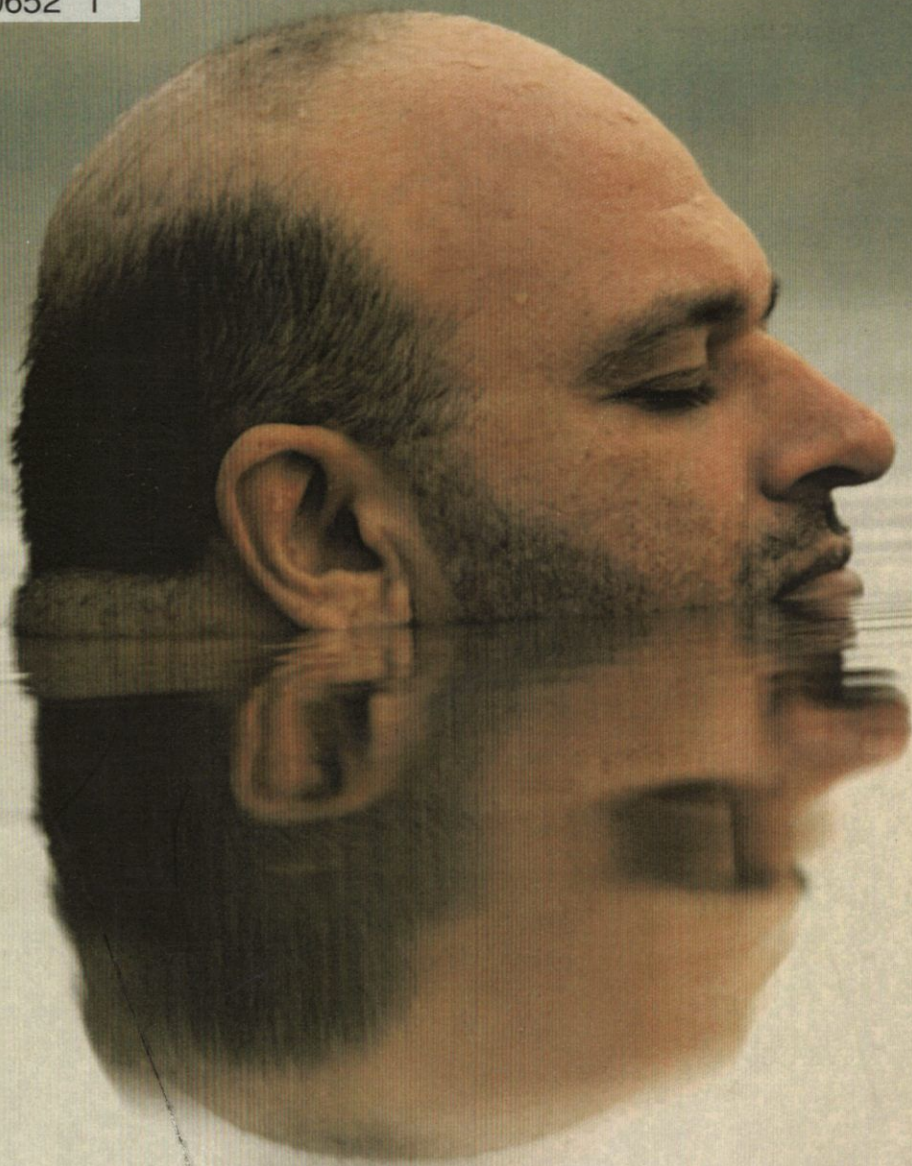


THE METROPOLITAN MUSEUM OF ART



3 0620 00360652 1



INDIA

PUBLIC PLACES **PRIVATE SPACES**

Contemporary Photography and Video Art

Gayatri Sinha | Paul Sternberger

INDIA

PUBLIC PLACES / PRIVATE SPACES

Contemporary Photography and Video Art

For the past twenty-five years, a swirling mix of voices from India's past and present has shaped Indian photography and video art. The artists' gaze has been fixed on India's lives, revealing, interpreting and influencing the staid, chaotic, monochrome and colorful dimensions of a country of over one billion people. Some artists have bent the strong tradition of photojournalism to explore more subjective modes of photography that still include socially and politically engaged street photography. Some artists treat photography and video as overtly interpretive media that extend into social analysis, while others construct elaborate fictions with self-portraiture and performance to create deeply personal, often enigmatic narrative histories. All the artists represented in *INDIA: Public Places, Private Spaces* provide rich insight into the dynamics shaping the contemporary Indian psyche and landscape, including deeply rooted cultural practices, violent economic and political shifts, the pervasive influence of the media and the indomitable forces of class and caste. In the process, they also investigate identity as a social construct, engage with issues of gender and sexuality and explore the effects of population migrations.

