

# RECIPROCATION RECIPROCATION

OJAS  
ART

American Fulbright Artists  
and India Connections

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Alan Teller & Jerri Zbiral Prabir Purkayastha  
Annu Palakunnathu Matthew Adira Thekkuveetil  
Christine Rogers Cop Shiva  
Eva Lee Karma Sichoe  
Kathryn Myers Rajesh Sagara  
Marcia Neblett Lakshmi Priya Daniel  
Margaret Lanzetta Gigi Scaria  
Michael Richardson Priti Samyuktha  
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Tanya Gill Priya Ravish Mehra

Curated by  
Kathryn Myers

## *Reciprocation: American Fulbright Artists and India - Connections and Collaborations*

The 70th anniversary of the Fulbright-Nehru program provides an exceptional occasion to celebrate the work of American Fulbright artists and Indian artists who have participated in the international cross-cultural connections the Fulbright program was established to foster. As the second part of the 2017 exhibition “Fellowship,” at Ojas Art, which featured work by twenty-one Indian Fulbright Alumni artists, this current exhibition expands and illustrates the story of the reciprocal creative energy and spirit of Fulbright artists. It features ten American artists who, in the past decade, have sustained their connections with India through varied means, including subsequent Fulbright-Nehru Fellowships, new and continued creative projects, and productive relationships with Indian artists. The American artists included have each selected an Indian artist to participate in the exhibition based on their interests and support for each other’s creative work. The Indian artists they chose might have been a Fulbright project host who became an artistic collaborator and friend or someone they were introduced to through presentations, workshops, exhibitions, cultural events, mentorships, and the serendipitous connections that occur through the independent research and travel that the Fulbright-Nehru program supports. I invite you to appreciate the work they have included as well as written accounts of how their relationships have been sustained.

I am grateful to have been invited to organize this exhibition by Adam Grotsky, Director of United States India Educational Foundation Executive, and Anubhav Nath, Director of Ojas Art in New Delhi. My own ongoing relationships with Indian artists since my initial Fulbright Fellowship in 2002 have inspired my interest in showing and sharing how India can have a profound and lasting impact on one’s life, creative work and teaching. I have experienced first-hand how American Fulbright alumni in the creative arts share resources when hosting Indian artists in the United States, helping them to locate and apply for artistic opportunities, including Fulbrights, and new sources for their work and research. Returning to India to expand existing projects and chart new directions, we continually rediscover the riches that India holds which a lifetime of travel and creative research cannot

exhaust. Friendships created and sustained with Indian artists, while opening access to studios, classrooms, resources and materials, have most importantly provided Fulbright alumni a sense of belonging and community. Because of these relationships, the work we create, informed and shaped by India, does not exist in the vacuum of our own observations and interpretations, but is further refined by how our Indian peers inform, instruct and reflect our work back to us in both critical and constructive ways. We have additionally gained a more intimate knowledge of the vibrant and regionally diverse contemporary Indian art scene through the creative work and insights of our artist friends and colleagues, as well as through the art historians, critics and curators we have come to know in our broadening webs of relationships and opportunities.

This exhibition is a small sampling of the great diversity of creative work and relationships arising from the connections between American and Indian artists, connections initiated because of and through the Fulbright program over many decades. Each artist's work and personal account of their connections, collaborations and mutual mentorships provide an exemplary tactile and textual record of the Fulbright Program's noble goals of cooperation and mutual understanding between nations.

**Kathryn Myers**  
Professor of Art  
The University of Connecticut

## Fostering Connections

The **United States - India Educational Foundation (USIEF)** is commemorating the 70th anniversary of the Fulbright Program in India with a few but meaningful events around the country. This gallery exhibition, made possible with the support of the **U.S. Embassy in New Delhi**, is indeed special because it makes tangible through the visual arts the relationships that the Fulbright Program aims to foster and has been committed to facilitate for seven decades in India so far. Each of these works speaks of connections between American and Indian artists that have been developed in studios, artists' homes, galleries, cafés, educational institutions, and, in some cases, in the liminal space between research of an admired creative icon or mentor and the individual's personal artistic practice.

**OJAS Art**, New Delhi, provides a stupendous setting for this art show that brings together the works of ten American Fulbright art scholars alongside pieces by Indian artists with whom interactions were set in motion—or with whom affinities became apparent—in the course of these Americans' Fulbright Fellowships in India. In some cases, those dialogues and the intellectual and emotional exchanges, as well as the friendships that ensued, continue to exist and grow to this day.

This art exhibit, carefully and lovingly curated by **Professor Kathryn Myers** (University of Connecticut), showcases works of gifted and recognized artists, each defining diverse cultural, geographical, and generational diversity within both the American and the Indian contexts. Each of the American artists had their unique academic and social experiences in their host communities in India, where they enriched others' lives in the process of enriching their own.

Since its inception in 1950, USIEF has avidly supported proposals by visual and performing artists and art historians through the Fulbright grants, based on the strong conviction that artists, their work, and their expertise are viable conduits for effective and profound impact, for stimulating dialog, and, ultimately, for the promotion of mutual understanding. Few other disciplines have such an immediate effect, or such an unequivocal purpose. It is a rare opportunity and an extraordinary privilege to enjoy these works together, to bring this seemingly unrelated lot to bear witness to a shared life-changing experience, a Fulbright Fellowship.

**Adam J. Grotsky**  
Executive Director  
USIEF

## Bringing New Ideas to an Art Space

The Fulbright Program was established in India in 1950, three years after India gained its independence in 1947. The association of Fulbright in India is nearly as old as the young democracy itself. Seven decades has seen immense interaction between both countries through a steady stream and mutual exchange of scholars, artists and researchers. These exchanges have enriched the lives and works of individuals and also of the institutions and people associated with them.

In 2017, Ojas Art hosted *Fellowship*, an exhibition comprising artworks by Indian artists who visited the USA as Fulbright scholars over the decades. Octogenarian artist and print maker, Jyoti Bhatt, Fulbright grant recipient from the mid 1960s recollected making etchings at the Pratt Institute and on his return to India, made a similar Press for art colleges in India!

2020 marks the 70th anniversary of the Fulbright-Nehru program, a special occasion, best marked by an art exhibition that celebrates the spirit of the Fulbright-Nehru program by including American and Indian artists. These artists have interacted with each other, shared and worked on ideas together and have learnt from each other. The statements by participating artists highlight the deep connections and friendships that have emerged and sustained the test of time.

Ojas Art has been in the forefront in hosting art exhibitions that may not be the most viable commercially but have a deep impact otherwise. Starting with the Tihar Jail Prison Project, Freedom to March, and our ongoing commitment to the Indigenous arts Consolidates, our position has been to bring forth new ideas in an art space. There are numerous people without whom this exhibition would not be possible. First and foremost the artists - without your support we wouldn't be here. The U.S. Embassy and USIEF, New Delhi for their unwavering commitment; Kathryn Myers for curating and being available, regardless of time zones; and Adam Grotsky, most importantly for his belief in the gallery and for tying up all the moving parts to make this exhibition a reality.

**Anubhav Nath**  
Director, Ojas Art  
March 2020, New Delhi

# Following the Box

ALAN TELLER

I started making photographs when I was very young; it has been an essential part of my life, my way of understanding the world. My father was a commercial photographer and taught at the High School of Art and Design in New York. It was in my blood. I won a photo contest when I was 9 and have been hooked ever since. My Dad used flash powder; now I make digital prints.

The Fulbright-Nehru and subsequent grants provided the opportunity to spend extended time in India, making 5 trips from 2013-2019. As a resident, rather than a tourist, I got to know various communities intimately, sharing meals, ceremonies and stories. It reinforced my sense of wonder that we exist at all and made it abundantly clear that that it is the sum of every culture, every person, every belief, every story that makes us human.

For me, image making has always been a way to better understand both the external world and myself. The frame is not arbitrary; we craft the visual world around us based on who we are and how we interact with the cultural net that envelops us all. My images tell stories that unfold differently for each viewer. This is a good thing. My photography represents a delight in the diversity that surrounds us, an invitation to explore within my images. Photography allows us the illusion that we can control a chaotic world--by imposing both frame and focus, deciding what we see and what we don't. Real life is a lot messier.

In 2013 Jerri and I received a Fulbright-Nehru award for *Following the Box* a project based on our chance discovery of a shoebox of vintage large-format negatives and prints made in India in 1945 by a still unknown American serviceman. Our project was twofold: to research who might have taken the photos, where they were made and for what purpose; and recognizing the power inherent in old images, to gather a community of contemporary Indian artists in various disciplines to use the old images as catalysts for the creation of new artworks.

Prabir Purkayastha is one of *Following the Box's* participating artists. His unique interpretation of the found images was to create a character "John Miller" who he imagined took the photographs. Prabir created a world, giving the photographer a name and identity. It is a remarkable creative achievement that draws the audience in and makes them care about his imaginary soldier/photographer. We bonded immediately, sharing that sense of wonder and excitement that true art engenders. We have stayed in touch since the project began and hope to work together again. Prabir's character is so real that many visitors to the exhibit assume it to be true. We often refer to Prabir as "John" since he himself took on that persona. Prabir's sensitive imagery resonated deeply and we are grateful to count him as a fellow artist and friend.

*Boy and Fallen Identity*  
Archival Inkjet Pigment Print  
20 x 24 in



BELOW  
*Growling Boy*  
Archival Inkjet Pigment Print  
20 x 24 in



## JERRI ZBIRAL

In early 2014, I attended the *Kettu Kazhcha* festival in Kerala, an annual event where elephants from various temples are gathered and walk several kilometers from one temple to another. Animated floats, dancers in flamboyant costumes, drummers, hundreds of young people dancing were only a prelude to the elephants. Majestic creatures, adorned in vibrant hues of all kinds, shimmering in gold and sparkles that seemingly became brighter as dusk fell.

As the sky darkened, the drummers picked up the tempo, absorbing the excitement that the darkness brought on. I started walking next to an elephant, my heart pounding harder as I got closer. I looked up at him, enthralled. I was not afraid as I drew closer and closer.

The parade stopped for a moment. I asked the mahout if I could touch the elephant. He said yes. I touched the elephant's trunk. I was surprised at the softness of his skin, so very warm to the touch. I talked to him, told him how remarkable and beautiful he was. I looked up at his eyes. They were so small and looked so sad with their two long tearstains shining on the wrinkled skin. Am I reading too much into these eyes? Does he see me- does he know I'm here? Can he feel my deep affection for him?

The parade started moving. I quickly kissed my hand and touched him as far up as I could reach and then reluctantly dropped my hand. There have been moments in my life where I'd wish time would just stand still. This was one of those moments.

I have been engaged with photography most of my adult life, usually doing long documentary series. I've photographed at slaughterhouses; at a Cree Indian village in Canada; with Hmong refugees in Chicago. In all cases, I become consumed by the process, falling into another world and as with the elephants, trying to make time stand still.

*Walking with the Elephant #1*  
Archival Inkjet  
Pigment Print  
20 x 24 in



*Harmonium*  
Archival Inkjet Prints, Plexi Box  
20 x 24 x 3 in





# Isle of exiles

PRABIR PURKAYASTHA

“Let us, therefore, have a building, stately, spacious, monumental and grand, to which every newcomer in Calcutta will turn, to which all the resident population, European and Native, will flock, where all classes will learn the lessons of history, and see revived before their eyes the marvels of the past.” Lord Curzon, Viceroy of India (1899-1905)

In 1690, when Job Charnock landed on the banks of the Hugli river, Calcutta was a swampland fringed by three tiny villages. By the late 18th century, it was the capital of British India and its prominence was reflected in the opulent buildings that began to punctuate the city. At the same time, native feudal lords, wealthy merchants and the Bengali elite were also erecting their own grand villas along with government, commercial and religious buildings, all of which earned Calcutta the nickname ‘City of Palaces’.

