

Beyond Transnationalism:

The Legacy of Post Independent Art from South Asia

Curated by Dr. Arshiya Lokhandwala

Amina Ahmed
Annu Palakunnathu Matthew
Bari Kumar
Chitra Ganesh
Hamra Abbas
Jaishri Abichandani
Jaret Vadera
Krishna Reddy
Priyanka Dasgupta
Ranu Mukherjee
Shaurya Kumar
Shelly Bahl
Sreshta Rit Premnath
Vandana Jain
Zarina Hashmi

Beyond Transnationalism
The Legacy of Post Independent Art from South Asia

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Cover image credit: *No Country*, 2014, from the Pangea Series, Black marker on world map, 20" x 30", Courtesy of the artist



रज़ा फाउण्डेशन | THE RAZA FOUNDATION

presents

Beyond Transnationalism:
The Legacy of Post Independent Art from South Asia

as part of

RAZA UTSAV
February 2018

Curated by Dr. Arshiya Lokhandwala

At AIFACS Gallery, 1 Rafi Marg, New Delhi-110001

From the office of the Managing Trustee

Sayed Haider Raza, an Indian painter who lived and painted for six decades in Paris and Gorbio both in France, used to say that he was home both in India and France. He also asserted that he learnt how to paint 'la sens plastique' from France but what to paint from India. Raza was widely acknowledged as a modern Indian master even though he spent only a third of his life and artistic career in India. In this context it is well to remember that India has in many ways lived elsewhere, in many foreign lands and locations not to speak in many alien minds and unexpected areas of creativity and imagination.

On the other hand, there are artists from the subcontinent who may not be so well known in India inspite of globalization and approximations it has generated but are home in the world. On our request Dr. Arshiya Lokhandwala has selected some of these artists from North America in this specially curated show which is being mounted in Delhi as an important part of the Raza Festival a multiarts-multivenue celebration of creativity, courage and imagination in our troubled times. Around Raza's 96th birthday the show is a thoughtful tribute to a pioneer whose legacy of being home in the world continues, in a manner of speaking, in this show aesthetically celebrated and extended.

Ashok Vajpeyi
Managing Trustee

Coming of Age: South Asian American Artists Today

By Arshiya Lokhandwala

The exhibition *Beyond Transnationalism: The Legacy of Post Independent Art from India* undertaken at the cusp of India's 70 years of independence seeks to understand the many positions of artists of South Asian descent living in the United States. The artists in this show assert new and complex aesthetic and geopolitical propositions that question, complicate and travel far beyond conventional notions of home, nations, and belonging. This exhibition seeks to question the relevance of the terms *diaspora* and *transnationalism* and their attendant significations. The term diaspora derived from the Greek word - meaning [to disperse or to scatter its geography, or its complex geopolitics] has been a default frame used to understand and signify the mass migrations, and exoduses. But today, a new generation has come of age, and another, since the term was first being used widely. And with the onslaught of globalization and migration now, in every direction, a new framing, or no framing needs to be considered, that calls this default into question. The exhibition unravels the multiple subjectivities of each of the individual artists as palimpsests of varied lived experiences; interactions and relationships no longer unnecessarily tied only to nations. This exhibition asks questions about new ways to articulate this new *beyond*.

Post-independent India did witness several progressive artists emigrate to Europe and the United States of America. Amongst them was S. H. Raza himself who left for Paris as early as 1950, with his colleagues F. N Souza leaving even earlier in 1949. Examining Raza's work, India was ever present in his mind and as he always carried the nation with him. In a similar way, manner two artists Zarina Hashmi and Krishna Reddy participating in this exhibition also left India early. Reddy left India in the same year as Raza to study in London and then moved to Paris in 1951, finally settling in New York in 1974. Pioneered the art of color, much of Reddy's viscosity prints such as *Life Movement* embody various experiences inspired by nature that are primordial and organically inspired from his early days in Shantiniketan. Zarina Hashmi, born in India left as early as 1958 never to return. Her work *Cities I called Home*, includes her journeys through Aligarh, Bangkok, Paris, Tokyo, and New York seeks to re-visit these places through an imaginary map. Much of Hashmi's work is about home and belonging maybe as she says "because 'home' is a notional entity that perhaps exists only in memory."

Speaking about home, Pakistani born Hamra Abbas, currently living between Boston and Lahore seeks to find an individual expression within a changing society addressing notions of cultural history, sexuality, violence, ornamentation, devotion, and faith. Her work *Kaaba Pop*- a series paper works reminiscent of Kaaba provide a kind of (spiritual) home where one is able to have more than one home.

Jaret Vadera born in Toronto, Canada to Filipino and Indian parents and currently living in the New York, is part of many cultures, and feels an affinity with multiple homes. In his work he actively questions binaries of *us's* and *them's*. In his work *No Country*, 2014 from his *Pangea series*, Vadera redacts all of the names of that appear on a world map. Countries, now undifferentiated, become a world connected as one landmass. His video *On Kings and Elephants*, 2015, where a robotic voice narrates the tale of the *Four Blind Men and the Elephant* focuses on translation as a main theme. At the heart of this timeless story is an enduring reminder against the trappings of the ego, religion, and state agendas still looking to divide and rule.

Priyanka Dasgupta's video *Another*, 2017, recounts an absurd circuitous journey of a personal narrative of grandfather Prodosh Dasgupta sculpture *Remorse of an Egg* that disappeared in New Delhi in 1991 and re-appeared on an "Antique Roadshow" episode in Tucson, Arizona, in

2016, masquerading as a planter. Her work explores the transformative journey of the sculpture that passes undetected, traveling without papers of authentication unlike the journey of people crossing borders and nations.

Shaurya Kumar's work is informed by ancient Indian and world history that addresses fallen forgotten objects and monuments, architectural ruins and transient ephemera that highlight displacements revealing notions of presence and absence. Born in Delhi and living in the US since 12 years, Kumar in *If in a sacred land a traveler*, a series gold leaf, Shaurya responds to travels and memories of places through a mark left by a pilgrim at a religious site, as an act of reverence or devotion. Each mark draws on different and poignant journeys that are distinct from any other.

Amina Ahmed, born in East Africa 1964, of Kutchi Turk Indian heritage, growing up in England, having lived in Iran and the USA since the last 10 years, in *Pitch 1* or *Prieta* seeks to re-connect herself to her nomadic roots from her native land. Her meditative, repetitious and rhythmic works are reminiscent of tattoo marks on skins that tell stories of folkloric traditions, at the same time reverberate an ad infinitum with the universal.

On the contrary, Vandana Jain's digitally produced *Mandala Logos* undertakes nothing less than a critique of global capitalism. Located in New York, the headquarters of world commerce, Jain being an artist of Indian origin, draws on her immediate environment filled with multi-national conglomerates, consumption and the spirit of corporate personhood. In *Logo Mandala*, Jain explores her relationship with India and the connection with the corporate and spiritual world.

Chitra Ganesh born in New York, to Indian parents draws her inspiration from several points including, Hindu and Buddhist iconography, and mass-mediated visual languages of comics, science fiction, news photography, and illustration. In her work *Depths of her Abyss*, 2016 she presents a nonlinear narrative of "unforeseen desire and untimely loss" that occur in an alternate world in an imagined past and a distant future. For Ganesh, these retro-futurist bodies, like time, are fluids that explore bodies, space, and history. Speaking how she feels about the term diaspora, she considers is less useful to her now, particularly as earlier articulations of the South Asian diaspora were tied to nostalgia and longing, that became a way in which narratives of the homeland or home were often frozen in time in a diasporic subject's imaginary. Her attempt is to free this space and keep it fluid.[1]

Ranu Mukherjee's, *Today is a surprise*, 2018, part of Shadowtime project addresses the complex physical experience of colliding time frames marked by cultural and ecological change. For her, *Shadowtime* (a neologism coined by her) is a process of "living simultaneously in two distinctly different time scales" or "the acute consciousness of the possibility that the near future will be drastically different than the present,"[2] addresses the complex nature of vision, witnessing and responding as a physical body within a social environment. Here her painting becomes a time-based work that embodies the way critical events seem to oscillate between the concrete and abstract, and between visibility and obscurity though we may not be able to see them all at once.

