Permanent
Collection of the
Consulate General
of the
United States

Mumbai Pop

Introduction

Echoing the diversity of India itself, this collection brings together a wide range of artists, primarily Indian and American, working in materials that range from photography, enamel, and watercolor, to painted aluminum, muslin, and lacquer. As with the photographs of Betsy Karel and Steve McCurry, many of the works are a direct observation of the marvels of contemporary India. Others are inspired by the spiritual imagery of Indian culture, as in the mandalas and patterned ornaments of American artists Stephen Mueller, Bill Armstrong, Julie Evans, Reed Danziger, and Christopher French. On the other hand, Jenny Mullins is fascinated by the phenomenon of spiritual tourism to India, observing and gently critiquing it. Indian artist Vibha Galhotra grapples with the rapid changes taking place in her native Delhi, and contributes to global dialogues about

contemporary anxiety, surveillance, and environmentalism. Several early abstract prints by Indian-born British artist Anish Kapoor seem to capture the atmospheric, sublime characteristic of his work, and provide a contrast to Jill Levine's whimsical, crowded depiction of Indian devotional iconography. Indian artist Ranjani Shettar creates installations that share the ethereal, light-catching, and intricate quality of much traditional Indian adornment. In a reverse exchange, Indian-born artist Subhankar Banerjee is inspired by the plight of Alaska's stunning wilderness, and Nandini Chirimar uses traditional Indian and Japanese techniques to create a visual journal of her life in New York. Despite their variety, all the works share an acknowledgement, implicit or explicit, of the great artistic, philosophical, and spiritual legacies of India.

Mequitta Ahuja

Mequitta Ahuja is an American artist of Indian and African American descent, whose rich background has informed her work. Lacking a default culture with which to identify, Ahuja has embarked on a career-long effort to visualize the complexity of her "subject position." In nearly all of her paintings, the figure represents the artist herself. Exploring her identity through self-portraiture is an act of self-empowerment, enabling her to reclaim her own representation. Mirroring her multifaceted background, Ahuja draws aesthetic inspiration from styles as diverse as expressionism, Indian miniature painting, children's art, naturalism, primitivism, landscape, cave painting, classicism, and color field painting.

The commanding *Bloom* and *Bridge* are characteristic of Ahuja's recent work. The former is a continuation of her exploration of Black hair and "the psychic proportions hair has in the lives of Black people." (Nicole J. Caruth, "Project Space: Mequitta Ahuja," *Might Be Good*, April 10, 2009) The figure's hair blossoms and bursts from her head, gathering on the floor and morphing into a brilliant landscape of tropical plants and fruits, recalling her Indian heritage. In *Bridge*, a mass of land connects two disparate scenes: a tropical wilderness and a playfully simplified, busy commercial arena in which the artist's figure seems startled to find herself.

Ahuja's work was included in the group exhibitions *Global Feminisms* at the Brooklyn Museum and *Usable Pasts* at the Studio Museum in Harlem. She received a 2009 Joan Mitchell Foundation Grant and a 2008 Houston Artadia Award.

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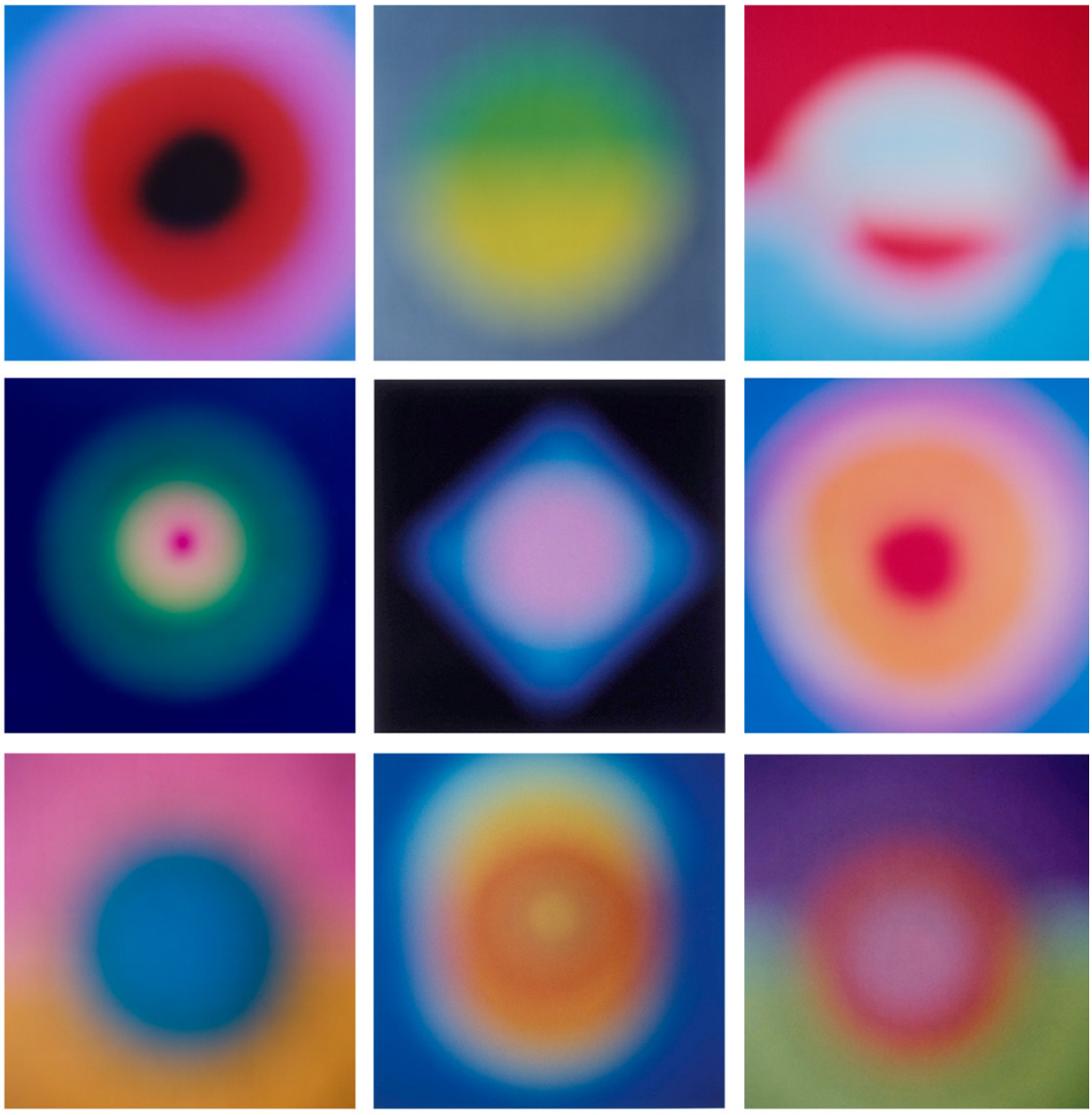
Bill Armstrong

Bill Armstrong is a New York-based photographer who has been working since the early 1980s. His work appropriates popular imagery from the history of art and visual culture by subjecting it to cutting, photocopying, painting, or simply re-photographing. Applied to recognizable images, these techniques allow the viewer to see the paintings as abstractions, released from their cultural and canonical value, while simultaneously drawing attention to their prominence in collective visual culture. Armstrong's *Mandala* is a set of nine photographs loosely based on Buddhist mandala paintings. They are part of his ongoing *Infinity* series, which is photographed with the focus ring on his camera lens set to infinity, lending the whole body of work a distinctive blur. Beginning with scraps of paper and found imagery, he assembles colorful collages that he photographs severely out of focus, creating saturated, humming circles of color. The word "mandala" is from the classical Indian language of Sanskrit, and is loosely translated to mean "circle." It represents wholeness, and can be seen as a model for the organizational structure of life itself, reminding us of our relation to the infinite. Armstrong writes: "Through abstraction, simplification, and blur, I hope to create a context for the exploration of these broad spiritual themes that, rather than relying on a codified system, remains open and invites the viewer's personal interpretation."

Armstrong was born in 1952. His work is included in the permanent collections of the Bilbliotheque National de France, Paris; the Brooklyn Museum, New York; and the Victoria and Albert Museum, London. Armstrong is a professor of photography at the School of Visual Arts, and teaches at the International Center of Photography, both in New York City.



Subhankar Banerjee

Subhankar Banerjee is an Indian-born American photographer, writer, educator, and activist. His work is concerned with arctic conservation, indigenous human rights, resource development, and climate change. In 2000, Banerjee embarked on a fourteen-month journey in the Arctic National Wildlife Refuge. Two of the works in this collection, *Caribou Migration III* and *Snow Geese II*, are from that journey. These powerful photographs, taken from the air, demonstrate the immensity and beauty of the arctic plains and the immeasurable number of animals dependent upon them for their existence. The caribou trails, visibly embedded into the plains, emphasize the animals' longstanding and enduring habits of migration, newly threatened by resource development. The dramatic *Beluga Whales with Calves* shows similarly threatened Kasegaluk lagoon in Alaska, where three to four thousand Beluga whales arrive each summer to calve.

Banerjee was born in 1967 in Berhampore, India. His photographs have been exhibited in more than fifty museums and galleries in the United States, Europe, and Mexico. He is currently the Director's Visitor at the Institute for Advanced Study at Princeton University, New Jersey.

Nandini Chirimar

Nandini Chirimar's evocative, intimate works serve as a visual journal of her life. She grew up in Jaipur, India, and studied painting and drawing in India, viscosity etching with an Indian master printmaker in the United States, and woodblock printing in Japan. Her work combines the saturated colors, gold leaf, and intricate, detailed patterns of Indian visual traditions with the subtle palette and delicate paper of Japanese woodblock printing. The seemingly personal nature of many of the passages and the works' faded appearance give the viewer a sense of discovering another's long-lost letters. *City Journal* is from a series titled *Objects of Worship*, for which Chirimar studied instruments used in traditions of Indian worship. "I am interested in things of daily use, the spaces we live in, maps, traditional and pop culture and my different roles as an Indian woman/mother living in America," she writes. Chirimar currently lives and works in New York City.

