# Transfer Station : The Missing Shadow

2024

5. April Fri. —— 5. May sun.

CURATORS

TSAI Ping Ju, LI Kuei-Pi

ARTISTS

Rajnish Chhanesh
Tapas Roy
Tenzin Tsetan Choklay
TSAI Yung-Ching
Tsering Motup Siddho
Vichar K Achaar (Mahila Zine)

Cooperation

Drung
Drung Tibetan Filmmakers' Collective

Sponsored by

Stadt Köln
Kulturamt

國藝會
NCAF

## Transfer Station: The Missing Shadow

5 April (Fri) - 5 May (Sun)
Opening 5 April (Fri) Starting 7 p.m.

Curators │ TSAI Ping-Ju, LI Kuei-Pi

Artists │ Rajnish Chhanesh, Tapas Roy, Tenzin Tsetan Choklay, TSAI Yung-Ching, Tsering Motup Siddho, Vichar K Achaar (Mahila Zine)
(Sort by phonetic initials of last names.)

**Special Screening - Stories from Tibet in Exile**

Mentees: Student Films for Presentation
Time | April 13 (Sat), 7:30 p.m. Welcome Time, 8 p.m. Show Time

Mentors: Drung Filmmakers Presentation
Time | April 27 (Sat), 7:30 p.m. Welcome Time, 8 p.m. Show Time

Host | Gemeinde Köln
Ebertplatzpassage 50668 Köln
kontakt@gemeinde-koeln.org

Official Opening | Hours 4 - 8 p.m. Daily (Free Entrance)

Graphic Design | WEI Wen-Ru, CHEN Yen-Ru
Translation Editor | Alex Huang

Cooperation |
Drung Tibetan Filmmakers Collective

Sponsored by |
Kulturamt der Stadt Köln
National Culture and Arts Foundation (Taiwan)

**Curatorial Statement**

Before we explore how borders as demarcating lines on maps shape the way people perceive the concept of territory, let's first try to understand the concept of "borders" as a kind of space: within this space separating the inside and the outside, internal systems constituted of social exchange, power, and hierarchy are noticeably different from that of the external world. These systems form the foundation from which the national consciousness of a people stems. However, when we attempt to navigate the world's increasingly complex situations from a geopolitical perspective, it is easy to overlook a fact—borders are not (only) demarcating lines that divide the internal and external space but form a space itself: what a border region reveals is not a geographically transitional area between two states or regions; instead, it is the result of two states or regions being continuously influenced by the identity of and differentiation by other communities and political entities.

Rajnish Chhanesh's work falls into the category of contemporary miniature painting. Due to the expansion of the Mughal Empire in the 16$^{th}$ century, miniature painting has evolved into a new style that continues to develop until today. The artist also draws inspiration from the ongoing conflicts between the Muslim and the Hindu communities. Tapas Roy was born on a refugee boat that sailed the river channels between India and Bangladesh during the Bangladesh Liberation War (1971). Through his painting, the artist delineates the memory of sounds heard in his mother's womb during the war.

Although globalization paints the picture of a utopian dream that transcends borders, we still need to be cautious when unraveling how Europocentric and non-Europocentric visions created by imperialism and colonialism have influenced the global migration of labor force and migrants, which has been driven by transnational enterprises competing for productivity and interregional industrial chains shaped by the policies different nations. Throughout the process of decolonization, these visions have crumbled and proliferated into countless borders inflicted by tumults and chaos, contemporary South Asia being an example in this case. Furthermore, during this process, the spaces demarcated by these borders have been legally recognized. Together with other ambiguous sites still in the legal gray zone, they have gradually replaced our previous understanding of the so-called border regions.

Tsering Motup Siddho uses the porcelain bowls commonly found in the traditional Ladakh culture as a starting point. This type of porcelain bowl had crossed borders and was introduced to Ladakh through Sikkim and Nepal. However, in recent years, products mass-produced by foreign factories have increasingly replaced these porcelain bowls. Through his work, the artist explores the activities of trade that take place on the borders while discussing the impact of India partially closing the borders regions.