Sreshtha Rit Premnath born Bangalore, India, moved to the USA in 1997 in his work *Cadere/Rose* recounts his physical likeness to the Bangladeshi immigrant flower sellers selling roses in the squares of Rome, where his exhibition in Italy took place. The artist purports "If I were holding a bouquet of roses, I too would disappear." [3] The invisibility of the immigrant in his/her new surrounding, the effacement of individual identity the places and its perceptions impose—these conditions not only extend the displacement of authorship in Polish conceptualist André Cadere (1934, Warsaw – 1978, Paris) who acquired a reputation of a crank in the Paris art world of the 1970s, allow the artist to reflect on his own immigrant condition of invisibility of whose identities that continue to remain invisible to us even as they circulate in our midst.

Shelly Bahl, an artist born in Benares, India, raised in Toronto and currently based in New York City draws on *International Woman of Mystery II: Amru Sani*, a mixed-media installation explores the fictionalized life of a Indo-Caribbean jazz singer, and actress who performed in the 1940's-60's, and who, at the peak of her career disappeared. Bahl appropriates the enigmatic personality of

this woman who created different persona's that allowed her to negotiate and transition between these varied challenging spaces and worlds inhabited by her.

Bari Kumar born in Andhra Pradesh and currently living in Los Angeles since 1988, in his suite of 5 works *Organic Sensoria, 2013: Eye Yoni, Silence is Golden, Opinion of taste, Smell of fear, Mera Haath Jagannath* (my hand is supreme), represents the various senses that are tied to our physical body and the psychological state of being. This series of cloth constructions made in his hometown Hyderabad are inspired by his visits to sari matching centers as a child. The artist notes the color arrangement of these shops and the significance of the fall that stabilizes the sari, yet always remains invisible. Using these myriad colored falls he makes a pixelated work in fabric revealing the unseen that often is the backbone of things.

Finally, the works of Jaishri Abichandani and Annu Mathew both address the future and the life we can anticipate. Abichandani moved to NYC in 1984 (being born in Mumbai) and her video *Happily Never After* uses imagery of a female fortune telling robot seen in street fairs in India or Chowpatty beach in Mumbai. This absurd story is drawn on a story of AK Ramanujan, based on ancient legends of the lives of Indian women saints. Leaving us disoriented and the viewers perplexed as to the anticipated outcome of their future the robot slips from the subject of the work to addressing and subjugating viewers with archaic rules of an unidentifiable society.

Annu Matthew's video, *To Majority Minority - Moon* (from Bangladesh), examines the history of immigrants in the US, which according to the artist in 2050 will become majority population. Born in the UK and currently living in the US, her work points to the usual question "where are you really from?" Using personal stories of immigrants from family albums she allows the viewer to understand America's immigrant history through these pictorial representations that reveal the complexity of migration that cannot be revealed as one single image.

Beyond Transnationalism doesn't seek to answer, but rather to ask timely questions. The experiences and journeys lived by each of these artists is immeasurably varied. Which makes it impossible and unnecessary to address the complex issue of home, belonging and identity within a single reductive meta-narrative. Zarina and Reddy born in pre-independence India, as well Bari Kumar and Shaurya Kumar have a different relationship to India and their identity at large. The second-generation artists, who were born abroad, have different relationships to their place or their places in the world and how they visualize themselves in it. All of the artists have moved past the oversimplified notion of as scattered, or somehow incomplete, and were arguably never there. They travel through multiple narratives of different nations, and feel at home in the world moving in relation to, and often beyond their transnational roots. They can be viewed as more fluid, multi-local and transient, working through a liberated space that they are constantly shaping.



AMINA AHMED

Pitch I. Prieta (Detail), 2017
Drawing on Carbon Paper
24" x 33"

The song "Oro Santo" written and sung in Spanish by Concha Buika
- Translated for me by my daughter Amanda.

"In the over cast shadow of this pitch (she doesn't say a word that could literally translate to pitch- the word is 'prieta' and is usually used to mean very dark skin) and divine night--over the tundra that populates my ever-awake soul, is heard a lament as a prelude to the dead hours--hours that pass in the agony of a slow death. The silence returns to clothe my saint in gold (this could also be ' to dress me in gold, my saint')--returns the memory of my grandmothers to sweeten my wait--returns the records that taught me to adore music returned my father after 20 years. If you would return- if you would return I would dress you in gold, my saint. I would quiet things so that you could hear my desperate /distressed cry of grief"

Amina Ahmed, born in East Africa 1964, of Kutchi Turk Indian heritage. She grew up in England, and has lived in Iran and the USA. Ahmed graduated from Winchester School of Art and Chelsea School of Art. She received her MA in Visual Islamic and Traditional Arts from the Royal College of Art where she was awarded a bursary and the Barakak Trust Prize. Ahmed's work has been exhibited Internationally, including: The Lincoln Center NYC, Jersey City Museum NJ, Queens museum NY, Twelve Gates Gallery PA, Lakeeran Gallery Mumbai, Slick Paris, India Art Fair New Delhi, FiberPhiladelphia International Biennial PA, Alwan for the Arts NYC and Clark House Mumbai.



Photo Credits Annu Palakunnathu Matthew and sepiaEYE, nyc

ANNU PALAKUNNATHU MATTHEW

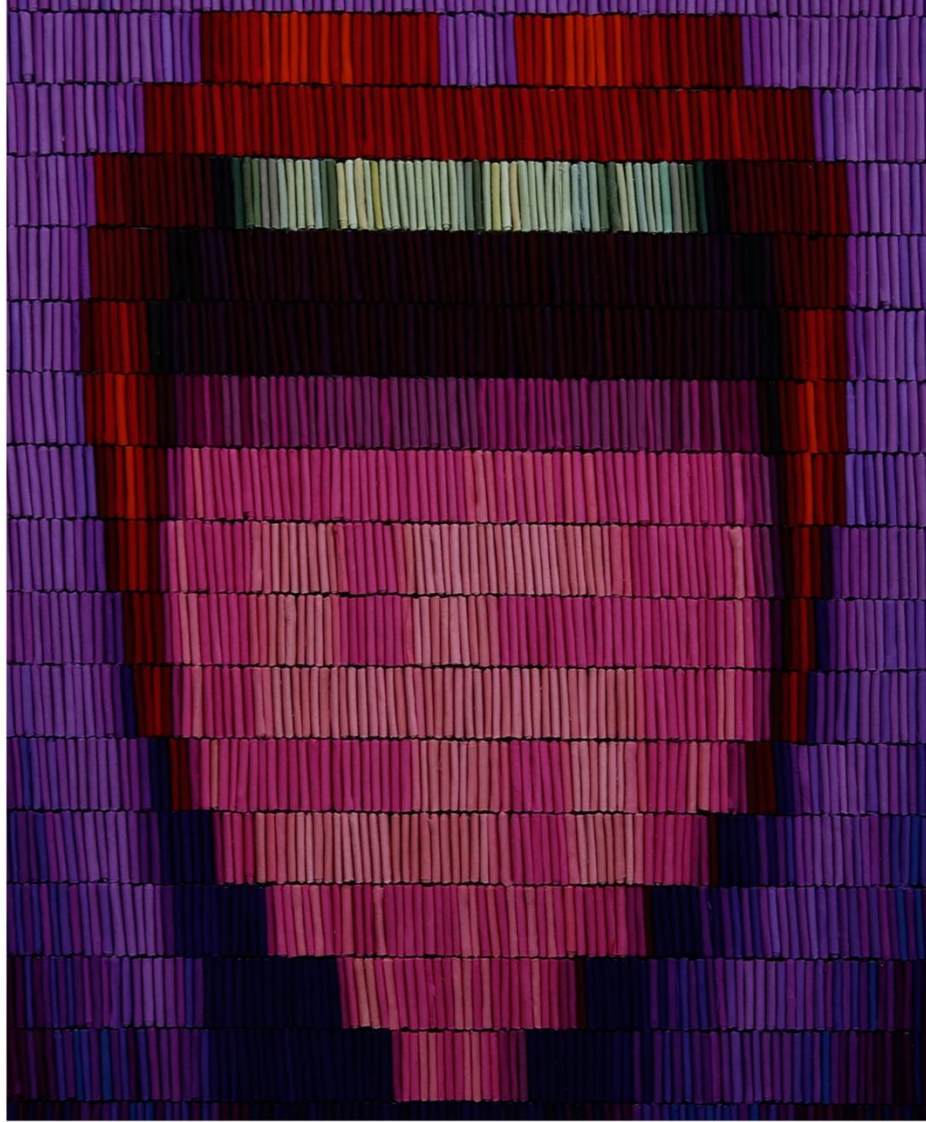
To Majority Minority - Moon (from Bangladesh), 2014-2015