LIBERTY
SALE
BUTTER FLY
BANGLES
PINK CITY BANGLES

Reed Danziger

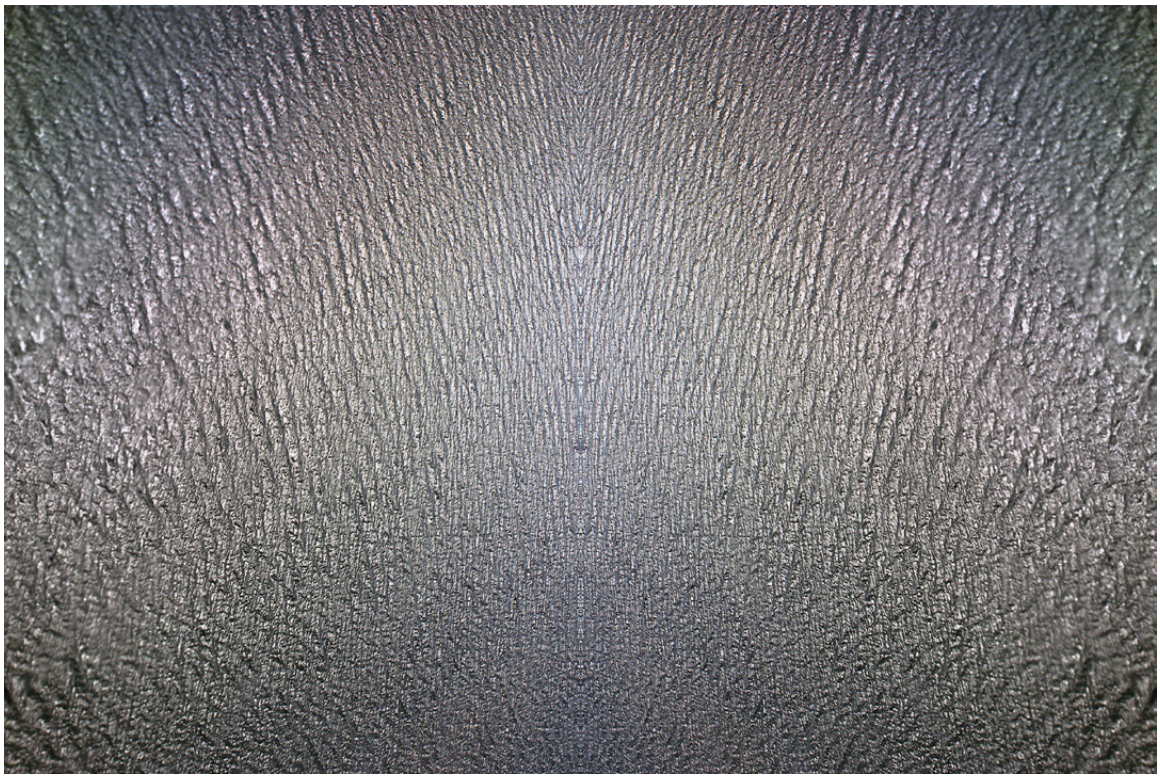
San Francisco-based painter Reed Danziger's intricate, chaotic, and ornamented panels are dazzling in their detail and clarity. Despite their potential to be overwhelming, her compositions manage to include a remarkable medley of patterns and ornamental shapes, without overpowering the viewer; drawing the eye back at the exact moment when the visual stimuli seem to have reached capacity. Indeed, Danziger is interested in "the place where there's both an attraction to and a repulsion from too much information." (Holly Myers, "Around the Galleries," *LA Times*, May 25, 2006)." Her *Untitled 7001* from 2007 is characteristic of her work, with its subtle palette and its composition of velvety washes interspersed with explosions of pattern, line, and texture.

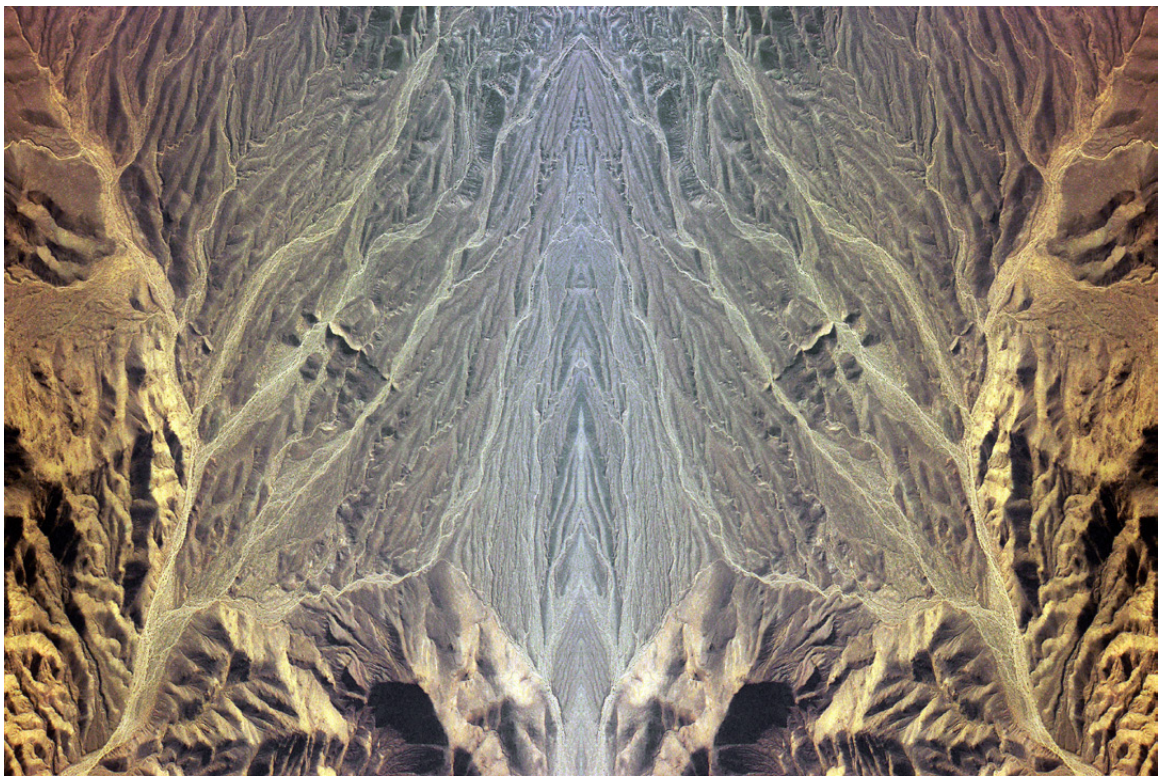
Danziger was born in 1966 in Berkeley, California. Her work is included in the public collections of the Ulrich Museum, Wichita State University, Kansas, and the Frederick R. Weisman Art Foundation, Los Angeles, California.

Allan deSouza

Allan deSouza is a California-based multidisciplinary artist whose work incorporates photography, sculpture, and performance. The three photographs in this collection are part of his *Divine* series, which are aerial views of land, sky, and water, paired with their mirror images to create oddly unsettling, perfectly symmetrical, natural patterns. This joining of two mirror images is symbolic of the attachment and dependence of two polarized entities for each other, whether the tension arises from racial, cultural, or political difference. "When you are looking at a landscape, and doubling it—the view changes. It becomes a territory haunted by a body that creates anxiety—something divine or demonic. Shrines are a way or reaching to the divine. These shrines are created out of the ground, something so specific," says deSousa. (Akansha Rastogi, "A Journey to the Roots," *Art Concerns*, September 1, 2008)

DeSouza was born in 1958 in Nairobi, Kenya, to Indian parents. He is currently a professor of visual art at the San Francisco Art Institute in California.





Tristano di Robilant

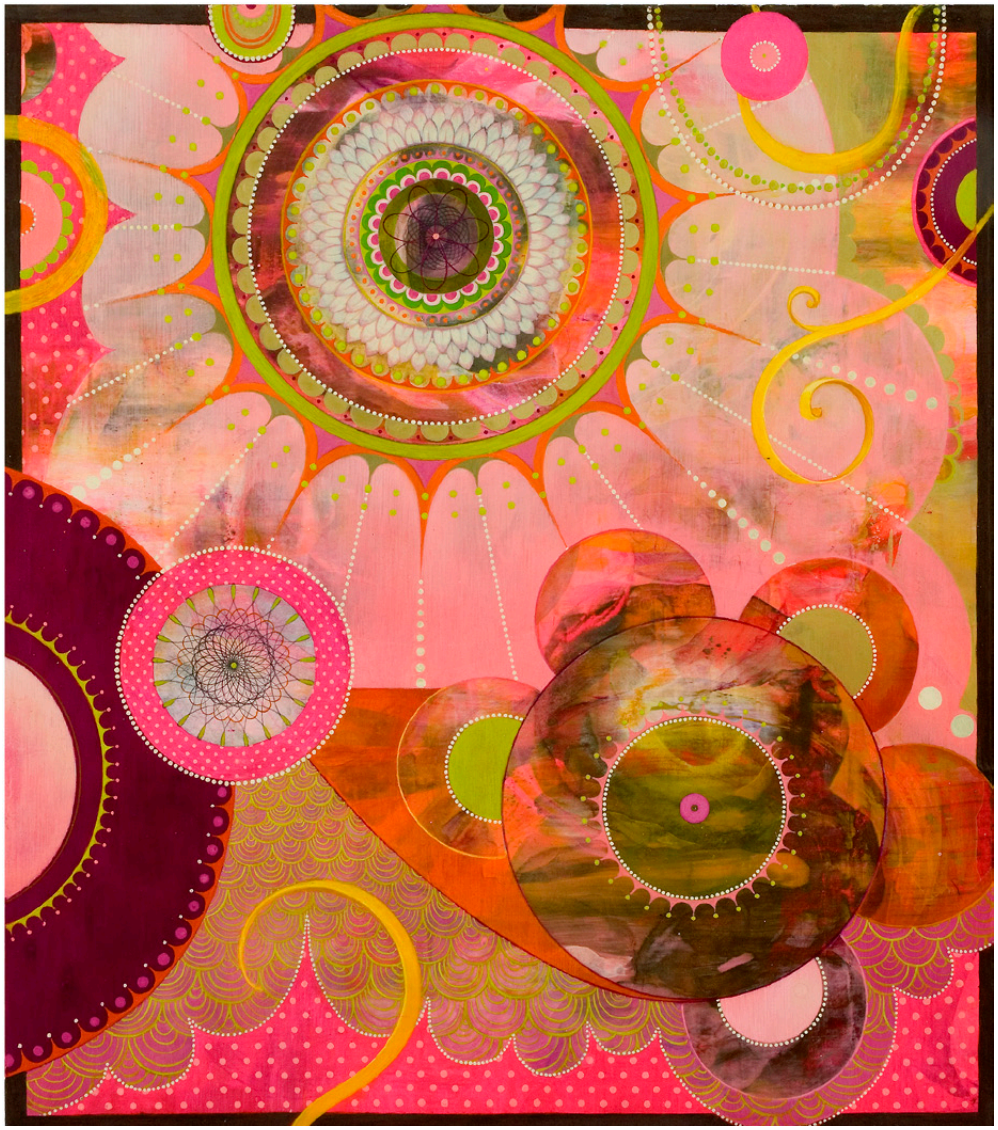
Tristano di Robilant's work spans the media of drawing, painting, and includes sculpture, and a range of materials, including glass, copper, bronze, and acrylic. His organic shapes and surreal landscapes have a childlike joy and exuberance. He is interested in the border between the domestic and the monumental and "a sense of awkward scale, but never too far off." (*Art on the Edge: 17 Contemporary Artists,* U.S. Department of State: 37)." Snails are a recurring motif in his work. His two paintings *Indian Garden* and *Indian Garden with Snails* display the simplicity of line, muted palette, and unrestrained execution of many of his works on paper and canvas. These works were created during a visit to Calcutta, where di Robilant often worked in a garden surrounding a disused factory.

