

Seminar in conjunction with

YOU WILL KNOW ME: Migration Stories
Curated by Tara Sabharwal

Date: Friday, 24th January

Time: 5–8 pm

Venue: Lecture Hall Room 1, Ground Floor, IIC Annex, Max Muller Marg, New Delhi

- 5:00 – 5:30 pm– Tea
- 5:30 – 5:40 pm– Curator’s Note ‘YOU WILL KNOW ME, Migration Stories’, Tara Sabharwal
- 5:40 – 5:45 pm– Introduction to Seminar, Parul Dave Mukherji
- 5:45 – 6:10 pm– Keynote address, Nivedita Menon
- 6:10 – 6:55 pm– Session I Artists Panel, moderated by Nilita Vachani, Ayisha Abraham I Ritu Sarin I Sarojini Lewis I Tara Sabharwal I Veer Mushi
- 6:55 – 7:50 pm– Session II, Migration Alterity Politics, moderated by Parul Dave Mukherji, Ashish Nandy and Leonhard Emmerling
- 7:50 – 8:00pm– Partition Stories from The Partition Museum, Mallika Ahluwalia
- Vote of Thanks, Sunaina Anand

Speakers:

Curator’s Note ‘YOU WILL KNOW ME, Migration Stories’, Tara Sabharwal

Originally from Delhi, **Tara Sabharwal** has been based in NYC since 1989. She graduated from MS University, Baroda and received a Master’s degree at the Royal College of Art, London. Over a career that spans 37 years, she has had 42 solo shows in Japan, India, Germany, the UK and USA. Sabharwal has received many awards, including: The British Council, Meehan, and Durham Cathedral fellowships in the UK, the Joan Mitchell and Gottlieb Foundation in the USA. Her work is in the collection of the Library of Congress, NY Public Library and the Peabody Essex, Victoria and Albert, DLI and British Museums. She has taught at The Guggenheim and Rubin Museums, The Cooper Union, City College, Robert Blackburn Printmaking Workshop and the Women’s Studio Workshop.

Introduction to the Seminar, Parul Dave Mukherji

Parul Dave-Mukherji is professor of Visual Studies and Art History at the School of Arts and Aesthetics, Jawaharlal Nehru University, New Delhi, India. She holds a PhD from Oxford University and has a parallel research interest in pre-modern Indian aesthetics and modern/contemporary Indian/Asian Art. Her recent publications include “Whither Art History in a Globalizing World”, *The Art Bulletin*, June, vol. XCVI, Number 2, College Art Association; *Arts and Aesthetics in a Globalizing World*, co-edited with Ramindar Kaur, London: Bloomsbury, 2014; “Who is Afraid of Mimesis ? Contesting the Common Sense of Indian Aesthetics through the Theory of “Mimesis” or Anikarana Vada” in *Indian Aesthetics and the Philosophy of Art*, ed. Arindam Chakrabarti, London: Bloomsbury, 2016. Currently, she is co-editing with Partha Mitter and Rakhee Balaram a comprehensive history of modern and contemporary Indian art in a volume titled *20th Century Indian Art*, London: Art Alive/ Thames and Hudson.

Keynote Address, Nivedita Menon

Nivedita Menon is a feminist scholar who has taught at the International Studies School of Jawaharlal Nehru University (JNU) in Delhi since 2009. Before moving to JNU she was a teacher at Lady Shri Ram College for 15 years, and the political science department at Delhi University for seven years. Menon says that the Indian feminist movement she was exposed to in college, as well as the writings of global feminists, helped her evolve a better consciousness with respect to issues of sexuality and politics. She was greatly influenced by the work of global

feminists like Betty Friedan, Germaine Greer and Gloria Steinem. Menon has written or edited several books about feminism and politics, including the 2004 volume *Recovering Subversion: Feminist Politics Beyond the Law*. She also writes on current issues in the journal *Economic and Political Weekly*, the online news blog *kafila.org*, and several newspapers.

Session I

Artists Panel, moderated by Nilita Vachani with Ayisha Abraham, Ritu Sarin, Sarojini Lewis, Tara Sabharwal and Veer Mushi

Nilita Vachani is a documentary filmmaker, writer and educator who has a special interest in issues surrounding migration. Her landmark film on globalization and domestic work, *When Mother Comes Home for Christmas* (1994) follows the export of female labor from Sri Lanka as nannies and care-givers, and the heart-wrenching consequences for home, family and country when women live abroad taking care of the children of others. In 2016, Nilita won the Asia Media Foundation's inaugural prize for investigative journalism for her story in *Caravan of Manju Das*, a domestic worker from Bengal living in California, whose identity was hijacked by her multi-millionaire employer, a managing director at McKinsey, to hide his ill-gotten gains from insider trading.

Born in 1963, **Ayisha Abraham** lives and works in Bangalore, as an installation artist and short filmmaker. She studied painting at M.S. University, Baroda, in India and Rutgers University, New Jersey, United States (1995), and Whitney Independent Study Program, New York City (1992), before becoming an experimental filmmaker and installation artist. She has worked at the Srishti School of Art, Design, Technology, as a visual arts consultant since 1997 and is a member of the BAR1 (Bengaluru Artists Residency). She is currently Dean of School of Media Arts and Sciences at Srishti Institute.

Indian-Tibetan filmmakers **Ritu Sarin** and Tenzing Sonam have been working together for more than 30 years. A recurring subject in their work is Tibet, with which they have been intimately involved in a number of different ways: personally, politically and artistically. Through their films and artwork, they have attempted to document, question and reflect on the questions of exile, identity and nationalism that confront the Tibetan people. Working through their film company, White Crane Films, they have made several award-winning documentaries, a number of video installations and two feature films.

