



# *Re Present: Photography from South Asia*

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January 19 to March 31, 2018  
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Curated by Adrienne Fast, Interim Curator, Kamloops Art Gallery

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## *Re Present: Photography from South Asia* January 19 to March 31, 2018

*Re Present: Photography from South Asia* is a landmark exhibition, the first of its kind in Western Canada to present a diverse range of the rich and varied histories of photographic media from the Indian subcontinent.

Photography arrived in India almost immediately after it was invented in Europe. Louis Daguerre's instructions for the new media were published in France in August 1839; within a matter of weeks, experiments were being conducted in cities like Calcutta (Kolkata) and Bombay (Mumbai) to replicate his process of using controlled exposure to light to activate a chemically treated surface, resulting in images that captured remarkable visual detail. Initially the preserve of wealthy amateurs, photography was soon embraced by the British colonial government as a tool for the study and documentation of the many different communities they sought to control. As a result, photography in nineteenth century South Asia became deeply entangled with the colonial project as a tool of surveillance and policing. At the same time, photography was also enthusiastically embraced by South Asians themselves, who continually pushed forward the boundaries of the medium as a means of personal expression and modern experimentation.

*Re Present* begins with a selection of nineteenth and early twentieth century photographs made for both colonial and local audiences, including work by major artists like Samuel Bourne and Raja Deen Dayal, as well as work by unknown or unnamed studio photographers. The second part of the exhibition features work by contemporary artists who use historical images or well-known compositions of visual iconography as the basis for their contemporary interventions. By re-presenting and subtly manipulating imagery that at first appears familiar, these artists insert the past into the present moment in a way that challenges long-held assumptions about photography's capacity for accuracy and truth.

In addition to featuring the work of artists from South Asia, *Re Present* includes work by artists of South Asian heritage who live in the diaspora, including South Asian Canadian artists, who use photography to reflect on themes of migration and relocation. Linking these works to the rest of the exhibition is a common interest in the ways that photographic imagery is deeply connected to our sense of identity and community.

Curated by Interim Curator Adrienne Fast, *Re Present: Photography from South Asia* includes artwork on loan to the Kamloops Art Gallery from the Art Gallery of Ontario, Canadian Centre for Architecture, Exhibit 320 (Delhi), National Gallery of Canada, Royal Ontario Museum, sepiaEYE (New York), University of Toronto, Vancouver Art Gallery and individual artists.

## *More, Less and Other than its Promise*

Felice Beato \\ Samuel Bourne \\ John Burke \\ Raja Deen Dayal \\  
Adolf de Meyer \\ D. Nusserwanji \\ Ghasiram Haradev Sharma \\  
Linneaus Tripe \\ Anonymous photographers

The history of photography in South Asia during the nineteenth and early twentieth centuries unfolded along two parallel, and largely separate, paths: the official and the personal. In the official realm, photography was marshalled to serve the demands of the British colonial administration, and in this role great emphasis was placed on the new medium's ability to produce images that were accurate and detailed, recording the natural world seemingly without interpretation or ambivalence. For the colonial state, photography's greatest strength was what was termed its "stern fidelity," and this quality was to be applied as equally to the mapping and cartography of space through landscape photography as it was to the study and classification of Indian peoples into different "types" through encyclopedic collections of anthropological portrait studies.

In the personal realm, on the other hand, photographic images were celebrated as surfaces on which personal agency and creative expression could play out dramatically. The performance enacted between the sitter, the photographer and the camera in a studio or private setting, combined with the subsequent application of paint or other embellishment, resulted in images that communicate meaning that goes beyond mere surface appearance. These photographs are complex, fantastical, partly fictional images that occupy a space between the representation of a subject and the subject itself. Whereas

official photography was vested in unmediated accuracy, photography in the personal realm often allowed for the opening up and exploration of alternative possibilities and states of being.

In both the official and the personal realms, photographs can tell us much more than what the photographer originally intended to capture and communicate. Each photograph documents not only what was placed in front of the lens at a particular moment, but also the complex networks of authority and agency that must have existed to make each individual photograph come into being. To “read” a photograph involves paying attention not only to the surface image, but also to these invisible histories, by being attuned to how each photograph delivers what scholar Zahid Chaudhary has described as “more, less and other than its promise.”<sup>1</sup>

This small photograph is a rare example of an image produced in India using the ambrotype process, also known as the collodion negative process. To produce

an ambrotype, a glass plate coated with a light-sensitive chemical solution is exposed, producing a negative image on glass. When affixed to a dark backing (typically black cloth or paint), the clear, unexposed sections of glass appear as areas of black.



The early years of photography were marked by a quick succession of new chemical processes and techniques that yielded increasingly cheaper, faster and better results. The daguerreotype was the first process to gain international popularity and it dominated

photographic image making throughout the 1840s, but by the early 1850s it had largely been supplanted by the ambrotype, which was in turn superseded by the tintype in the 1860s. Like the daguerreotypes they replaced, each ambrotype is a unique image; the process does not allow for the printing of multiple copies. The main advantages of the ambrotype process were its shortened exposure time and reduced cost.



This ambrotype of *Martin Norman with His Horse* is also the oldest photograph included in this exhibition. Although there is secondary evidence that daguerreotype images were being produced in India as early as 1839, none of these very early photographs are known to have survived to the present day. *Martin Norman and His Horse* in many ways exemplifies the early history of photography in India. The rarity of the ambrotype medium is evidence of the experiments being conducted to refine and improve on the photographic image throughout the 1840s and 1850s. The photographer's name has not been recorded, as this information was not considered as important as the name of the European patron and sitter, Mr. Norman. The Indian servant pictured at the left edge of the image was not the intended subject and so is also not mentioned in the title or otherwise identified. However, this unknown figure is in some ways the most interesting detail of the photograph. His gesture of holding up a large sheet or curtain to serve as a light-coloured backdrop is highly evocative, suggesting the performative nature of photography in South Asia. Photographs such as these were necessarily highly staged and involved an elaborate performance between the sitter, the photographer, the camera and — eventually — the viewer. Reading such images today involves paying

attention not only to the surface of the image itself, but also to the social performance that would have been involved in its creation and reception.



This remarkable photograph represents a watershed moment in the history of photography in India and in the history of India itself. In the 1840s and early 1850s, photography was not yet a mass media in South Asia. It was still largely the preserve of wealthy amateurs and was practiced only in small numbers. That changed drastically when, in 1857 and 1858, a major rebellion deeply

challenged British colonial rule in India. What began as a mutiny amongst Indian soldiers in the armies of the British East India Company quickly spread through



Felice Beato, *Interior of the Secundra Bagh after the Slaughter of 2,000 Rebels by the 93rd Highlanders and 4th Punjab Regiment. First Attack of Sir Colin Campbell in November 1857, Lucknow, 1858*, albumen silver print, Canadian Centre for Architecture

civilian populations across northern India. Only with great violence did the British eventually re-establish control in the wake of what became known as the Sepoy Mutiny, the Rebellion of 1857, or as some modern scholars call it, the First Indian War for Independence.