Di Robilant was born in 1964 in London. His work has been exhibited at Holly Solomon Gallery, the Annina Nosei Gallery, and the Lance Fung Gallery, all in New York City; and the Galerie Piece Unique in Paris. He lives and works in Rome and London.

Julie Evans

Intricate, precise, and embellished, much of American artist Julie Evans' work is concerned with the longstanding connection between ornament and devotion. Stimulated by the ways that adornment is used to show reverence for Hindu gods in Indian miniature painting, Evans embellishes her panels with dots, lotus blossoms, and mandalas comprised of delicate leaves, tendrils, scales, and strings of points resembling seed pearls. Her exquisite, jewel-like paintings are both intimate and atmospheric. Beneath her complex designs, the ground of her paintings is painstakingly constructed with layer upon layer of fine washes that lend her works the depth and vibrant glow of color field paintings. "Things are ornamented so beautifully, elevating the most common rock into a beautiful shrine," Evans says of her observations in India. (Lea Terhune, "The Finer Details," *Span Magazine*, June 2004) Despite this admiration, she says, "I'm very conscious of not usurping a culture that's not my own... It's the hybridity, I suppose, or the different way that you see a culture." This sensitivity is evident in the way that she carefully balances Western abstraction with elements of traditional Eastern miniature painting, to sumptuous effect.

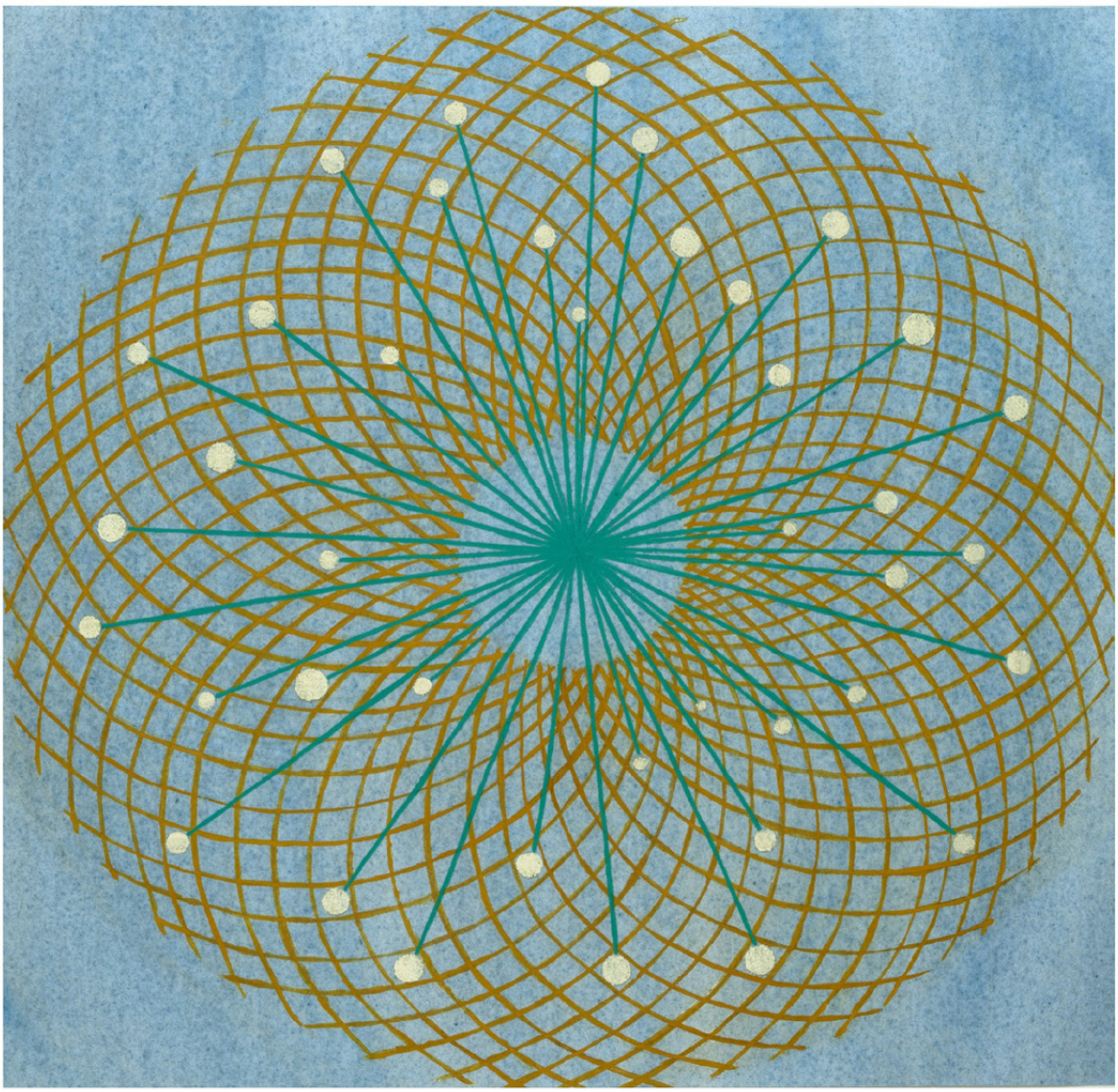
Evans was born in New York City in 1959. She received a Fulbright Senior Research Scholarship to study Indian miniature painting in India.



Christopher French

Christopher French produces precise but playful abstract paintings that joyfully explore color, line, and geometric shape. Often painting on Braille paper, which lends his works an alluring, tactile quality, French employs dots, ellipses, and squiggles (the latter taken from the top of the "T" in *The New York Times* logo) in a seemingly infinite range of hues gleaned from his daily surroundings. The enjoyment he takes in their creation is clearly evident—they evoke the infinite possibilities revealed upon first opening a box of crayons. *Contradictory Resemblances* is typical of his recent work. It is part of a series of paintings that has the appearance of being created with the use of a Spirograph, the drawing toy based on gears that probably fascinated many of his viewers as children.

French was born in St. Louis, Missouri, in 1957. His work has been widely exhibited throughout the United States. It is included in the collections of the Corcoran Gallery of Art, the Smithsonian American Art Museum, and the Hirshhorn Museum and Sculpture Garden, all in Washington, D.C.



Vibha Galhotra

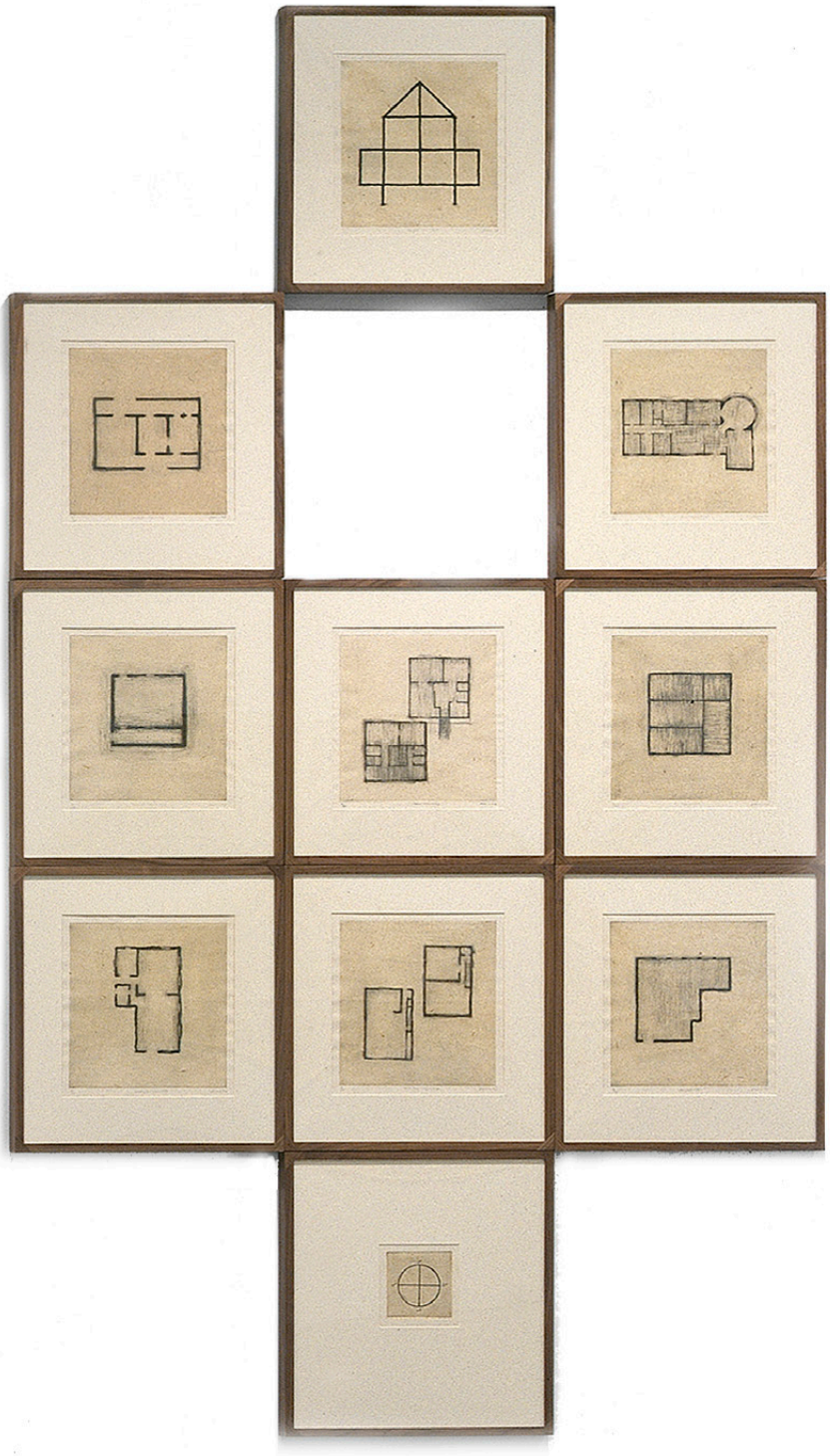
Much of Vibha Galhotra's work is concerned with the disparity between the idealism of contemporary environmental movements and the actual ways that people and cities operate. It expresses what she perceives as the anxiety of living in the current era of surveillance, overpopulation, and environmental destruction. *Negotiating Necessities* is a series of staged photographs that shows people wearing gas masks as they go about their otherwise unremarkable daily activities. Her *Untitled (Veil)* of 2011 is from a striking series of works made entirely from *ghungaroos*, the small metallic bells used in traditional dance and in the hairpins of married women so that their husbands and family members can know their whereabouts. The seemingly vast surface of intricately sewn individual trinkets or bells is both subtle and powerful, depending on the distance from which it is viewed.