Born in Netherland in 1984 **Sarojini Lewis** comes from a background in visual studies and fine art with a specialization in archival photography, video art and book arts, she is currently working as a researcher, artist and curator. Besides her research during the PhD in JNU (India), in her visual work and curated projects, there is a fascination with history, both of the landscape, the city, the environment and its user.

Born in Srinagar Kashmir, **Veer Munshi** studied fine arts (painting) from M.S. University Baroda and now lives in Delhi/Gurgaon since the past 28 years. He has addressed a range of subjects in the course of his artistic career for three decades, but exile remains his most fundamental condition and preoccupation. His works have been chosen to be a part of important, curated group shows prominent amongst these being, at Kochi Muziris Biennale, Dhaka art summit, India art fair, Serendipity festival Goa, DISSENSUS south east artists show New Delhi, Center for Contemporary Asian Art, Sydney, Australia

Session II

Migration Alterity Politics, moderated by Parul Dave Mukherji, Ashish Nandy and Leonhard Emmerling

Ashis Nandy, sociologist and clinical psychologist, has over the years strayed into areas outside formal social sciences and normal academic concerns. His research interests centre on the political psychology of violence, cultures of knowledge, utopias and visions, human potentialities, and futures. Nandy's books include *Alternative Sciences*, *At the Edge of Psychology*, *The Intimate Enemy*, *The Tao of Cricket*, *The Illegitimacy of Nationalism*, *The*

Savage Freud and Other Essays in Possible and Retrievable Selves, An Ambiguous Journey to the City, The Romance of the State and the Fate of Dissent in the Tropics, Time Warps, Time Treks, and Traditions, Tyranny and Utopias. He is also a co-author of *The Blinded Eye: 500 Years of Christopher Columbus and Creating a Nationality*; editor of *Science, Hegemony and Violence and The Secret Politics of our Desires*; and a co-editor of *The Multiverse of Democracy and The Future of Knowledge and Culture: A Twenty-First Century Dictionary*.

Ashis Nandy is a Distinguished Fellow of the Institute of Postcolonial Studies, Melbourne, and a member of the Global Scientific Committee for Higher Education (UNESCO). Over the years, he has been also associated with initiatives such as the Centre for Ecology and Food Security, New Delhi; People's Union of Civil Liberties, the Committee for Cultural Choices and Global Futures, Delhi; Commonwealth Human Rights Initiative, and the Intercultural Institute of Montreal. Nandy received the Fukuoka Asian Culture Prize in 2007 and was chosen one of 100 top public intellectuals in the world in 2008. He received the Hans Killian Award in 2019.

Leonhard Emmerling is an art historian, currently serving as the director of programs South Asia, Goethe-Institut / Max Mueller Bhavan, New Delhi. After gaining his PhD, Leonhard worked as a curator at several German museums and lectured at several art schools (Berling, München, Düsseldorf, Auckland). In 2006 he was appointed as the director of ST PAUL St Gallery, Auckland, New Zealand, and curated the New Zealand pavilion at the 53rd Venice Biennale (Judy Millar) in 2009. In 2010 he was appointed as the Head of Visual Arts Division at the Goethe-Institut's head office in Munich. Leonhard has authored several books, among others on Jackson Pollock and Jean-Michel Basquiat, and published exhibition catalogues, articles on contemporary art and contributions to catalogues.

Partition Stories from The Partition Museum, Mallika Ahluwalia

Mallika Ahluwalia is the CEO, Curator, and co-founder of the world's first Partition Museum, which opened at Town Hall, Amritsar in August 2017. The Museum has been getting a heart-warming response from all quarters and has been listed in the 'Best of India: 18 Places to Visit in 2018' list by National Geographic Traveller India. She was recently awarded an Excellence Award by Conde Nast Traveller and an ASEAN-India Youth Achiever Award for her work in honoring this history. She is also the author of the book "Divided by Partition, United by Resilience: 21 Inspirational Stories from 1947", published in 2018 by Rupa Publications.

Vote of Thanks, Sunaina Anand

Sunaina Anand is Director, Art Alive Gallery, working in the art industry for over 20 years now. She began her career in 1988 as a graphic designer and worked for leading advertising agencies and international design companies. She had a keen interest in fine arts that led her to establish Art Alive Gallery in the year 2001. In a short period of time since its inception, the gallery has held several influential shows of young and senior Indian artists that have received critical acclaim and public appreciation, both in India and abroad. Having strong instinct for documenting Indian art she spearheaded the publishing venture of the gallery with various books on Indian art. Some of these are: *Faces of Indian Art*, books on senior Indian artists *S. H. Raza*, *Thota Vaikuntam*, *Paresh Maity*, *Jayasri Burman* and *K.S.Radhakrishnan*. Currently, she is working with, Parul Dave Mukherji, Partha Mitter and Rakhee Balaram on a comprehensive history of modern and contemporary Indian art in a volume titled *20th Century Indian Art*, published by Art Alive/ Thames and Hudson.

SEMINAR

'YOU WILL KNOW ME, Migration Stories' was accompanied by seminar featuring Ashis Nandy and my collaborators at the Jawaharlal Nehru University, Professors Parul Dave Mukherjee and Nivedita Menon, and other prominent intellectuals and activists, and artists.

At the time, India was ablaze with sectarian conflict sparked by CAA (Citizen's amendment act), a blatantly discriminatory law that targeted a Muslim minority. It was an inspiring moment of resistance and solidarity, and our show and seminar on populism and scapegoating was timely.