Visualization of a photo animation

Size: Variable

While we know that by 2050 “minority” populations in the U.S.A. will become the majority, who are these multicolored Americans? “To Majority Minority” asks questions, beyond “where are you really from?” to better understand immigrants who don’t look stereotypically “American.” In this project, I explore the personal stories of immigration starting with family photographs drawn from the immigrant’s albums. I collaborate with multiple generations of the family to photograph and distill down their resonant immigrant story. Old photographs reignite memories and spark conversation and like a time machine, transport us back in history. They reflect where we have come from and reveal family histories and shared stories of immigration. The final animation weaves through time, allowing the viewer to simultaneously ponder America’s immigrant history and these family’s stories. “To Majority Minority” spans time, national boundaries, and borders, to visualize migration in a way that no single image can.

Annu Palakunnathu Matthew’s photo-based artwork explores re-looking at cultural histories, identity, and memory. Matthew’s work takes advantage of the viewer’s uncertainty between the reality of photography and its manipulation through digital tools to get the viewer to reexamine and construct parallel identities and histories. Matthew’s recent solo exhibitions include the Royal Ontario Museum, Nuit Blanche Toronto, and sepiaEYE, nyc. Matthew has also exhibited her work at the RISD Museum, Newark Art Museum, Tang Museum, San Jose Museum of Art, Portland Museum of Art (OR), Museum of Fine Arts (TX), Victoria & Albert Museum (London), Sharjah Art Museum (UAE), as well as at the Smithsonian. She currently has work in (un)Expected Families at the MFA Boston. Grants and fellowships that have supported her work include a Maccoll Johnson, John Guttman, Fulbright Fellowships and grants from the Rhode Island State Council of the Arts. Annu Palakunnathu Matthew is Professor of Art at the University of Rhode Island and Director of the URI Center for the Humanities. Matthew is represented by sepiaEYE, NYC.



BARI KUMAR

Organica Sensoria : Matter of Taste, 2013

Mixed Media

37" x 27" (series of 5 works)

These series of cloth constructions are done in Hyderabad. Inspired by the many trips I had taken to the Sari Matching Centers with my mother as a child, I was taken by the brilliant colors arranged on the shelves in all color variations and gradations. I was particularly interested in the fall material used to line the inner bottom of the sarees. The basic cotton fabric material gives the saree the durability and compliments it without calling attention to itself. It's brilliant colors and hues are invisible to the public eye. I wanted to pay homage to that fabric with these works. by creating a miniature version of the fabrics just as they are rolled over flat cardboard pieces and stacked on the shelves in the shops. Cutting the fabric into strips of 2" x 18" each, they are rolled over a piece of cardboard that is 1" x 2" and then stacked like books on the shelf's made of clear plexi. The final image is the deconstruction of paint into pigment; the unseen to be seen; the inside brought to the outside. This series "*Organica Sensoria*" represents the 5 senses but not in a literal manner. Even though they are represented by the anatomical parts of the body relating to the senses, the images and it's titles refer to a more subversive look at the connect and disconnect between the physical self and the psychological state of being.

Born in Andhra Pradesh in 1966, Bari Kumar studied at the Rishi Valley School founded by philosopher J. Krishnamurti. In his teens, he moved to L.A. to study graphic design at Otis/Parsons School of Design, graduating in 1988. On completion of my BFA, he worked as a graphic designer for a clothing company, then for many years in the animation industry as a Color key artist on T.V shows such as The Critic, Felix the cat, Drawn Together and as a Color supervisor on Futurama for which he received an Emmy award in 2000. Kumar has exhibited in several group shows in Los Angeles, New York, London, Mumbai, Kolkata and other cities both in private galleries as well as in museums. He lives and works in Los Angeles, U.S.A and in Hyderabad, India.



CHITRA GANESH

Depths of Her Abyss, 2016.
Archival inkjet print
21" x 13"

Chitra Ganesh's practice brings to light narrative representations of femininity, sexuality, and power typically absent from canons of literature and art. Her vocabulary draws from surrealism, expressionism, Hindu and Buddhist iconography, and South-Asian pictorial forms such as Kalighat and Madhubani painting, connecting these with contemporary mass-mediated visual languages of comics, science fiction, news photography, and illustration. His body of work particularly alludes to the visual language of the 60s and 70s science fiction with imagery loosely inspired by the Amar Chitra Katha—a long-running comic series that portrays traditional Indian epics, history, and mythology. The four prints form a nonlinear narrative of "unforeseen desire and untimely loss" that occur in an alternate world in an imagined past and a distant future. Within this retro-futurist universe, bodies, like time, are fluid. They are doubled, dismembered, as well as exceeding their limits and extending into their surroundings. By exploring bodies, space, and history through disparate visual languages, Ganesh asks her viewers to seek and consider alternate narratives of sexuality and power. There are always untold stories trying to rise to the surface.

Chitra Ganesh graduated magna cum laude from Brown University in with a BA in Comparative Literature and Art-Semiotics, and received her MFA from Columbia University in 2002. For over a decade, Ganesh's work has been widely exhibited both locally and internationally, including at the Queens Museum, Museum of San Diego LA Jolla, Berkeley Art Museum, Bronx Museum, Pennsylvania Academy of Fine Arts, and Baltimore Museum. International venues include Fondazione Sandretto (Turin), the Saatchi Museum (London), MOCA Shanghai, Kunsthalle Exnergasse (Vienna), and Kunstverein Gottingen (Germany) with solo presentations at PS 1/MOMA, the Andy Warhol Museum, Brooklyn Museum, and Gothenburg Kunsthalle (Sweden). She has also held residencies at the Lower Manhattan Cultural Council, Headlands Center for the Arts, Smack Mellon Studios, and the Skowhegan School of Painting and Sculpture. Ganesh has received numerous grants including a John Simon Guggenheim Fellowship in the Creative Arts (2012), and awards from the Art Matters Foundation (2010), Joan Mitchell Foundation (2010), New York Foundation for the Arts (2009), and New York Community Trust (2006), among others. Her works are held in prominent public collections such as the Philadelphia Museum of Art, San Jose Museum of Art, Baltimore Museum, the Whitney Museum, and Museum of Modern Art.. Ganesh has most recently been awarded a Hodder Fellowship for the 2017-18 academic year at Princeton University's Lewis Center for the Arts.