After the Rebellion, photography was seized upon by the colonial government as a means to study, understand, and thereby control the populations that had so surprised them with their revolt. From this point onward, one branch of the history of photography in India would be directly linked to the ambitions of the colonial administration.

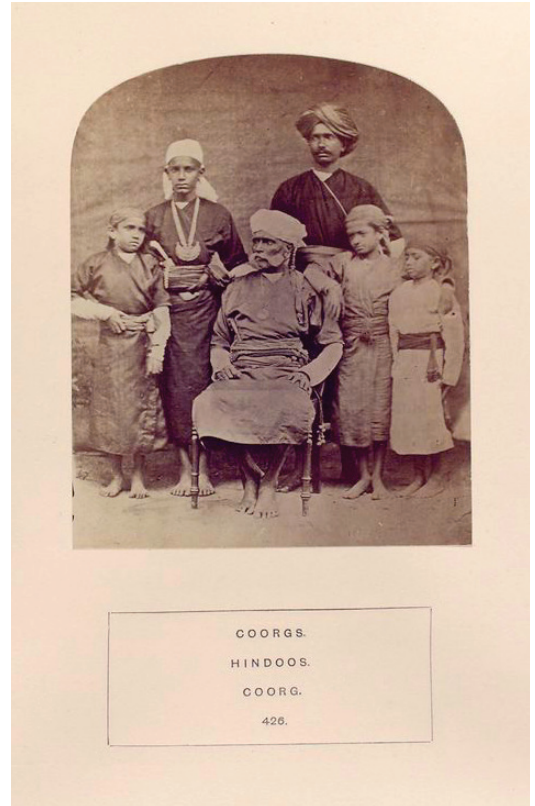
Felice Beato arrived in India in February 1858. He travelled to Lucknow, which had recently been the site of a major siege and slaughter of 2,000 rebels, where he took this photograph. Although it was soon exhibited at the Victoria & Alberta Museum (and copies subsequently circulated in personal albums) with an attribution suggesting that it was taken on the very day the British broke through with their heavy artillery and killed the Indian mutineers, in fact this photograph could not have been taken until months later. The siege occurred in November 1857 and Beato did not arrive in Lucknow until March 1858. The memoirs of a British military commander published later describe how Beato ordered the remains of the rebels to be exhumed from the mass grave in which they had been buried and scattered about the courtyard in order to compose the scene.

The Rebellion of 1857–1858 caused a material shift in the goals of the British in India. The British East India Company was dissolved and the British Crown and Parliament took over direct control of all its properties and holdings in South Asia, ushering in an era known as the Raj which would last until India and Pakistan gained their independence in 1947. One consequence of this was that, in the 1860s and 1870s the British colonial administration ordered dozens of photographers to travel out into the cities, towns and villages of India to take pictures and create descriptions of every type of Indian caste, community and type they encountered, to provide them with accurate information that could improve on their ability to control those communities.

Originally published in eight volumes between 1868 and 1875, *The People of India* was the largest ethnographic project of its kind produced to that

date, containing more than 450 individual, tipped-in photographic images, each with its own descriptive text. The project was first conceived of by the Governor General of India as a private collection for himself, but after the 1857-1858 Rebellion, *The People of India* became an official government project.

The goal of *The People of India* was to better understand the types of Indian people that the British encountered, specifically in order to exert more effective colonial control over the population and resources of India. As seen in the examples on display in this exhibition, the descriptive texts that accompanied each photograph were often quite explicit about which groups had remained loyal to the British during the Rebellion and which had not and which types of people were considered useful to the British government and which were not. Originally 200 copies of the series were printed, with half being reserved for official government use. The intention was for the volumes to serve as a point of reference and study for those serving in the colonial administration.



Studies like *The People of India* were concerned with classifying people into categories and types. Individuals were not of concern and in the photographs and texts individual identities are closed off and erased. Unsurprisingly, the project was not received favourably by educated Indians who considered that their people had been treated unfairly and unsympathetically in its pages.

Samuel Bourne is a quintessential example of the kind of official photographer who worked for the British government in India in the late nineteenth century.





Bourne spent approximately six years in India, from 1863 to 1870, during which time he amassed a collection of more than 2,500 photographs, representing the most exhaustive record made in India by a single photographer in the nineteenth century. The current exhibition contains five of Bourne's photographs, including these two.



Bourne famously took three successive trips into the Himalayas, cementing his reputation and fame as a professional photographer of India. He was the first person to capture images such as this one of Mount Everest with a camera. As a result, he is often feted in histories of photography as a romantic adventurer who overcame great obstacles to achieve striking images.



Bourne's ability to take an image such as this was bound up with his ability to muster and compel a team of dozens of porters and support animals that carried supplies and heavy equipment (and sometimes Bourne himself) across dangerous terrain for his mission. Bourne's work in remote areas of British control was in many ways about *staking claim*, visually, to new colonial domains; taking such photographs was in many ways an extension of colonial control through other than military means. In the words of Bourne himself:

"From the earliest days of the calotype, the curious tripod with its mysterious chamber and mouth of brass, has taught the natives of this country that their conquerors were the inventors of other instruments in addition to the formidable guns of their artillery, which, though perhaps as suspicious in appearance, attained their object with less noise and smoke."<sup>2</sup>

Samuel Bourne, *Mount Everest, Himalayas*, 1863–70, albumen print, Collection of the Vancouver Art Gallery, Gift of Claudia Beck and Andrew Gruft

Samuel Bourne, *Benares*, from *Album of Views of India, Australia, Scotland and Switzerland*, c. 1863–1885, albumin silver print, Collection of the National Gallery of Canada, Ottawa, Gift of Anstace and Larry Esmonde-White, Kemptville, Ontario, 1992

Many early photographs of South Asia were collected and subsequently circulated in albums including Bourne's photograph of Benares, displayed in this exhibition as a part of a larger *Album of Views of India, Australia, Scotland and Switzerland*. At professional photo studios people could purchase images taken by photographers like Bourne and others. These were then combined in personal albums in which every sequence and collection was entirely unique. In this case the original owner of this album may have assembled these particular photographs because they represented the sites of personal travel. Few people at this time took their own travel photography, instead collecting commercially available images at photo studios that reminded them of their own histories, not unlike the collecting and sending of postcards today.

As the nineteenth century progressed, photographic processes became increasingly cheaper and less complicated to execute, and photography moved into the realm of being a mass media.

Professional photo studios proliferated, where arrangements of staged furniture and painted backdrops as decorative sets were arranged for people from a wide spectrum of society to pose in front of. Unlike many other public spaces in nineteenth century India which were reserved for only certain castes, classes and/or sexes, the photographic studio was an unusual social space in which people from a wide spectrum of society could perform for the camera.