published by



80 GALLERIES OF INSPIRATION & EXPLORATION

THE NEWARK MUSEUM

49 Washington Street – Newark's Downtown/Arts District – 3 blocks from NJPAC NewarkMuseum.org

in association with

Marg publications

(National Centre for the Performing Arts)
Army & Navy Building, 3rd Floor,
148, Mahatma Gandhi Road, Mumbai 400 001, India
www.marg-art.org

INDIA

PUBLIC PLACES / PRIVATE SPACES

Contemporary Photography and Video Art



INDIA

PUBLIC PLACES PRIVATE SPACES

Contemporary Photography and Video Art

Gayatri Sinha Paul Sternberger

With contributions by
Barbara London and Suketu Mehta

Brian Drolet, Editor



published by

THE NEWARK MUSEUM

NewarkMuseum.org

in association with

Mang publications



PRODUCED BY Marg Publications, Mumbai, India
EDITORIAL Savita Chandiramani, Gayatri W. Ugra, Arnavaz K. Bhansali
TEXT EDITOR Rivka Israel
DESIGNER Naju Hirani
PRODUCTION Gautam V. Jadhav, Vidyadhar R. Sawant

PROCESSING Reproscan, Mumbai
PRINTING Silverpoint Press, Mumbai

Published by THE NEWARK MUSEUM, NEWARK, NEW JERSEY, USA
in association with MARG PUBLICATIONS, MUMBAI, INDIA

ISBN 10: 81-85026-82-3
ISBN 13: 978-81-85026-82-4
Library of Congress Catalog Card Number: 2007-340005

Marg is a registered trademark of Marg Publications
© The Newark Museum, 2007
All rights reserved

No part of this publication may be reproduced, stored, adapted, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, or translated in any language or performed or communicated to the public in any manner whatsoever, or any cinematographic film or sound recording made therefrom without the prior written permission of the copyright holders.

This edition may be exported from India only by the co-publishers, Marg Publications, and by their authorized distributors and this constitutes a condition of its initial sale and its subsequent sales.

CONTENTS

7 Director's Statement – *Mary Sue Sweeney Price*

9 Foreword – *Suketu Mehta*

ESSAYS

10 New Forms – *Barbara London*

12 Pursuit of Dreams: Contemporary Contexts in Photography and Video Art in India – *Gayatri Sinha*

32 Clouding the Mirror: Trends in Recent Indian Photography and Video – *Paul Sternberger*

CATALOGUE

50 Street Photography and a Social Imperative

76 The Collision of Public and Private

102 Playing Inside: Photography, Video and Personal Identity

132 Where is the Border? The Diasporic Experience

APPENDICES

148 Checklist of Works

152 Artist Profiles

160 Select Bibliography

163 Advisory Committee for *INDIA: Public Places, Private Spaces*

164 Trustees of The Newark Museum Association 2007 and The Newark Museum Advisory Council 2007



New Forms

BARBARA LONDON

The political and cultural upheavals of the 1960s saw the emergence of new artistic forms, made with new creative tools. Most notably, reasonably priced, consumer-grade video cameras and editing systems, crude by today's standards, permitted innovative "alternative" practices. Very much in tune with the rebellious and revolutionary spirit of the times, the art created with these new tools was difficult to collect or exhibit in traditional spaces. It was more suited to seat-of-the pants, artist-run, rough-and-ready venues that were sprouting up in urban centers. Some artists produced linear video that paralleled independent filmmaking. Others developed room-scale installations, often with a live video camera designed specifically for the particular exhibition space (preferably not a white cube of a room). At the time "performance art" was not yet a term. In New York, Joan Jonas called her work "pieces" or "concerts," in which she performed with a video camera and a real time image of herself on a monitor. Critics called Bruce Nauman and Vito Acconci "body artists." Yvonne Rainer created dance as the most minimal of actions before she turned to film. In theater, Richard Forman worked with the sparseness of Samuel Beckett and extended and contracted time in the theatrical moment.

Coming on the heels of the 1968 student unrest and the rise of the women's movement, installation started out with an experimental edge. Artists intentionally provoked and challenged the status quo with the new video forms. Many intentionally turned their backs on television and considered broadcast networks the enemy. The notions of selling or collectability were of little concern to most. These artists lived from moment to moment with their projects, which were made for "now." If they presented an installation a second time, they drastically modified it for a new situation. Artists often gained

access to equipment by going on the road to produce and install new pieces at international festivals or by doing residencies at art schools. Meanwhile, museums wrestled with how to adapt the ever-evolving, mutable installation form to their galleries.

In this new art form starting with a clean slate, female and male artists were on equal footing. They approached installation from a wide range of disciplines – painting and sculpture in particular. Many turned to a variety of media to illuminate and activate a space: small-format video and sound, Super-8 film, slides, even the camera obscura.