HAMRA ABBAS

Kaaba Pop Ups, 2014

Printed paper

6" x 8" x 8"

Courtesy Jhaveri Contemporary and the artist.

Hamra Abbas lives and works between Boston and Lahore. Her works originate from encounters and experiences - an image, icon or gesture - that are manipulated by the artist transforming its scale, function or medium. Her intention is to deconstruct the act of seeing by recreating images that form part of a collective memory. In the last few years, Abbas's primary investigation has been to employ the visual language of religion and contemporary acts of devotion to addressing transformation and individual experience within a changing society. *Kaaba Pop-Ups* a series of 24 Hand- Made sculptures in various shades of blue intricately folded into Islamic stalactite patterns, which at their center contain a three-dimensional boxlike space reminiscent of Kaaba in the Middle East (This text is by Laura Egerton). Here the artist envisaging Kaaba as a moveable or transportable entity and transnationalism as a state where one has more than one home.

Abbas was born in Kuwait in 1976. She received her BFA and MA in Visual Arts from the National College of Arts, Lahore in 1999 and 2002 respectively before going on to the Universitaet der Kuenste in Berlin where she did the Meisterschueler in 2004. Abbas has exhibited in numerous solo exhibitions including: *Colour*, Canvas gallery, Karachi, Pakistan, 2017; *Bodies*, Lawrie Shabibi, Dubai, UAE, 2016; *But Can You Show this in Pakistan?* PILOT, Istanbul, Turkey, 2015; *Kaaba Picture as a Misprint*, Lawrie Shabibi, Dubai, UAE, 2014; *Wall Hanging I*, Isabella Stewart Gardner Museum, Boston, MA, USA, 2013; *Hamra Abbas*, Jhaveri Contemporary, Mumbai, India, 2012; *City and the Everyday*, PILOT, Istanbul, Turkey, 2012; *Idols*, Canvas, Karachi, Pakistan, 2012; and *Cities*, Green Cardamom, London, UK, 2011. She has taken part in group shows including: *Karachi Biennale*, Karachi, Pakistan, 2017; *Sanctuary*, FOR- SITE Foundation, San Francisco, USA, 2017-2018; *Insights*, Art Basel Hong Kong, with Lawrie Shabibi, 2017 to name a few . She is the recipient of the Jury prize at *Sharjah Biennial 9*, the *Abraaj Capital Art Prize* in 2011 and was shortlisted for the *Jameel Prize* in 2009.



JAISHRI ABICHANDANI

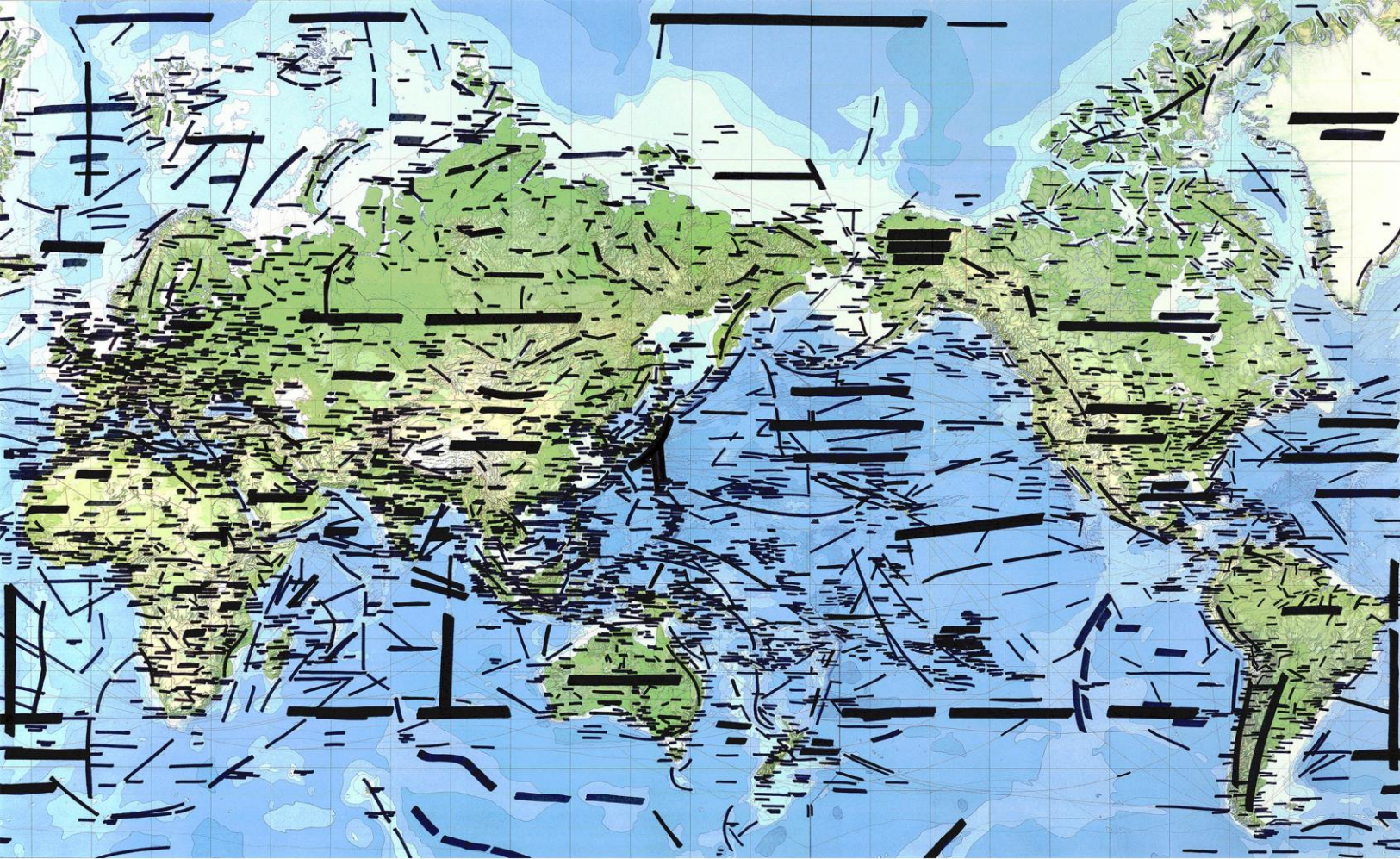
Happily Never After, 2005

Digital video

Duration 2.5 minutes

Happily Never After uses imagery of a female fortune telling robot of the type often seen in street fairs in India. The narrative loosely adapted from a chart by scholar AK Ramanujan, offers viewers ambiguous choices that are based on ancient legends of the lives of Indian women saints. The video collapses time and space leaving viewers disoriented by relationships, time of day, geographic location and the history behind the choices offered. The futuristic robot slips from the subject of the work to addressing and subjugating viewers with archaic rules of an unidentifiable society; breaking down boundaries between viewer and artwork.

Born 1969 in Bombay, India, Jaishri Abichandani immigrated to New York City in 1984. She received her MFA from Goldsmiths College, University of London and has continued to intertwine studio and social practice, art and activism in her career, founding the South Asian Women's Creative Collective, in New York (1997) and London (2004). Abichandani has exhibited internationally including at P.S.1/MoMA, the Queens Museum of Art, and Asia Society in New York, the 798 Beijing Biennial and Guangzhou Triennial in China, the IVAM in Valencia, Spain and the House of World Cultures in Berlin, Germany to name a few.