This exhibition includes four photographs that are representative of the painted photographic tradition that became popular in South Asia in the nineteenth and early twentieth centuries. At that time a variety of different techniques were developed

that could highlight, enhance, embellish or otherwise treat the surface of a photograph with paint in order to create images that combine the optical



Unknown photographer, *Portrait of a Ceylonese Girl with Umbrella*, c. 1860–1900, albumin silver print, Collection of the National Gallery of Canada, Ottawa. Purchased 1972



fidelity of a photograph with the jewel-like, wondrous surfaces of an illuminated manuscript painting.

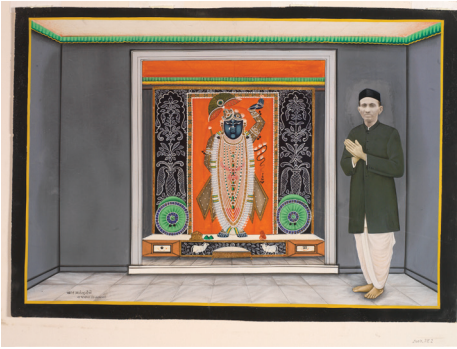
In this *Portrait of Bhadariji Devarajaji* the face at first appears photographic, but it has in fact been created through a highly detailed line technique using paint and ink. The actual photographic image is visible in the curtain, chair and carpet (beneath the floral embellishments). This work demonstrates how painting could be used in different areas of a single image for different effects: to create a decorative pattern or to intensify and make facial features appear hyper-realistic.

The town of Nathdwara, located in India's western state of Rajasthan, has been an important pilgrimage site since the seventeenth century. The popularity of its temple dedicated to the Hindu god Srinathji has also attracted a significant number of artists to the town and in the eighteenth century there emerged a distinctive style of miniature painting known as the Nathdwara school that produced devotional images of the Srinathji icon and illustrations of the stories of the deity. Taken home as religious souvenirs by pilgrims, paintings in the Nathdwara style helped spread the fame of the Srinathji Temple. In turn, the temple's popularity as a pilgrimage site worked to support a growing community of painters.

In the late nineteenth and early twentieth centuries, photography became deeply entangled in this mutually-reinforcing relationship between religious pilgrimage and the miniature painting tradition. Many traditionally trained miniature painters began working at photo studios, applying paint and embellishment to photographs in a symbolic or ritual manner that added to the value and prestige of the photographic image. At the same time, painted photographs were more affordable to a wider audience than traditional miniature paintings. Thus more people could afford to collect such images as religious souvenirs, adding further to the fame and popularity of such pilgrimage sites.



Ghasiram Haradev Sharma, *Portrait of Bhadariji Devarajaji*, 1890s, opaque watercolour and gold on albumin silver print, On loan from the Royal Ontario Museum, Toronto, Canada. This acquisition was made possible with the generous support of the South Asia Research and Acquisition Fund. Image used courtesy of the Royal Ontario Museum © ROM



Labelling this work a “painted photograph” draws attention to the fact that there is a wide variety of ways that painted and photographic elements can coexist under that blanket term. The category includes a range of image types, from those with only a small amount of paint highlighting or embellishing certain decorative elements, to works such as this in which almost the entire image is painted. Here, only the face of the devotee is photographic.

Two works in this exhibition provide a point of transition from the historical section of nineteenth and early twentieth century photographs to a section dedicated to contemporary artists working in photographic media. The first is this imposing group portrait of the Maharao of Bundi and his courtiers, attributed to Raja Deen Dayal, also known as Lala Deen Dayal, who was a remarkably successful professional photographer in the late nineteenth century in India. He established something of a commercial photography empire, with studios in several cities including Bombay (Mumbai), Hyderabad and Indore. He began work as a photographer to the British Public Works Department in Indore in 1874, but established himself as an independent photographer in the 1880s, travelling across Northern India to photograph British dignitaries and Indian royalty and aristocracy alike. He became the official court photographer to the sixth Nizam of Hyderabad, and later was appointed photographer to the Viceroy of India.



Throughout Dayal’s illustrious career, his professional studios were run by a team of assistants including his sons. Dozens



Bharat Art Studio, Nathdwara, Rajasthan, India, *Portrait of Devotee Worshipping Sri Nathji*, c. 1910, opaque watercolour and gold on matte gelatin silver developing-out paper, On loan from the Royal Ontario Museum, Toronto, Canada, this acquisition was made possible with the generous support of the Louise Hawley Stone Charitable Trust. Image used courtesy of the Royal Ontario Museum © ROM

Attributed to Raja Deen Dayal, *Maharao Raghubhir Singh of Bundi with his Courtiers*, c. 1880, albumen print, On loan from the Royal Ontario Museum, Toronto Canada, this acquisition was made possible with generous support from the South Asia Research and Acquisition Fund. Image used courtesy of the Royal Ontario Museum © ROM

of British and Indian technicians and artists were employed by Dayal, offering a range of colouring and painted effects. Today Dayal has an almost mythic status in the history of South Asian photography. Not only are his photographs stunningly beautiful and technically unsurpassed, but his ability to serve multiple kinds of audiences in the building of a commercially successful empire was remarkable.

The complementary contemporary work is by Alexander Gorlizki, an artist who was born in London and now lives and works in New York. Gorlizki's works on paper originate from an obsession with Indian miniature painting, a tradition he elaborates on and applies to his own particular visual language. In 1994 he opened a studio in Jaipur, India with Riyaz Uddin, a classically trained miniature painter. He collaborates with Uddin in a process by which Gorlizki conceives of the design, iconography, patterns and colour scheme, which are then executed by Uddin and other artists working under his direction. Working side by side in the studio or shipping works back and forth between New York and Jaipur, in their collaborative process a work can be exchanged many times before it is deemed complete. The paintings evolve layer by layer, often over a period of years.



This work uses a copy of the photograph attributed to Raja Deen Dayal as the basis for a contemporary intervention. In the current age of prolific digital manipulation of images, Gorlizki and Uddin return to the practices of the handmade and intimate in order to elaborate on the nineteenth century tradition of painted photography, while also updating that tradition to the present day.

## *Factual Yet Fictive*

Nandan Ghiya \\ Alexander Gorlizki and Riyaz Uddin Studio \\ Sunil Gupta \\ Panchal Mansaram \\ Annu Palakunnathu Matthew \\ Nandini Valli Muthiah \\ Pushpamala N. and Clare Arni \\ Zinnia Naqvi \\ Raqs Media Collective \\ Dayanita Singh \\ Pamela Singh \\ Vivan Sundaram

In a 2004 essay of the same name, art critic and historian Hal Foster coined the term “archival impulse” to describe what he saw as a common trend running through much contemporary art at the turn of the millennium. Although the specific artists Foster discussed in his influential essay were all installation artists working in Europe or North America, many of the conceptual characteristics he identified can also be used to describe the work of many South Asian artists working in photographic media today. The desire to make historical information – often lost or displaced – newly present, the tendency to incorporate or visually quote existing artwork and images, and the practice of not only drawing on archival material but simultaneously producing new informal archives in a way that “underscores the nature of all archival materials as found yet constructed, factual yet fictive, public yet private”<sup>3</sup>; all of these tendencies are clearly on display in the work of the contemporary artists featured in *Re Present: Photography from South Asia*.