The new architecture reflected the city’s diversity, incorporating both Western and Eastern influences and merging European styles – Gothic, Baroque, Neo-classic and Art Nouveau – with traditional Hindu, Moorish and Islamic architectural details.

Throughout the British Raj, the dream to carve immortality through stone was intense and unending. Whether in 1803, the Governor General of India, Lord Wellesley, decided to rule from a ‘palace’ and so constructed the Government House, which till this day is used as the official residence of the Governor of Bengal, or, whether Lord Curzon and Sir William Emerson, dreaming of creating another Taj Mahal, built the amazing Victoria Memorial to celebrate and showcase the power and wealth of the British rule...the dream became a reality... and immortality was achieved through these stories in stone.

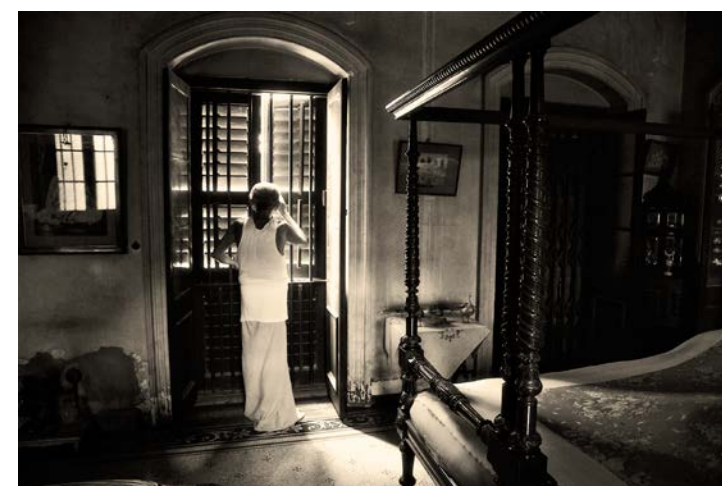
Once the jewels of the ‘City of Palaces’, these ancient mansions, palaces, villas, are now slowly crumbling into oblivion. Sadly, today many of these structures are in various stages of decay. Conservation efforts are patchy and are often affected by problems of litigation, tenant troubles, ownership disputes, old tenancy laws, lack of funds & government apathy, all which have combined forces, to erase what were once showpieces of the British Raj.

My work, ‘Isle of Exiles’, is a visual lament. A requiem for these age-old structures & their lonely custodians...together now slowly disappearing from the dusty pages of history. This body of work is a visual narrative which deals with the isolation & haunting loneliness of old caretakers of their British-era ancestral mansions. Deserted by family members, isolated in their idiosyncratic twilight years, driven by poverty & illness, struggling to keep body & soul together by selling precious family heirlooms & once-cherished art, these aging custodians are today pitifully marooned on an island that once was an oasis of joy and prosperity, of grandeur & vibrant life. They are the ‘exiles’ who shall never escape their imprisonment...ghosts in their crumbling cathedrals.

These ‘exiles’ have stories of wonderment & joy. Their ‘book- of- memories’ a treasure trove of hypnotic anecdotes. But today, in these endless forlorn days, the fragments of once-celebrated life are now as dusty as the empty corridors, as vacant as the hauntingly empty rooms, as silent as the quietness of deep sleep.

They live only to perish in their ‘Isle of Exiles’.

‘Isle of Exiles’ is an integral part of my ‘Stories in Stone’ project of Calcutta.



*Island of Exiles* 1, 2, 3 and 4  
2011  
All Edition 4 + 2 (AP),  
Photographic print on  
archival paper  
Each 18 x 12 in

# Spatial memories

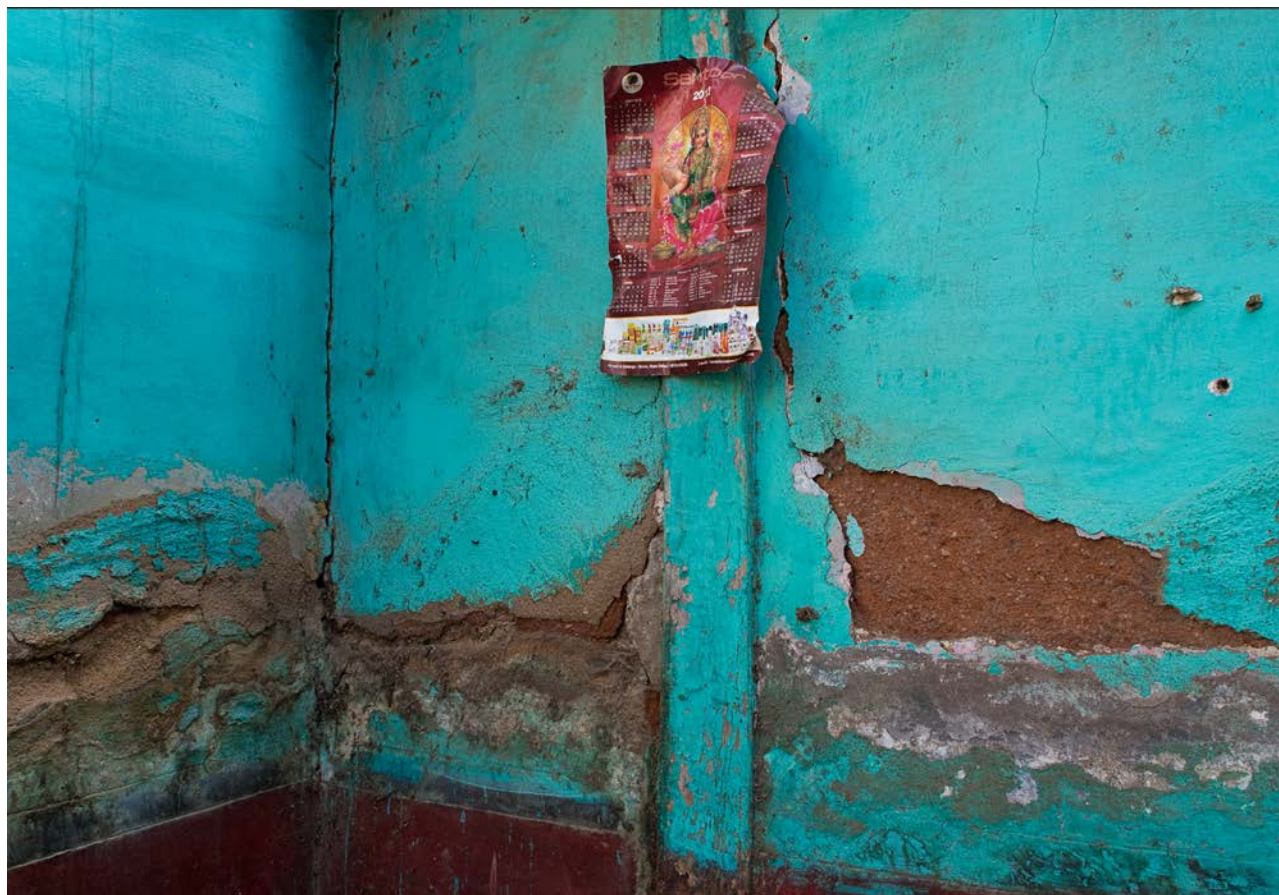
ANNU PALAKUNNATHU MATTHEW

*Spatial Memories - Freshly Cut Houses* explores the consequences of rapid modernization in India, while questioning its cultural ramifications. The images reveal the vulnerable interiors of houses that were literally cut in half to make way for the widening and expansion of highways. These disfigured houses suggest the uprooting of the one-time inhabitants and they trace a collective map of cultural memories.

The images in *Spatial Memories*, questions whether India will hold onto its history and culture or will these cultural shards be replaced with the adoption of most things western, with every Indian village becoming yet another generic city or town.

The work was an aesthetic respite from listening to the harrowing stories of Partition during my 2012 Fulbright. That fellowship was to create visual artwork in collaboration with Partition families for the project "Open Wound - Stories of Partition."

Over time, it's not always the loudest or the most boisterous students that one remembers. It's often the quiet workers and the ones who ask questions. It is the students that take feedback and welcome being challenged and then come back for more, no matter how critical. They are the ones who continue to surprise you with the work they bring for every class. They are the ones you are happy to continue to be in touch with long after the class ends and who you continue to give feedback to. Adira Thekkuveetil, is now a colleague and a friend. She was my student during my 2012 Research/Teaching Fulbright Fellowship when I taught one week a month for five months at the National Institute of Design's (NID) graduate program in photography, the first in India. On my return to the U.S., I included her graduate work and that of NID graduate Vishak Vardhan in a two-person show that paralleled my sabbatical exhibition at the University of Rhode Island. Since then she has taught at NID's graduate program and has become an exhibition designer and researcher, collaborating with museums, institutions, archives and artists. She continues to work on her projects which are often autobiographical.



FACING PAGE:  
*Spatial Memories\_Calendar*, 2012  
Digital Archival Print  
Edition of 10

TOP:  
*Spatial Memories\_Brick*, 2012  
Digital Archival Print  
Edition of 10

MIDDLE:  
*Spatial Memories\_Pink\_Green*, 2012  
Digital Archival Print  
Edition of 10

BOTTOM:  
*Spatial Memories\_Pink*, 2012  
Digital Archival Print  
Edition of 10

# Cautionary tales

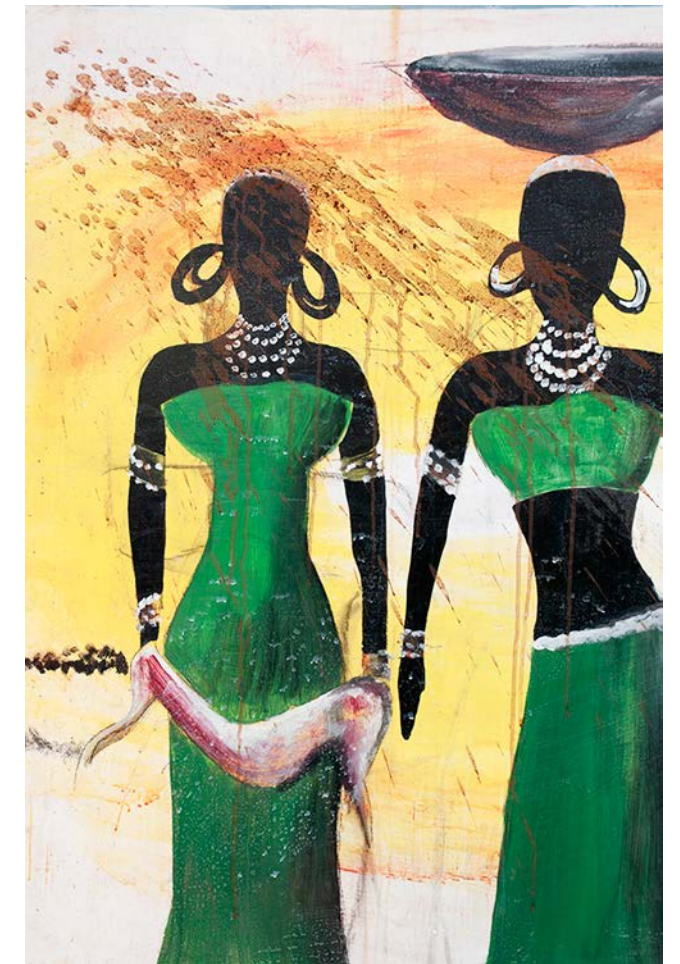
ADIRA THEKKUVEETIL

You see, when we ask how this could have happened, who could have done something so terrible, under what circumstances did they grow up to have done this, we do not really allow for answers. Such questions take up space, are meant to exhaust you in rhetoric, so that you turn in circles and cross yourself attempting to explain, while no one is listening because the questions simply echo.