Galhotra was born in 1978 in Chandigarh, India. Her work is included in the collections of ABC Gallery, Varanasi, India; the Casoria Contemporary Art Museum, Naples, Italy; the Devi Art Foundation, Gurgaon, India; and the Saga University of Art, Kyoto, Japan. She lives and works in Delhi, India.

Zarina Hashmi

Primarily known as a printmaker, Indian-American artist Zarina Hashmi was born in pre-Partition India and has lived in many cities around the globe. Her work often returns to the enduring themes of memory, dislocation, loss, and various manifestations of home. Her early studies were in mathematics, a training that is evident in the geometry and minimalism of her prints. They often consist of no more than a few repeated units such as lines, textile strips, or wooden beads. Despite (or perhaps because of) their restrained paucity, Hashmi's simple, repetitive forms are powerfully expressive. Her *Homes I Made / A Life in Nine Lines* is a collection of nine etchings of various floor plans, perhaps each representing one of the artist's homes.

Hashmi was born in 1937 in Aligarh, British India. Her work is in the permanent collections of the Victoria and Albert Museum, London; the Bibliothèque Nationale, Paris; the Hammer Museum, Los Angeles; the National Gallery of Modern Art, New Delhi; and the Whitney Museum of American Art, the Solomon R. Guggenheim Museum, and the Museum of Modern Art, all in New York City. She was one of four artists and artist groups to represent India at the 54th Venice Biennale in 2011. She lives and works in New York.



Anish Kapoor

Indian-born Anish Kapoor is one of Great Britain's leading artists. Through large scale and ambiguous visual form, his works powerfully manipulate viewer experience and convey a sense of spirituality and metaphysicality. Beginning in the early 1980s, he created sculptures of organic, elemental shapes coated in brilliant powdered pigments like those used in Hindu religious festivals. He subsequently began to experiment with void as well as projection, carving dark cavities into rough-hewn stone blocks or openings in the wall or floor of the gallery. Because many of his forms seem to waver between convex and concave, the resulting experience creates, in Kapoor's words, "the kind of disorientation that I hope reorients." His work often has a primordial, mythic quality, its shapes and hues simultaneously unfamiliar and universal. With their sublime, atmospheric qualities, the four prints included in this collection are characteristic of Kapoor's work on paper, which often shares the monumentality of his sculpture, despite limitations of scale.

Kapoor was born in 1954 in Bombay. He relocated to England in 1972 His work is in the collections of the Museum of Modern Art, New York; the Tate Modern, London; the Guggenheim Museum Bilbao; and the 21st Century Museum of Contemporary Art in Kanazawa, Japan. He represented Britain in the 1990 Venice Biennale, and received the prestigious Turner Prize in 1991. He lives and works in London.

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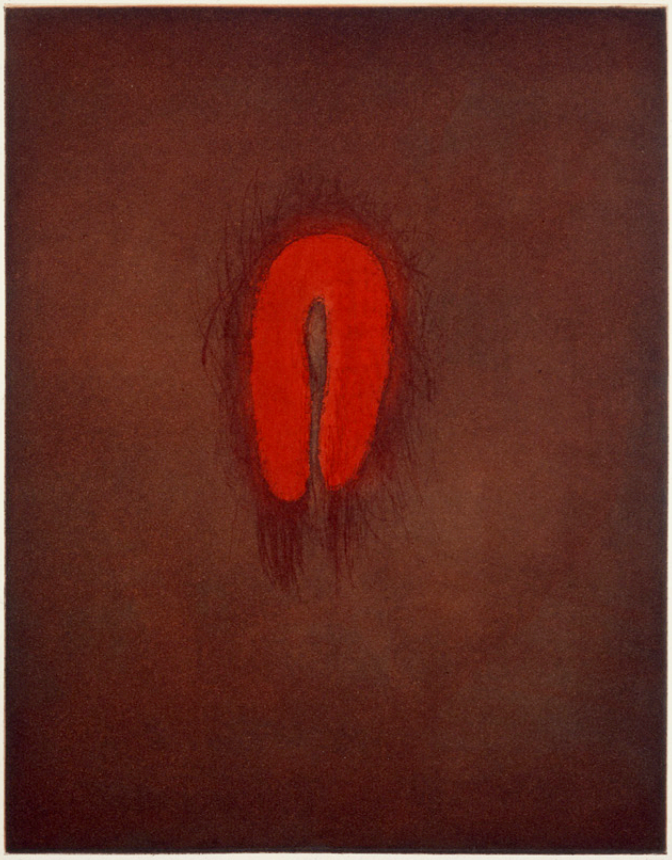

Betsy Karel

Betsy Karel worked as a photojournalist throughout the 1970s and early 1980s, and this background is strongly evident in her work. Initially inspired by the novels of Indian authors, she first traveled to India in the late 1990s, and made many return trips over the last decade, focusing especially on the city of Mumbai. Rather than attempt to awe the viewer with the chaos and vast scale of the city, or appeal to emotion, Karel's photographs document the organic, minor and occasionally humorous interactions of everyday urban life: old men sharing animated laughter while waiting on a bench, a small boy peering through a decorative screen, young women smiling shyly and avoiding the camera's gaze. The eleven photographs included in this collection are from the extended series *Bombay Jadoo* (the Hindi word for magic). The images seem to rejoice in the ordinary, offering the viewer a fleeting glimpse into her subjects' lives.

Betsy Karel was born in 1946 in New York City. Her work is in the permanent collections of the Museum of Fine Arts, Houston, Texas; Yale University Art Gallery, New Haven, Connecticut; and the Corcoran Gallery of Art, Washington, D.C. She lives and works in Washington.

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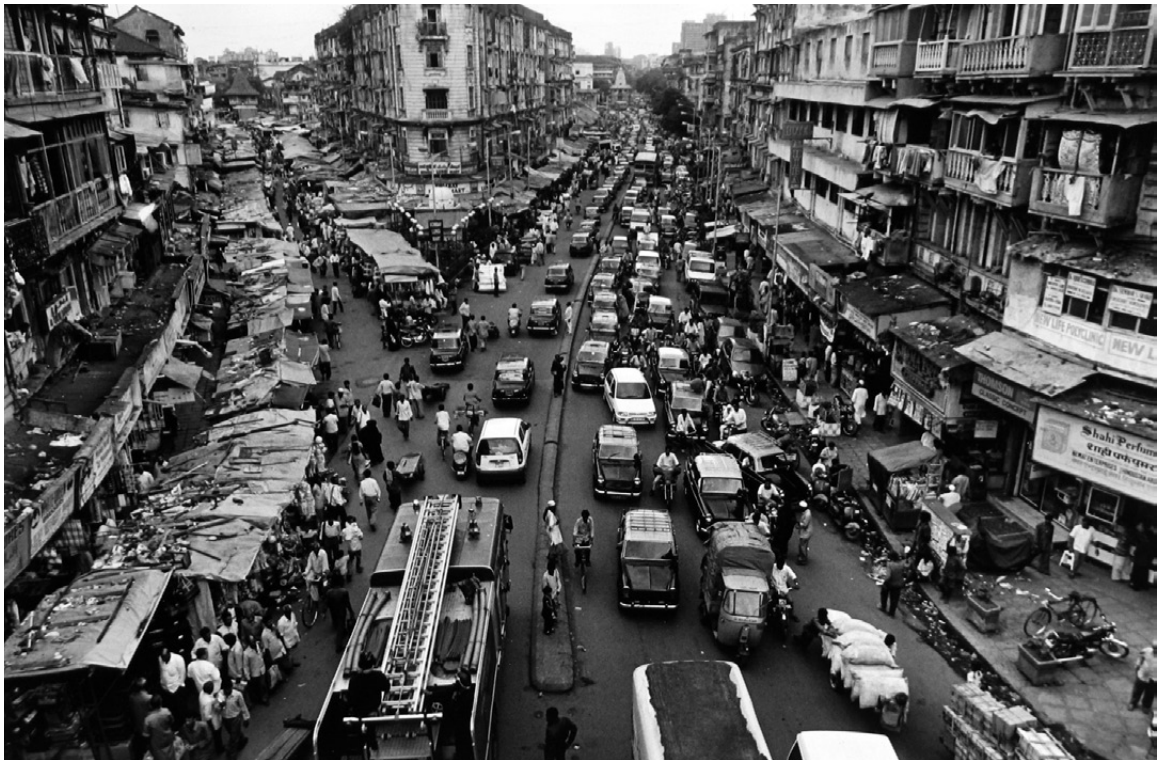

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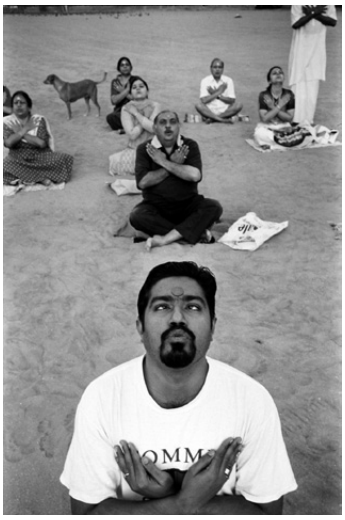

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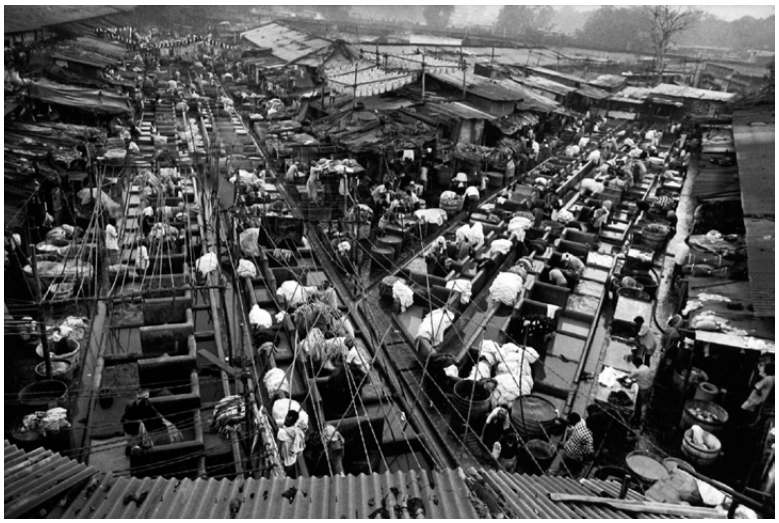

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चोवीस तास
फक्त स्त्रियांसाठी
सारे समय केवल
महिलाओं के लिये
LADIES ONLY
FOR ALL THE
TWENTY FOUR HRS

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Avish Kehbrehzadeh

American artist Avish Kehbrehzadeh's body of work includes drawing, painting, and video, and her faux-naïve style is recognizable in any medium. Her ghost-like animations move through a realm where fantasy and disquietude coexist. Her anonymous figures have a timelessness that recalls folklore and childish fantasies while simultaneously evoking feelings of melancholy, separation, and the loss of innocence that comes with unfulfilled dreams. The inescapable sadness and beauty of her works is enhanced by its frequent depictions of the fraught relationship between humans and animals. Kehbrehzadeh's *Elephants* shows two elephants, presumably mother and baby, walking toward the viewer, with a white stork or other bird looking on benignly. They are drawn in Kehbrehzadeh's gentle, transparent line so that their bodies blend with the forms around them. We seem to have surprised the animals as they move warily through their barren dreamscape.

