

A film by Purandar Chaudhuri

EXECUTIVE PRODUCER VISHNU REDDY TRAVELLER CHIRAAG PAUL CINEMATOGRAPHY SACHIN EDITING PRAKASH BRAGGS SOUND RECORDING & DESIGN PRABHAT SHETTY
VOCALS ASKARI NAQVI PIANO COMPOSITION MICHAL KRUPA FLUTE PRAKASH HEGDE SARANGI SARAFRAZ KHAN VEDIC CHANTS SHESHAGIRI HEGDE
ASSISTANT CINEMATOGRAPHER ALBIN FRANCIS STEPHEN PRODUCED BY SAI MEDIA & ENTERTAINMENT

The first movie, 'Dhushor' is conceived as a feature film; again, with the emphasis on the opposite. Curatorially speaking, it should be seen as an 'anti-feature' film.

- Johny ML



Tremors film still

A CHITRAMAYA PRODUCTION

tremors

A Film by Purandar Chaudhuri

Starring Ranjit Sen DOP & Editor Prakash Braggs Assistant Cinematographer Sachin Shetty
Sound Design Prabhat Shetty Executive Producer Lopamudra Chaudhuri

A **platoon** RELEASE
distribution

The second film of Purandar also functions on a metaphorical level. Here, he uses 'tremor' as an aesthetical trope. An old man who is jolted by involuntary muscle twitches, is positioned between the present and future.

- Johnny ML



Images on the right-hand page:
 Impressions of mingling / 2026 / Selenium toned Kallitype
 print on Watercolor paper / 37.5x25.5cm print
 on 42x29cm paper

Images on this page:
 Impressions of mingling / 2026 / Selenium toned Kallitype
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Impressions of mingling / 2026 / Selenium toned Kallitype print on Watercolor paper
12x18cm print on 15x21cm paper



Impressions of mingling / 2026 / Selenium toned Kallitype print on Watercolor paper
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Impressions of mingling / 2026 / Selenium toned Kallitype print on Watercolor paper / 12x18cm print on 15x21cm paper



Impressions of mingling / 2026 / Selenium toned
Kallitype print on Watercolor paper
18x26.5cm print on 21x29.7cm paper



Impressions of mingling / 2026 / Selenium toned
Kallitype print on Watercolor paper
37.5x25.5cm print on 42x29cm paper

CAST & CREW

DHUSHOR

Cinematography / Sachin Shetty
Editing / Prakash Braggs
Sound Design / Prabhat Shetty
Cast / Chiraag Paul
Vocals / Askari Naqvi
Music / Michal Krupa, Prakash Kallaremane, Sarafranz Khan
Story, Direction, Screenplay / Purandar Chaudhuri
Executive Producer / Amrita Chaudhuri & Vishnu Reddy
Produced by Chitramaya

TREMORS

Cast / Ranjit Sen & Ritayan Chaudhuri (Young boy)
DOP & Editing / Prakash Braggs
Sound Design / Prabhat Shetty
Executive Producer / Lopamudra Chaudhuri
Story, Screenplay & Direction / Purandar Chaudhuri
Produced by Chitramaya

IMPRESSIONS OF MINGLING

Alternative Photography Prints & Editing / Prakash Braggs
Sound Design / Prakash Braggs & Purandar Chaudhuri
Music / Michal Krupa (Piano)
Voice over Artists / Naimunnisa Khan & Tyrone Pope
Voice over Script / Kohinoor by Sangeeta Ghoshal
Story, Idea & Direction / Purandar Chaudhuri
Produced by Chitramaya

THE TEAM

Purandar Chaudhuri

Purandar is a self-taught, independent film maker and an avid cinephile. His love for Cinema began during his growing up days in Calcutta with the movies of Chaplin, Satyajit Ray, Ritwik Ghatak and Mrinal Sen; over the years he also got opportunities to watch the films of some of the finest auteurs of World Cinema whose works have made a profound impact on him and inspired him to pursue film as an experimental art form. He largely uses monochrome as a medium to tell his stories; they have sparse dialogues and are high on visual and aural content. *Dhushor* marks his first feature film, followed by *Tremors & Impressions of mingling* which were completed in the last 12 months.