The blurriness and fluidity of borders also make them a perfect dwelling place for historical shadows. Like the entanglement between Taiwan and the phantom of R.O.C., the division produced by the McMahon Line – the creation of which is joined by the R.O.C in 1913 – is still a factor that influences the Sino-Indian border dispute as well as how certain groups are viewed as "refugees" or "overseas citizens" in Taiwan.

Drung is a Tibetan filmmakers collective founded by Tenzin Tsetan Choklay, a Tibetan in exile who has returned to India from the US after the pandemic, together with other Tibetan filmmakers in exile, including Tenzin Kalden and Sonam Tseten. Through projects such as the "Filmmaking Mentorship Program," they endeavor to preserve stories that have taken place during exile. Tsai Yung-Ching is a documentary filmmaker and human rights activist, who fought for her Tibetan spouse's right of residence in Taiwan. This film was made before Taiwan revised the law concerning the situation of Tsai's husband, which specifies that Tibetan individuals in exile who are spouses of Taiwanese

citizens shall be viewed as foreign spouses; and related Taiwanese laws are thereby applicable to them. Documenting a filmmaking workshop created for Tibetan students in exile, this film was made during the artist and her husband's short stays in and continual travels between Taiwan and India. The script, written by the students themselves, recounts various issues in the community of Tibetans in exile, such as unemployment, drinking, and stealing across borders into Western countries. Thirteen years later, more than half of the students who participated in the making of this film have joined the global migrant population to seek a better future in Europe.

Shifting our attention to life in local places, it seems that the influence of borders shaped by gender and hierarchy is ubiquitous and manifests itself in ineffable and uncomfortable details. Vichar K Achaar is a female art group from India. Their *Mahila Zine* is a long-term and ongoing publication project in collaboration with different female artists. Before each issue goes to print, the preliminary processes of discussion, illustration, and writing for the zine provide women living in conservative Indian society and patriarchal families with a space to breathe.

This exhibition might not be able to provide new solutions for coexistence in relation to the shadowy border regions. However, it signifies an endeavor to offer fresh insights into the formation and expansion of borders, the transborder transaction, and the discomfort lurking in border regions, thus serving as a reference for finding ways of coexisting with the shadow.

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Note:
In 1949, the Kuomintang (Nationalist Party of China) was defeated by the Chinese Communist Party in the Chinese Civil War and retreated to Taiwan, where it continued its administration as the government of the Republic of China (R.O.C.). This has caused the "Two Chinas" problem, with the other China being the People's Republic of China, which was founded by the Chinese Communist Party.

# Curators

**TSAI Ping Ju　(蔡秉儒)**

**Bio**

TSAI Ping-Ju (b. 1993), born in Tainan, Taiwan. He is currently based in Taipei, studying in the M.F.A. Program (Art Theory and Criticism) in the Department of Arts and Design at National Taipei University of Education.

TSAI Ping-Ju previously studied sculpture in the Department of Sculpture at National Taiwan University of Arts. During his transition from artistic creation to art theory and research, he aspired to find more fluid creative channels and the possibility of a multilayered art practice. His current research interest lies in national identity and global cross-border movement, including human rights topics related to culture, refugees, and migrant workers. He has curated several exhibitions themed around transnational issues, including “Bad Deal: Tê and Cross-Border Trade” (Chiayi Art Museum, 2022), “Beyond Territory” (Free Art Space, 2020), and “Inside the Outsider” (Zone Art, 2020).

**Curating**

2023　“A Hatched Dream”, Absolute Space for the Arts, Tainan, Taiwan

Green Island Human Rights Festival: “Listening to the Overtones of Fissures” (Co-curator), Green Island White Terror Memorial Park, Taitung, Taiwan

2022　“Bad Deal: Tê and Cross-Border Trade”, Chiayi Art Museum, Special Gallery, Chiayi, Taiwan

“International FreeS—The Evolving of Asian Contemporary Art (TSAI Ping-Ju X KUO Yu-Ping X Mahila Zine)”, Taiwan Contemporary Cultural Lab Art Space III, Taipei , Taiwan