Khebredhzadeh was born in 1969 in Tehran, Iran. She studied mathematics, painting, and photography. Her work is in the collections of The Corcoran Gallery of Art, Washington, D.C.; The RISD Museum, Providence, Rhode Island; and the MACRO Museum, Rome, Italy. She lives and works in Washington and Rome.

Jill Levine

American artist Jill Levine's *Girl Talk* is part of a large body of work that derives from her fascination with Indian devotional iconography. Her unique process uses carved Styrofoam that is covered in plaster-dipped gauze and painted in oil. Working mostly from postcards and travel guides, she compiled a vocabulary of saturated colors and organic shapes, complete with images of elephant trunks, tiger stripes, and Indian gods and goddesses. With their strident colors, boundless detail, and absurd, bursting forms, Levine's wall sculptures are aggressive in their command for attention. *Girl Talk* is a symmetrical relief comprised of a central disc framed by a ring and further ornamented with smaller rings. In this bold composition, whimsical flowers and bejeweled deities compete for prominence, as they erupt across a bright blue ground with an abundance that evokes fecundity and joy.

Levine was born in New York City in 1953. Her work has been exhibited since 1977, and can be found at The Metropolitan Museum of Art, New York City, and The Vogel Collection of the National Gallery of Art, Washington D.C. She was awarded a John Simon Guggenheim Fellowship in 2000, and a New York Foundation for the Arts Fellowship for Sculpture in 2005.

Andrea Luria

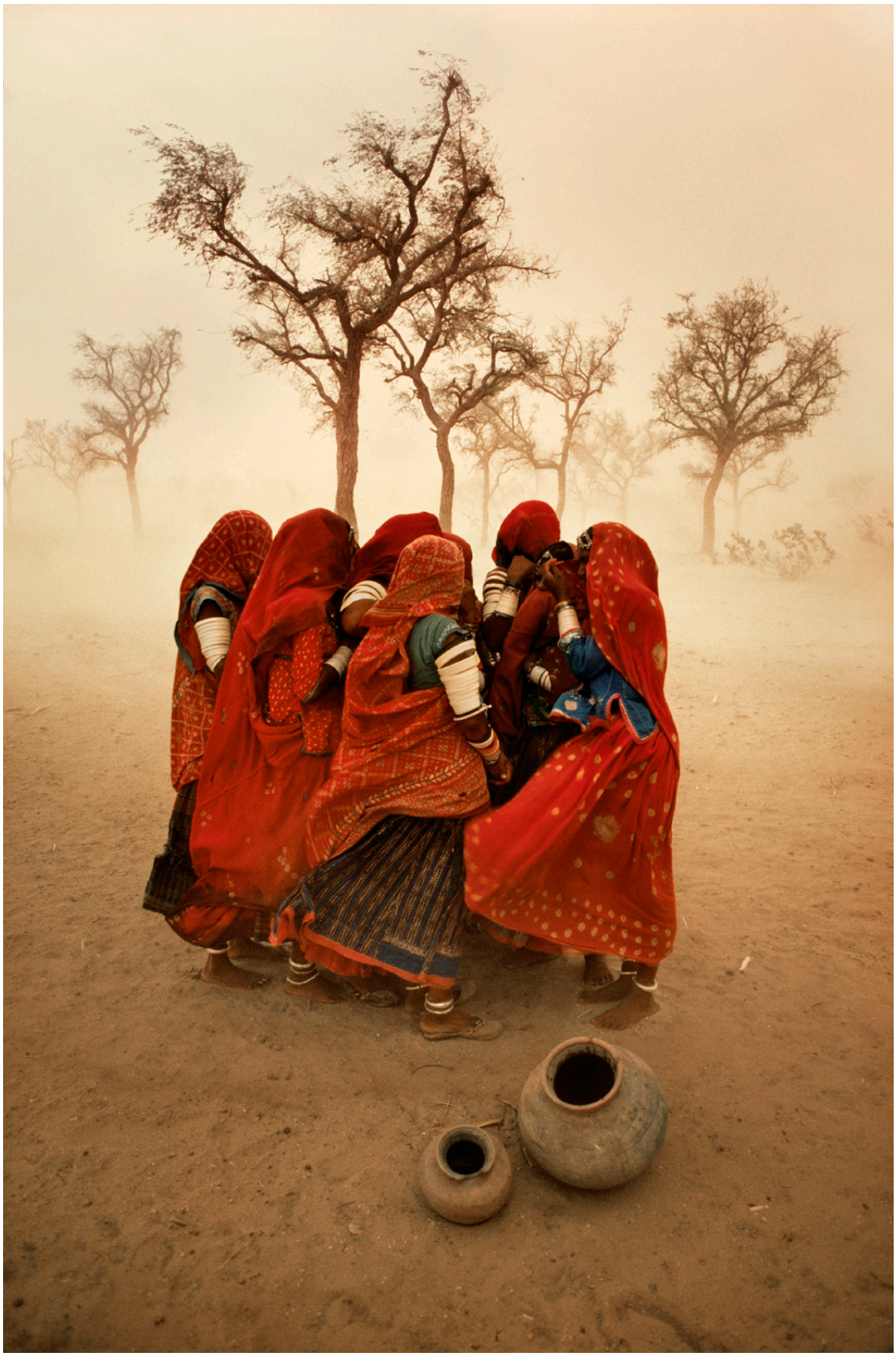
California-based artist Andrea Luria primarily paints large-scale portraits. Her most recent subjects are water birds and chickens, with a surprising diversity of attitude and personality. Her *Painted Stork* is from this body of work, and shows a regal, decorated bird in larger-than-life size, bowing its head to feed. The drama of its majestic plumage is enhanced by setting it against a velvety black ground.

Luria was born in 1945. Her work has been exhibited widely on the American west coast.

Steve McCurry

During his extensive travels throughout Asia in the 1980s, American Steve McCurry created some of the most iconic images of twentieth century photojournalism, including his famous *Afghan Girl*, which appeared on the cover of *National Geographic* in June of 1985. Empathy is at the root of his work: he makes an effort to understand and communicate his subjects' experience. This is evident in the direct, even gaze of his compositions and the sense that they convey of the photographer's quiet and thoughtful participation in, rather than simply observation of, the scenes before him. The six photographs included in the collection are from two of McCurry's trips to India, in 1983 and 1996. One shows a boy covered in red powder after participating in the Festival of Ganesh Chaturthi, a celebration of the birthday of the elephant-headed deity Lord Ganesha. Unsmiling, he warily but evenly returns the camera's gaze, unaware of the drama of his own image. Another work shows women huddled together during a dust storm, their brilliant saris shielding them from the wind and bursting from their hazy surroundings in full detail.

Born in Philadelphia, Pennsylvania, in 1950, McCurry was awarded the Robert Capa Gold Medal for Best Photographic Reporting from Abroad in 1980. He won the Oliver Rebbot Memorial Award twice, in 1986 and 1992. His photographs have been featured in every major magazine worldwide, including frequent appearances in *National Geographic*.



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Stephen Mueller

Stephen Mueller was a New York-based painter who expanded the vocabulary of 1960s color field painting. His sumptuous, psychedelic paintings point toward his lifelong interest in Buddhism, Tantra, and Tibetan Tanka paintings. "I got really interested in Tantra because of the notion that these abstract paintings had a specifically spiritual use—and that a symbol or shape could have power," Mueller said in an interview in 2002. (Joe Fyfe, "Stephen Mueller," *Bomb* 79: 37, Spring 2002) The result of this fascination with Eastern philosophy was cross-cultural imagery with an array of references and allusions made cohesive by his consistent palette and precise execution. With their brilliant pigments and precise, symmetrical forms drifting in atmospheric space, *Apsaras* and *Calliope* are characteristic of his mature work, in a style which crystallized in the 1990s.

Stephen Mueller was born in Norfolk, Virginia, in 1947. He received numerous grants and fellowships. His work is in the collections of the Whitney Museum of American Art and the Brooklyn Museum, both in New York City; the Denver Art Museum, Colorado; and the Museum of Fine Arts, Houston, Texas. He lived and worked in New York until his death in September 2011.