Photography’s capacity to make history visible is central to all of the contemporary work in this exhibition, but that capacity is never taken at face value. Instead, these artists create photographic images that critically consider the nature of historical memory itself, often using archival images as the basis for contemporary interventions that question our capacity to understand the world, and the past, through visual means. In their artistic practices, these artists

often perform the work of collectors, archivists and researchers. In their resulting bodies of work we find the past reinserted into the present moment – made re-present – in ways that unsettle established historical narratives.



Some of the artists in this exhibition work directly with archival photographs, subtly manipulating them to create a sense of uncertainty that ultimately defeats our faith in the accuracy or truth of the original image. In his series *Re-take of Amrita*, for example, the artist Vivan Sundaram explores his own family archive of photographs related to his maternal aunt, Amrita Sher-Gil. Often described as India's first female modern artist, Sher-Gil was half Indian and

half Hungarian. She was born in Europe and attended art school in Paris before moving to India where she had a brief but dramatic career there in the 1930s before dying tragically at the early age of 28.

Sher-Gil and other members of her extended family were often photographed by her father, Umrao Sher-Gil. It is this collection of photographs that Sundaram explores in the *Re-take* series, digitally recombining images from different moments in the family's history to create images that effectively disassemble time, collapsing and manipulating photography's relationship to what Roland Barthes described as the "here now" moment of viewing and the "there then" moment the photograph was taken.<sup>4</sup> In Sundaram's images, time is folded in on itself in the creation of fluctuating memories that live beyond the boundaries of the photographic image.

Another artist who works directly with archival photographs is Annu Palakunnathu Matthew. Born in England, raised in India and currently living and working in the United States, Matthew is an internationally recognized photographer whose work explores her own experience of living between cultures, often collapsing the space between past and present, and between here and elsewhere, into a single frame. In *An Indian from India*, Matthew



Vivan Sundaram, *Lovers*, from the series *Re-take on Amrita*, 2001, archival digital pigment print, Courtesy of the Artist and sepia EYE

reflects on the experience of being questioned about her ethnic background and on the historical error that has led to the double meaning of "Indian" in North America. From the artist's website:

"As an immigrant, I am often questioned about where I am 'really from.' When I say that I am Indian, I often have to clarify that I am an Indian from India. It seems strange that all this confusion started because Christopher Columbus thought he found the Indies."



This series consists of five diptychs that each pair a nineteenth century ethnographic photograph taken of a North American Indigenous person with a re-staged image in which Matthew positions herself, as a South Asian woman, as the subject. The work explores the parallels between how photography was utilized by colonial structures in both North America and South Asia, as a way to document and define the

"otherness" of the local populations. Moreover, in her own portrait images the obvious use of costume and contrived poses reminds us that ethnographers and photographers such as Edward Curtis (famous for his 22 volume series *The North American Indian*) often posed and dressed their subjects in clothes of tribes other than their own, or in settings that exaggerated their exoticism.

Other artists in the exhibition restage familiar images, introducing an element of the performative that draws attention to the manufactured nature of even so-called documentary image making. Nandini Valli Muthiah has recently emerged as a leading figure in South Asian photography, particularly for her performative photography. In this genre the artist works much like a film director to stage elaborate sets and scenes and to conduct the movements of her subjects in the performance of a narrative that is captured by the camera. This approach comes



Annu Palakunnathu Matthew, *An Indian from India* (detail), 2009, set of 5 orotone portfolios in leather cases, On loan from the Royal Ontario Museum, Toronto, Ontario, Canada, this acquisition was made possible with the generous support of the Louise Hawley Stone Charitable Trust Peer Review Fund. Image used courtesy of the Royal Ontario Museum, © ROM





naturally to Muthiah, who took up photography with the intention of using that experience to apply to film school to study cinematography. Although those plans never materialized, Muthiah has gone on to apply a cinematic vision to her bodies of work.

These two works are from the *Remembering to Forget* series, which focuses on schoolchildren participating in an annual costume competition in Chennai. In costumes chosen by their middle-class parents, the somewhat awkward and self-conscious children are posed in front of an elaborately decorated stage backdrop that reminds the viewer of the phenomenon in India of dressing up and performing other identities in professional photo studios, sometimes with a rotation of variable backdrops. Muthiah's images explore photography's capacity to elaborate and explore alternative identities and realities.

Pushpamala N. is one of India's most celebrated artists, also renowned for her performative photography. Sometimes compared to the American photographer Cindy Sherman, Pushpamala creates elaborately staged tableaux in her studio, typically with herself as the subject playing a variety of roles while also directing her collaborator, Clare Arni, in the shooting of the camera. Her work explores the ways photography can open up the self to the experience of other identities.

In her series *Native Women of South India: Manners and Customs*, Pushpamala critiques colonial ethnographic projects that sought to gather images of various Indian "types," such as *The People of India* project and *The Oriental Races and*

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Nandini Valli Muthiah, *Saraswati 1*, 2008, inkjet print on archival paper, Collection of the Art Gallery of Ontario, Gift of Nandini Valli Muthiah in memory of her father M.C.T. Muthiah (1928-2006), 2014, © Nandini Valli Muthiah

Nandini Valli Muthiah, *Shiva*, 2008, inkjet print on archival paper, Collection of the Art Gallery of Ontario, Gift of Nandini Valli Muthiah in memory of her father M.C.T. Muthiah (1928-2006), 2014, © Nandini Valli Muthiah



*Tribes*, both of which are on display elsewhere in this exhibition. This photograph restages a colonial ethnographic image of a Toda tribal woman. The black and white backdrop is a reference to a system devised in the nineteenth century by J.H. Lamprey, one of the first people to recommend photography as a tool to classify and measure what he described as “inferior and backward races.” The Lamprey method was used by ethnographers like Maurice Portman (1860–1935) in India.

The hands holding the backdrop on either side of both Pushpamala’s and Portman’s images are a reminder of the artifice involved in the performance of photography, both contemporary staged photography and so-called “scientific” photography. In darkening her skin for her photograph, Pushpamala enacts a performance of ethnicity that should make contemporary audiences uncomfortable, asking those audiences to consider that discomfort also as it relates to the ethnographic study of human beings.