2020　“Beyond Territory”, Taipei, Taiwan

“Inside the Outsider”, Zone Art, Taoyuan, Taiwan

2018　“Re: Read and Interpretation”, Taipei, Taiwan

2017　“Nowhere we meet...” Online Curatorial Project, Taipei, Taiwan

**LI Kuei-Pi (李奎壁)**

**Bio**

LI Kuei-Pi (b.1991), born in Tainan, Taiwan. She got her M.F.A. degree from Taipei National University of the Arts in 2017 and currently lives and works in Taipei. Her work has been focusing on the neglected landscapes and exchange network under the globalization over the years. Through fieldwork methods drawn from different disciplines, archival reading, and reenactment of history, she uses images, objects, and writing as the main form of art projects. In her perspective, art projects create a platform that encourages idea exchange and inspires discussion.

**Education**

2017 M.F.A., Department of Fine Arts, Taipei National University of Arts

2013 B.F.A., Department of Sculpture, National Taiwan University of Arts

**Solo Exhibitions**

2023 “Banana Coin”, Project Seek, Taiwan

2020 “Diamond Island”, Look Man Project Art Space, Taiwan

2017 “Made in India”, Niv Art Center, India

**Group Exhibitions**

2023 “The Video, the Island, and the Difficulties of Re-Identity: Taiwan”, Center for Contemporary Art Prishtina, Prishtina, Kosovo

2022 “10000 Flowers”, Digital Art Center, Taipei, Taiwan

“Bad Deal: Tě and Cross-Border Trade”, Digital Art Center, Taipei, Taiwan

2021 “Negotiating Cultures”, Zone Art, Taiwan

The Video Art Project of 2011Asia Art Biennial: “Phantasmapolis: Looking Back to the Future”, National Taiwan Museum of Fine Arts, Taiwan

2020 “Beyond Territory “, FreeS Art Space, Taiwan

“Inside the Outsider”, Zone Art, Taiwan

Mediations Biennale Polska 2020: “The System of Hyper-Objects”, Cukry Praga, Poland

2019 “Psycho”, GAG Moderne Art Gallery, India

2018 “Unit of Interdependency”, The Cube Project Space, Taiwan

2017 “Nowhere we meet”, Taiwan

2016 “Division of the Commons”, Neng Sheng Xing Factory, Taiwan

“Re:”, Wasteland Art Space, Taiwan

2013 “Balzax, Seen from Elsewhere”, Balzax Museum, France

**Experience**

2023 Paris Short Film Festival, France

2023 Dharamshala International Film Festival, India

2022 “隱引 Anachoresis” Project, Germany and Taiwan

2021 Online Artist-in-residency program “Twinning Archipelago”

2019 “Talking Drums Radio” project in The Cube Project Space, Taiwan

2017 Artist-in-residency in Niv Art Center, India

2016 Artist of Dance in ASEAN-Kampuchea Sart-Art Exchange Program between Taiwan and Cambodia

Artist-in-residency in Neng Sheng Xing Factory, Taiwan

**Awards**

2023 Paris Short Film Festival, Best Experimental Short Film

2023 Selected Award in Taoyuan International Art Award

2022 Next Art Tainan Awards

2021 Gold award in Kaohsiung Awards

2020 Merit award in Taipei Art Awards

**Collection**

Kaohsiung Museum of Fine Arts, Kaohsiung City, Taiwan

Art Bank Taiwan

**Curating**

2023 “A Hatched Dream”, Absolute Space for the Arts, Taiwan

# Artists

**Tapas Roy**

**Bio**

Tapas Roy (b. 1971), currently living and working in Kolkata, India. He primarily draws inspiration from nature and human emotions, the surroundings he grew up with, and the ease and complexities of life. Other common sources of inspiration include the anger arising from inequalities in human lives, destructive forces that demote human spirit and values, and the ecosystem.

tapasroy.tr@gmail.com

**Education**

1989 B.S., Department of Physics, University of Dhaka, Bengal

**Group Exhibitions**

2023 “India-Nepal Bangladesh Cultural and Art Exchange Program and Exhibition”, Udaipur, India