Over the years technology has advanced considerably. Equipment has become less expensive, more versatile and ubiquitous. Projectors are now a common display format, with brighter, larger and sharper images. High-resolution digital flat screens are replacing boxy analog monitors. Sound as an essential component is more malleable and spatial, and interactivity is an option. Institutions and collectors are more comfortable and better equipped to handle a work's technical aspects and preservation requisites. Museums integrate video work into their contemporary galleries and construct dedicated spaces, as required by specific projects. Biennials, as a matter of course, devote a large portion of their exhibition spaces to installation.

In India, independent media activity began with the satellite and cable television revolution in the 1980s. With a sense of political urgency amid their country's complex and turbulent backdrop, the earliest practitioners had a connection to local documentary photography and film traditions. As India's economy developed in the 1990s, a cultural shift ensued. Nalini Malani (b. 1947) and Vivan Sundaram (b. 1943) – artists who already had established reputations in the visual arts – started to use video, adding time as

another dimension to their new installation work. They also faced the same problem confronted by early media artists in the West: their access to gallery spaces and exhibition equipment was limited.

Today the situation has vastly improved, with the burgeoning contemporary art market in New Delhi, Mumbai and Bangalore, and the rise of commercial galleries and alternative exhibition venues. The younger generation readily works with video and media technologies, having grown up with greater access to consumer tools that are more widely available. They attend art schools both at home and abroad, and often draw upon local subject matter, as Sonia Khurana (b. 1968) effectively did in articulating an authentic voice with her video *Mona's Song* (2004).

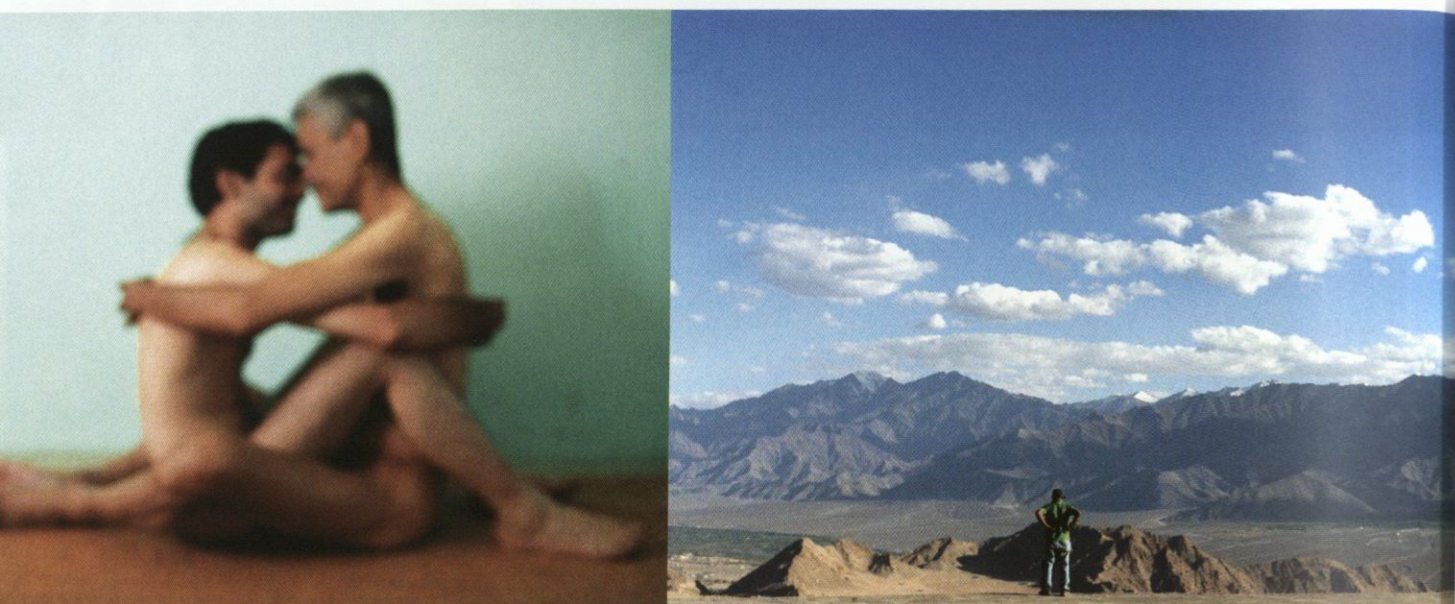
India has become a center of the information technology industry. The Internet plays a vital role, facilitating an array of booming cultures driven by different imperatives. The film and music industries are experimenting with new formats and content, call centers and other new service industries are thriving, and the community of software developers is nimbly moving ahead. Each of these sectors, which employs "creatives," is closely tied to a vast global network. Some artists in India pursue commercial information technology careers before turning full-time to their art. Shilpa Gupta (b. 1976) is a versatile programmer who creates interactive installations that engage viewers with notions of role-playing and spectatorship, often with life-size projections of herself.

Artists such as Ranbir Kaleka, Vivan Sundaram, Sonia Khurana, Shilpa Gupta and Nalini Malani, among many others, pursue media to create distinctive projects rich in metaphor. They are what Malani describes as being "part of a committed cross-national artists' community, dissidents in the structures of established power relations with social / environmental

protest being a major concern" in many of their works.