*Lady in Moonlight*, also from the *Native Women of South India: Manners and Customs* series, takes as its point of reference an 1889 painting by Raja Ravi Varma, widely considered the first Indian artist to master the techniques of oil on canvas painting and the academic, realistic style of British art of that era. Pushpamala’s photograph draws attention to the complex relationship between painting and photography in the nineteenth century. Varma is known to have used photographs as memory aids

Pushpamala N. and Clare Arni, *Toda*, from the series *Native Women of South India: Manners and Customs*, 2000–2004, sepia toned gelatin-silver print on fibre paper, On loan from the Royal Ontario Museum, Toronto, Ontario, Canada. This acquisition was made possible by the generous support of the Louise Hawley Stone Charitable Trust. Image used courtesy of the Royal Ontario Museum © ROM

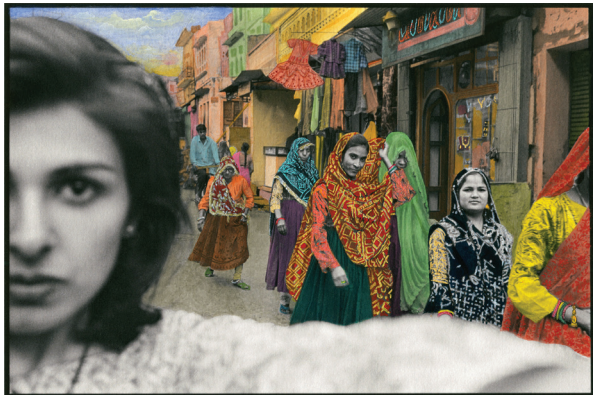
Pushpamala N. and Clare Arni, *Lady in Moonlight*, from the series *Native Women of South India: Manners and Customs*, 2000–2004, chromogenic print on metallic paper, On loan from the Royal Ontario Museum, Toronto, Ontario, Canada. This acquisition was made possible by the generous support of the Louise Hawley Stone Charitable Trust. Image used courtesy of the Royal Ontario Museum © ROM

in composing his paintings, and his popularity and fame was linked to the circulation of reproductions of his paintings in print and journals.

*Lady in Moonlight* also relates to other work in the exhibition by artists who push forward the possibilities of the painted photographic tradition that first became popular in South Asia at the end of the nineteenth century, questioning photography's relationship to other media. In addition to the collaborative work between Alexander Gorlizki and Riyaz Uddin Studio mentioned earlier, the exhibition also includes four works by Pamela Singh in this vein.

Originally from New Delhi, Singh studied at the Parsons School of Design and the International Center for Photography in New York City. She entered the field of photography first as a technician, working in a darkroom as a teenager. In her twenties she began working as a photojournalist, documenting armed conflicts and social issues in India, Southeast Asia, Latin America, and East and Central Africa. In the late 1990s her approach to photography changed markedly, sparked by a two-year project she undertook to photograph Hindu and Buddhist sites in Angkor Wat, Cambodia. Singh expanded her approach by meditating before taking each photograph and she began experimenting with inserting herself into her pictures; these practices have led to the development of several new bodies of work that all express a personal spirituality and ethereal transformation.

Also beginning in the 1990s, Singh began taking photographs by affixing a rear-view mirror to her camera, carrying her improvised equipment with her in her wanderings throughout the city to capture images with herself in the frame, long before the advent of the ubiquitous "selfie." A large body of work from this period was printed as black and white, silver gelatin prints. The works on display here are from Singh's *Treasure Maps* series, painted in 2014–15 but photographed in the 1990s, in which traditional miniature



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painting techniques are used to embellish and elaborate on the black and white photographs. The jewel-like surfaces of the resulting works combine the contemporary and the traditional, with touches of self-awareness and humour.

Those works that explore photography's relationship to painting and other media resonate with the work of other artists in the exhibition that transform photographic images into installation, projection or sculptural objects.

Dayanita Singh is an internationally recognized and exhibited artist based in Delhi. She works primarily in photography but has also received critical acclaim for her artist books published by Steidl Press in Germany. She began her artistic career making documentary photographs, but she later shifted her focus to making intimate portraits that concentrate as much on an individual person as on their surroundings and settings. In Singh's words:

"One day when Mrs. Braganza, one of the Goa residents I was photographing, left the room to answer the phone, I suddenly realized that the room was not empty. I could sense the many generations who had used this chair, and I realized I could make a portrait without a person in it. I started to make photographs of spaces without human beings, yet peopled by the unseen generations who had lived there before."<sup>5</sup>

Recently Singh has combined her interest in the archive with this process, which she describes as "collaborating" with her sitters and their material circumstances. In 2011 she produced a series of 36 black-and-white photographs titled *File Room*, which depicted the overwhelming, often chaotic, contents of archival storehouses in India. Singh then focused her attention on the individuals who care for these collections in a series called *File Keepers*. *File Museum* draws from and expands on the images Singh created for *File Room* and *File Keepers*, to create a large-scale sculptural installation. In some ways the move from two-dimensional photograph to three-dimensional object is a natural progression for Singh, whose artist's books draw attention to how the experience of a photograph changes according to the format in which we view it. The sculptural quality of *File Museum* serves as a reminder that a photograph is a physical object and not just a visual image on a digital screen, which is how we are used to viewing images in the present day.

The Delhi-based trio of Jeebesh Bagchi, Monica Narula and Shuddhabrata Sengupta, known collectively as Raqs Media Collective, has been described variously as a group of artists, curators, researchers and provocateurs. They work primarily in video, installation and performance, creating works that address issues of globalization, urbanization and history.



The video work on display in the exhibition takes as its point of departure a 1911 photograph titled "Examining Room of the Duffing Section of the Photographic Department of the Survey of India," taken in Calcutta in 1911 by the British photographer James Waterhouse. The people depicted in the original photograph were engaged in the kind of official information gathering that characterized the British administration's use of photography in the nineteenth and early twentieth centuries.

Raqs intervenes into this historical photograph by transforming it into a subtly moving image: darkness slowly transitions to light, the colours of bottles and shirts shift slightly, a figure is seen walking past a window and ceiling fans methodically rotate. The video loop begins and ends in darkness, in which only a constellation of lights are visible. All of these changes happen so subtly that the viewer is left uncertain of their reality; as one member of the group described it, it's as though, "a lot of things happen, but it's as though they don't."<sup>6</sup> The work calls into question our ability to measure and thereby to understand, which are the very actions that the men pictured in the original archival photograph were engaged in.

Nandan Ghiya is another artist who questions photography by transforming it into something else – in his case, into something sculptural and digital at the same time. An emerging artist based in Jaipur, India, Ghiya proudly describes himself as an untrained artist, but his experience growing up in a family of art



dealers surrounded by images of all types has given him a trained eye and a visual expertise that he brings to his signature “glitch” style.



Ghiya typically works with found images, painting over and deconstructing them in ways that reference the visual saturation of the contemporary digital world. He has referred to himself as a vandal, and his work the act of vandalism: taking apart the comfortable visual images we are surrounded by in order to retrain the eye to see differently. Ghiya painstakingly recreates the glitches and corrupted digital signals of the electronic era by

painting over photographs, physically pulling them apart and sculpting them back together. In doing so he asks us to question how we access and understand the world in the digital era.