2020 “Beyond Territory”, FreeS Art Space, Taipei, Taiwan

2017 “Spandan (Flutter)”, Mithila Yani Art Gallery, Kathmandu, Nepal

2016 “Inhibition”, Nicholas Roerich Art Gallery, Himachal, India

2001 “Centripetal”, Lokayata Gallery, New Delhi, India

1999 “To descend”, Lalit Kala Akademi, Kolkata, India

1998 “Without having the ability to speak”, Lalit Kala Akademi, New Delhi, India

1995 “The Woods”, Birla Academy of Art and Culture, Kolkata, India

1993 “The Sprout”, Dhaka, Bangladesh, India

**Experience**

2023 Artists Workshop, Nepal Art Council, Kathmandu, India

**Tenzin Tsetan Choklay**

**Bio**

Tenzin Tsetan Choklay, a Tibetan-American filmmaker, director, producer, cinematographer, and editor, currently based in New York City. Born to Tibetan refugee parents, Tenzin grew up in Dharamsala in northern India and went on to study film directing at the prestigious Korean Academy of Film Arts in Seoul, South Korea, and has received mentorships from film masters like Hou Hsiao Hsien, Lee Chang Dong and Park Ki Young, among others.

His 2014 film, *Bringing Tibet Home*, a feature documentary, premiered at the Busan International Film Festival and went on to win numerous international awards, including Young European Jury Award at the 2014 FIPA In Biarritz, France, and Emerging Director Award at the 2014 Asian American Film Festival in New York City. *Bringing Tibet Home* also enjoyed a wide theatrical release in more than 40 theaters in South Korea in 2016 and a limited-edition theatrical release in the United Kingdom.

His other past films include the shorts *Elif's Seoulitude* (2007) and *Tell Tale* (2008). He has also worked as a producer for a number of feature films.

**Tsering Motup**

**Bio**

Tsering Motup Siddho (b, 1992), a multidisciplinary artist, living and practicing from Leh-Ladakh. Motup was born and raised in Ladakh and Mysore and has a post-graduation degree from Shiv Nadar University, Delhi.

Motup's practice encompasses many different forms of expression, from performative video installation, photography, drawing, paintings and many more to present himself and thereby talk about identity and other fundamental issues and queries regarding the socio-cultural constitution of selfhood vis-à-vis questions of identity, which spring from his own unique identity of the racial "Other" in relation to mainstream Indian identities. He often brings the ideas of stereotype, memory, home, migration, nationalism, patriotism, the border, and their transformations/intersections. How these ideas play out through material culture or language or performance, social and cultural practices and how they shape individual(s) in Ladakh.

He has taken part in several group shows in India and abroad, such as YUVA Sambhava, 100 young artists of India by Raza Foundation at Bikaner House, Busan International Video Art Festival in Korea, FLAME Artist Residency in Pune, MFA Final Display' KNMA in Noida, Inner Path Festival Alliance Francaise in Delhi, Minute Per Image TIFA Working Studios in Pune, and Kochi-Muziris Biennale (Student Biennale). He is also a recipient of the Sher-Gil Sundaram Arts Foundation at 1Shanthi Road Art residency, Darashikoh Fellowship. He has worked at Ladakh Arts and Media Organisation (LAMO) Leh as Arts Officer, and Coordinator at ACHI Association.

tseringmotup6@gmail.com

**Education**

2017 M.F.A., Shiv Nadar University, Delhi, India

2014 B.F.A., Painting, Karnataka Chitrakala Parishath, Bangalore, India

**Group Exhibitions**

2023 "Peripheral Visions: Journeys of Migration and Belonging", Ladakh, India (Curated by Abeer Gupta and Sidon Yukon Lama)

2022 "A Matter of Materials", Art Centrix, New Delhi (Curated by Monica Jain)

"Is there a Contemporary in Ladakhi Art?", KHOJ, IIC, New Delhi

"Yuva Sambhav", Bikaner House, New Delhi

2021 "Negotiating Cultures", Zone Art, Taiwan

"Round them oranges", Artist residency, Ladakh

2020 "Busan International Video Art Festival", Korea

"Inside the Outsider", Zone Art, Taiwan

2019 "Artist Unite/Chitrakhana", New Delhi, India

2017 “Inner Path Festival”, Alliance Francaise, Delhi’, India

“M.F.A. Final Display KNMA”, Noida, India

“Minute Per Image”, TIFA Working Studios, Pune, India

“Prognosis of Internally Combusting Mother”, Performance Art, Kochi Muziris Biennale, India