For these artists, video is a viable, encompassing and flexible form. Coming from a culture with a multiplicity of traditions, their combinations of old and new content and materials result in inventive amalgamations. New media solutions from the Indian subcontinent will certainly continue to invigorate contemporary art practice in other parts of the world for a long time to come.

Sunil Gupta



▲ Sunil Gupta, *Love & Light #1*, 2004,
59 x 25½ inches, courtesy of the artist

NOTES

- ¹ Michael E. Hoffman, *Raghu Rai's India – A Retrospective* (Tokyo: The Bunkamura Museum of Art, 2001), p. 13.
- ² Excerpt from Manish Swarup, Artist's Statement, www.manishswarup.com.
- ³ Excerpt from Manish Swarup, Artist's Statement, www.manishswarup.com.
- ⁴ John Baldessari, Introduction to Raghubir Singh, *A Way Into India* (New York: Phaidon Press, 2002).
- ⁵ Gayatri Sinha, *Middle Age Spread: Imaging India, 1947–2004* (New Delhi: Anant, 2004), p. 20.
- ⁶ Excerpt from Ravi Agarwal, unpublished Artist's Notes.
- ⁷ Excerpt from Ravi Agarwal, unpublished Artist's Notes.
- ⁸ Paraphrased from Gayatri Sinha, "A Life Away from Life," *The Hindu*, October 28, 2005.
- ⁹ Excerpt from Gigi Scaria, Artist's Statement, www.gigiscaria.com.
- ¹⁰ Excerpt from transcript of Surekha, *Tree Woman*, 2005, single-channel video.
- ¹¹ Ashish Rajadhyaksha and Paul Willemen, *Encyclopedia of Indian Cinema* (London: BFI Publishing, 1999), p. 10.
- ¹² Excerpt from Rajesh Vora, unpublished Artist's Statement.
- ¹³ Excerpt from Samar and Vijay Jodha, Introduction to *Through the Looking Glass: Television & Popular Culture in South Asia*, 2003.
- ¹⁴ Excerpt from Pushpamala N., Artist's Statement, www.gallerychemould.com/pushp_bio.htm.
- ¹⁵ Excerpt from Jitish Kallat, unpublished Artist's Statement.
- ¹⁶ Excerpt from Shantanu Lodh, unpublished Artist's Statement.
- ¹⁷ Quoted in Laiq Qureshi, "Her Lenses Hold, Paint the Mind. Photography Exhibition by Anita Dube," bombayartgallery.com, November 9, 2005.
- ¹⁸ Excerpt from Tejal Shah, Artist's Statement, www.tejals.com.
- ¹⁹ Excerpt from Shilpa Gupta, Artist's Statement, www.flyinthe.net.
- ²⁰ Excerpt from Gigi Scaria, Artist's Statement, www.gigiscaria.com.
- ²¹ *Vivan Sundaram: Re-take of Amrita* (New York: Sepia International and the Alkazi Collection, 2006), p. 9.
- ²² Subodh Gupta in *Video Art in India* (Calcutta: Apeejay Press, 2003), p. 76.
- ²³ Excerpt from Surekha, unpublished Artist's Statement.
- ²⁴ Excerpt from Sonia Khurana, unpublished Artist's Statement.
- ²⁵ Quoted in Kamala Kapoor, "Sieve-O-Physis: An interview with Anita Dube," *Anita Dube* (New York: Bose Pacia, 2005).
- ²⁶ Excerpt from Atul Bhalla, unpublished Artist's Note.
- ²⁷ *Ranbir Kaleka: Crossings* (New York: Bose Pacia, 2005), p. 28.
- ²⁸ Excerpt from Pablo Bartholomew, Press Release, c. 1994.
- ²⁹ Excerpt from Gauri Gill, unpublished Artist's Note.
- ³⁰ Excerpt from Annu Palakunnathu Matthew, Artist's Statement, www.annumatthew.com.
- ³¹ Excerpt from Sunil Gupta, "A Return from Exile," www.sunilgupta.net, May 17, 2006.