How could this have happened. We rationalize the answers, as we shake our heads and look away. It was a question of circumstance, an evening gone wrong, the wrong bus. It was a fault of society, of growing up poor, growing up rich, without the right education, without sensitivity, without awareness. It was not pre-meditated, on that day in particular.

When you walk down the street you can feel the sharp wet drops on your skin, even in the noon sun of Ahmedabad in June. Violence is only a step away, and it leaves its signs. These signs aren't pre-meditated either, it is all chance, all an enormous coincidence. They are not threats, not directed at you specifically; they simply happened, it was only a joke, not meant to hurt anyone. Don't take it the wrong way, it is only vandalism, a separate problem that the civic body must look into. Perhaps a fine could be imposed. Still, we point out with well-meaning eyes and an uncomfortable cough - it is probably helpful to remember the cautionary tales, the advice of parents and brothers. After all, the streets aren't safe for everyone.

The pictures cannot be presented as evidence of anything. You hear yourself trying to explain how this is a threat, how it is in plain view for all to see, and you get shifty looks in return. Hesitatingly it is said that no crime has been committed, this is a separate matter all together, why jump to conclusions. There are no perpetrators, just an anonymous mass of citizenry. They were probably just passing by, you know how it is. And so these are documents, made with the very first intention of photography, which is to show what one has seen to others.



*Untitled 1, 2 and 3*  
2013  
Digital print on paper  
24 x 36 in each

# Loss of collective memory

CHRISTINE ROGERS

As a photographer and video artist, I am interested in migration and cosmopolitanism, freedom, and the use and function of images as a means of constructing and deconstructing a narrative.

I went to Calcutta to retrace the poetic memory of the almost-evaporated history that was once the Indo-American Ice Trade, the subsequent domestic production of ice in Calcutta, and the modern-day indoor snow-themed parks of India. In 1833, ice was harvested from Walden Pond and a few other ponds in New England, placed on a ship called the *Tuscany*, and sent to Calcutta by ice entrepreneur Frederic Tudor (Dickason, 4). Upon departure, there were 400,000 pounds of ice on the ship; when it arrived in Calcutta there were 83. No one in Calcutta had ever seen anything like it. Calcuttans wrote poems about ice to the local newspaper: poems about relief to the feeling of their brains on fire and of cold wine and ice cream (Bengal Hurkaru, 1833). Some, upon touching the ice, felt like their hands were burning and ran (Wired, 2010). Calcuttans immediately called for Indian Ice - a means of local production - rather than the importation of "Yankee Ice." The ice trade continued for a few more years, but in Calcutta there remained a desire for a local solution to the "Economy in Ice Creams" (Bengal Hurkaru, 1833).

I am describing the loss of the collective memory of the 19th century ice trade and the enduring allure of cold and ice in India. I am making connections between global and regional aspirations, and within the relevant context of a warming planet, will resuscitate memories that highlight the optimism and limits of photographic seeing.

Above all I value Cop Shiva's friendship. Being in India through Fulbright has been invaluable to my research and the development of my work, but the friendships I have made and sustained stay with me always, even after my Fulbright experience has ended and for this I am immensely grateful. I first met him during my 2012 Fulbright at 1 Shanthi Road Gallery and he helped me navigate the city, organize an exhibition, introduce me to other people who could help me make work in India. I'm glad we've been friends ever since. The first year I was in India I saw some of his photographs and it was immediately clear what a great artist he is. The following year I was able to return to India and put together an exhibition at an art space I helped initiate in Bangalore. I asked if I could curate Cop Shiva's beautiful Ghandi work in the inaugural exhibition at RBANMS Kala Ranga. He agreed and the exhibition was an amazing success. Since then I have continued to bring students on study abroad trips to his studio, where they're dazzled by his work and story and had the opportunity to bring his work for an exhibition at Belmont University where I teach in Nashville, TN. I look forward to many more years of friendship and collaboration.



*Chennai Ice*, 2019  
Digital Inkjet Print  
20 x 30 in



*Man Fishing*, Kolkata, 2019  
Digital Inkjet Print  
20 x 30 in



*Igloo*, Kolkata, 2019  
Digital Inkjet Print  
20 x 30 in

# Urban ecstasy

COP SHIVA

These documentary images burst through the sterile sheen of Bangalore - a growing metropolis - to capture a city still trembling with ecstasy. In this series, we encounter citizens straddling, stitching and splitting the single story told about this deeply, diverse city. We see these citizens shake, shiver and shudder, transforming the mundane into the magical. We see the persistence of the atavistic, the ancient, the anachronistic. We learn the other stories of our collective home.

It isn't that these communities and characters are stuck in the past. It isn't that they are tasked with being the keepers of ritual, performance and tradition. It isn't simply their ability to engage with the contemporary and then completely erase it on occasion. It's rather that they make wiggle room in the annals of history possible. It's their knowing that the main roads of this city might be jammed with aspiration, might lead to the dreams of the shiny metropolis but it's the magic in the little lanes, streets and nooks that gives it joy. It's in these forgotten corners that the single narrative of the city is demolished, dismantled and destroyed. We have to contend with the fact: there's so much more to living in this city, there's so much more to claiming it and belonging to it.

*Ecstasy 1*, 2017  
Archival print on fine art paper  
20 x 30 in  
Edition of 10 + AP





*Ecstasy 2*, 2017  
Archival print on fine art paper  
20 x 30 in  
Edition of 10 + AP



*Ecstasy 3*, 2017  
Archival print on fine art paper  
20 x 30 in  
Edition of 10 + AP



# Tabo Monastery Tsug Lhakhang

EVA LEE

I am an artist and experimental filmmaker fascinated by the nature of mind and reality. My Fulbright research on Indo-Tibetan mandalas examined the roots of Himalayan Buddhist art, from its Indian beginnings through its Tibetan transmission. I was interested in how mandalas function today as a guide for meditation and mental training based on a Buddhist philosophy of mind. I observed and visually archived the interiors of 10th to 11th century monasteries in Spiti, Lahaul, and Ladakh regions. As a result, I created new artwork and documentaries.

Included here in this exhibition are two examples:

*Betwixt* is an experimental film about impermanence, departures and arrivals. It is inspired by the idea that our faculties are limited, and therefore we perceive a conditioned, dream-like reality.

*Tabo Monastery Tsug Lhakhang* is a visual documentary of the monastery's renowned Main Assembly Hall. Tibetan spiritual leader His Holiness the 14th Dalai Lama has said that the works of art here "delightfully express the vigor of the transmission of Buddhism from India to Tibet and the dynamic mingling of cultures."

My artwork continues to be inspired by the nature of mind and has led me to respond to the findings of neuroscientists. I believe science offers powerful ways to objectively investigate phenomena, and for this reason I regard its methods and discoveries compelling for my work. A recent project, *Dual Brains*, is a real-time EEG data-driven performance motivated by scientific studies on human neural interdependence.

I am currently interested in the relation of mind to the future of artificial intelligence. I seek to collaborate with technologists through cross-cultural, interdisciplinary dialogue and experimentation.

I chose Karma Sicho for this exhibition because our deeper connection as artists was really made possible by Fulbright. The grant allowed me to spend extended time in Dharamsala where he is based. We shared studio visits, and many discussions about what it means to be an engaged artist in society, one who strives to not only develop one's artistic craft, but also to communicate meaningful and beneficial ideas, to generate dialogue among contemporary viewers. I have had the pleasure to observe the evolution of

his art from a more traditional Tibetan thangka painting approach to a now more postmodernist approach, both in subject matter as well as aesthetics. Despite such changes, I respect that he remains true to his vision of artistic expression and activism. Since my Fulbright time in India, Karma and I have stayed in touch online and in-person. We have seen each other in the United States when he traveled there as an artist-in-residence, and most recently we saw each other in India during my travels in December, 2019.

*Betwixt*  
2014  
Single Channel Video  
5 min 6 sec



*Tabo Monastery Tsug Lhakhang*  
2015  
Single Channel Video  
7 min 46 sec





# Voicing the search

KARMA SICHOE

In the paintings I have chosen for this exhibition, you will see my personal perspective on the sources of human consciousness. Created over the past 4 years, they symbolize my inner search to guide my own creation.

My journey as a painter, over 25 years, has embraced fatherhood, partnership, finding my independent voice and searching for the essence of truth. This includes dealing with the day-to-day struggles we all experience. In my case this is the search for lost identity, a sense of belonging, dealing with the foundation of our mental attitudes, our states of being, including the base emotions of desire, anger, jealousy and hatred.

As an artist I attempt to embrace the entirety of human experience and express my own feelings about how we, as a species, decide and shape our future generations and the future of this planet. While reflecting on our states of consciousness, I include the human stories, the hopes and dreams which become the subject matter of a work.



*Self Portrait 2*  
Acrylic on cotton canvas, 77 x 40 in



*Self Portrait 1*  
Acrylic on cotton canvas, 77 x 40 in



*Wishes Circle*  
Acrylic on cotton canvas, 68 x 46 in

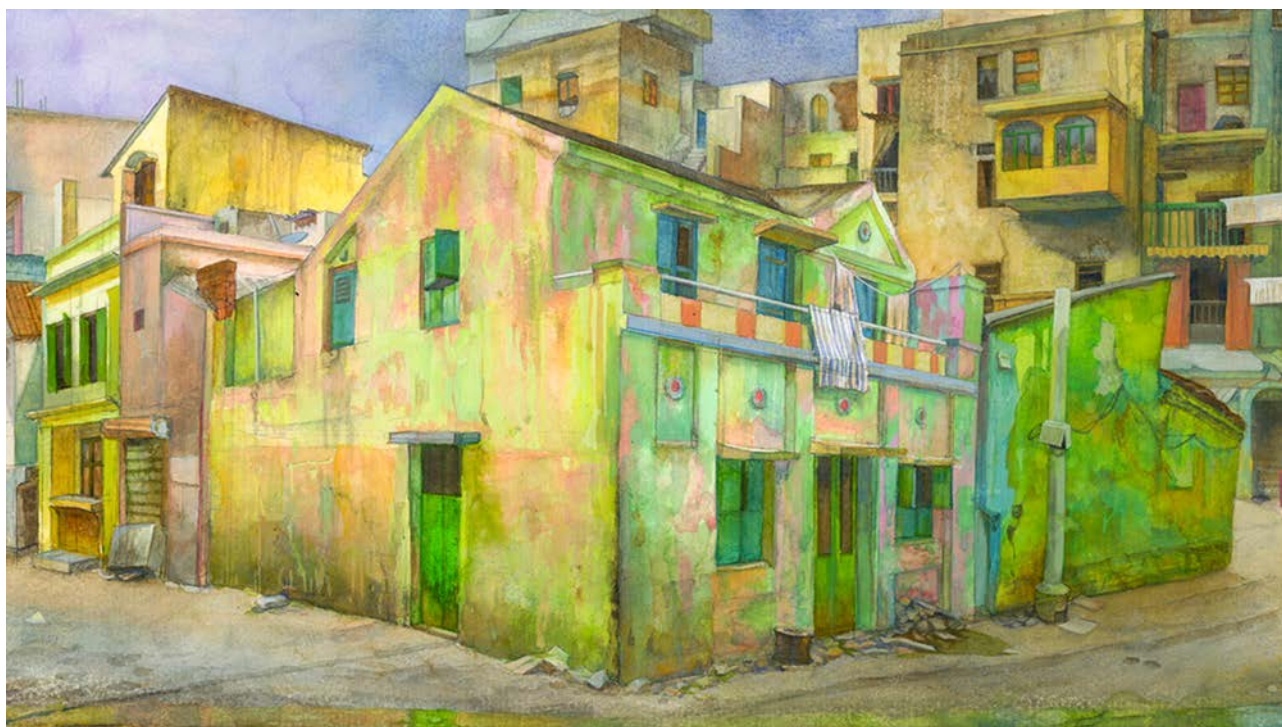
# Collisions and mutations

KATHRYN MYERS

As an artist with a strong interest in architecture, I find in the Indian urban scene an encyclopedic and often hallucinatory density of material from contrasting epochs and traditions. Sumptuously carved and decorated structures often push up against stark cement boxes adorned only by the patina of age that arrives prematurely in a challenging climate of diverse weather conditions. Collisions and mutations between form and structure that have evolved both incrementally over time as well as through rapid and uneven development additionally reflect changing tastes, values and economies.