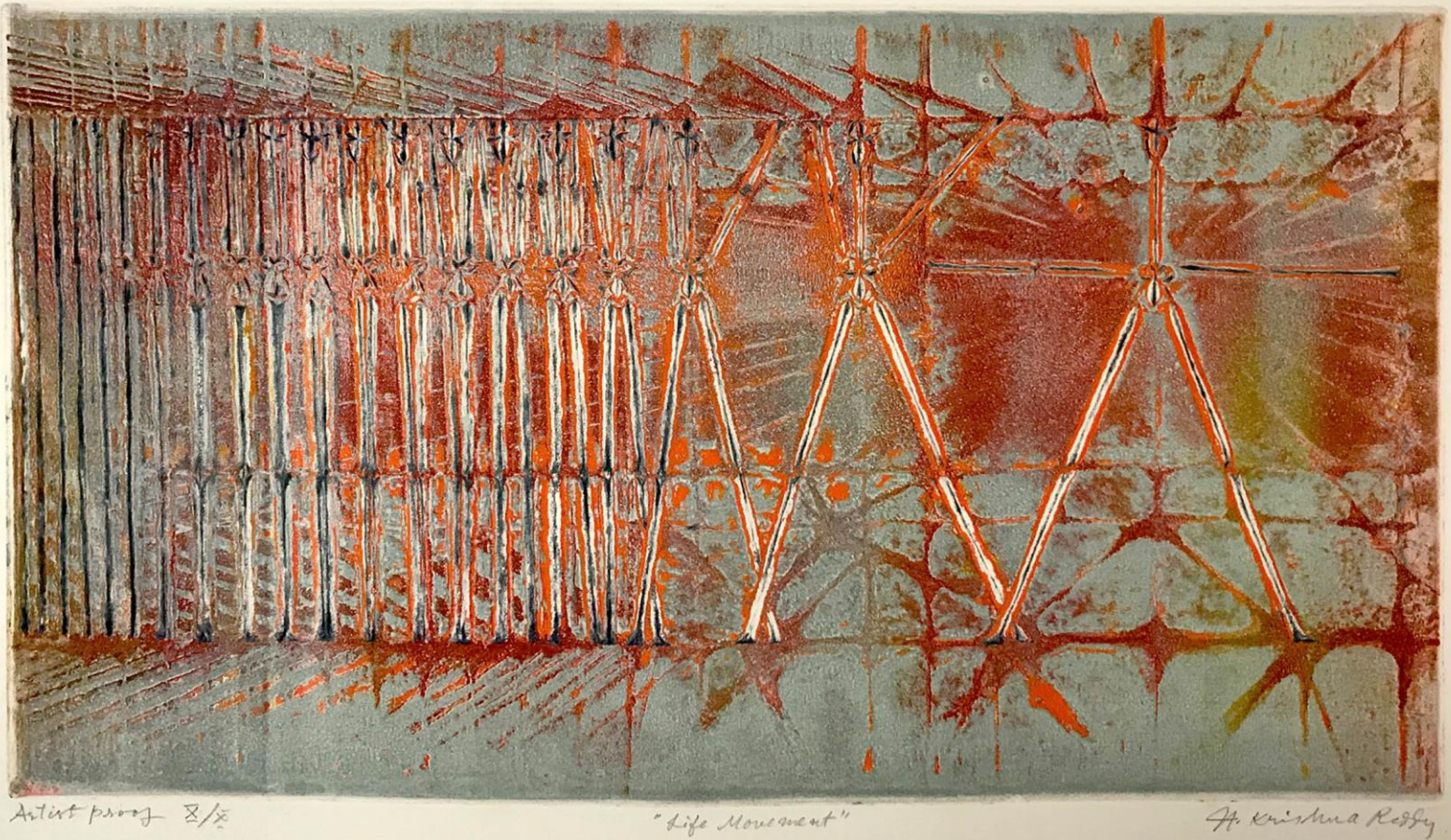


JARET VADERA

No Country, 2014, from the Pangea Series
Black marker on world map
20" x 30",
Courtesy of the artist

Jaret Vadera's work across print, video, and installation explore the poetics of translation and the politics of vision. In the Pangea series, Vadera examines the relationships between representation, power, violence, and territory. In other works in this series, Vadera imagines a flag for Pangea, a borderless land populated by mythical Emperors, chromomads, sleepwalkers, and avatars made of water.

Jaret Vadera is a transdisciplinary artist whose work explores how different social, technological, and cognitive processes shape and control the ways that we see the world around and within us. Vadera was born in Toronto in 1976. His mother and father both immigrated to Canada in the 1960s as part of a large wave of immigration. Vadera's father was born in India and his mother in the Philippines. Vadera describes how growing up in his family, in Toronto, at that particular time, "set the stage for his ongoing explorations into the ways that beliefs, codes, and processes of translation shape and control how we see." Vadera completed his undergraduate education at the Ontario College of Art and Design University in Toronto and the Cooper Union School of Art in New York. He received his Master of Fine Arts in Painting and Printmaking from the Yale School of Art in New Haven. Vadera's work has been exhibited and screened internationally at venues such as the Queens Museum, MoMA, the Smithsonian Asian Pacific American Center, Asia Society, Aga Khan Museum, Bhau Daji Lad Museum, and the Maraya Art Centre.



KRISHNA REDDY

Life Movement, AP
Viscosity on Paper
20" x 26"

Krishna Reddy's work is informed by the many places he lived and his interaction with people. Born in Andhra Pradesh, he studied at Santiniketan under Nandalal Bose, Benode Behari Mukherjee, and Ramkinkar Baij, leaving India in 1950 to study at Slade School London. He then moved to join the print-making studio of Stanley William Hayter in 1951 in Paris where he lived for a few years and then left for New York in 1974. He pioneered the art of color viscosity prints, experimenting with intaglio printing as a three-dimensional process in which abstractly - contemplative organic forms appear as unique landscapes of color. These meditative works such as *Life movement* embody his various experiences embroiled with color and technique are undertaken with extraordinary complexity that can only be experienced..

Krishna Reddy, (b 1925, Nandanoor, Andhra Pradesh, India) studied Fine Arts at Visva Bharati University, Santiniketan (1942-47) and taught at the College of Fine Arts, Kalakshetra, Madras as the Head of the Arts Department until 1949. Thereafter he joined the Sculptor Course at London's Slade School of Art and studied under Henry Moore. In 1950 Reddy moved to Paris and joined Stanley William Hayter's Atelier 17, which he later directed. In 1976 he moved to New York and joined as Director of the Department of Graphics and Printmaking at New York University and finally at the print department at Copper Union, where he continued his experimentations in New York. Most recently, *The Workshop Model*, a pedagogical exercise in the form of retrospective exhibitions curated by Prof Anant Nikam, JJ School of Arts – Bombay, Zasha Colah and Sumesh Sharma, Clark House Initiative Bombay has toured many institutions throughout India. Earlier in 2011 another retrospective on Reddy – *The Embodied Image* – was curated by Roobina Karode at the Indira Gandhi National center for the Arts (IGNCA), New Delhi. Reddy has had numerous solo and group exhibitions throughout his career. He was awarded the Padma Shri in 1972 by the Govt of India and the Gagan Abani Puraskar in 1980 by Viswabharati University amongst several other awards and recognitions. Reddy lives and works in New York.