Checklist of Works

RAVI AGARWAL

Boat from the series *Alien Waters*, 2004–6, 11 x 16 inches, courtesy of the artist

Interior from the series *Alien Waters*, 2004–6, 11 x 16 inches, courtesy of the artist

Refuse from the series *Alien Waters*, 2004–6, 11 x 16 inches, courtesy of the artist

Kite String Making, Surat, Gujarat, 1998, from the series *Down and Out: Migrant Labor in Gujarat*, 11 x 16 inches, courtesy of the artist

Printing of Cloth, Surat, Gujarat, 1998, from the series *Down and Out: Migrant Labor in Gujarat*, 11 x 16 inches, courtesy of the artist

Roadside Cobbler, Surat, Gujarat, 1998, from the series *Down and Out: Migrant Labor in Gujarat*, 11 x 16 inches, courtesy of the artist

See pages 64–7

NAVJOT ALTAF

Lacuna in Testimony, 2003, three-channel video installation with 72 mirrors, time variable, courtesy of the artist

See pages 72–5

PABLO BARTHOLOMEW

A Motel Owner and his Wife, Fresno, 1987, from the series

Emigrés, 11 x 14 inches, courtesy of the artist

Dr. Kumar Patel at Bell Labs in New Jersey, Fresno, 1987, from the series *Emigrés*, 11 x 14 inches, courtesy of the artist

Last Viewing of a Punjabi Woman in a Funeral Parlor, El Centro, USA, 1987, from the series *Emigrés*, 11 x 14 inches, courtesy of the artist

Nand Kaur, with her Son, an ex-WWII Pilot, Yuba City, 1987, from the series *Emigrés*, 11 x 14 inches, courtesy of the artist

One of the Many Patel Motels, Fresno, 1987, from the series *Emigrés*, 11 x 14 inches, courtesy of the artist

Steve Banerji, Owner of Chippendales at his LA Operation, 1987, from the series *Emigrés*, 11 x 14 inches, courtesy of the artist

See pages 134–7

ATUL BHALLA

I Was Not Waving But Drowning II, 2005, series of 14 photographs, 18 x 12 inches each, courtesy of the artist

See pages 124–7

SHAHID DATAWALA

Ladies Toilet, 2003, 30 x 22 inches, copyright Shahid Datawala, courtesy Tasveer / Foss-Gandi

Layered Arch, 2003, 30 x 22 inches, copyright Shahid Datawala, courtesy Tasveer / Foss-Gandi

Purdah Ladies, 2003, 30 x 22 inches, copyright Shahid Datawala, courtesy Tasveer / Foss-Gandi

Regal Man, 2003, 30 x 22 inches, copyright Shahid Datawala, courtesy Tasveer / Foss-Gandi

See pages 78–81

ANITA DUBE

Kissa-e-Noor Mohammed (Garam Hawa), 2004, single-channel video, 15:00, courtesy of the artist

Via Negativa, 2000, 3 gelatin silver prints, 30 x 44 inches each, photographs by C.K. Rajan, courtesy of the artist

See pages 96–7, 122–3

GAURI GILL

Birthday Party, Virginia, 2002, from the series *The Americans*, 12 x 36 inches, courtesy of the artist

Jagdeepak Steven Sandhu's Mother and Wife, Outside their Home, Virginia, 2002, from the series *The Americans*, 16 x 24 inches, courtesy of the artist

Motel Owner Dhansukh Dan Patel's Parents, in his New Home, Nashville, Tennessee,

2004, from the series *The Americans*, 12 x 36 inches, courtesy of the artist

Party for Indian Entrepreneurs, Washington DC, 2002, from the series *The Americans*, 16 x 24 inches, courtesy of the artist

Preparing for the Rath Yatra, Ganesha Temple, Nashville, Tennessee, 2004, from the series *The Americans*, 16 x 24 inches, courtesy of the artist
Wedding of Dr. Suresh Gupta's Son, Virginia, 2002, from the series *The Americans*, 12 x 36 inches, courtesy of the artist

See pages 138–41

SHILPA GUPTA

Untitled, 2004, interactive video projection with sound, courtesy of the artist

See pages 108–9

SUBODH GUPTA

Pure, 2000, single-channel video, 8:00, courtesy of the artist

See pages 116–7

SUNIL GUPTA

Foundation / Sunil, 2006, from the series *Country – Portrait of an Indian Family*, 59 x 25½ inches, courtesy of the artist

Gun / Wheat, 2006, from the series *Country – Portrait of an Indian Family*, 59 x 25½ inches, courtesy of the artist

Havan / House, 2006, from the

series *Country – Portrait of an Indian Family*, 59 x 25½ inches, courtesy of the artist

Holi / Freedom Fighters, 2006, from the series *Country – Portrait of an Indian Family*, 59 x 25½ inches, courtesy of the artist

Love & Light #1, 2004, 59 x 25½ inches, courtesy of the artist

Mundia Pumar, Uttar Pradesh / Chesapeake Bay, Maryland, 2001 / 03, from the series *Homelands*, 59 x 25½ inches, courtesy of the artist

Queens, New York / Albert Embankment, London, 2001 / 3, from the series *Homelands*, 59 x 25½ inches, courtesy of the artist

Washing / Disabled, 2006, from the series *Country – Portrait of an Indian Family*, 59 x 25½ inches, courtesy of the artist

See pages 144–7

SAMAR AND VIJAY JODHA

Through the Looking Glass: Television & Popular Culture in South Asia, 2003, 20 digitally projected photographs, photography: Samar S. Jodha; research and editing: Vijay S. Jodha, courtesy of the artists