In my paintings, loosely organized grids of shifting facades and unfolding panoramas unveil a palimpsest of surfaces interrupted by punctures and projections from windows, doors, balconies and stairways. As aged buildings push up against the stark facades of the new, they may appear diminished in scale and posture, but their worn wisdom perseveres. While in my photographic work I document an array of structures and architectural anomalies, through the slower process of painting I most often recreate buildings from gathered evidence, memory and invention, immersed in their seductive and often fearsome beauty.

I have selected Rajesh Sagara as my counterpart for this exhibition. I have enjoyed a long friendship with Rajesh and his wife Sharmila; they were one of my “first families” in India, and they are still. We were to have met initially, in his university studio in Ahmedabad, during my 2002 Fulbright, but the Gujarat riots flared the day of my visit and necessarily cancelled our plans. We met a few years later in India, and they visited me and my students and gave talks at the University of Connecticut. I fondly remember Rajesh’s beautiful singing during our ride to Boston when my car radio didn’t work. My friendship with Rajesh and Sharmila resulted in Sharmila serving as my 2011 Fulbright host, when for a few weeks I lived next door to them and Rajesh very patiently allowed me to practice my nascent video interviewing skills with him on the noisy streets of the old city. Rajesh’s versatility as an artist is brilliantly in evidence in his sculpture and painting and in his murals, including a major commission on the life of Gandhi in Ahmedabad.



FACING PAGE  
*Original Skin*, 2018  
Gouache  
14 x 8 in

ABOVE  
*Exhumation*, 2016  
Gouache on paper  
6 x 8 in

*Residual Residence*  
2017  
Gouache  
19 x 7 in

BELOW  
Detail



# Recesses

RAJESH SAGARA

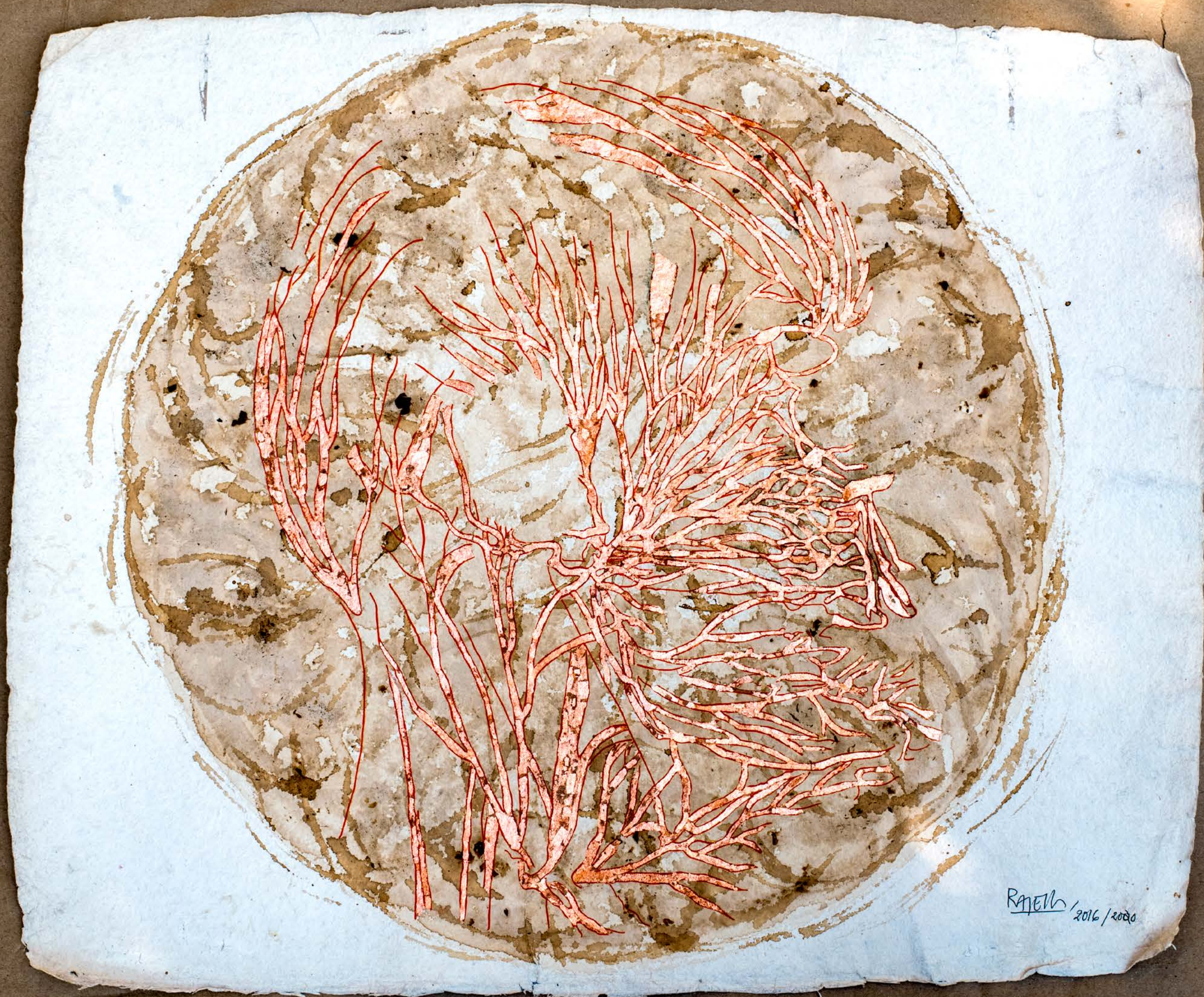
We live interesting times where mankind is returning to nature, challenging history's attempt to move towards technology. By doing so we are learning more about the natural self and responding to our environment and our place in it. While technological advancements helped us create materials to express ourselves, they don't necessarily dissolve or fit into the natural world. As a result, we live in a self-created space of conflict and friction. Through my studio practices and experiments, I am grasping how natural materials already available to us have dynamic functions and a longer material life, taking on several forms through the course of their natural creation and natural disintegration.

Through my work, I investigate the concept of man in harmony with the cosmos. Through this series of paintings, I create a space which is devoid of time. A space that is bereft of materialism and manufactured environments out of touch with the natural world. A recess from the chaos and disarray of our society. Correspondingly, I have limited myself to working with organic materials in these paintings. I have used gold and copper leaf, recycled *khadi* paper and 'found' materials such as withered flower petals to create these paintings. This is also an attempt to draw in my immediate surroundings into the work, which has since become an indispensable part of my practice.

*Untitled 1*  
Natural pigments, gold and copper foil  
on hand made paper  
2000/2016  
28 x 35 in



Untitled 2  
Mixed media on  
handmade paper,  
2000/2016  
28 x 35 in



Rajesh / 2016 / 2000

# Duality of the human mind

MARCIA NEBLETT

My works are influenced by a Medieval and Renaissance tradition of materials and ideologies, but remain contemporary in their sense of exaggeration and distortion.

Individual characters often symbolize various virtues and vices, calling to mind the highly didactic painting of Hieronymus Bosch. In some works like the lithograph, "Cheers to the Fish", the source of inspiration is that of the human condition, and of satire coming from a tradition of political cartoons. The image, "Cheers to the Fish" points to the reversal of traditional roles in the animal kingdom and dangles the question for the viewer: What if fish were dining on humans?

In others works such as "Elegant Fish" and "Fish in Leather", the inspiration is fantasy and that of the human condition as exemplified by the composite human animal creatures. The linoleum print, entitled "Laughter", expresses a child-like sense of the whimsical.

As in the composite fish creature prints, all of my prints, whether etching, lithograph or linoleum print focus on the duality of the human mind - revealing some of the more secretive and amusing aspects of the human personality.

I met Priya Daniel during my Fulbright to India in 2014. She was my gracious contact at Stella Maris College in Chennai. Since then we have stayed in touch and she has come to the US where we again had the chance to meet up again. Priya represents the spirit of Fulbright and the Fulbright Program - Someone who is kind, generous and interested in international educational exchanges. One of my most favorite memories, among others, was painting the murals outside Stella Maris College with her and the students.

*Cheers to Fish, 2000*  
Lithograph  
15.75 x 10.75 in  
Edition of 18 + AP





*Fish Maid*, 2015  
Lithograph  
10 x 8 in  
Edition of 25 + AP

FACING PAGE TOP  
*Angel Boy with Wings*, 1998  
Etching on Zinc  
5.25 x 4.75 in  
Edition of 2 + AP



FACING PAGE BOTTOM  
*Laughter*, 2000  
Linoleum Block Print  
8 x 8.50 in  
Edition of 50 + AP



# Moments lost

LAKSHMI PRIYA DANIEL

My works are based on concepts derived from the Indian cultural ethos and often resonate with a numerical integrity.

Currently my artistic journey has taken me into performance art which revolves around experiential narratives and creates installation art from these solo events. The performance artwork which I have chosen to contribute to this exhibition originated with an idea that was equally narcissistic and generic in its resonance.

Through my journey of 366 days in the 366 seconds of my performance I reconstruct moments lost in order to fleetingly re-establish a tenuous relationship with the past. The objects which I use to connect with this time are metallic eyes woven into the strands of hair. These mundane artefacts are records of a system of monitoring and surveillance that is often imposed upon women in both an intimate and a pan Indian context.