PRIYANKA DAS GUPTA

Another, 2017
Single Channel Video Installation
10' 46"
Flat Screen Monitor, Pedestal

Another imagines the circuitous journey of the modernist sculpture, "Remorse of an Egg", by Prodosh Dasgupta, the artist's grandfather, which disappeared in New Delhi in 1991, and re-appeared on an "Antique Roadshow" episode in Tucson, Arizona, in 2016, masquerading as a planter. Through performing the transformation of the sculpture and imagining its passage, traveling undetected, without its papers of authentication, the work draws comparisons with instances of human passing. The act of turning the modernist sculpture upside down demystifies the sculpture's formalist purity, exposing its construction to the audience. It also lends the sculpture a function, that of a planter. The juxtaposition of pure modernist sculpture with the laborious act of planting stimulates the audience to decipher new meanings for the work. The inert modernist sculpture is activated in its newly formed hybridity—a strange creature—which generates new digressions, associations and possibilities. Its reimagining, or passing thus, has potentially extended its survival.

Priyanka Dasgupta's installations include photography, video, sound and sculpture, trespassing boundaries between digital and traditional media. She has an MFA in Digital and Interdisciplinary Art Practice from City College/CUNY (2017), an MA in Studio Art from New York University and the International Center of Photography (2003), and a BA in English Literature from St. Stephen's College, Delhi (2000). Recent exhibitions of Dasgupta's work include *In Practice: Another Echo* at Sculpture Center, New York (2018), *Archival Alchemy*, Abrons Arts Center, New York (2017), *Ornate / Activate*, Villa Terrace Decorative Arts Museum, Milwaukee (2017), *Real / Unreal* at the Changjiang Museum of Contemporary Art, China (2015), *Bomb with a Ribbon Around It*, Queens Museum, New York (2014). Residencies include AIRspace, Abrons Arts Center, New York (2018), *Transparent Studio*, Bose Pacia, New York (2012), *Aljira Emerge*, Newark (2007), and the AIM Program, Bronx Museum, New York (2005). Dasgupta is currently developing work in collaboration with Chad Marshall towards re-contextualizing desire and privilege in the United States. She lives in New York and teaches contemporary art and education at New York University and the City College of New York.



RANU MUKHERJEE

Today is a surprise, 2018
Pigment, ink and milk paint on paper
51" x 66"

These works are part of *Shadowtime*, a long-term project utilizing images of urgency, intimacy, and action. The project builds relationships between the tools of the moving image- animation and choreography, and the tools of painting- line and color, to position the long-standing pictorial concern with figure-ground relationships as a question of social and political agency, sensation and sensitivity. Coining the neologism '*shadowtime*' in 2015, Ranu defines the sensation of "living simultaneously in two distinctly different time scales" or "the acute consciousness of the possibility that the near future will be drastically different than the present". Within this project, I use the term to consider the intersecting types of historically defining episodes we are witnesses and subjects too; those occurring through ecological events and those occurring through cultural watershed moments, particularly related to the rise of isolationism globally and the unfolding public discourse around race in the U.S. These particular works (*Today is a Surprise* and *Shadow Timing*) include imagery derived from a variety of source photographs. There is imagery of trees I shot in Sonoma in the aftermath of the recent Northern California fires. There are images of people in protest of the rising extreme nationalisms in the US and India, there are victims of the recent attack on crowds in Las Vegas, there are dancers tangled in branches, and hands holding invisible devices. The entanglements recognize the interconnectedness of ecological and cultural transformation and the sense that we can feel them, though we may not be able to see them all at once.

Ranu Mukherjee (MFA. Royal College of Art, London, BFA, Massachusetts College of Art, Boston) creates hybrid films and video installations, bodies of drawing and painting and collaborative projects that have to date included choreography, pirate radio, procession, exhibition and book making. Her works embody the experience of colliding time frames marked in cultural, ecological and technological terms and the ongoing construction of culture through the forces of creolization, migration, ecology, speculative fiction and desire. Solo museum projects include *Be Not Still: Living in Uncertain Times*, Di Rosa Center for Contemporary Art, Sonoma, Ca. (2018) *Extracted*, Asian Art Museum, San Francisco (2016), *Phantasmagoric*, Los Angeles County Museum of Contemporary Art (2016), *Telling Fortunes*, San Jose Museum of Art (2012). Her work is in the collections of the Asian Art Museum, San Francisco, Robert D. Bielecki Foundation, NY, Kadist Foundation, NY and Paris, Oakland Museum of California and the San Jose Museum of Art. She is represented by Gallery Wendi Norris.



SHAURYA KUMAR

If in a sacred land a traveler...

Gold Leaf, Varnish, drawing on Rives BFK

5" x 4" drawing

19" x 14" paper

Shaurya Kumar is a Delhi based artist currently living in the US. He sees himself as an artist of recollection who immerses himself in memoirs and imagery of history, context and time; who works in shadows of memory and pulls up fallen and forgotten objects, even if temporarily. Indicating notions of presence and absence, these works play with architectural ruins, transient ephemera, and contextual displacements that inform his work and life. Inspired by recent travels and memories of places and objects that he has encountered, here each gold leaf symbolizes a mark as if left by a pilgrim on a religious site as an act of reverence or devotion. While each mark and drawing is different in the way of handling, all works share the equal investment and intensity; and the beauty comes from the profound act of engagement, the kind of empathy towards the object that is looked at, met and respected, and not seen through.

A native of Delhi, India where he studied printmaking and painting at the College of Art; Shaurya Kumar graduated with his MFA from the University of Tennessee, Knoxville in 2007. Since 2001, Kumar has been involved in numerous prestigious research projects, like "The Paintings of India" (a series of 26 documentary films on the painting tradition of India). Kumar's work has exhibited widely across the US and in countries including India, Taiwan, China, Poland, South Korea, Taiwan, Thailand, Belgium, Bulgaria, Italy, U.K., Norway, France, Australia and Finland among many others. His works have been installed at venues including the Dr. Bhau Daji Lad Museum; Gallery Odyssey, Mumbai; UNM Art Museum, Albuquerque; SCA Contemporary, Albuquerque; Queens Museum, NYC; Seoul Museum of Art, Seoul; Lakeeren Gallery, Mumbai; Artifact Gallery, NYC; LACDA, Los Angeles, CA; Museum of Fine Arts, Georgia; Schneider Museum of Art, Oregon; Charleston Heights Art Center, Las Vegas; TamTam Gallery, Taiwan; Guanlan Printmaking Base, China among many others. Kumar's work has also featured in international art fairs including India Art Fair and Dubai Art Fair; and will be installed at the Museum of Contemporary Art Chicago in June 2018. Shaurya Kumar currently lives and works in Chicago, IL and teaches at the School of the Art Institute of Chicago.



SHELLY BAHL

International Woman of Mystery II: Amru Sani, 2017-18,
Mixed-media installation (detail of Broadway theatre playbill cover),
Size: Variable

Shelly Bahl's interdisciplinary projects explore the surreal experiences of women who lead trans-cultural lives. These narratives are based in facts and fictions rooted in specific cultural histories, which she then re-contextualizes and re-imagines. She is developing new drawings and interdisciplinary works based on the fictionalized lives of historical figures such as Amru Sani, a mysterious Indo-Caribbean jazz singer and actress who performed internationally in the 1940's-60's, and who, at the peak of her fame, disappeared without a trace. Amru Sani's story is similar to the main character in Bahl's earlier installations and drawings for "International Woman of Mystery," that were inspired by research into the real-life narratives of four true cultural interlopers and cinematic stars: Helen (Helen Jairag Richardson Khan); Yoshiko (Shirley) Yamaguchi / Li Xianglan; Anna Leonowens; and Merle Oberon. These were all enigmatic and racially ambiguous women who created avatars to move fluidly between cultures, but who also left many deep ruptures in the wake of their disjointed selves.