Prakash Braggs

Prakash is a graduate of the prestigious Brooks Institute in Santa Barbara, USA and has more than two decades of experience in advertising, food, product, and architecture photography with top global brands. Along with commercial photography he has deep interests in cinematography, photography as an art form and explores the alternative, historic processes; many of which he has mastered during his time at Brooks. He enjoys mentoring students, conducting and attending workshops and he is currently working on a project which explores a range of alternative processes like Cyanotype, Kallitype, Platinum palladium, Ambrotype, Salt-print and Silver gelatine.

Jayanth Kodkani

Jayanth is a writer, journalist and an arts buff who has written extensively on social and cultural topics. He is an avid enthusiast of literature and cinema, with a few published essays and reviews to his name. His fiction and essays have been part of anthologies like the *Puffin Book of Funny Stories*, *Where the Rain is Born* and *Dots and Lines*. He has co-edited an anthology called, *Beantown Boomtown: Bangalore in the World of Words*. Among his translations are *Two Plays*, the Kannada works of Akshara KV. His write-ups on cricket have appeared in the Wisden Almanack and the anthology, *Playback: Sports Legends of Bangalore*, apart from an online blog called Cat's Cradle for The Times of India. He has tried to explore local histories of the game in his new book, *Red Cherries on the Canara Coast: The story of cricket in Mangaluru and Udupi*.

Jayanth was Associate Resident Editor of The Times of India - Bengaluru.

Nemiraj Shetty

Nemiraj Shetty is an art educator and curator. He holds an MFA in Art History & Criticism from The MS University of Baroda and has trained in printmaking at the Lalit Kala Studios, New Delhi. He has taught visual theories at institutions including NIFT, Hyderabad; Bangalore University; LP University, Punjab; and The Nitte Institute of Communication and Architecture, Mangaluru. He has also taught at Gandhian Centre for Philosophical Arts, Manipal University. A writer and art journalist, his work has appeared in The Indian Express, Deccan Chronicle, and Andhra Pradesh Times.

Based in Mangaluru, he currently focuses on archival initiatives and publishing through the Mangalore Art & Archival Project, an initiative of Art Kanara Trust. He serves as the Secretary of Art Kanara Trust and as Co-Convenor of the INTACH Mangaluru Chapter.

Johny ML

Johny ML is an art historian, critic, curator and writer. He has three postgraduate degrees in Creative Curating, Art History and Criticism, and English Language and Literature.

His writings related to arts, culture and politics have been published in several print magazines like Art and Deal, Lalit Kala Contemporary, Creative Mind, Arts Illustrated, Art India Magazine, and newspapers and weeklies in English and in Malayalam. He also founded and edited many popular online art journals. He is one of the pioneering curators in India who worked towards bringing respect to curatorial practice. In the 2009 he undertook a journey across India to research on how art and art history are taught in small town art colleges. He has curated high profile group shows and camps all over the country.

Johny ML lives and works in Delhi.

Jooby Yohannan

Jooby Yohannan is an art curator and cultural practitioner who began with promoting an artist to working in a gallery to becoming an independent art curator. Over the years with deep interest

in storytelling across art, film, and lived experience, his work bridges visual arts, cinema and contemporary thoughts; creating meaningful dialogues between creators and audiences. His curatorial approach values authenticity, artistic integrity, and context. Jooby was associated with Time & Space Gallery, one of the most respected Art Spaces in Bangalore.

Kallitype Photography and Prints
Prakash Braggs

Design /Layout
Nemiraj Shetty, Puneeth Pana
Mindcraft Studios

EXHIBITION SCHEDULE

AUG 12

Continuous screening of *Impressions of Mingling* alongside the exhibition of photographic works and alternative prints.

Launch of the
Goa Cyanotype Notebook

AUG 13

Continuous screening of
Tremors within the exhibition space.

AUG 14

A special evening screening of *Dhushor* in the museum auditorium, followed by an audience interaction with members of the creative team.

Conversation on the photobook
A Voyage to Permanence with
Jayanth Kodkani and Nemiraj Shetty

CHITRAMAYA

prakashbraggs@chitramaya.in
www.avoyagetopermanence.com



curation@museumofgoa.com
www.museumofgoa.com



'Aparajito' is one novel which has remained very close to me through the years, and a lot of my ideas about philosophy and spirituality come from that book... I relate to it very deeply.

- Purandar Chaudhuri

CHITRAMAYA

No. 13-14 1st Floor, S V Complex, Navodaya Nagar, Kothanur Main Road
J P Nagar 7th Phase, Bangalore - 560078 Karnataka IN
Email - prakashbraggs@chitramaya.in

www.avoyagetopermanence.com