366 1  
29 February 2016/2020  
Video and installation art  
based on a Performance Piece  
Variable size



366 2  
29 February 2016/2020  
Video and installation art  
based on a Performance Piece  
Variable size



366 4  
29 February 2016/2020  
Video and installation art  
based on a Performance Piece  
Variable size

LEFT  
366 3  
29 February 2016/2020  
Video and installation art  
based on a Performance Piece  
Variable size



# Displacement, return and hybridity

MARGARET LANZETTA

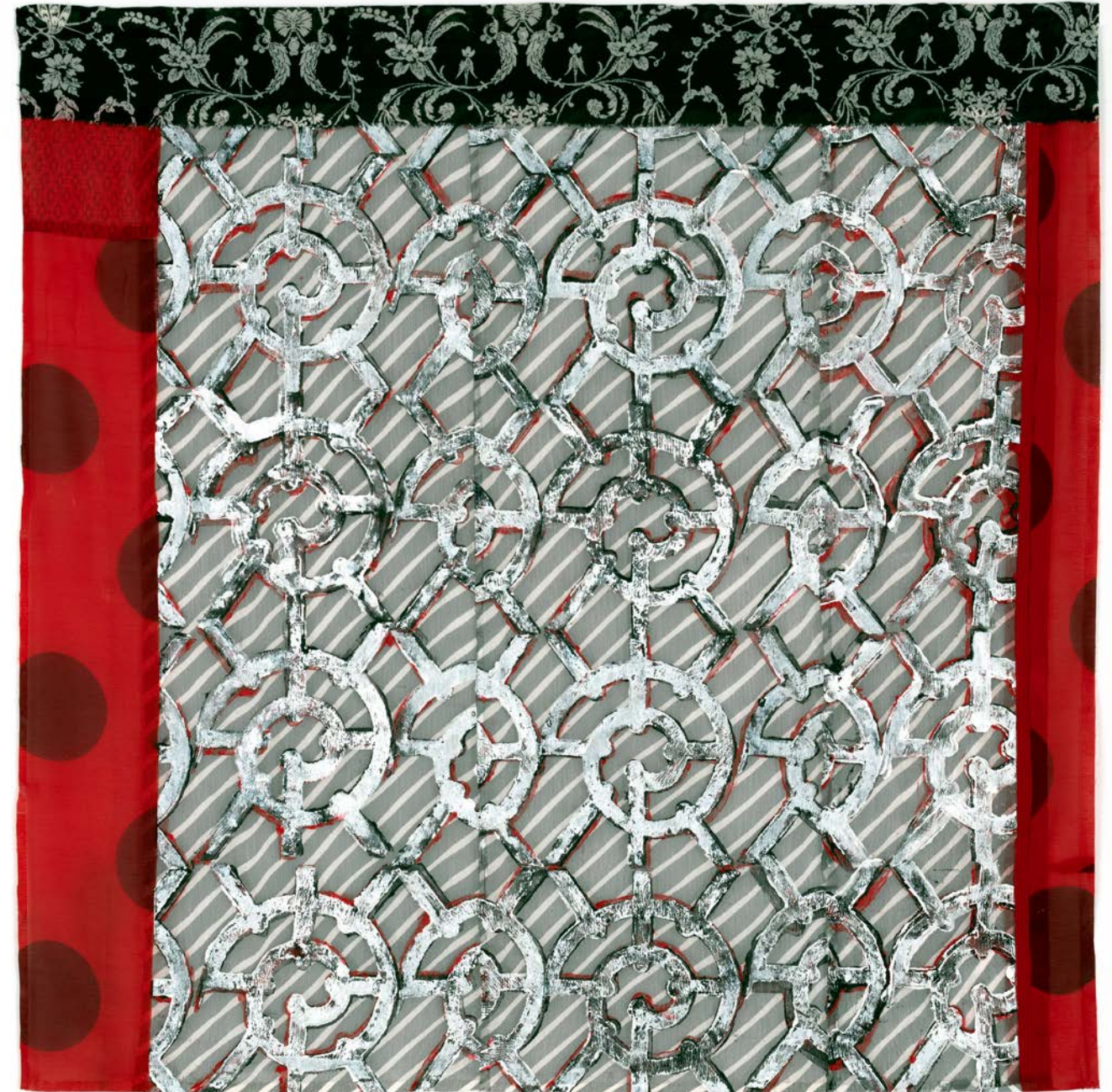
Margaret Lanzetta's abstract, culturally inspired work uses digitized motifs drawn from Buddhism, Islamic architecture, nature, trade and industry. With varying media: painting, printmaking, and photography; and an enduring thematic interest in saturated color, repetition and pattern, a lexicon of motifs are used to explore larger issues of language, spirituality, and cultural migration. Blending the mechanically generated and hand wrought gesture, digitally manipulated patterns are hand stenciled and silkscreened on canvases and textiles. Surfaces are rich, tactile and activated as layers of oil and enamel are used fluidly through very porous silkscreens.

Textiles, as metaphors for related aspects of displacement, return, and hybridity in an environmentally fragile, globalized world, have recently become significant in her painting. The paintings present a palimpsest of motifs drawn from her personal, syncretic library of globally-sourced patterns. Patterns are stamped with Indian hand-carved blocks or silkscreened in layers on a range of textiles, many collected during her Fulbright research: contemporary sari fabric, Thai and Chinese silk, and domestic upcycled textiles.

Lanzetta's new textile-based paintings have been developed in tandem with an inaugural Fulbright Global Scholar Award to research historic and contemporary art and textile methodologies in India, Singapore and Thailand. Shifting between visual languages, the works fuse the decorative and the fine arts; re-contextualizing organic imagery with Indian, Asian and Middle Eastern geometry and opulence.

I met Gigi Scaria in Kerala in 2016. We were both invited to create site specific works for the Kochi-Muziris Biennale Collateral Projects for the exhibition "Artist: The Public Intellectual" curated by Tanya Abraham and sponsored by Edgar Pinto of Kashi Art Gallery.

Immediately becoming friends, Gigi and I shared many interests in Kerala culture and society and the art world at large. Gigi's multidisciplinary practice embracing sculpture, photography and mixed media was of particular interest to me as an artist myself, as my practice often embraces multiple media explorations. Subsequently, I have enjoyed seeing Gigi's art in New York. It is a particularly auspicious coincidence that his gallery, Aicon, is literally on the same exact street where I live in New York City.



*Classic Reloaded*, 2019  
Acrylic on Satin, and  
cotton-rayon blend  
34 x 34 in

*Thangka*, 2019  
Acrylic on Hong Kong  
silk, rayon, bed sheet  
and saree fabric  
34 x 34 in





## Surreal spaces

GIGI SCARIA

This work reflects the rampant urbanization in rural India and its affect on architectural structures, which had been preserved as a mark of the past and a cultural icon/entity.

While wandering in the 'wilderness' of new developments in the expanded city, one comes across visuals, which triggers the idea of habitat and commute in a different perspective. These surreal spaces have become a new reality for anyone who inhabits here.



TOP SPREAD  
*On the edge*, 2014  
 Inkjet print on archival paper  
 57 x 10 in  
 Edition of 3 + 2 AP

RIGHT  
*Nest*, 2017  
 Inkjet print on archival paper  
 17.5 x 11.5 in  
 Edition of 3 + 2 AP

LEFT  
*Disconnect*, 2017  
 Inkjet print on archival paper  
 17.5 x 11.5 in  
 Edition of 3 + 2 AP

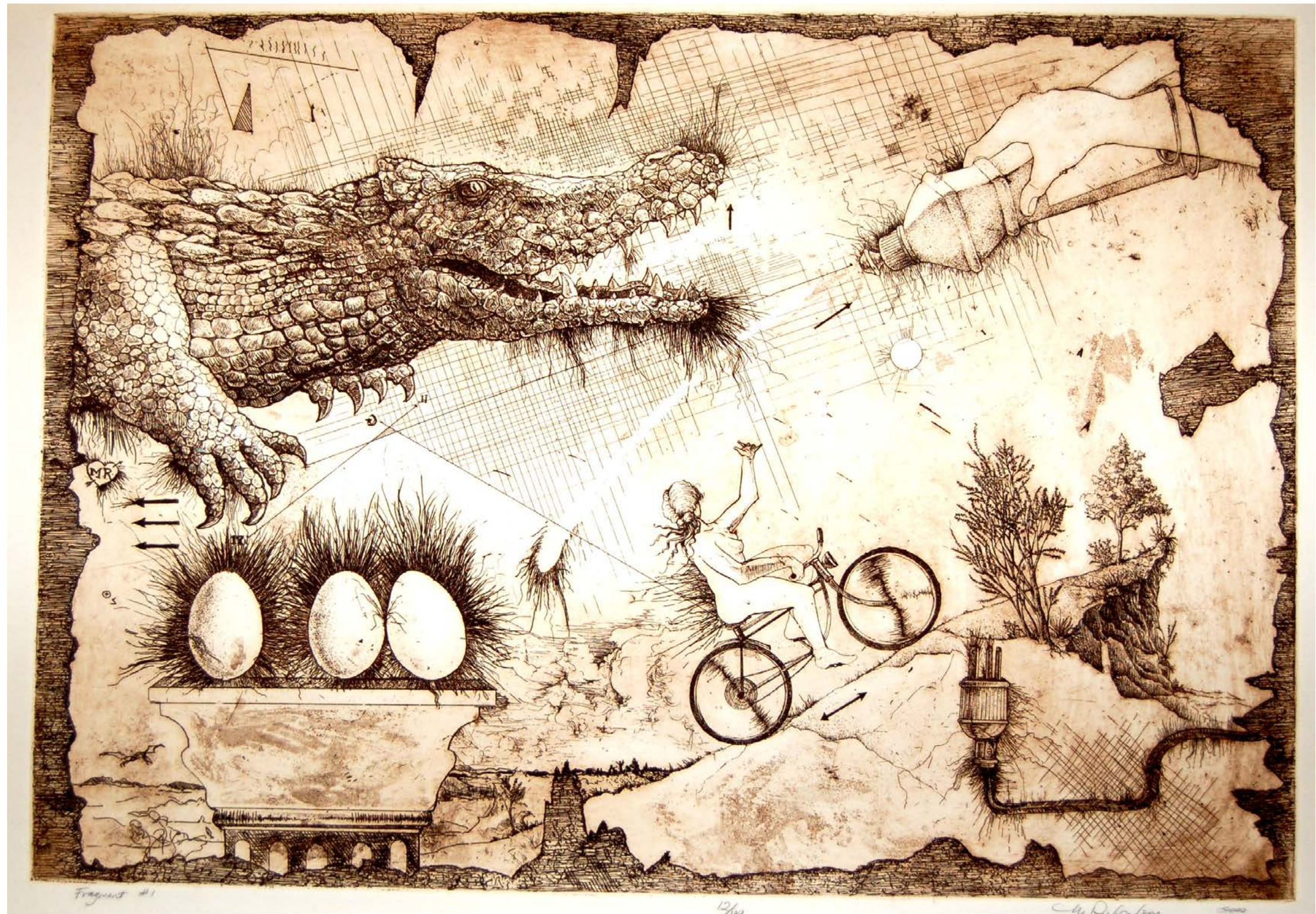


# Grandeur of traditional mediums

MICHAEL RICHARDSON

That day when I applied for a summer job with a local puppet company in my first year of art school studying printmaking, I could never have dreamed it would lead me into a lifelong fascination with traditional artforms that have deep roots in India. Sent with the Fulbright program first to Indonesia and later to India, I watched these art forms I've worked with merge together, eventually bringing me back to India on my current project that explores kalamkari as a method of making new artworks. Drawing has been the essential ingredient of my artistic practice, whether that is done on metal plates, or designs for shadow puppets, or finally my newest work today, which is drawing on fabric. The other constant of my career is a love of stories, as they illuminate the nature of humanity, and the mixed bag of human experience. I consider it a great privilege to participate in the grandeur of traditional mediums, feeling the shadow of earlier masters as they inspire me to make new works.