Shelly Bahl is a visual and media artist born in Benares, India, raised in Toronto and currently based in New York City. Her interdisciplinary work in drawing, painting, sculpture/ installation, photography and video has appeared in a number of solo and group exhibitions in North America and internationally. Her recent projects include group exhibitions at: ABC No Rio, NY; Villa Terrace Museum, Milwaukee; Shirin Gallery, NY; Queens Museum of Art, NY; India International Centre Gallery, Delhi; Twelve Gates Gallery, Philadelphia; ART ASIA Miami, FL; Gallery 400, University of Illinois Chicago, IL; and White Box, NY. She is currently an artist-in-residence at the Center For Book Arts in NYC.



3 July, proposal sent in a letter from Paris, June 1978 to Barry Barker for an exhibition at his gallery in London of three photographs of Cadere by Bernard Joubert. The letter proposes the horizontal photograph for the invitation card. Barry Barker Archive. Barry Barker put the work on the wall of his gallery in Museum Street but he did not publish the invitation card.



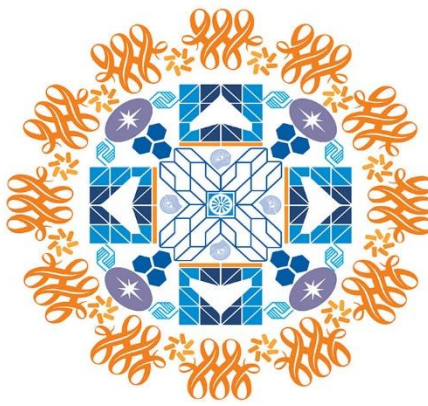
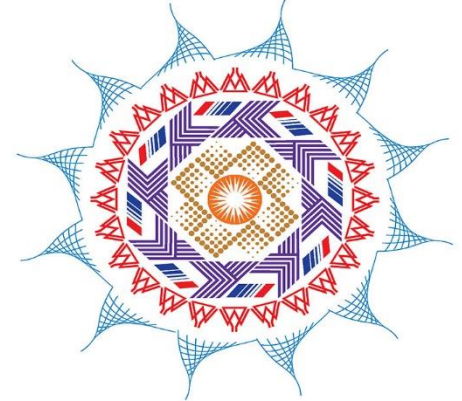
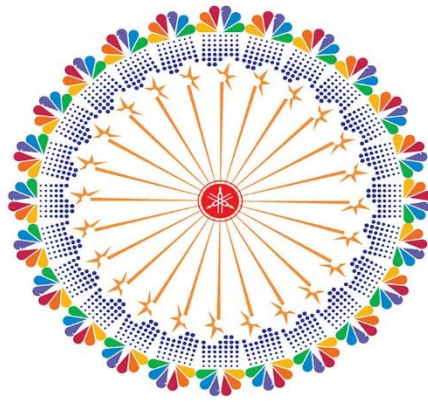
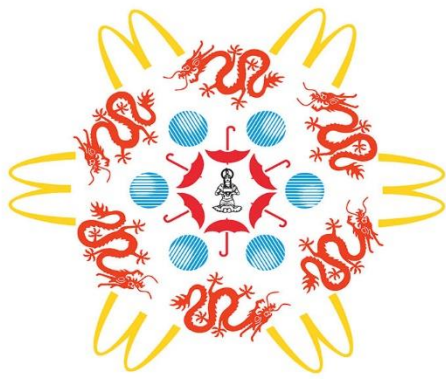
8 February, proposal sent in a letter from New York to Barry Barker for an exhibition at his gallery in London of three photographs of Cadere by Bernard Joubert. Barry Barker put the work on the wall of his gallery in Museum Street but he did not publish the invitation card.

SRESHTA RIT PREMNATH

Recto/Verso, 2017
Digital Print on Aluminum
24" x 30"
Edition 3/5

The four pieces by Sreshta Rit Premnath are part of his project *Cadere/Rose*, which proposes a constellation of relations between the Polish conceptualist André Cadere (1934, Warsaw – 1978, Paris) and the South Asian, immigrant rose sellers of Rome. As an artist visiting Italy, Premnath found himself identifying with the rose sellers who, like him, trade in aesthetic goods but unlike him are scorned by the local population. In this project he attempts to pry open the space between his own position as immigrant and artist—an experience shared by Cadere. The print *Recto/Verso* functions as a kind of cypher for the project. Here, photographs of the artist holding a bouquet of red roses are inserted into one page of a spread, which mirror the opposite page taken from the catalogue *Documenting Cadere* and featuring the last three photographs taken of Cadere before his premature death. Premnath proposes that Cadere's round bar, which he is photographed holding, functions in much the same way as the flower seller's rose, each object entwining contradictory symbolic and monetary values. The three large Monochromes, printed on commercial vinyl, are photographs of anti police graffiti at Torpignattara, whited-out by the police. Torpignattara is home to Europe's largest South Asian community, and *Cadere/Rose* grew out of a research and education project involving a local community group *Dhumcaatu*. These prints build upon Premnath's ongoing interest in erasure and redaction as a means of making things visible.

Sreshta Rit Premnath (born 1979, Bangalore, India) works across multiple media, investigating various systems of power and representation. Premnath is the founder and co-editor of the publication *Shifter* and has had solo exhibitions at venues including Ace Gallery, Los Angeles; Nomas Foundation, Rome; Kansas Gallery, New York; Gallery SKE, Bangalore; The Contemporary Art Museum St. Louis; Tony Wight Gallery, Chicago; Galerie Nordenhake, Berlin and Art Statements, Art Basel. Based in Brooklyn, Premnath is Assistant Professor at Parsons, New York.



VANDANA JAIN

Logo Mandala, 2003
16 x 16 inches (9 works)
Digital prints

Vandana Jain's works explore a cross-section of patterns, symbol, spirituality, and consumerism. Raised in NYC the familiar logos encountered by her such as Target, U- Haul, Merrily Lynch, Cisco allows the artist to comment on capitalism, globalization, and consumerism. The logo Mandala symbolizes Jain's relationship of the spiritual to the commercial, and the larger political and economic power structures at play.

Vandana Jain is an artist and textile designer based in Brooklyn, NY. She received her Bachelor's from New York University and went on to study Textile Design at the Fashion Institute of Technology. Jain's work has been exhibited both nationally and internationally. In the last few years, she has had solo projects at Lakeeren Gallery in Mumbai, India (2012); Station Independent Projects, Lower East Side, NY (2013); and Smack Mellon and BRIC House in Brooklyn, NY (2014). She has received several awards for her work including the Emerging Artist's Fellowship at Socrates Sculpture Park, the Lower Manhattan Cultural Council Workspace Residency, and the Joan Mitchell Painters and Sculptors Grant. Her work has been profiled in Artforum, The New York Times, Art Slant, Mumbai Boss, Kyoorius and Beautiful Decay.



ZARINA HASHMI

New York : Cities I called Home, 2010
Woodblocks printed in black on Handmade Nepalese paper and
mounted on Arches Over buff paper,
26" x 20"
Edition of 6/ 25

Cities I Called Home comprises five woodcut prints; each mapping a different city lived by the artist. In the image of her hometown Aligarh, a square symbol represents the house in which she grew up. A black-and-white photograph of the actual structure hangs nearby. The series then jumps to Bangkok, New Delhi, and Paris before finally arriving in her current home of New York. New York figures as a point of connection between the places that have formed her identity and those that have altered the global fabric. She believes, making maps is a natural consequence for the life of a traveler. Although one moves on to another place these memories stay with you forever.