Ghiya's transformation of photographic images based on new technologies resonates with the work of P. Mansaram. Mansaram was born in India and attended the Sir J.J. School of Art in Bombay (now Mumbai) in the 1950s, soon after India gained its independence from Britain. He later studied art on a scholarship in Amsterdam before moving to Canada in 1966.

Mansaram plays with media and manipulates photographs using digital technologies like Photoshop but also low-tech means more readily available in the Indian marketplace like Xerox copies and hand-colouring. The four works on display here all use photographic images as the basis for an exuberant expression of mixed media that the artist has termed “Mansamedia.” For Mansaram, mixed



Nandan Ghiya, *Eleven Perspectives* (detail), 2013, acrylic, nineteenth century photogravures, altered wooden frames. Courtesy of the Artist and Exhibit 320, Delhi

P. Mansaram, *Image India #53*, 1994, ink on paper, On loan from the Royal Ontario Museum, Toronto, Canada, Gift of the Artist. Image used courtesy of the Royal Ontario Museum, © ROM



media allows for the expression of multiple points of view simultaneously, reflective of the complexity of contemporary life and society.

In this image the artist has collaged an image of Ravana, the demon villain of the Hindu epic *Ramayana*, onto a photograph of Highway 403 in Ontario taken in the middle of a frozen winter. As an Indian-born Canadian, Mansaram has found

the medium of collage to be particularly useful in exploring his experience as an immigrant; he collects experiences and images from various sources and brings them together in what sometimes appear as unlikely juxtapositions, but that express his own experiences of disparate cultures and places. As scholar Deepali Dewan has argued, for Mansaram the medium of collage is in many ways a metaphor for the diasporic experience.

In the case of this image, the invocation of the demon Ravana is a way to visually express, for someone rooted in South Asian culture, that a frozen, Canadian, winter highway can be a hellish experience. But it is not necessary for someone to understand the significance of Ravana to appreciate this image. In keeping with the message of Marshall McLuhan with whom Mansaram collaborated, the medium of this image is also its message. The collaging of disparate parts and the combination of realistic and graphic visual elements communicates its own meaning of a culture consisting of myriad disparate parts simultaneously.

Mansaram is one of several South Asian-Canadian artists in this exhibition whose work reflects on themes of migration and relocation. Sunil Gupta was born in India and moved to Canada as a teenager with his family, settling in Montreal. He studied art in New York and later London, where he still resides. He has deliberately chosen to remain a Canadian citizen, and this relates to his desire to explore the many facets of his identity: Indian, Canadian, immigrant, gay, HIV-positive, artist, activist, just to name a few.

The exhibition includes Gupta's *Jama Masjid, Delhi / Blvd. René Lévesque West, Montreal*, from his series *Homelands*. The large-scale colour diptychs in this



series explore the connections between the diverse landscapes that he has an affinity with: Northern India, Eastern Canada, North Western USA and England. He approaches these landscapes with an awareness of how his life in the west differs greatly from the one he would have experienced had he remained in India. Gupta has stated that “as [an HIV carrier], my presence in the landscape is ambivalent,” and the uneasy juxtaposition of seemingly disparate landscapes in this series draws attention to that ambiguity.

Zinnia Naqvi is a Canadian artist of South Asian heritage based in Toronto and Montreal. Her work uses a combination of photography, video, writing, archival footage and installation. Naqvi’s practice often questions the relationship between authenticity and narrative while also dealing with larger themes of post-colonialism and cultural translation.



In the photographic series *Past and Present II*, Naqvi mines family albums to examine the construction of intergenerational identity and the legacy of migration in Canadian families. Using archival images of immigrant parents in their countries of origin, Naqvi works with their children to re-stage these photographs by posing in similar outfits and locations drawn from their current

circumstances. In the video iteration of this project, the artistic process is revealed as the subjects carefully arrange their stance to reproduce their parent’s photograph, emphasizing the performative nature of photography even when it resembles a candid snapshot.

Presenting the resulting images side-by-side enables a comparative examination of the two generations and their surroundings. The pairs reveal resemblances that lie not only in the physical features of family members but also in their tendency to recreate familiar points of reference within the new environment. At the same time, the staging heightens our awareness of the cultural gaps





between the countries of origin and Canada through equally marked differences between the past to present photographs.

Although often deceptively straightforward at first glance, Naqvi's work, like all of the works in *Re Present*, yield bounties to the process of deep looking. It is work that encourages re-vision: to look again, to look differently and to reconsider.

# Endnotes

- 1 Zahid Chaudhary, *Afterimage of Empire: Photography in Ninetenth Century India* (Minneapolis: University of Minnesota Press, 2012), 71.
- 2 Samuel Bourne, "Narrative of a Photographic Trip to Kashmir and Adjacent Districts," *British Journal of Photography* (1863): 51.
- 3 Hal Foster, "The Archival Impulse," *October*, vol. 110 (Autumn, 2004): 5.
- 4 Roland Barthes, "The Rhetoric of the Image," in *Image, Music, Text*, trans. Stephen Heath (New York: Hill and Wang, 1977), 17.
- 5 Dayanita Singh, *Privacy* (Berlin: Steidl, 2003), n.p.
- 6 Bryne McLaughlin, "Raqs Media Collective: The Equation Makers," *Canadian Art* (September 2011), n.p.



# List of works in the exhibition

## Historical Works

Felice Beato (Italian-British, 1832 – 1909)  
*Interior of Secundra Bagh [sic] after the Slaughter of 2,000 Rebels by the 93<sup>rd</sup> Highlanders and 4<sup>th</sup> Punjab Regiment. First Attack of Sir Colin Campbell in November 1857, Lucknow, March/April 1858*  
albumin silver print  
Collection of the Canadian Centre for Architecture, Montréal

Bharat Art Studio, Nathdwara, Rajasthan, India  
*Portrait of Devotee Worshipping Sri Nathji*, c. 1910  
opaque watercolour and gold on matte gelatin silver developing-out paper print  
On loan from the Royal Ontario Museum, Toronto, Canada. This acquisition was made possible with the generous support of the Louise Hawley Stone Charitable Trust

Samuel Bourne (British, 1834–1912)  
*Wellesley Square, Calcutta*, c.1863–1870  
albumin print  
Collection of the Vancouver Art Gallery, Gift of Claudia Beck and Andrew Gruft

Samuel Bourne (British, 1834–1912)  
*Untitled (Qutb Minar, Delhi)*, c.1863–1870  
albumin print  
Collection of the Vancouver Art Gallery, Gift of Claudia Beck and Andrew Gruft

Samuel Bourne (British, 1834–1912)  
*Untitled (Burning Ghats, Varanasi)*, from *Album of Views of India, Australia, Scotland and Switzerland*, c. 1863–1885  
albumin silver print  
Collection of the National Gallery of Canada, Ottawa. Gift of Anstace and Larry Esmonde-White, Kemptonville, Ontario, 1992

Samuel Bourne (British, 1834–1912)  
*Mount Everest, Himalayas*, c.1863–1870  
albumin print  
Collection of the Vancouver Art Gallery, Gift of Claudia Beck and Andrew Gruft