Professor Priti Samyukta is the artist I chose to participate in this current exhibit because she has celebrated the rich culture of India in her work as a visual artist and interest in kalamkari, and has been instrumental in helping me to explore the subject of kalamkari in my latest works. Professor Samyukta embraces the qualities of respect for traditional artforms and a willingness to experiment with new ideas at the same time that I believe is the critical mixture for encouraging traditional culture to adapt and succeed within a 21st century world. As Chairwoman of her department at the Jawaharlal Nehru Architecture and Fine Art University, she brings this combination of insights to her students, helping to steer India towards a bright artistic future.



*Fragments*, 2000  
Intaglio print, 15 x 21.5 in, Edition of 100



*The Buzzards*, 2000  
Intaglio print, 13 x 18 in, Edition of 50

*Indian Woman with Orange Sari*, 1993  
Watercolour on leather, 26 x 10 in



*India Woman with Braid*, 1993  
Watercolour on leather  
24 x 10 in



# Real and imagined stories

PRITI SAMYUKTHA

In my current work I create a variety of portraits – self-portraits, portraits of strangers I might not know, or invented portraits. I paint designs and patterns on their faces, which for me, references how every part of our world is organized in a way that makes it more adaptive to its surroundings. I enjoy studying these designs on animals, birds, insects or as abstract pattern. While I envision myself a story-teller – of stories both real and imagined – I also enjoy referencing tattoos and designs that might suggest a sense of narrative. Working in mixed medium, I fill the entire space of the canvas with a portrait, to which I add my designs, such as a group of giraffes, a school of fish, or a swarm of bees. Possibly I am nostalgic for my bygone childhood days, playing in the wild grass trying to catch the dragonflies, collecting the colored wings of dead butterflies and storing them in the pages of books.



Untitled  
Acrylic and gold foil on canvas  
36 x 48 in



Untitled  
Acrylic and gold foil on canvas  
36 x 48 in

# Web of relations

PAWEŁ WOJTASIK

In my work I am interested in a poetic investigation of rarely seen or marginalized people, animals and sites. Using direct observational method of filmmaking I focus on the subject and the web of relations connecting it to its surroundings. I work towards a certain sensory richness of the images and sounds which could be characterized as “painterly”. This is because I feel that the meaning of a work is inextricably bound with its formal characteristics. Before and during filming I like to develop a relationship with the subject so that a certain intimacy and mutual understanding can take place.

I sense a spiritual and artistic bond between Gautam Chatterjee and myself. We became friends during my 2012 Fulbright in Varanasi. Gautam is an expert on *Natyashastra* by Bharat Muni, a 2500-year old text defining the Indian approach to performing arts.

Mr. Chatterjee has a deep understanding of the specifically Indian, intimate way of relating to the world, which manifests in his directing and working with actors. I spent many magical moments with Gautam and his students as they used the city as a site of a living workshop, entering actual sites and situations as the stage for practicing and rehearsing and improvising. One memorable session took place at the Bharat Muni's temple on the outskirts of Varanasi. Right by the ancient pool, as the monkeys were chasing each other and a local family was washing clothes in the pool, a group of neighborhood boys watched in amazement as Gautam instructed his students in the ways of being an insect, or a snake, or a tree. He himself would demonstrate how to become whatever one represents. I filmed this scene feeling totally delighted and honored to be a part of something so joyful and timeless.



*The City is a Stage*, 2020  
Stills from video  
Duration 15 min



# Images of transcendence

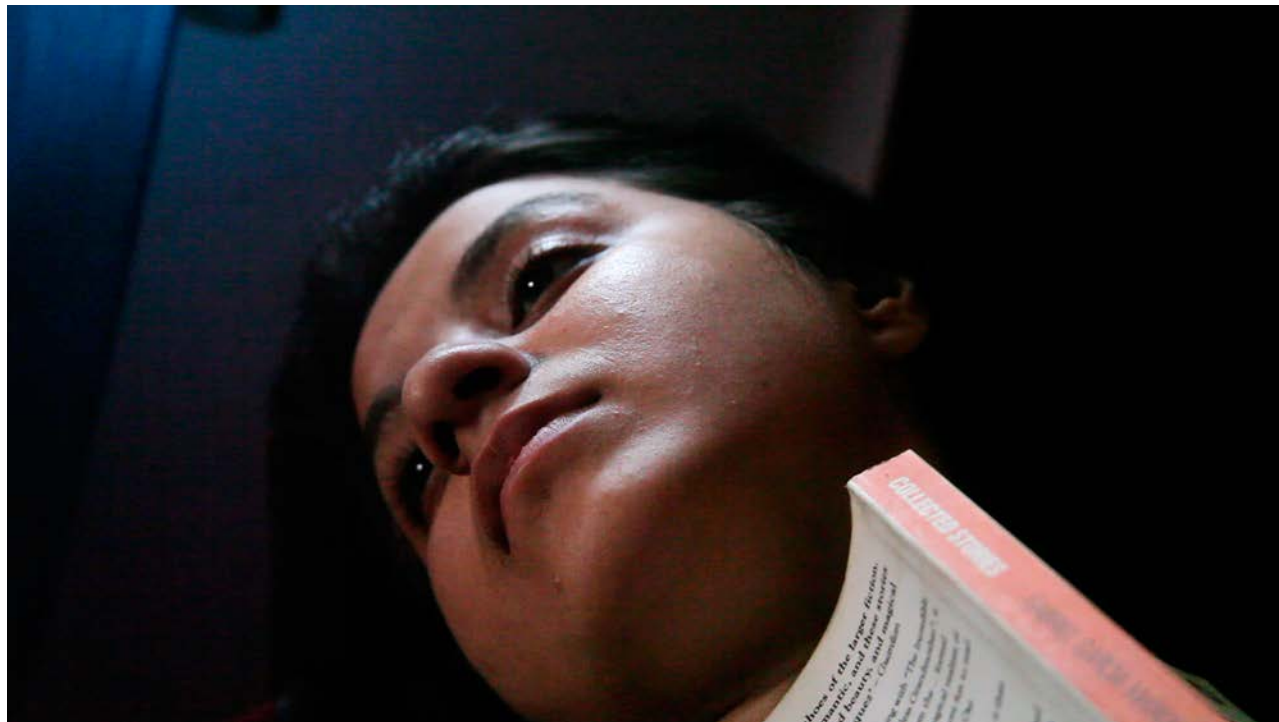
GAUTAM CHATTERJEE

As I am a seer and narrate my visual poetry with the title 'Twilight Films', I love to state its narrative style quintessentially like this: The shadow of the formless essence goes together with the images empirically appear before our immediate eyes. These images do not last in time. These are the images of transcendence. A poet of cinema art does not seek these images out the finite structure of thought as time. He simply finds. Thus cinematography for me is to find images or to attain images of transcendence, and editing is to tell the story about the poetry within. A word or a sound for me is to create silence and tranquility. Therefore to set an image to say about the sound or to set a sound to tell about an image is actually invigorating the same poetry in such a way that can be witnessed by the audience within (as homunculus) in the eloquent language of dynamic silence, in an immovable movement.

Here the dream, the waking and the sleep dissolve in the silent handwriting of lyrical nature.

I find no difference between the visible and the invisible, between the observer and the thing to be observed. Thought inside is thing outside. So my camera must see the glimpse or flash hidden behind the veil of thought or thing. It must attain the truth. An artistic image contains the idea as the intellectual content and the essence of the whole beauty of poetry as *rasa*, the aesthetic rapture instead of aesthetic experience in this present lively now to disappear and reappear in the consequent image.

The artistic mind is a universal mind to see the beauty of death as the sequence of perishable images in order to look at the imperishable poetry within.



Stills from *Ihamrig*, 2020  
Single channel video, 26 min 11 sec





# Recreating wholeness

TANYA GILL

All of us are in a constant state of adjusting, adapting, and remaking ourselves. We do so in order to live with others and adapt to a rapidly changing world. Every adaptation is woven into ourselves, changing us in the process. These adjustments become part of who we are, a revised self. Yet not all adaptations are seamless. In my work, I seek to visually articulate these seams, born out of adjusting, adapting and remaking ourselves. Using rafoo/re-weaving I bring together two different surfaces in a series titled *Altered*. In each piece I fill a hole or gap in the original material. In doing so, a unified surface is once again created.

My work is inspired by my experience of living between the United States and India. I am drawn to additions to homes found in Northern India. These are spaces created after the home was constructed to meet the evolving needs of its inhabitants. They are visible adaptations to family life. I often choose to reweave holes with the shape of these visible structural additions as representations of remaking. I seek out these structures, documenting them through photography and drawing. I then extract from these images as I develop the work.

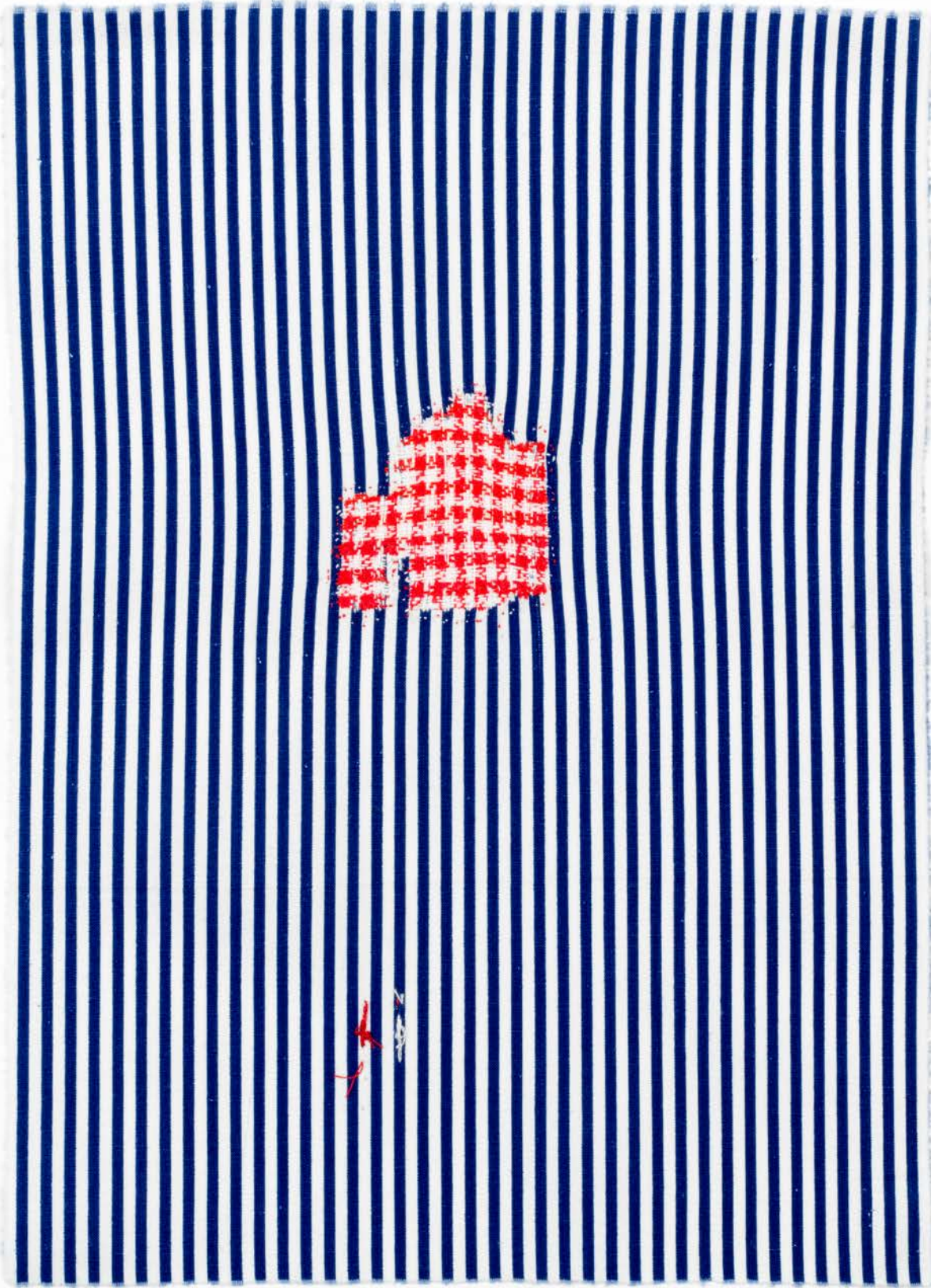
The *Oscillatory Series* expands on the original intent of the *Altered Series*. The *Oscillatory Series* was created in response to the turbulent political times in which we live. The ground can feel as if it is shifting beneath us as truth is questioned and alliances change. Stripes have no figure or ground, and therefore continually visually flip between the two. The result is an unsteady feeling. The fabric is mended through the reweaving, but the tension and uncertainty remain visually. In addition, the stripes bend and sway as a result of the reweaving, revealing a remaining tension.