Zarina Hashmi was born in 1937 in Aligarh, India. After receiving a degree in mathematics, she went on to study woodblock printing in Bangkok and Tokyo, and intaglio with S. W. Hayter at Atelier-17 in Paris. Her art chronicles her life and recurring themes include home, displacement, borders, journey and memory. She has participated in numerous exhibitions internationally. Her retrospective exhibition at the Hammer Museum in Los Angeles entitled *Zarina: Paper Like Skin* opened in September 2012 and traveled to the Guggenheim Museum in New York and Art Institute Chicago in 2013. The artist lives and works in New York.

About Raza Foundation

Set up in 2001, the Raza Foundation has been instrumental in creating spaces for various art and culture programs, publications and fellowships to the younger talent and also carrying a deeper research into the work of the masters. The Raza Foundation, over the years, has contributed towards publication of catalogues by young artists; intellectual and creative encounters; celebrations of birth centenaries of three major Hindi poets, Agyeya, Shamsheer Bahadur Singh and Gajanan Madhav Muktibodh; and has been involved with BAR 1 Bangalore, the Kritiya International Poetry Festival, Thiruvananthapuram, and other such events.

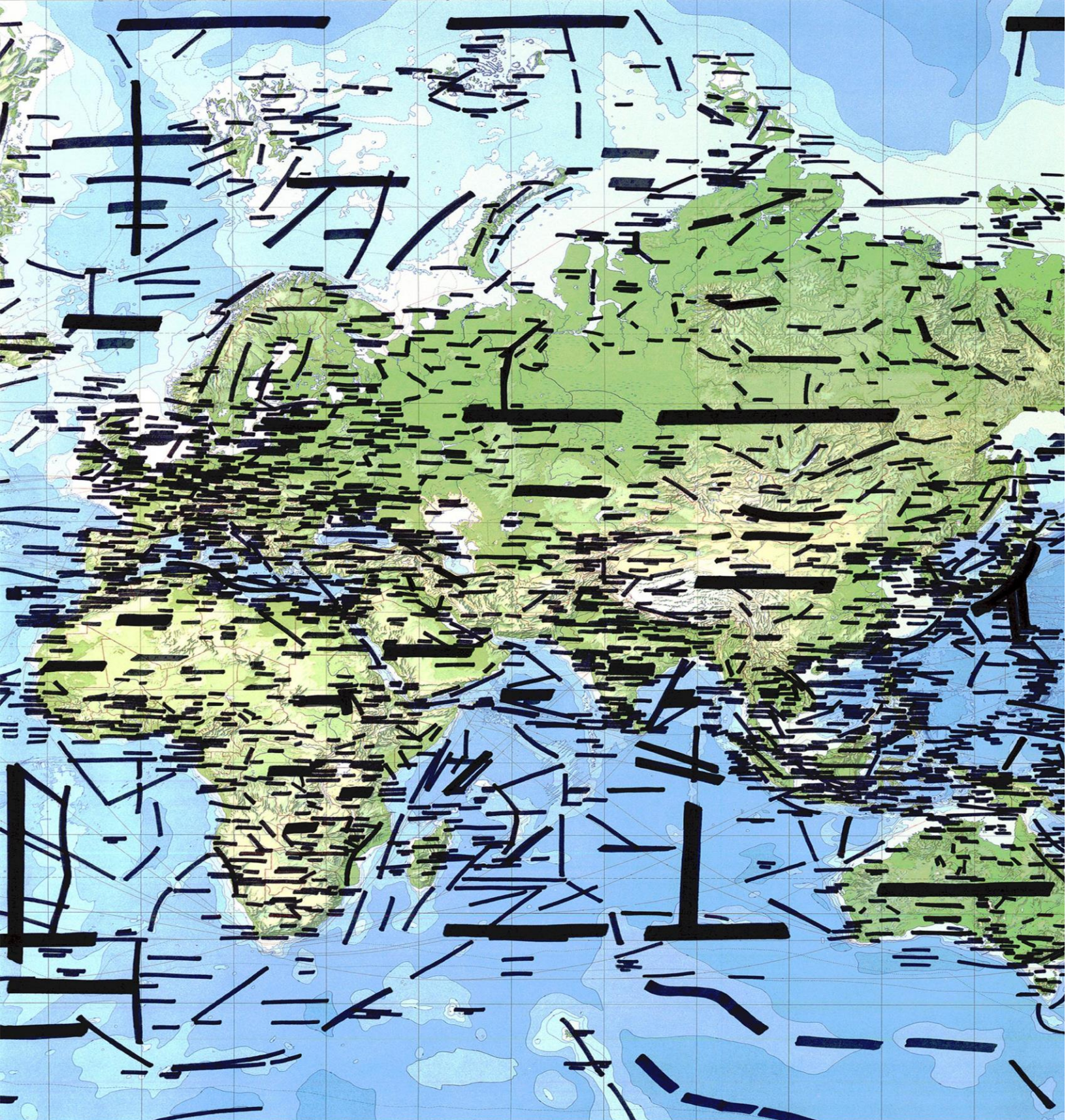
The Foundation has also been providing a financial assistance for a large number of institutions, individuals and projects relating to culture, visual arts, music, dance, theatre, ideas, architecture, photography etc. They include a retrospective of Mani Kaul's films in Osian Film Festival, centenaries of Ram Vilas Sharma, Nalin Vilochan Sharma; 'Samanvya' a multilingual festival of letters, 'Sahmat', Khoj Studios, Kabir Project Bengaluru, centenary of Mohanrao Kalyanpurkar, 'Arts as Activism Exhibition', The Critical Collectives, Kaljaye: a festival celebrating 90th year of Kumar Gandharva, Kochi-Muziris Biennale 2016, World Craft Council-Asia Pacific Region, Gati Summer Dance Residency, Urban Design Research Institute, Pallavi Odissi Nritya Sangeet Vidyalaya, etc.

The Foundation provided financial assistance for publication of many important books including *The Art Critic: writings of Richard Bartholomew*, Kumar Shahani- *The Shock of Desire* and other essays, Smriti Vismriti : Shankho Chaudhury, Kaljaye Kumar Gandharva, *The Spirit of Indian Paintings* : B N Goswamy, *Finding My Way*: Venkat Singh Shyam, *Sonata of Solitude* : Vasudev Santu Gaitonde, *Sopanatattvam: The Tradition and Philosophy of Sopana Music*, Raza Pustak Mala, etc.

S.H Raza is not only a name of an iconic artist but also an inspiring source of dreaming and imagining the true place, the future location of arts in our times. The Raza Foundation is a way of dreaming, changing and transforming: it is an institution which believes that in our dreams begin our responsibilities.

About the curator

Dr. Arshiya Lokhandwala is an art historian [Ph. D. Cornell University], she is also a curator and founding director/curator of Lakeeren Gallery, Mumbai, India. Her recent museum curatorial projects include *India Re- Worlded: Seventy Years of Investigating a Nation* [2017] at Gallery Odyssey, Mumbai. *After Midnight: Indian Modernism to Contemporary India 1947/1997* [2015] at the Queens Museum, and *Of Gods and Goddesses, Cinema. Cricket: The New Cultural Icons of India* for the RPG foundation in Mumbai, and *Against All Odds: A Contemporary Response to the Historiography of Archiving Collecting, and Museums in India* at the Lalit Kala Academy, in Delhi in 2011. She has curated over 100 shows at Lakeeren Gallery, which include an international program of excellence including artists from India, Pakistan, Iran, Germany & Mexico City. Dr Lokhandwala writes on globalization, feminism, performance and new media with a specialization in biennale and large-scale exhibitions. Arshiya Lokhandwala lives and works in Mumbai.



रज़ा फाउण्डेशन | THE RAZA FOUNDATION

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