Samuel Bourne (British, 1834–1912)  
*Untitled (Nigiri Hills – Todas and Toda Mund)*, c.1863–1870  
albumin print  
Collection of the Vancouver Art Gallery, Gift of Claudia Beck and Andrew Gruft

John Burke (British-Irish, 1843–1900)  
*Untitled (from Second Afghan War, Man Walking Through River)*, c. 1878–1880  
albumin print  
Collection of the Vancouver Art Gallery, Gift of Claudia Beck and Andrew Gruft

Attributed to Raja Deen Dayal (Indian, 1844–1905)  
*Maharao Raghubhir Singh of Bundi with his Courtiers*, c. 1880  
albumen print  
On loan from the Royal Ontario Museum, Toronto Canada. This acquisition was made possible with generous support from the South Asia Research and Acquisition Fund

Adolph de Meyer (German-British, 1868–1946)  
*Untitled*, c. 1900  
silver gelatin print  
Collection of the Vancouver Art Gallery, Gift of Claudia Beck and Andrew Gruft

D. Nusserwanji (Indian, dates unknown)  
*Portrait of Two Merchants*, 1928  
watercolour on gelatin silver printing-out paper print  
On loan from the Royal Ontario Museum, Toronto, Canada. This acquisition was made possible with the generous support of the South Asia Research and Acquisition Fund

Ghasiram Haradev Sharma (Indian, 1868–1930)  
*Portrait of Bhadariji Devarajaji*, 1890s  
opaque watercolour and gold on albumin silver print  
On loan from the Royal Ontario Museum, Toronto,  
Canada. This acquisition was made possible with the  
generous support of the South Asia Research and  
Acquisition Fund

Linnaeus Tripe (British, 1822–1902)  
*Musical Instruments belonging to H.E.*,  
February/March 1858  
albumin silver print from dry collodion glass negative  
From the album *Photographs of Poodoocottah*  
Collection of the Canadian Centre for Architecture,  
Montreal

Linnaeus Tripe (British, 1822–1902)  
*H.E. the Tondiman Rajah with His Ministers*,  
February/March 1858  
albumin silver print from dry collodion glass negative  
From the album *Photographs of Poodoocottah*  
Collection of the Canadian Centre for Architecture,  
Montreal

Unknown photographer  
*Martin Norman with His Horse*, c. 1855  
ambrotype  
Collection of the Art Gallery of Ontario, Toronto. Gift of  
Dr. Shashi Dewan and Janet Dewan, 2008

Unknown photographer  
*Martin Norman (1831–1859)*, c. 1855  
ambrotype  
Collection of the Art Gallery of Ontario, Toronto. Gift of  
Dr. Shashi Dewan and Janet Dewan, 2008

Unknown photographer  
*Jami Masjid (Congregational Mosque)*, Delhi,  
c. 1860–1900  
albumin silver print  
Collection of the National Gallery of Canada, Ottawa.  
Purchased 1972

Unknown photographer  
*Portrait of a Ceylonese Girl with Umbrella*,  
c. 1860–1900  
albumin silver print  
Collection of the National Gallery of Canada, Ottawa.  
Purchased 1972

Unknown photographer  
*Portrait of Two Men, One a Snake-charmer*,  
c. 1860–1900  
albumin silver print  
Collection of the National Gallery of Canada, Ottawa.  
Purchased 1972

Unknown photographer, original portrait image  
and William Johnson (British, 19th century), photo  
montage  
*Owdich Brahmins (Bombay)*, 1863  
albumin print and descriptive letterpress  
Facing pages from the book *The Oriental Races and  
Tribes, Residents and Visitors of Bombay, Vol. 1:  
Gujarat, Kutch and Kathiawar*, by William J. Johnson.  
Published in London, 1863  
On loan from the Royal Ontario Museum, Toronto,  
Canada. This acquisition was made possible with the  
generous support of the South Asia Research and  
Acquisition Fund

Unknown photographer, original portrait image  
and William Johnson (British, 19th century), photo  
montage  
*Vallabhacharya Maharajas (Bombay)*, 1863  
albumin print and descriptive letterpress  
Facing pages from the book *The Oriental Races  
and Tribes, Residents and Visitors of Bombay,  
Vol. 1: Gujarat, Kutch and Kathiawar*, by William J.  
Johnson. Published in London, 1863  
On loan from the Royal Ontario Museum, Toronto,  
Canada. This acquisition was made possible with the  
generous support of the South Asia Research and  
Acquisition Fund

*The People of India, a series of photographic  
illustrations, with descriptive letterpress, of the races  
and tribes of Hindustan*, 1868  
J. Forbes Watson and John William Kaye, editors  
Volumes 1–6  
Collection of the University of Toronto Library

Unknown photographer  
*Studio Portrait of Dancing Girl*, c. 1880s  
On loan from the Royal Ontario Museum, Toronto,  
Canada. Cyrus and Ruth Jhabvala Collection. This  
acquisition was made possible with the generous  
support of the Louise Hawley Stone Charitable Trust

Unknown photographer and artist, Rajasthan, India  
*Portrait of a Mewar Raja*, c. 1930  
India ink over gelatin silver developing-out paper print  
On loan from the Royal Ontario Museum, Toronto,  
Canada. Cyrus and Ruth Jhabvala Collection. This  
acquisition was made possible with the generous  
support of the Louise Hawley Stone Charitable Trust

# Contemporary Works

Nandan Ghiya (Indian, b. 1980)  
*The Pet Pixel Unveiling of Our Ancestors*, 2014  
acrylic, MDF, digital prints  
Courtesy of the Artist and Exhibit 320, Delhi

Nandan Ghiya (Indian, b. 1980)  
*Eleven Perspectives*, 2013  
acrylic, 19<sup>th</sup> century photogravures,  
altered wooden frames  
Courtesy of the Artist and Exhibit 320, Delhi

Alexander Gorlizki (British, b. 1967) and Riyaz Uddin  
Studio (Jaipur, Rajasthan, India)  
*Quorum*, 2008  
opaque watercolour and gold on inkjet digital print  
On loan from the Royal Ontario Museum, Toronto,  
Canada, this acquisition was made possible with the  
generous support of the South Asia Acquisition and  
Research Fund

Sunil Gupta (Indian-Canadian, b. 1953)  
*Jama Masjid, Delhi / Blvd. René Lévesque West,  
Montreal*, from the series *Homelands*, 2001–2003  
ink jet print  
Collection of the National Gallery of Canada, Ottawa.  
Purchased 2006

Panchal Mansaram (Indian-Canadian, b. 1934)  
*Ravana on the Highway 403*, 1986  
silver gelatin print  
On loan from the Royal Ontario Museum, Toronto,  
Canada. Gift of the Artist

Panchal Mansaram (Indian-Canadian, b. 1934)  
*Untitled*, 1992  
ink on Xeroxed photo  
On loan from the Royal Ontario Museum, Toronto,  
Canada. Gift of the Artist