2016 “Among These Mountains”, LAMO 2, Ladakh, India

2014 “Among These Mountains”, LAMO, Ladakh, India

**Residencies**

2023 Artist-in-residence AIR LAB at Sunaparanta, Goa, India

2020 FLAME Artist Residency, Pune, India

2019 KYTA Art residency, Ladakh, India

2017 1Shantiroad Residency, Bangalore, India

**Workshops**

2019 Curatorial Workshop, Siddhartha School, Ladakh, India

2017 Ctrl Plus Alt Cinema’ Kaladham, Noidal, India

October School, India

2016 Interactive Workshop at Maker’s Space’ Banana House, Chhattarpur, New Delhi, India

2015 FICA Master Class with BV Suresh on Intermedial, India

Raku Glaze, Workshop at Shiv Nadar University, India

2013 Kendriya Vidyalaya’ Amnesty International, Bangalore, India

**Fellowships**

2024 The Himalayan Fellowship, FICA

2023 The Himalayan Fellowship, FICA

2018 Dara Shikoh Fellowship

**Curating**

2020 “Family Albums from Ladakh: Photography, Performance and Prose”

2019 “How much water is enough water?”

**TSAI Yung-Ching**

**Bio**

TSAI Yung-Ching (b. 1976). She started engaging in theatre, film and documentary production in 2001 and has worked as a photographer, editor, and multimedia image designer. During this period, she also participated in the film production for Macau City Fringe Festival for three consecutive years. In 2005, she began a field survey about the Tibetan diaspora due to a film project. She investigated how modern lifestyle had impacted the Tibetans in exile after they left Tibet, as well as various social issues resulting from illegal immigration, interracial marriage, and lack of work opportunities. Three years later, she began making a documentary film about the current social situation of the Tibetans in exile, entitled *The Way Home*, and met her current Tibetan spouse Lhundup Tsering during the process.

After they got married in India, her husband could not obtain Taiwan's resident certificate due to his identity as a Tibentan in exile. The family was therefore forced to stay in India for six months while applying for travel documents for entering Taiwan in early 2011. During this period, the White Tara Cultural Foundation in the Tibetan community in India invited Tsai to organize a two-month image workshop for a group of students.

With her husband repeatedly denied entry into Taiwan and the family forced to live apart, Tsai began fighting for the right of residence and naturalization of Tibetan spouses in Taiwan after the birth of their eldest child. In 2017, Tibetan spouses could finally apply for residence and naturalization like other foreign spouses. Tsai currently lives in Hualien and has been working on the production of *The Way Home*. She is also a frequent speaker in talks and events featuring issues related to the stateless people and their rights.

**Rajnish Chhanesh**

**Bio**

Rajnish Chhanesh comes from an urban middle-class family in New Delhi, India. He completed his B.F.A. in painting from Jamia Millia Islamia university in 2007 and M.F.A. in painting from College of Arts, Delhi University, in 2009. He had a solo display in Taiwan Annual (AVAT), Taipei City, Taiwan in 2018. He has won Lalit Kala Academy National Scholarship in 2011-12 and H.K. Kejriwal Young Artist Award 2010 by Mahua Art Gallery.

**Education**

2009 M.F.A., Painting, College of Arts, Delhi University, India

2007 B.F.A., Painting, Jamia Millia Islamia University, India

**Solo Shows**

2021 Voices Etched in Stone, Tap India Platform, India

2015 Voices Etched in Stone, Ragini Gallery and Alliance Francaise, New Delhi, India

**Group Exhibitions**

2023 "Cultivate Art", Mumbai, India

2022 "Young Collectors' Weekend with Cultivate Art", Delhi, India

2020 "Beyond Territory", FreeS Art Space, Taipei City, Taiwan

"HT Imagine Art Festival", Art Centrix Gallery, New Delhi, India

"Inside the Outsider", Zone Art Space, Taichung City, Taiwan

2019 "And Trace in Leaves and Flowers That Round Me Lie", Anant Art and Shridharani Gallery, New Delhi, India