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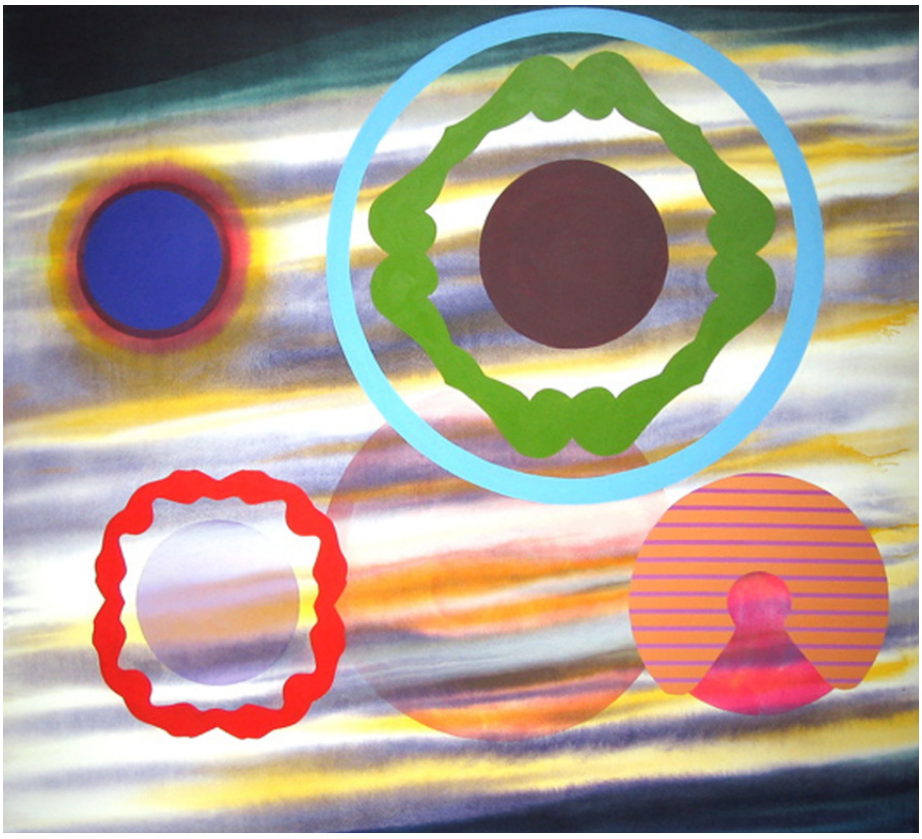

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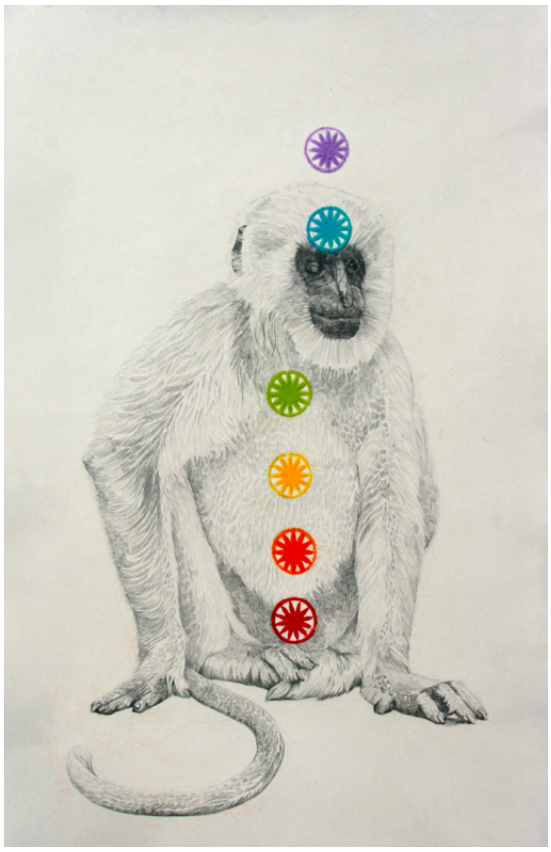
Jenny Mullins

American artist Jenny Mullins has spent time in India, and much of her work is concerned with the cultural exchange between East and West. Exposing the reductive view often taken of both cultures (West representing consumerism; East symbolizing spirituality), her work points to the ways that each frequently misinterprets the other. She notes that Americans often seek "spiritual satisfaction" from Eastern religion and related practices, while inhabitants of Eastern countries often seek the material wealth associated with the United States. Mullins' *American Reincarnation Machine* is an interactive sculpture that asks a series of questions to determine what animal the participant will be in their next reincarnation. Underlying the tongue-and-cheek nature of the project is a sober commentary on the ongoing superficial appropriation of Eastern traditions and beliefs. Her *Spiritual Accessories* is a set of three watercolor paintings that present humanlike, decorated monkeys (typical of the monkeys that live in many Hindu temples and are believed to guard the deity). These expressive monkeys originally guarded the way to Mullins' installation *The New American Spiritual Tent*, a machine that uses a series of questions to gauge the viewer's "purity level." The idea was to "loosely combine a religious pilgrimage with a casino experience....walk[ing] the line between spirituality and consumerism."

Mullins recently completed a Fulbright Fellowship in India to study the practice of spiritual tourism and the effects of Westernization on traditional Indian and fine arts. She lives and works in Washington, D.C.



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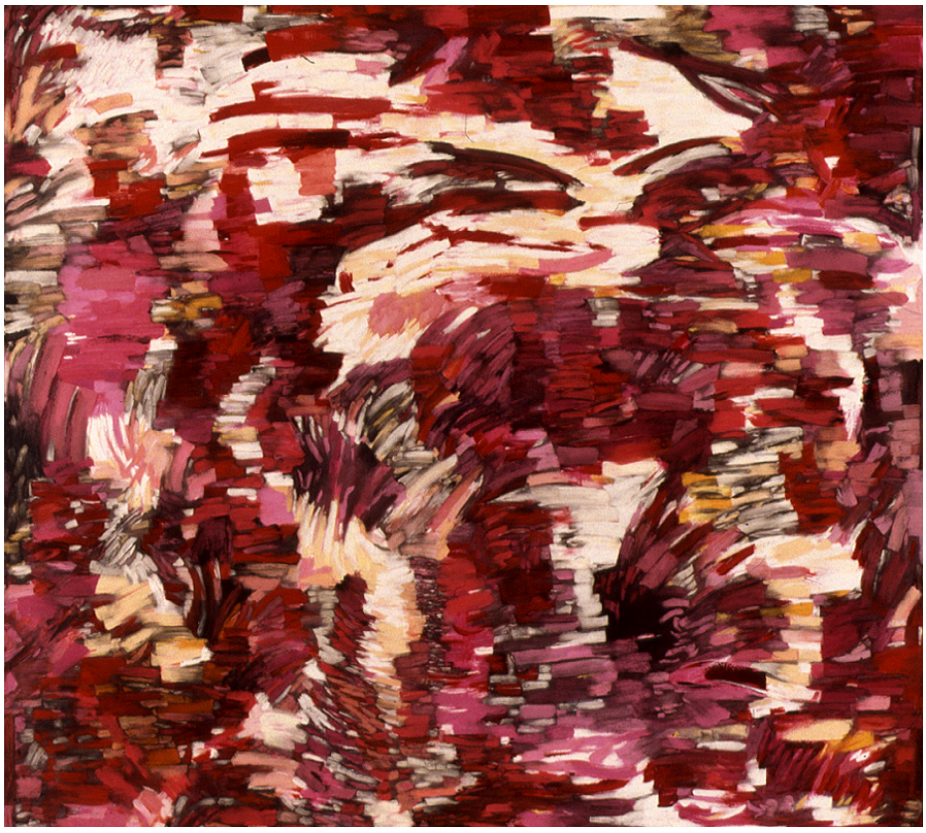
Judith Murray

New York-based artist Judith Murray's shimmering, expressive paintings are the result of her ongoing exploration of the medium of oil. Her distinctive style has evolved slowly but constantly over the nearly five decades she has been in practice, unapologetically charting its own course without regard to shifting trends in contemporary art. In 1975 Murray decided to restrict her palette to red, yellow, black and white, a rule that still holds true in her current work. "One day that was it," she says. "I selected these colors, as I felt I could say anything within that range." (Edward Leffingwell, " ,") Soon thereafter she adopted another element that would become a signature of her work: the vertical band that anchors the right edge of all of her paintings, and serves as a foil for the activity on the larger field to the left. Surprisingly, these self-imposed limits expand rather than reduce the prospects available to Murray by inviting greater depth in her explorations within a seemingly narrow field of art making. *La Forza del Destino* (2004) and *Morning Raga* (2006) are typical of her work from the last decade. Their active, gleaming surfaces reward extended viewing and serve as a record of the joyful process of their making.

Murray was born in 1941 in New York City. Her work has been exhibited worldwide, including at such venues as P.S. 1 Museum, Long Island City; Artist Space; The Bronx Museum of the Arts; and at the 1979 Biennial Exhibition at the Whitney Museum of American Art, all in New York City.



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Yamini Nayar

American photographer Yamini Nayar creates imaginary, fantastical spaces. Working on tabletops in her studio and using found and raw materials, she constructs temporary architectural installations that exist only to be photographed. She then combines image fragments to create visually striking works that blur the boundaries between sculpture, collage, and installation art. Like the architectural cutouts of Gordon Matta-Clark, Nayar's photographs are a record of ephemeral structures and the labor-intensive process by which they were created. Her *Far Between* and *By a Thread* show fractured, arresting spaces that are both absorbing and mildly repelling. The angled surfaces and ambiguous draped forms of the environments create a kind of unsettled confusion, paired with fascination, at their often seductive and beautiful materials.

Nayar was born in Detroit, Michigan, in 1975. She lives and works in Brooklyn, New York. Her work is in the permanent collections of the Cincinnati Art Museum in Cincinnati, Ohio; the Saatchi Collection in London; and the Queens Museum in Queens, New York.

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Anil Revri

Anil Revri is an Indian abstract painter whose practice has spanned more than three decades. He has extensively studied diverse religious texts, which have become the basis for his recent patterned, elaborate bodies of work. In one series, he used the scripture of five different religions as a lens through which to explore the essential human concerns of peace, desire, lust, greed, and renunciation. He hoped to stress the similarities in content and form shared by people of different ethnic, religious, and geographical backgrounds. Revri's three untitled landscapes in this exhibition are gloomy, celestial images that retain the more figurative style of his early works.

Revri was born in 1956 in New Delhi, India. His work is featured in collections worldwide including that of the Corcoran Gallery of Art, Washington D.C.; The Baltimore Museum of Art, Maryland; and the Library of Congress, Washington, D.C.

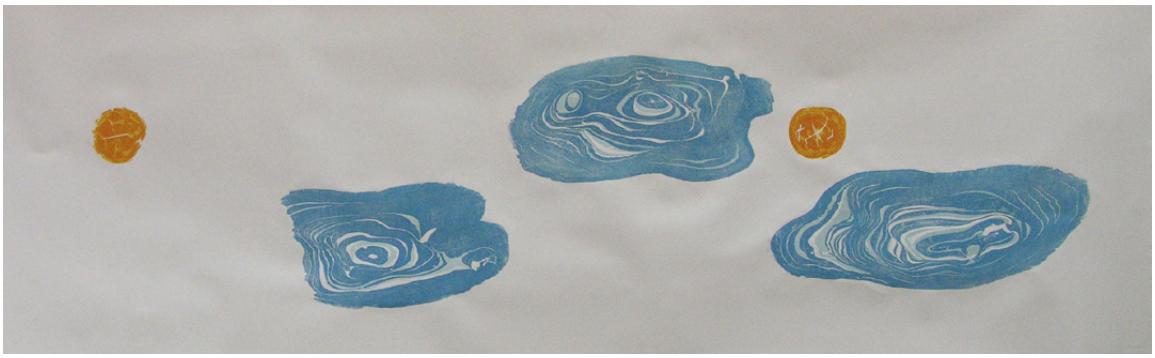
Partha Roy

Self-taught Indian artist Partha Roy has been drawing since the age of sixteen. His delightful, colorful works show human and animal figures that move through a dreamlike world, defying rules of gravity and scale. His mythical creatures, alternately threatening and heroic, are taken from his imagination. In one image we witness rituals of mourning, while anonymous figures kneel behind the body of a woman displayed on what looks like a funeral pyre. In another untitled image, a ring of urban landscape contains a colorful bird, a human face, an animal skull, and two demon-like creatures. The untitled drawing included in this exhibition shows a mythical blue owl perched at the center of a mandala-like pattern of stylized insects, sea creatures, snakes, and trees. Roy was born in 1978 in India, and is currently based in Bengal.