In rafoo/re-weaving the old lives with the new, and a new existence is made. We are all continually adjusting to our ever-changing environment. *Oscillatory* and *Altered* echo our human ability to heal and adapt.

The work has been created in collaboration between myself and Indian Rafoogar Masters. This series is a result of my work with artist Priya Ravish Mehra which began in 2013 when I was conducting research on the intersection of Craft and Contemporary Indian Art as a Fulbright-Nehru scholar. For over 10 years Priya worked with Rafoogars for her project "Making the Invisible Visible." She invited me to her studio to respond to the idea of creating through rafoo. Using my paper inlay work, *Landscape Observed*, as a starting place I experimented with the implications of mending and recreating wholeness that re-weaving evokes. Currently, I'm working with a Rafoo Master in Chandigarh where my in-laws live. My mother-in-law assists me with translating and managing the project. Working with her support brings a personal layer to the project. The project itself becomes an embodiment of family and cultural seams created through mutual adaptation.

FACING PAGE  
*Oscillatory Series: Altered, Red, White & Pink*, 2018  
Thread darned into cloth  
12.5 x 9 in





*Oscillatory Series: Altered, Red & White on Blue, 2018*  
Thread darned into cloth  
12.5 x 9 in



*Oscillatory Series: Altered, Red & White on Blue, 2018*  
Thread darned into cloth  
12.5 x 9 in

# Presence in absence

PRIYA RAVISH MEHRA

My current works are based on an ongoing stage of my personal journey. I use the metaphor of visible and invisible *rafoogari* traditional darning to invoke sudden, unexpected and violent rupture in our daily experience of the apparently seamless, stable, reliable order of things. My aesthetic is a symbolic affirmation of the place, significance and act of existential 'repair' in the corroded fabric of any life, as well as in the life of any corroded fabric. The edges of gashes and fissures in vulnerable cloth have to be continuously aligned, firmly yet delicately gripped, and sealed stitch by careful stitch to prevent further ripping and other damage, and to render the weave and its patterns intact and whole.

*Excerpt from her Artist Note for Presence in Absence at Threshold Art Gallery*

*The works in the show are on loan from the Estate of Priya Ravish Mehra*



FACING PAGE  
*Untitled 1, 2017*  
Rafoo (Darning) on pashmina textile  
29 x 19 in



*Untitled 2, 2017*  
Rafoo (Darning) on  
pashmina textile  
29 x 19 in



*Untitled 3, 2017*  
Rafoo (Darning) on  
pashmina textile  
29 x 19 in

# Artist biographies

**ALAN TELLER's** academic training is in anthropology and photography. Alan founded the Inner-City Photo Workshop, a Chicago center for disadvantaged youth. He was photographic researcher for the Field Museum of Natural History, where he also taught classes on photography and anthropology. He founded Teller Madsen, a museum exhibit design company that has developed over 100 exhibits nationwide, including the permanent exhibits for the Herbert Hoover Presidential Library, Vivian Maier's Chicago and many others. Alan has received numerous grants for arts and social issues programs, has published some 20 reviews and articles as well as the guidebook 'Photography in the Classroom.' With Jerri Zbiral, he co-produced the award winning documentary film *In the Shadow of Memory: The Legacy of Lidice*. He was also the founding Executive Director of the Adlai Stevenson Center on Democracy. Alan has taught photography at Columbia College, Purdue University and the School of the Art Institute. At Lake Forest College, he taught in both the History and Art departments, offering courses on photography and anthropology, public history, and on museums and exhibits. Alan has exhibited his own photography since the 1970s.

**JERRI ZBIRAL** was born in Prague, Czechoslovakia. She received a Master of Fine Arts degree in photography from the Visual Studies Workshop in Rochester, New York. Jerri became the Director of Chicago's Inner-City Photo Workshop, then went on to found and direct community photography programs for the Public Art Workshop and the Community Arts Center of the Uptown Hull House in Chicago. There, she worked as arts administrator,

teacher, and director of a special photography program for the hearing impaired. With Alan Teller, she is a partner in The Collected Image, exhibiting vintage and contemporary photography. She is a prominent appraiser of photographic collections and has worked with most of the major American institutions with photographic holdings. Jerri has received numerous grants for her own photography and to fund community programs. She has directed and produced the award winning and internationally screened documentary films *Never Turning Back*, *The World of Peggy Lipschutz* and with Alan Teller, *In the Shadow of Memory: The Legacy of Lidice* and *Following the Box* based on their Fulbright project. She and Alan are based in Evanston, Illinois.

Websites  
<http://followingthebox.com>  
<http://alanteller.com>  
<http://thecollectedimage.com>  
<http://shadowofmemory.com>  
<http://tmexhibits.com>

**PRABIR PURKAYASTHA** is one of *Following the Box's* participating artists. His unique interpretation of the found images was to create a character "John Miller" who he imagined took the photographs. Prabir created a world, giving the photographer a name and identity. It is a remarkable creative achievement that draws the audience in and makes them care about his imaginary soldier/photographer. We bonded immediately, sharing that sense of wonder and excitement that true art engenders. We have stayed in touch since the project began and hope to work together again. Prabir's character is so real that many visitors to the exhibit assume it to be true. We often refer to Prabir as "John" since he himself took on that persona. Prabir's sensitive imagery resonated deeply and we are

grateful to count him as a fellow artist and friend.

**ANNU PALAKUNNATHU MATTHEW's** photo-based artwork is a striking blend of still and moving imagery. Her larger work draws on archival photographs as a source of inspiration to examine concepts of memory and to re-examine historical narratives. Matthew's recent solo exhibitions include the Royal Ontario Museum, Canada, Nuit Blanche Toronto, and sepiaEYE, nyc. Matthew has also exhibited her work at the RISD Museum, Newark Art Museum, MFA Boston, San Jose Museum of Art, Museum of Fine Arts (TX), Victoria & Albert Museum (London), 2018 Kochi-Muziris Biennale, 2018 Fotofest Biennial, 2009 Guangzhou Photo Biennial as well as at the Smithsonian Grants and fellowships that have supported her work include a MacColl Johnson, John Guttman, two Fulbright Fellowships and grants from the Rhode Island State Council of the Arts. In addition, she has been an artist in residence at Yaddo and MacDowell. Annu Palakunnathu Matthew is Professor of Art at the University of Rhode Island and is represented by sepiaEYE, NYC.

[www.annumatthew.com](http://www.annumatthew.com)

**ADIRA THEKKUVEETIL** was born in Calcutta, India (in 1990). Through her personal work, she explores issues of identity and personal histories, visual culture and politics. Currently, she is working on a project exploring the complex urban landscape of city of Kolkata. In her professional practice, she works as an exhibition designer and researcher, collaborating with museums, institutions, archives and artists. She is a graduate of the National Institute of Design and is presently based out of Kolkata and Trivandrum, India.

**CHRISTINE ROGERS** (born 1982, Cincinnati, Ohio) lives and works in Nashville, Tennessee. She received her BA in anthropology from Oberlin College in 2004 and her MFA in studio art from Tufts University in 2008. She has exhibited widely across the United States and was in a two-person show at the Museum of Contemporary Art in Santiago, Chile, in the fall of 2012 and at MoCA Tucson in 2018. She is a two time Fulbright Nehru Senior Research Scholar for India (2012-2013 and 2018-2019) Her first solo show in India was in the spring of 2013 at 1 Shanthi Road Gallery in Bangalore, Karnataka and she has since shown again in Mumbai in group shows at Clark House Initiative, Project 88, and Chemould Prescott. Her work has been written about in *Time Out Bengaluru*, *The Bangalore Mirror*, *The Hindu*, *New Landscape Photography*, *Hyperallergic*, *Dazed Digital*, *Burnaway*, *The Tennessean*, and *The Nashville Scene*. She is an assistant professor of photography at Belmont University in Nashville, Tennessee.

**COP SHIVA** was born in Bangalore and began his artistic journey by joining the art collective 1 Shanthi Road in Bangalore where he was the coordinator for the space. A member of the Karnataka police department (from which he derives his name,) he has been working as a photographer since 2010. In his work he depicts the complexity of rural and urban India, focusing on people and portraiture as a genre, particularly the idea of masquerade and the roles people play in public and private. His portfolio includes documentation of the life of a rural school-teacher as a Gandhi impersonator as a way to look at Gandhi's ideals in contemporary India, as well as a series of intimate portraits of urban migrants, people of alternative sexuality, street performers and others living in the hinterland of urban and rural conflict. In his practice he captures the diversity of humans who live on the edge and represent the spirit of our times.

**EVA LEE** is a visual artist and experimental filmmaker who is fascinated by the nature of mind and reality. Investigating mind has led her to respond to the findings of neuroscientists. A recent work, *Dual Brains*, is a real-time EEG data-driven performance inspired by studies on human neural interdependence. Other work includes digital animations, video installations, original drawings and editioned prints each exploring what lies at the threshold of perception. Some of her work has been described by *The New York Times* as "hypnotic" depictions of the "awesome infinities and minutiae of the cosmos." She has exhibited at galleries and museums nationally, including The Aldrich Museum of Contemporary Art, The DeCordova, and Bronx Museum for the Arts. She has screened internationally at BBC Big Screen, MashRome, and other venues. Recent events were SPRING/BREAK Art Show in NYC, presented by Harvestworks/Thoughtworks Arts, and Ann Arbor Film Festival. Her work is in the collections of Tampa Public Art Collection, Connecticut Artists Collection, and Louisiana Art & Science Museum. Awards include fellowships from Fulbright, Asian Cultural Council, Connecticut Commission on the Arts, The MacDowell Colony, and Mind & Life Summer Research Institute.