Panchal Mansaram (Indian-Canadian, b. 1934)  
*Image India #31*, 1994  
ink on paper  
On loan from the Royal Ontario Museum, Toronto,  
Canada. Gift of the Artist

Panchal Mansaram (Indian-Canadian, b. 1934)  
*Image India #53*, 1994  
ink on paper  
On loan from the Royal Ontario Museum, Toronto,  
Canada. Gift of the Artist

Panchal Mansaram (Indian-Canadian, b. 1934)  
*Image India #63*, 1994  
ink on paper  
On loan from the Royal Ontario Museum, Toronto,  
Canada. Gift of the Artist

Annu Palakunnathu Matthew (British-Indian, b. 1964)  
*An Indian from India*, 2009  
set of 5 orotone portfolios in leather cases  
digital translarency print, paper, leather, glue  
On loan from the Royal Ontario Museum, Toronto,  
Ontario, Canada. This acquisition was made possible  
with the generous support of the Louise Hawley Stone  
Charitable Trust Peer Review Fund

Annu Palakunnathu Matthew (British-Indian, b. 1964)  
*Open Wound*, 2014  
vintage encyclopedia, ipad, video  
edition 2/5  
On loan from the Royal Ontario Museum, Toronto,  
Ontario, Canada. This acquisition was made possible  
with the generous support of the Louise Hawley Stone  
Charitable Trust Peer Review Fund

Annu Palakunnathu Matthew (British-Indian, b. 1964)  
*Open Wound*, 2014  
single-channel colour video  
On loan from the Royal Ontario Museum, Toronto,  
Ontario, Canada. This acquisition was made possible  
with the generous support of the Louise Hawley Stone  
Charitable Trust Peer Review Fund

Nandini Valli Muthiah (Indian, b. 1976)  
*Shiva*, 2008  
inkjet print on archival paper  
Collection of the Art Gallery of Ontario, Toronto. Gift of  
Nandini Valli Muthiah, in memory of her father M.C.T.  
Muthiah (1929–2006), 2014

Nandini Valli Muthiah (Indian, b. 1976)  
*Saraswati 1*, 2008  
inkjet print on archival paper  
Collection of the Art Gallery of Ontario, Toronto. Gift of  
Nandini Valli Muthiah, in memory of her father M.C.T.  
Muthiah (1929–2006), 2014

Pushpamala N. (Indian, b. 1956) and Clare Arni  
(British, b. 1962)  
*Lady in Moonlight*, from the series *Native Women of  
South India: Manners and Customs*, 2000–2004  
chromogenic print on metallic paper  
edition 12/20  
On loan from the Royal Ontario Museum, Toronto,  
Ontario, Canada. This acquisition was made possible  
by the generous support of the Louise Hawley Stone  
Charitable Trust

Pushpamala N. (Indian, b. 1956) and Clare Arni  
(British, b. 1962)  
*Studio Outtake of Lady in Moonlight*, from the series  
*Native Women of South India: Manners and Customs*,  
2000–2004  
photograph mounted in tin frame  
On loan from the Royal Ontario Museum, Toronto,  
Ontario, Canada. This acquisition was made possible  
by the generous support of the Louise Hawley Stone  
Charitable Trust

Pushpamala N. (Indian, b. 1956) and Clare Arni  
(British, b. 1962)  
*Toda*, from the series *Native Women of South India:  
Manners and Customs*, 2000–2004  
Sepia toned gelatin-silver print on fibre paper  
edition 12/20  
On loan from the Royal Ontario Museum, Toronto,  
Ontario, Canada. This acquisition was made possible  
by the generous support of the Louise Hawley Stone  
Charitable Trust

Zinnia Naqvi (Canadian, b. 1991)  
*Past and Present II*, 2013  
nine pairs of ink jet prints  
Courtesy of the Artist

Zinnia Naqvi (Canadian, b. 1991)  
*Past and Present II (In Motion)*, 2016  
single channel colour video  
11 minutes, 8 seconds  
Courtesy of the Artist

Raqs Media Collective (Jeebesh Bagchi, Indian, b.  
1965; Monica Narula, Indian, b. 1969; Shuddhabrata  
Sengupta, Indian, b. 1968)  
*An Afternoon Unregistered on the Richter Scale*, 2011  
single channel colour video  
3 minutes 34 seconds  
Courtesy of the Artists

Dayanita Singh (Indian, b. 1961)  
*File Museum*, 2012  
Burma teak cabinets, archival pigment prints  
edition of 3  
Collection of the National Gallery of Canada, Ottawa.  
Purchased 2013

Pamela Singh (Indian, b. 1962)  
*Treasure Map 008*, 2015  
painted archival digital print  
Courtesy of the Artist and sepia EYE

Pamela Singh (Indian, b. 1962)  
*Treasure Map 012*, 2015  
painted archival digital print  
Courtesy of the Artist and sepia EYE

Pamela Singh (Indian, b. 1962)  
*Treasure Map 017*, 2015  
painted archival digital print  
Courtesy of the Artist and sepia EYE

Pamela Singh (Indian, b. 1962)  
*Treasure Map 027*, 2015  
painted archival digital print  
Courtesy of the Artist and sepia EYE

Vivan Sundaram (Indian, b. 1943)  
*Bourgeois Family: Mirror Frieze*, from the series *Re-take  
of Amrita*, 2001  
archival digital pigment print  
Courtesy of the Artist and sepia EYE

Vivan Sundaram (Indian, b. 1943)  
*Doppelganger*, from the series *Re-take of Amrita*, 2001  
archival digital pigment print  
Courtesy of the Artist and sepia EYE

Vivan Sundaram (Indian, b. 1943)  
*Lovers*, from the series *Re-take of Amrita*, 2001  
archival digital pigment print  
Courtesy of the Artist and sepia EYE

Vivan Sundaram (Indian, b. 1943)  
*Quartet*, from the series *Re-take of Amrita*, 2001  
archival digital pigment print  
Courtesy of the Artist and sepia EYE

Publication of an exhibition organized by the Kamloops Art Gallery  
January 19 to March 31, 2018 and curated by Adrienne Fast.

The Kamloops Art Gallery is a registered not-for-profit society. We gratefully acknowledge the financial support of City of Kamloops, Province of British Columbia through the British Columbia Arts Council and Gaming Information and Services, The Canada Council for the Arts, Department of Canadian Heritage, foundation grants, corporate donations and sponsorships, general donations and memberships.

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ON THE COVER

Alexander Gorlizki and Riyaz Uddin Studio, *Quorum*, 2008, opaque watercolour and gold on inkjet digital print, 31.5 x 27 cm, On loan from the Royal Ontario Museum, Toronto, Canada, this acquisition was made possible with the generous support of the South Asia Acquisition and Research Fund, 2009.11.2, Image used with permission of the Royal Ontario Museum © ROM

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