"Parables And Paradoxes", Anant Art and Apparao Gallery, New Delhi, India

"Presence", G.A.G Moderne Gallery, New Delhi, India

2018 "India Art Fair", Ragni Gallery, New Delhi, India

2017 "India Art Fair", Ragni Gallery, New Delhi, India

"Nature Connect Group Show", Gallery Arts 4 all, Hungarain International Culture Center, New Delhi, India

2016 "India Art Fair", Ragni Gallery, New Delhi, India

2015 10th Anniversary Show: "One Cake and Ten Candles", Ragni Gallery, New Delhi, India

"India Art Fair", Ragni Gallery, New Delhi, India

"Nepal Group Show", Visual Arts Gallery, New Delhi, India

2014 Annual Art Exhibition of Ragni Gallery, Ragni Gallery, New Delhi, India

"Oblivious of Boundaries", 'The Pop Up' Art Space, Gallery Ragni, India

2012 "Art Virtually Real", Art Alive Gallery, Gurgaon, India

2011 "Spotting-2", Art Positive Gallery, New Delhi, India

"Think Space", Exhibit 320 Gallery, New Delhi, India

2010 4 artist group show, Mahua Art Gallery, Bangalore, India

**Workshop**

2017 Western Ghats Eco Walk an Interactive Art Project

**Manmeet Sandhu**

**Bio**

Manmeet (b. 1981), Delhi-based artist and art educator. She has recently completed her Ph.D. in Fine Art at the University of Delhi. Her art practice is an inquiry into the ephemeral conceptually and materially while simultaneously concerning herself with power struggles within an individual or a society or amongst the individuals between individuals and societies. The latest artworks usually traverse within the forms of (short-lived) montages, installations, sequential art or public intervention projects apart from drawing and painting. Her research interests include exploring the ephemeral and ephemera as material in art practice, and she is also an avid zine maker.

She is a part of an Artist initiative called Vichar k Achaar and a co-publisher of the zine called *Mahila*. *Mahila* has been featured/displayed at Indie Comix Fest (2018, 2019, 2022), Gaysi Zine Fest (2019), Equilibrium Zine by Chime for Change, Gucci America (2021), Taiwan Annual Art Exhibition at International FreeS Art Space: The Evolving of Asian Contemporary Art, C- Lab (2022).

**Education**

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|---|---|
| 2023 | Ph.D., Faculty of Music and Fine Arts, College of Art, Department of Fine Arts, University of Delhi |
| 2008 | National eligibility test for lectureship and JRF (UGC-NET and JRF) |
| 2007 | M.F.A, Painting, Govt. College of Art, Chandigarh, Punjab University |
| 2003 | B.F.A, Painting, College of Art, New Delhi |

**Solo Exhibition**

| | |
|---|---|
| 2016 | “ ”, Rabindra Bhavan, Lalit Kala Akademi, New Delhi |

**Group Exhibitions**

| | |
|---|---|
| 2023 | Apex Art fellowship by Apex Art Gallery, New York City |
| | “Handle with Care”, The American Center, New Delhi |
| 2022 | “62nd National Exhibition of Art”, Lalit Kala Akademi |
| | Participated/featured as a part of Mahila Zine, Taiwan Annual, Art Salon (online-offline), Taiwan |
| | Participated in Mahila Zine display, Kiran Nadar Museum of Art, Saket Delhi |
| 2020 | “Inside the Outsider” (participated as a part of Mahila zine), Gallery Zone Art, Taipei, Taiwan |
| | “JTACON 2020” International Art Exhibition, Jamia Millia Islamia, New Delhi |
| 2019 | “Indie Comix Fest” (participated as a part of the artist collective Vichar K Achaar), Art Buzz Okhla, New Delhi |

The Project Mahila Zine Issue 5 was selected to be a part of “Five Million Incidents”, supported by Goethe-Institut / Max Mueller Bhavan in collaboration with Raqs Media Collective

“Reflections”, Lalit Kala Akademi, Lucknow, U.P.