**KARMA SICHOE** is a Thangka painter and contemporary artist, residing in Dharamshala. Born an orphan-refugee, Karma was raised and educated in Tibetan Children's Village School, Dharamshala. He received his formal thangka painting training at the Centre for Tibetan Arts and Crafts in Dharamshala (now part of Norbulingka Cultural Institute) under the guidance of renowned thangka painter master Rinzin Paljor, who was one of the main Potala court painters in Tibet, and while in exile continued working directly for His Holiness the Dalai Lama. After graduating in 1993, Karma has mainly worked as an independent artist on commissions from individuals, monasteries and schools and has devoted

much of his time and energy to various political activities within the Tibetan community in exile, as well as to the study of the diverse Tibetan Thangka painting styles and contemporary art forms.

**KATHRYN MYERS** was born 1958 in Chicago Illinois and received her BA in art from St. Xavier College in Chicago and her MFA in painting from the University of Wisconsin Madison. She has exhibited her paintings and photographs which, have a focus on architecture and space in the United States and India. Awards include Fulbright fellowships to India in 2002, 2011 and 2020, a two-year studio space grant from the Marie Walsh Sharpe Art Foundation in 1989 and 1990, and individual artist fellowships from the Connecticut Commission on Art and Culture in 1991, 2012 and 2019. In 2011, she initiated an ongoing video series on contemporary Indian art, *Regarding India* and has curated several exhibitions on Indian art in India and the United States. She is Professor of Art at the University of Connecticut where she has been teaching painting and drawing since 1984. Her work can be viewed at [kathrynmyers.org](http://kathrynmyers.org) and the video series at [www.regardingindia.com](http://www.regardingindia.com).

**RAJESH SAGARA** is an artist and art educator. He was born in May 1962 in Ahmedabad. In 1984, Rajesh completed his Diploma in Painting from the C.N. College of Fine Arts. He finished his Masters diploma in Sculpture from M.S University, Baroda in 1989. Though primarily a painter, Rajesh's art practice heavily revolves around sculpture and installations in various mediums. His interest in cinema, history and Hindustani classical music have a marked influence on his work. He lives and works in Ahmedabad.

**MARCIA NEBLETT:** Born in New York City, Marcia Neblett studied fine arts at the Arts Students League of New York and Cornell University before receiving a B.F.A. from The State University of New York, Purchase College and an M.F.A. in Painting and Printmaking from Stony Brook University. Since receiving an M.F.A. in 1998, Marcia's work has been exhibited in gallery and museum exhibitions, both nationally and internationally in Bombay, Houston, Portland, Boston, Dubai, Stockholm and New York. She has participated in numerous group museum exhibitions including The Bronx Museum of the Arts, The Everson Museum of Art and The Muscarelle Museum of Art. In 2007 Marcia had her first international 10-year survey of her work at The Nehru Centre in Bombay, and The Lalit Kala Akademi in Chennai. Several of Marcia's drawings and prints are in the permanent collection of The Arts Students League of New York, The MacDowell Colony, Syracuse University and the National Gallery of Modern Art, New Delhi. She has been the recipient of several residencies and grants including two Fulbright Fellowships to India, two MacDowell Fellowships, the Jerome Foundation Fellowship, The Alden B. Dow Creativity Fellowship and the New York Foundation for the Arts Special Opportunity Stipend grant. Marcia currently teaches at Norfolk State College in Virginia.

**LAKSHMI PRIYA DANIEL,** has been teaching for the past two decades in the Department of Fine Arts, Stella Maris (Autonomous) College in Chennai, Tamil Nadu, India and is currently Associate Professor. She holds a doctorate from the University of Madras with a focus on Gender and Art which she approached through the lens of women artists from South India. As a teacher of art her artistic practice often feeds her pedagogical methodologies and has remained one of the ways in which academician-artists like Marcia Neblett, the artist who chose her for this exhibition, and herself have been able to straddle both worlds and remain linked.

In many ways this Fulbright artistic collaboration has been the outcome of the strength of collective visions and open dialogues creating bridges and bonds for the future.

**MARGARET LANZETTA** is a New York-based artist using abstract, culturally significant pattern to explore larger issues of language, political power, spirituality, and migration. Lanzetta's work has been exhibited at the Museum of Modern Art and the National Museum, Bangkok, Thailand. Further exhibitions include the Queens Museum Biennial, Kenise Barnes Fine Art; Elizabeth Heskin Gallery and Main Window all in New York. International exhibitions include the Kochi-Muziris Biennale Collateral Projects, India; 2nd Bloom, Singapore; Famous Ornament, Tokyo; Reign Marks, Rabat, Morocco; Rome, ATP Gallery, London; and the Stockholm Independent Art Fair. Awards include three Fulbright Fellowships to India/Singapore/Thailand, 2016-19, to India/Syria, 2007-08, and to Germany 1980; three residencies at the MacDowell Colony, the Ucross Foundation; the British Academy in Rome; Greenwich House Pottery; Dieu Donn  Papermill; and a permanent Art Commission for the New York subway. Lanzetta received an MFA from the School of Visual Arts in New York. Her works are held in numerous collections including the Museum of Modern Art, NY; the British Museum and the Victoria and Albert Museum, London; the Yale University Museum; and the Harvard Museums. Her work has been covered in *The Hindu National*, *the Kerala Review*, *the New Indian Express*, *the New York Times*, *the Brooklyn Rail*, *ArtCritical.com*, *Two Coats of Paint*, etc. Lanzetta divides her studio time between New York and various international studios.

**GIGI SCARIA** was born in southern Kerala, India, in 1973. In 1995, after completing a Bachelor of Fine Arts degree at the College of Fine Arts, Thiruvananthapuram, Scaria moved to New Delhi where

he undertook a Master of Fine Arts at Jamia Millia University. While both of his degrees were in the discipline of Painting, he has developed a cross-media practice. Scaria works across painting, photography, installation, sculpture, and video. His work explores issues of urban development, particularly in relation to migration, economic development and urban architecture. He is interested in the quality of social space in a drastically changing urban environment, with concomitant implications on psychological experience. Since 2000, Scaria has exhibited widely in India, and has participated in major exhibitions and residency programs internationally including in Australia, Brazil, China, Finland, Germany, Hungary, Korea, Italy, Norway, Sweden and the USA.

#### **MIACHAEL RICHARDSON:**

Trained as a printmaker, and long employed as a professional puppeteer, Michael Richardson's diverse career as a professional artist in the United States shows a consistent pattern of celebrating traditional art mediums such as intaglio printmaking, shadow puppetry, and most recently kalamkari design, even as his works communicate contemporary themes. His love of the narrative is displayed primarily through drawing, as his career has embraced a variety of visual art forms. Michael has been teaching students from the day he left art school in Baltimore Maryland in 1980, until his present position as adjunct professor for the University of Southern Mississippi.

**PRITI SAMYUKTA** was born in 1977 in Hyderabad, Andhra Pradesh and was awarded an MFA in Painting by The University of Hyderabad in 2001. Between 1999 and 2010 she took part in several art camps and worked as a freelance book illustrator. She is currently Head of Department of Painting at Jawaharlal Nehru College of Architecture and Fine Arts University, Hyderabad.

**PAWEŁ WOJTASIK** (b. Łódź, Poland) creates poetic reflections on cultures and ecosystems in his films and large-scale installations. His investigations into the overlooked corners of the environment have led him to pig farms, sewage treatment plants, wrecking yards, autopsy rooms and cremation sites. Wojtasik received an MFA from Yale University. From 1998 until 2000 he was a resident at Dai Bosatsu Zendo Buddhist monastery.

His work has been shown at festivals such as Berlinale, New York Film Festival, and Hong Kong International Film Festival where his film *Pigs* won the Grand Prize in the short film category in 2011. Wojtasik was a featured filmmaker in the 2009 Flaherty Film Seminar. His installation work includes the immersive 360° *Below Sea level*, about post-Katrina New Orleans, exhibited at MASS MoCA and included in Prospect.2 Biennial; as well as *Single Stream*, shown at the Museum of the Moving Image in New York. The cinema version of *Single Stream* was presented at the 2014 Whitney Biennial and at Ann Arbor Film Festival.

His first feature film *End of Life* (co-directed with John Bruce) premiered at DocLisboa in 2017 and had its US premiere at the 2018 New York Film Festival. Paweł's most recent feature film *Every Pulse of the Heart Is Work*, shot in Benares and Kerala, India, had its NYC premiere at The Museum of Modern Art in New York as part of Doc Fortnight 2020.

**GAUTAM CHATTERJEE** has been sharing his poetic vision for almost three decades through writing, teaching and creating visual poetry internationally. He introduced a new genre in film scenario - 'Twilight Films', a series of poetic cinema. In film studies, he has researched various walks of scholarly life, explored new creative vistas in art and philosophy with original and quintessential ideas and writings, which have been very influential in giving rise to a comprehensive

rethinking and deconstruction of film studies. His primary teaching contributions have been at Banaras Hindu University in Drama and Film, and at the Film and Television Institute of India, Pune. Recently his fiction *Kuhasa* (The Mist) premiered in Vienna at Indian film festival, and *Apne Samne* (Facing the Self) screened in South Asian Film Festival, Kolkata. His fiction *Tatpurush* was released in Mumbai on 31st January 2020. He was awarded prestigious Bharatiya Bhasa Parisad, Kolkata.

**TANYA GILL** maintains a process based artistic practice. Over the past five years, she has specifically focused on *rafoo* (darning or re-weaving) and paper inlay. After being awarded the Fulbright Nehru, she traveled to India to research the intersection of craft and fine art. During that time, Gill worked with the late artist Priya Ravish Mehra and master *rafoogars*. As a result, she incorporating traditional darning techniques into her work. This is how the on-going **Altered** series came to be, a collection of architectural shapes on found textiles.

Previously, Gill was in residence at McDowell Artists Colony, Haystack Mountain School of Craft and The Ragdale Foundation. She was honored to be an Affiliate at Headlands Center for the Arts and received an Individual Artist Grant from the Marin Arts Council. Gill received her BFA in 1992 from the School of the Art Institute and went on to earn her MFA from Cranbrook Academy of Art. Gill actively exhibits her artwork in the US and abroad. She lives between Chandigarh, India, and Chicago, Illinois. In Chicago, she is a Community Artist in Residence at Hyde Park Art Center.

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**PRIYA RAVISH MEHRA** (1961-2018) was a Delhi-based textile artist and weaver, researcher and designer. She graduated in Fine Arts (with a specialization in textiles) from Visva-Bharati University, Santiniketan, and later studied tapestry at West Dean College, Sussex and an advanced tapestry course at the Royal College of Arts, London under the aegis of a Commonwealth Fellowship and Charles Wallace Trust (India) Scholarship. She received an Asian Cultural Council Grant to study the maintenance and preservation of Indian textiles, in public and private collections in the US.

Priya's textile and mixed-media work has been featured in numerous solo exhibitions including British Council, Delhi (1993), Commonwealth Institute, London (1994), Jahangir Art Gallery, Mumbai (1997), Instituto de Artes Plasticas, Mexico (2016), *Presence in Absence* curated by Tuntty Chauhan at Gallery Threshold, Delhi (2017) and 'India International Center, Delhi (2018). Group shows include India Habitat Centre, Delhi (2016), 'Evidence Room', KHOJ, Delhi (2017), C-13, FICA, Delhi (2017), 'Detritus', Serendipity Art Festival, Goa (2017), and *Pale Sentinels* curated by Salima Hashmi at Aicon Gallery, New York (2018), Kochi Muziris Biennale 2018-2019, *Connecting Threads*, Dr. Bhau Daji Lad City Museum, Mumbai 2018 and Artist Memorial Wall at India Art Fair 2019 represented by Threshold.

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**Kathryn Myers**

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