Ranjani Shettar

Using both contemporary technology and traditional Indian craft, Bangalore-based sculptor Ranjani Shettar creates environmental installations that are graceful and buoyant. Her ethereal, light-catching forms employ elemental shapes resembling water droplets, spider webs, and leaves. While her sculptures initially appear fragile, upon closer examination they often reveal themselves to be steel, wrought iron, or resin. Like many of her works, *Birdsong* is an intricate, mesmerizing, and atmospheric installation. *River Dance 2* is characteristic of her woodblock prints, which are guided by her exploration of the grain of different kinds of wood.

Shettar was born in Bangalore, India, in 1977. Her work has been exhibited at the Museum of Modern Art, San Francisco, California; the Institute of Contemporary Art, Boston, Massachusetts; the Walker Art Center, Minneapolis, Minnesota; and the Sainsbury Centre for Visual Arts, Norwich, United Kingdom. She lives and works in Bangalore.



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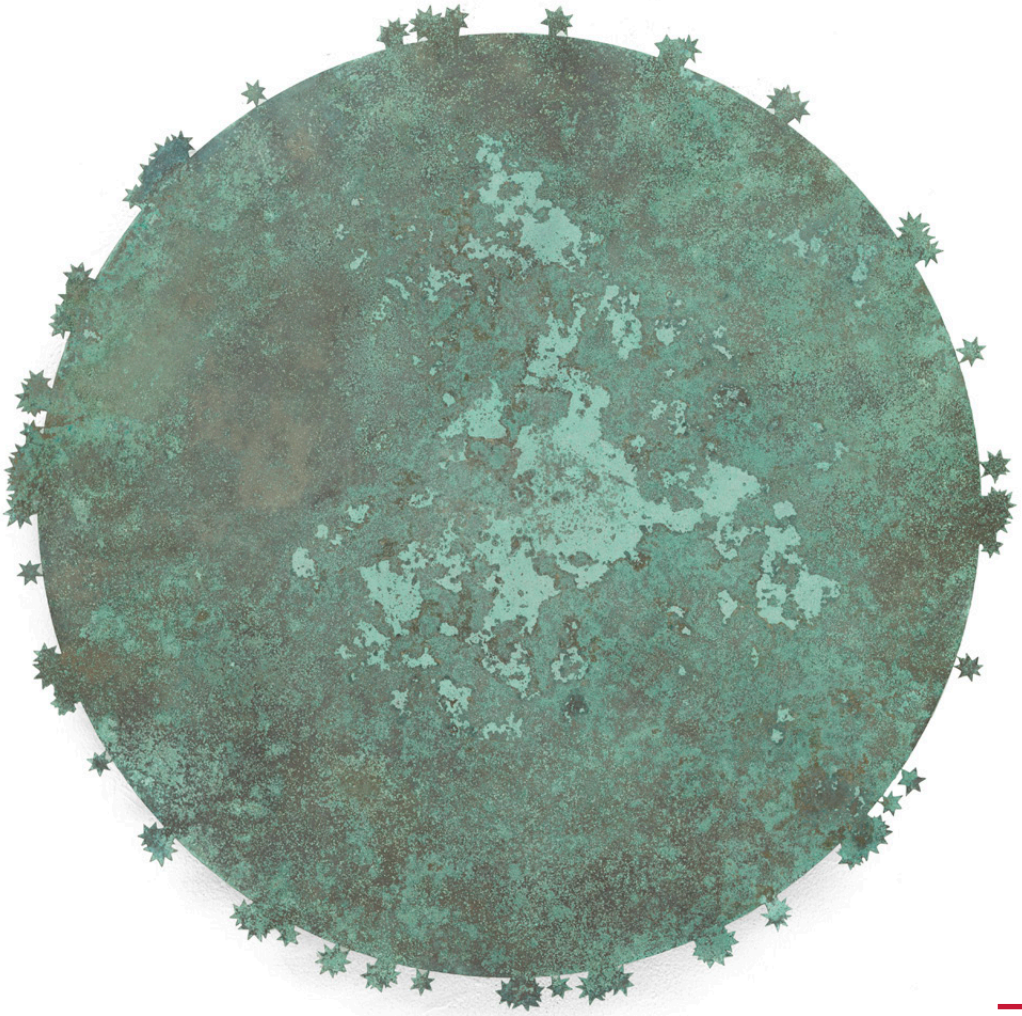
Kiki Smith

Kiki Smith is one of the most celebrated American artists of her generation. Known primarily for her figurative sculpture, Smith has also explored printmaking, which she considers an equally important part of her work. Her *Moon with Stars II* , a striking sculpture of the moon edged by much smaller stars, is unusual within her body of work. The bronze lends itself well to the aged, beautiful surface of the moon. “Materials are also sexy things,” Smith has said, “that have either life in them or death in them.” (Hal Foster, Ed., *Art Since 1900*, vol. 2: 645 [Thames & Hudson, New York, 2004]) If the materials in her other works show mostly death, in *Moon with Stars II* it is mostly life.

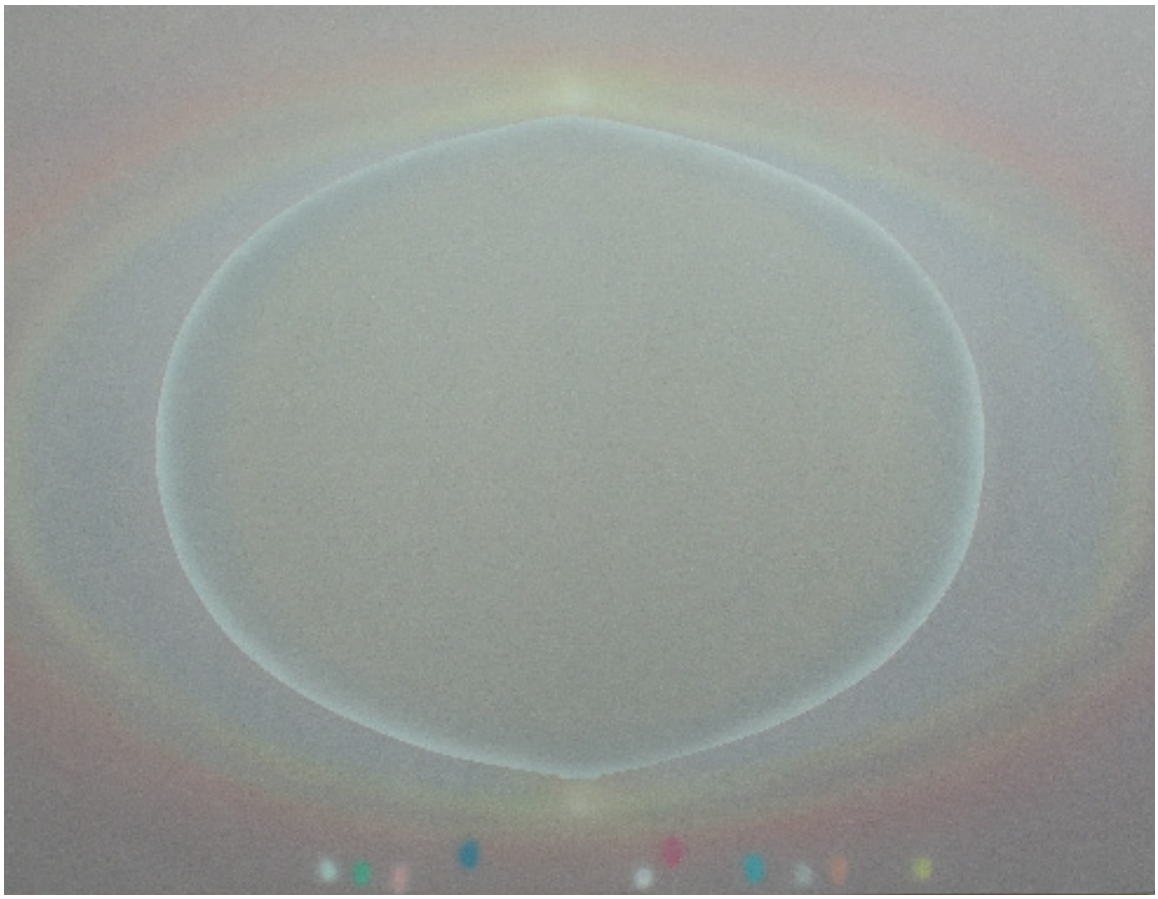
Smith was born in 1954 in Nuremberg, Germany. Her work is in the collections of the Museum of Modern Art, the Whitney Museum of American Art, and the Solomon R. Guggenheim Museum, all in New York City; the Los Angeles County Museum of Art, California; the Corcoran Gallery of Art, Washington, D.C.; and the Tate Gallery of Art, London. She lives and works in New York City.



Brad Spence

Brad Spence is a Los Angeles-based artist and critic who has produced several diverse bodies of work over the last decade. His signature airbrushing technique gives his paintings their characteristic immaterial, atmospheric blur. *Remedy* is from a series called *Art Therapy*, which features found, altered, and staged photographs reproduced in Spence's hazy vision. They seem to capture the dreariness of daily life with dry humor: *Tangle* shows a snarled pile of electrical cords; *Literature* pictures a mundane waiting room with a display of educational pamphlets. *Remedy* is one of the few abstractions in the series, with a ring that hovers in the center of the canvas, evocative of the supernatural or the spiritual.

Spence was born in Detroit, Michigan in 1969. He is currently an associate professor at California State University in San Bernardino.



Polly Townsend

Polly Townsend is an avid mountain climber and painter who has, since 2001, combined her two passions by painting mountains. Her painting expeditions have taken her to Alaska and the Mojave Desert in the United States; the Himalaya and Pamir Mountains in Ladakh; Jotunheimen National Park in Norway; and the Himalaya Mountains and Tibetan Plateau in Nepal and China. Townsend's paintings seem to have nearly as much expanse and depth as the landscapes they interpret. Her mesmerizing *Blue Rise* was painted during a visit to Indian Kashmir that she says has inspired her ever since. "I constantly return to it as a theme even when working on other locations. It is difficult to say exactly what it was that appealed so much, the stark pristine beauty, the silence, the raw exposed earth—all of those things are now firmly lodged in my head and appear throughout my work. Since visiting Kashmir I have traveled all over the world to locate places with similar qualities." In *Death Valley*, a rainbow of soil pigments floats in an isolated strip of mountains on a field of unprimed linen, leaving no doubt as to which aspect of the landscape absorbs her effort and attention.