See pages 84–5

RANBIR KALEKA

Cockerel-2, 2004, single-channel video installation, 6:00, actor: Ram Gopal Bajaj; cockerel:

Mustapha; digital compositing and video stills: Riverbank Studios, New Delhi, courtesy of the artist

See pages 128–31

JITISH KALLAT

Artist Making Local Call, 2005, digital print on vinyl mesh, 95 x 411 inches, courtesy of the artist

See pages 92–3

SONIA KHURANA

Head-Hand, 2004, single-channel video, 7:30, courtesy of the artist

Tantra, 2004, single-channel video installation, 0:44, courtesy of the artist

See pages 119–21

SHANTANU LODH

I Slapped My (Semi-Feudal, Semi-Colonial) Father, 2001, series of 11 photographs, 20 x 14 inches each, courtesy of the artist

See pages 94–5

ANNU PALAKUNNATHU MATTHEW

Noble Savage / Savage Noble, 2001, from *An Indian from India*, archival digital print, 12 x 16 inches, courtesy of Sepia International

Quannah Parker, Washington, DC / Annu Palakunnathu Matthew, Providence, RI [Before], 2000,

from *An Indian from India*, archival digital print, 12 x 16 inches, courtesy of Sepia International

Quanah Parker, Washington, DC / Annu Palakunnathu Matthew, Providence, RI [After], 2000, from *An Indian from India*, archival digital print, 12 x 16 inches, courtesy of Sepia International

Red Indian / Brown Indian, 2001, from *An Indian from India*, archival digital print, 12 x 16 inches, courtesy of Sepia International

See pages 142–3

PUSHPAMALA N.

Phantom Lady or Kismet: a photoromance, 1996–8, series of 25 photographs, 16 x 20 inches, photography: Meenal Agarwal; actor: Vinay Patak as the Don, courtesy Shumita and Arani Bose Collection, New York

Rashtriya Kheer & Desiy Salad (National Pudding and Indigenous Salad), 2004, experimental short film, 11:00, courtesy of Bose Pacia Gallery, New York, and artist

The Navarasa Suite, 2000–3, set of nine sepia-toned black and white photographs, 26 x 20 inches, photography: J.H. Thakker and Vimal Thakker, India Photo Studio, Mumbai, courtesy Shumita and Arani Bose Collection, New York

See pages 86–91, 104–7

RAM RAHMAN

Capital Studios, Delhi, 1986, 16 x 20 inches, courtesy of the artist

Gents Urinal, Old Delhi, 1991, 20 x 16 inches, courtesy of the artist

Hyderabad, 1982–3, 16 x 20 inches, courtesy of the artist

Indira Gandhi, Delhi, 1989, 20 x 16 inches, courtesy of the artist

MF Husain Paints a Horse, Delhi, 1994, 16 x 20 inches, courtesy of the artist

Narasimha Rao, Old Delhi, 1996, 20 x 16 inches, courtesy of the artist

See pages 62–3

RAGHU RAI

Army Generals Preparing for Indira Gandhi's Funeral, Delhi, 1984, 20 x 24 inches, courtesy of the artist

Crowds Crashing into Teen Murti House to Take a Last Look at Indira Gandhi, 1984, 20 x 24 inches, courtesy of the artist

Indira Gandhi at her Residence, 1984, 20 x 24 inches, courtesy of the artist

Indira Gandhi in Congress Meeting, Delhi, 1966, 20 x 24 inches, courtesy of the artist

Indira Gandhi, 1968, 20 x 24 inches, courtesy of the artist

Mrs. Gandhi with the then President Mr. V.V. Giri, 1974, 20 x 24 inches, courtesy of the artist

Rajiv Gandhi at the Funeral Pyre

of his Mother, Indira Gandhi, 1984, 20 x 24 inches, courtesy of the artist

Widows of Sikh Riots Following the Death of Indira Gandhi, 1984, 20 x 24 inches, courtesy of the artist

See pages 52–4

GIGI SCARIA

A Day with Sohail and Mariyan, 2004, single-channel video, 17:00, actors: Sohail Ali and Mariyan Husain, courtesy of the artist

The Lost City, 2005, single-channel video, 14:00, actors: Praveen Thambi and Ashwani Kumar Ashu; voice: Sohail Hashmi, courtesy of the artist

See pages 69, 110–1

TEJAL SHAH

Southern Siren – Maheshwari, 2006, digital photograph on archival alfa cellulose paper, 57½ x 38 inches, courtesy of Thomas Erben Gallery, New York & Galerie Mirchandani + Steinruecke, Mumbai, collection of the artist

The Barge She Sat in, Like a Burnished Throne / Burned on the Water, 2006, digital photograph on archival photo paper, 38 x 57½ inches, courtesy of Thomas Erben Gallery, New York & Galerie Mirchandani + Steinruecke, Mumbai, collection of the artist