2018 “Indie Comix Fest”, Korean Culture Centre, New Delhi

“Indie Comix Fest”, YMCA, Mumbai

2017 “Celebrating the Transit”, Panjab Kala Bhavan, Chandigarh

2014 “To be Continued-an art project” (curated by Mrinal Kulkarni), NIV art Centre, New Delhi

2013 “R.A.P.E” group show (curated by Jhonny M.L), Art Bull, Lado Sarai, New Delhi

2011 “Consensual Hallucinations”, Academy of fine art and Literature, Siri Fort institutional area, New Delhi

**Experience**

2023 Associate Professor, World University of Design, Sonipat, Haryana

2019— Assistant Professor, Department of Painting (Part-time faculty) at College of Art, University of Delhi, New Delhi

2015—2018 Assistant Professor, School of Foundation, B.Des, Pearl Academy, Noida and Delhi NCR

2011—2012 Assistant Professor, School of Design and Visual Art, Apeejay Stya University, Sohna, Haryana

2010—2011 Lecturer (Fine Art), Department of Education, Mewar Institute, Ghaziabad, Uttar Pradesh (affiliated to C.C.S.U)

2008—2009 Art Teacher at Bharti Public School, Mayur Vihar-3, Delhi

**Workshops**

2022 Co-Conducted Zine making workshop, Kiran Nadar Museum of Art, Saket Delhi.

2019 art workshop related to 550th Prakash Purab of Shri Guru Nanak Dev ji organized by Panjab Kala Bhavan, Chandigarh

Three-day Workshop, Panel Discussion and, Display at Siddharth Hall, Max Mueller Bhavan, on behalf of co-initiated Project Mahila Zine

artist workshop titled “Two one Za...” by Blue Jackal and Art Buzz studios, New Delhi

2017 2-day Workshop on Art in Education for E.T.E 1st year students, IASE Jamia Millia Islamia

2015 Workshop at National Institute of Open Schooling, to develop Standard of procedure (SOP) for practical examination painting course Sr. Secondary Level

2014 Delivered lectures for edusat, CEC, Consortium for Educational Communication, U.G.C.

2013 National workshop on Multi-media art, organized by Lalit Kala Akademi, Delhi and Chandigarh at Govt. Museum and Art gallery, Chandigarh.

2012 Conducted workshop on painting at The Lawrence School, Sanawar, Himachal Pradesh

**Research and Publications**

Paper Published in a UGC approved Peer reviewed Journal the Chitrolekha Journal on Art and Design (E-ISSN-2456-978X) Research paper published https://chitrolekha.com/nsv4n2/

Article co-written with, Dasgupta S, "About the Zine: The Zine called Mahila", published on website YACI International Young Art Criticism. https://yaciinternational.com/about-thezine-zine-called-mahila/

Publication in a book titled "OCTA 2021, Two One Za Two..." published by Blue Jackal a result of series of workshops with artists and illustrators, ISBN no.9789354579479

**Awards and Scholarships Received**

2018 Prafulla Dhanukar, Merit Certificate for Painting, for NOIDA City

2007 Gold Medal in M.F.A. (Painting) from Govt. College of Art, Chandigarh, Punjab University

2022 Next Art Tainan Awards

2000—2001 Certificate of merit by College of Art, New Delhi

1994—1998 Junior scholarship by CCRT (Centre for cultural resources and Training), Ministry of Culture

**Residencies**

2013 Reflection Art Gallery and studios, Dwarka, New Delhi.

2008 Peers residency at Khoj International Artists Association, New Delhi

**Drung Tibetan Filmmaker's Collective**

**Bio**

A collective of Tibetan filmmakers based in Dharamsala fostering a community that shares knowledge, skills and connections to tell stories about Tibet, India, and beyond. Drung filmmakers and members are dedicated to the advancement of storytelling in the Tibetan exile communities. The collective provides a unique mutual support system for local filmmakers to share, build, and realize various film projects by sharing resources and expertise. Drung also focuses on building a community of storytellers through workshops, mentorships, film screenings, and other educational programs.

www.drung.in

# Artworks

**Untitled-T06/19, Untitled-T07/19**
Tapas Roy
2019

Tapas Roy was born in the Sundarban Delta region of Bangladesh in the year of 1971. It was during the time of war, genocide, and ethnic cleansing by the authoritarian army of Pakistan along with local religious radicals. Millions of the minority Hindu community were butchered, and several other millions were driven out of their homes. Like thousands of other families, his family also fled to India in a small wooden fishing boat. It is an area that consists of several rivers and their tributaries networked like veins and capillaries, and naturally many families took the water routes to find safe places and save their lives. Roads were unsafe as there was fierce fighting in the land and all escape routes were blocked with tanks and machine guns. The waters became red and his family had to pass through floating mutilated bodies amidst mayhem and fear. At the year-end, after a gory battle, the Eastern part of Bengal got freedom and a new country—Bangladesh was born. It was during his family's journey back home when he was born.