Townsend was born in 1977 in the United Kingdom, and her work has been exhibited widely there. She currently lives and works in Washington, D.C.

Object Descriptions

1 Mequitta Ahuja
Bloom, 2007
Enamel and wax charcoal on paper
40 x 95 in. (101.6 x 241.3 cm) over all

2 Mequitta Ahuja
Bridge, 2006
Watercolor and enamel on paper
40 x 90 in. (101.6 x 76.2 cm) over all

3 Bill Armstrong
Mandala, 2001–2008, printed in 2010
Cprint on paper
30 x 30 in. (76.2 x 76.2 cm) each of nine

4 Subhankar Banerjee
Snow Geese II, photograph 2002, print 2010
Digital Chromogenic print
59 x 74 in. (149.9 x 188 cm)

5 Subhankar Banerjee
Beluga Whales with Calves, photo 2006, print 2010
Digital Chromogenic print
62 x 70 in. (157.5 x 177.8 cm)

6 Subhankar Banerjee
Caribou Migration III, photo 2002, print 2010
Digital Chromogenic print
68 x 86 in. (172.7 x 218.4 cm)

7 Nandini Chirimar
City Journal, 2010
Drawing, woodblock printing, gold leaf, collage, and embroidery on Japanese *kozo* paper
44 x 66 in. (111.8 x 167.6 cm)

8 Reed Danziger
Untitled 7001, 2007
Mixed media on paper on wood
30 x 28 in. (76.2 x 71.1 cm)

9 Allan deSouza
Divine 1572, 2007
Cprint
16 3/4 x 24 5/8 in. (42.5 x 62.5 cm)

10 Allan deSouza
Divine 6046, 2007
Cprint
16 3/4 x 24 5/8 in. (42.5 x 62.5 cm)

11 Allan deSouza
Divine 1849, 2007
Cprint
16 3/4 x 24 5/8 in. (42.5 x 62.5 cm)

12 Tristano di Robilant
Snail, 2007
Copper
19 11/16 x 19 11/16 x 7 7/8 in. (50 x 50 x 20 cm)

13 Tristano di Robilant
Indian Garden with Snails, 2007
Acrylic on canvas
23 5/8 x 27 9/16 in. (60 x 70 cm)

14 Tristano di Robilant
Indian Garden, 2007
Acrylic on canvas
23 5/8 x 27 9/16 in. (60 x 70 cm)

15 Julie Evans
Radiate, 2007
Acrylic, gouache, and pencil on paper on wood
17 x 15 in. (43.2 x 38.1 cm)

16 Julie Evans
Pahari Haze, 2007
Acrylic, gouache, pencil on paper on wood
15 x 18 in. (38.1 x 45.7 cm)

17 Julie Evans
Mighty Hospitable, 2007
Acrylic, gouache, pencil on paper on wood
17 x 15 in. (43.2 x 38.1 cm)

18 Christopher French
Contradictory Resemblances, 2010
Oil, acrylic, Flashe, and glass beads on paper
14 x 14 1/2 in. (35.6 x 36.8 cm)

19 Vibha Galhotra
Untitled (Veil), 2011
Nickel coated ghungroos (trinkets) and fabric, and PU coat
81 x 54 in. (205.7 x 137.2 cm)

20 Zarina Hashmi
Homes I Made / A Life in Nine Lines, 1997
Portfolio of 9 etchings and one cover plate printed in black on Arches Cover white paper, Chine Colle on handmade Nepalese paper
14 x 13 in. (35.6 x 33 cm) each of 10

21 Anish Kapoor
Untitled 11, 1990
Color woodcut
20 1/2 x 19 1/2 in. (52.1 x 49.5 cm)

22 Anish Kapoor
Untitled 1, 1988
Color aquatint
18 x 14 in. (45.7 x 35.6 cm)

23 Anish Kapoor
Untitled 3, 1988
Color aquatint
17 3/4 x 13 3/4 in. (45.1 x 34.9 cm)

24 Anish Kapoor
Untitled 5, 1988
Color spit bite aquatint with aquatint
17 3/4 x 14 in. (45.1 x 35.6 cm)

25 Betsy Karel
Azad Maidan, 1999
Gelatin silver print
11 x 14 in. (27.9 x 35.6 cm)

26 Betsy Karel
Haji Ali, 2001
Gelatin silver print
14 x 11 in. (35.6 x 27.9 cm)

27 Betsy Karel
Hanging Gardens, 2006
Gelatin silver print
11 x 14 in. (27.9 x 35.6 cm)

28 Betsy Karel
Bhendi Bazaar, 2003
Gelatin silver print
11 x 14 in. (27.9 x 35.6 cm)

29 Betsy Karel
Chowpatty, 2003
Gelatin silver print
11 x 14 in. (27.9 x 35.6 cm)

30 Betsy Karel
Chowpatty "Omm", 2003
Gelatin silver print
14 x 11 in. (35.6 x 27.9 cm)

31 Betsy Karel
Churchgate Station, 2003
Gelatin silver print
14 x 11 in. (35.6 x 27.9 cm)

32 Betsy Karel
Goregaon, Film City, 2003
Gelatin silver print
11 x 14 in. (27.9 x 35.6 cm)

33 Betsy Karel
Mahalaxmi, Dhobi Ghats, 1999
Gelatin silver print
11 x 14 in. (27.9 x 35.6 cm)

34 Betsy Karel
Marine Drive, 2001
Gelatin silver print
14 x 11 in. (35.6 x 27.9 cm)

35 Betsy Karel
Western Railway, Ladies Only, 2001
Gelatin silver print
11 x 14 in. (27.9 x 35.6 cm)

36 Avish Khebrehzadeh
Elephants, 2010
Drawing on paper
45 x 85 in. (114.3 x 215.9 cm)

37 Jill Levine
Girl Talk, 2000
Mixed media
24 x 20 x 8 in. (61 x 50.8 x 20.3 cm)

38 Andrea Luria
Painted Stork, undated
Oil on linen
72 x 60 in. (182.9 x 152.4 cm)

39 Steve McCurry
Dust Storm, Rajasthan, India, 1983
Fuji Crystal print
40 x 30 in. (101.6 x 76.2 cm)

40 Steve McCurry
Steam Train, Agra, Uttar Pradesh, India, 1983
Fuji Crystal print
30 x 40 in. (76.2 x 101.6 cm)

41 Steve McCurry
Holi Festival, Rajasthan, India, 1983
Fuji Crystal print
30 x 40 in. (76.2 x 101.6 cm)

42 Steve McCurry
Three Men, Jodhpur, India, 1983
Fuji Crystal print
40 x 30 in. (101.6 x 76.2 cm)

43 Steve McCurry
Flower Seller, Lake Dal, Kashimir, 1983
Fuji Crystal print
40 x 30 in. (101.6 x 76.2 cm)

44 Steve McCurry
Painted Boy, Bombay, India, 1983
Fuji Crystal print
30 x 40 in. (76.2 x 101.6 cm)

45 Stephen Mueller
Calliope, 2008
Acrylic on canvas
50 x 48 in. (127 x 121.9 cm)

46 Stephen Mueller
Apsaras, 2008
Acrylic on canvas
66 x 72 in. (167.6 x 182.9 cm)

47 Jennifer Sidhu Mullins
Spiritual Accessories, 2011
Graphite, Flocking Powder on Japanese Paper
27 x 29 in. (68.6 x 73.7 cm)

48 Jennifer Sidhu Mullins
Spiritual Accessories, 2011
Graphite, Flocking Powder on Japanese Paper
27 x 29 in. (68.6 x 73.7 cm)

49 Jennifer Sidhu Mullins
Spiritual Accessories, 2011
Graphite, Flocking Powder on Japanese Paper
27 x 29 in. (68.6 x 73.7 cm)

50 Judith Murray
La Forza del Destino, 2004
Oil on canvas
96 x 108 in. (243.8 x 274.3 cm)

51 Judith Murray
Morning Raga, 2006
Oil on linen
96 x 108 in. (243.8 x 274.3 cm)

52 Yamini Nayar
By a Thread, 2009
Cprint
30 x 40 in. (76.2 x 101.6 cm)

53 Yamini Nayar
Far Between, 2009
Cprint
30 x 40 in. (76.2 x 101.6 cm)

54 Anil Revri
Untitled Landscape #5, 1985
Oil on canvas
30 x 30 in. (76.2 x 76.2 cm)

55 Anil Revri
Untitled Landscape #2, 1990
Oil on canvas
30 x 30 in. (76.2 x 76.2 cm)

56 Anil Revri
Untitled Landscape #3, 1990
Oil on canvas
30 x 30 in. (76.2 x 76.2 cm)

57 Partha Roy
Untitled, 2009
Pastel and ink on paper
27 ½ x 19 ½ in. (69.9 x 49.5 cm)

58 Ranjani Shettar
River Dance 2, 2007
Woodcut
36 x 117 in. (91.4 x 297.2 cm)

59 Ranjani Shettar
Birdsong, 2009
Stainless steel, muslin, tamarind kernel and lacquer
125 x 52 x 60 in. (317.5 x 132.1 x 152.4 cm)

60 Kiki Smith
Moon with Stars II, 2004
Bronze
37 ½ x 38 ½ x 2 in. (95.3 x 97.8 x 5.1 cm)

61 Brad Spence
Remedy, 2007
Acrylic on canvas
61 x 80 in. (154.9 x 203.2 cm)

62 Polly Townsend
Blue Rise, 2010
Oil on linen
50 x 45 in. (127 x 114.3 cm)

63 Polly Townsend
Death Valley, 2010
Oil on linen
26 x 30 in. (66 x 76.2 cm)

Not pictured

Polly Townsend
Solo, 2010
Oil on linen
12 x 11 in. (30.5 x 27.9 cm)

Art in Embassies

Established in 1963, the U.S. Department of State's office of Art in Embassies (AIE) plays a vital role in our nation's public diplomacy through a culturally expansive mission of temporary exhibitions, permanent collections, artist programming, and publications. AIE produces temporary exhibitions of original art by American artists, on loan from a variety of sources, for the representational spaces of U.S. chief-of-mission residences worldwide. Equally important is AIE's commitment to create permanent art collections for all newly built U.S. embassies, consulates, and annexes. Collections strive to form cultural connections with contemporary art by artists from the U.S. and the host countries. Together, the Program's temporary exhibitions and permanent collections provide international audiences with a sense of the quality, scope, and diversity of American and host country art and culture.

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