Trans-, 2004–5, two-channel

video, 12:00, courtesy of Thomas Erben Gallery, New York & Galerie Mirchandani + Steinruecke, Mumbai, collection of the artist

You Too Can Touch The Moon – Yashoda with Krishna, 2006, digital photograph on archival photo paper, 57½ x 38 inches, courtesy of Thomas Erben Gallery, New York & Galerie Mirchandani + Steinruecke, Mumbai, collection of the artist

See pages 98–101

RAGHUBIR SINGH

Kemp's Corner from a Leather Goods Shop, Mumbai, Maharashtra, 1989, 36 x 60 inches, © Succession Raghubir Singh

Pavement Mirror Shop, Howrah, West Bengal, 1991, 36 x 60 inches, © Succession Raghubir Singh

Pedestrians, Firozabad, Uttar Pradesh, 1992, 36 x 60 inches, © Succession Raghubir Singh

See pages 58–61

VIVAN SUNDARAM

Re-take of Amrita – Amrita and Cousin Viola, 2001, 19 x 12 inches, courtesy of Sepia International

Re-take of Amrita – Amrita

Dreaming, 2002, 21 x 19 inches, courtesy of Sepia International

Re-take of Amrita – Bourgeois Family – Mirror Frieze, 2001, 15 x 26 inches, courtesy of Sepia International

Re-take of Amrita – Lovers, 2001, 15 x 21 inches, courtesy of Sepia International

Re-take of Amrita – Preening, 2001, 15 x 21 inches, courtesy of Sepia International

Re-take of Amrita – Remembering the Past, Looking to the Future, 2001, 15 x 21 inches, courtesy of Sepia International

Re-take of Amrita – Sisters with "Two Girls", 2001, 15 x 12.2 inches, courtesy of Sepia International

See pages 112–5

SUREKHA

The Other-Self, 2005, series of 6 digital photographs, 24 x 20 inches, courtesy of the artist

Tree Woman, 2005, single-channel video, 4:30, courtesy of the artist

See pages 70–1, 118

MANISH SWARUP

Boys in Shadow, Gujarat, 2002, 16 x 20 inches, courtesy of the artist

Cows in Burnt-out Shop, Gujarat, 2002, 20 x 16 inches, courtesy of the artist

Family through Barred Door, Gujarat, 2002, 20 x 16 inches,

courtesy of the artist

Wrestler on Floor, 2002, 16 x 20 inches, courtesy of the artist

Wrestlers on Steps, 2002, 16 x 20 inches, courtesy of the artist

Wrestlers with Rope, 2002, 16 x 20 inches, courtesy of the artist

See pages 55–7

VIVEK VILASINI

Between One Shore and Several Others, 2005, series of 7 photographs 10 x 8 inches each, with name plates, courtesy of the artist

See page 68

RAJESH VORA

Aspiring Model, Mumbai, 1998, 11 x 14 inches, courtesy of the artist

Beauty Pageant, Mumbai, 1997, 11 x 14 inches, courtesy of the artist

Hair Dresser of the Year Awards, Mumbai, 1998, 11 x 14 inches, courtesy of the artist

Look of the Year Contest, Mumbai, 1998, 11 x 14 inches, courtesy of the artist

See pages 82–3

Trustees of The Newark Museum Association 2007

OFFICIO

Honorable Jon S. Corzine
Governor of New Jersey
Honorable Cory A. Booker
Mayor of Newark
Honorable Joseph N. DiVincenzo, Jr.
County Executive
Honorable Mildred C. Crump
President, Newark Municipal Council
Marion A. Bolden
Superintendent, Newark Public Schools

MEMBERS

Arlene Lieberman
President
Andrew H. Richards
President
Richard F. Blanchard
President
Gloria Hopkins Buck
President
Peter B. Sayre
Treasurer
Mary Sue Sweeney Price
Secretary and Director
Meme Omogbai
Assistant Treasurer and Operating Officer

Ms. Susan M. Baer
Mr. Andrew V. Ballantine
Mr. Dave Barger
Mr. Richard F. Blanchard
Mrs. Gloria Hopkins Buck
Mr. Joseph L. Buckley
Mr. Raymond G. Chambers
Mrs. Eleonore K. Cohen
Mrs. Barbara Bell Coleman
The Honorable James A. Courter
Mr. Clive S. Cummis
Mrs. Patricia Hall Curvin
Ms. Ann B. Dickinson
Mr. Stephen R. Ehrlich
Mrs. Mona Mennen Gibson
Mrs. Althea B. Giles
Mr. Clifford A. Goldman
Mr. Jerome W. Gottesman
Mr. Paul M. Graves
Mrs. Vahagn Hovnanian
Mr. James L. Johnson
Mrs. Joan Kalkin
Mr. Donald M. Karp
Ms. Poonam Khubani
Mr. Theodore G. Koven
The Honorable Leonard Lance
Mrs. Lois Lautenberg
Mrs. Dorothy D. Lewis
Mrs. Arlene Lieberman
Mrs. Judith Lieberman
Mrs. Ruth C. Lipper
Mr. William J. Marino

Mrs. Elizabeth H. Marsh
Mr. Gregory J. Matthews
Mr. Joseph Melone
Mr. Thomas M. O'Flynn
Mrs. Meme Omogbai
Ms. Abby O'Neill
Mr. Preston D. Pinkett III
Mr. Arthur F. Powell
Mrs. Bunny C. Price
Mrs. Mary Sue Sweeney Price
Ms. Patricia A. Rado
Mr. Andrew H. Richards
Mrs. Reuben F. Richards
Dr. Linda M. A. Rodrigues
Mr. Paul J. St. Onge
Mr. David M. Satz, Jr.
Mr. Peter B. Sayre
Mrs. Joyce M. Sharkey
Mrs. Sophia Sheng
Mr. William F. Taggart
Ms. Hope Americo Tinsley
Ms. Grizel Ubarry
Mrs. Christabel Vartanian
Mr. Robert E. Wade
Mrs. Kristen P. von Summer Waldorf
Mr. Gurdon B. Wattles
Mr. Richard K. Weinroth
The Honorable Alvin Weiss
Mrs. Barbara D. Weldon
Mr. Christopher M. Wiedenmayer
Dr. Francis A. Wood

The Newark Museum Advisory Council 2007

MEMBERS

Kevin Shanley
Chair
Christopher Forbes
Chair
Dana Dowd Williams
Chair

Mrs. Philip D. Allen
Miss Sally G. Carroll
Mr. Robert W. Croce
Mr. Arthur E. Imperatore, Jr.
Mr. Robert J. Hillier
Mrs. Clarice Jackson
The Most Rev. John J. Myers

Mrs. Patricia Elizabeth Ryan
Mr. Jeffrey D. Simon
Mr. Arthur R. Stern
The Honorable Daniel P. Sullivan

Mr. Samuel C. Miller
Director Emeritus

CONTRIBUTORS

BARBARA LONDON, Associate Curator, Department of Media, The Museum of Modern Art, New York, founded MOMA's ongoing Video Exhibition Program in 1974. She has built an essential context for the visionary statements being made internationally in video and media art by multicultural voices, emerging talents and more established artists such as Laurie Anderson, Gary Hill, Mako Idemitsu, Joan Jonas, Shigeo Kubota, Nam June Paik and Bill Viola. Her objective has been to link the electronic arts with the more traditional art media. To document, preserve and support this vital art field, she helped establish the Video Study Center and assembled its unique collection of more than 1,000 independently produced videotapes and related historical and theoretical publications.

SUKETU MEHTA is a fiction writer and journalist based in New York. His first book, *Maximum City: Bombay Lost and Found*, won the Kiriama Prize, and was a finalist for the 2005 Pulitzer Prize. He has won the Whiting Writers' Award, the O. Henry Prize and a New York Foundation for the Arts Fellowship for his fiction. Mehta's work has been published in the *New York Times Magazine*, *National Geographic*, *Granta*, *Harper's Magazine*, *Time*, *Condé Nast Traveler* and *The Village Voice*, and has been featured on National Public Radio's *All Things Considered*. Mehta was born in Calcutta and raised in Bombay and New York. He is a graduate of New York University and the Iowa Writers' Workshop.

GAYATRI SINHA is an independent curator and art critic in New Delhi and co-curator of *INDIA: Public Places, Private Spaces – Contemporary Photography and Video Art*. She has edited *Expressions and Evocations: Contemporary Women Artists of India* (Marg, 1997), supported by an exhibition at the National Gallery of Modern Art, *Woman / Goddess: An Exhibition of Photographs* (Ford Foundation, 1998–2001, traveling, India and abroad), *Krishen Khanna: A Critical Biography* (2001), *Indian Art: An Overview* (Rupa, 2003). She has curated and lectured extensively on Indian art.

PAUL STERNBERGER is Associate Professor of Art History, Rutgers University, Newark, and co-curator of *INDIA: Public Places, Private Spaces – Contemporary Photography and Video Art*. He received his Ph.D. from Columbia University and joined the faculty of Rutgers in 1997. His publications include *By Its Cover: Modern American Book Cover Design* (Princeton Architectural Press, 2005) and *Between Amateur and Aesthete: The Legitimization of Photography in America, 1880–1900* (The University of New Mexico Press, 2001). His articles and reviews have appeared in journals such as *History of Photography*, *American Art* and *Journal of the History of Collections*. His curatorial projects include *By Its Cover: Modern American Book Cover Design* (Paul Robeson Gallery, Rutgers University, 2005) and *Victorian Pleasures: Nineteenth-Century American Board and Table Games from the Liman Collection* (New York Historical Society 1992–3; Miriam and Ira D. Wallach Art Gallery, Columbia University 1990–1).