Since unborn and being in his mother's womb, Roy has witnessed the shadow and horror of war in the form of sound (whirring warplanes, guns, and the like), visuals through narratives, and later on visuals through photography and other media. He would still wake up at midnight from nightmares of dragon bomber planes whirring and flying like monsters. Later on, when he was grown up enough, he witnessed blood thirst and hatred in the eyes of people. The war was over, but it took several years for lives to recover from famine and numerous other side effects, engraving aside an everlasting impression on human minds and souls. The memories of voice from his mother’s womb are the roots of most of his works.

**The more things change, the more they stay the same**
Tsering Motup
2024

Written by Tsering Motup and Abeer Gupta

Located at a trans-Himalayan frontier of the Indian subcontinent, Ladakh operated for centuries at an intersection of the Central Asian and Himalayan trade networks. Since the mid 20$^{th}$ century, with the establishment of contemporary nation-states, the region has undergone several dramatic changes. The militarization of its borders as well as rearrangement of trade relations within neo-liberal economies has had considerable impacts on its local culture. Once a contact zone of various streams of cultural production and a formidable center of pan-Asian as well as internal trade, Ladakh wielded control over major commodities. Today, Ladakh stands subsumed by production and circulation networks of India.

Like many fractures in post-colonial lives and practices, the artefacts on display function at multiple planes. They first embody a value accrued by generational aspirations of fine Chinese porcelain. Once an artefact afforded only by the elite, familiar industrial reproductions were prized commodity for the middle classes. Once obtained only via fervent changing of hands, their production has now expanded to unfamiliar territories. The handle-less teacup common across the Himalayas persist in its form, the motif and colors have evolved parallel to affordable technologies of reproduction.

The ceramics in Tsering Motup's kitchen in Nimoo village home comprise various sizes and designs, ranging from the blue and white dragon to eight auspicious symbols and many more. His interest in these objects began since those special pieces made their appearance only when they hosted their special guests; otherwise, they stood still inside the glass shelves, displaying themselves and waiting to be dusted once or twice a year. However, he felt that these objects were alive in themselves, performing their duty by affecting them and their sense of culture by remaining inside. Thus, he began to question how they arrived in their kitchen or, in other words, whether they were once a local craft and what their relevance to the locals was, and why they have become such important objects within every Ladakhi household.

His mother also used to tell him that the special objects in their house came from Dumtsele, through informal trade in the winter with Tibetans at the border with China, formerly Tibet. When his uncle was posted at the border as a soldier, they would buy many of these objects from the locals at a much cheaper price than the market price, so he would bring some for his mother as gifts when he returned home on holidays. He believed that, since these objects hold a special place as souvenirs, they remained within the shelves for more than 25 years, and that the aesthetics of these objects do not match with the current ones available in the local market. Furthermore, the trade at the border has stopped since 2015, and now similar objects come from Sikkim and Nepal via New Delhi at a much higher rate for which one would have to pay. However, objects like teacups and bowls have played a prominent role in Ladakhi culture, regardless of whether they were made by local craftsmen or even if they do not have any ties to that craft in Ladakhi culture. It has fostered cross-border cultural ties among South Asian countries nevertheless.

**The Boy Tashi**
SAI Yung Ching
2011

TSAI Yung Ching's husband is a Tibetan in exile living in India, and she is a documentary producer that came to India to document the situation of the Tibetan diaspora. They met, fell in love, and got married because of their work, but her husband was not able to obtain permanent residency in Taiwan due to his identity as a Tibetan in exile. In February 2011, Tsai and her husband were forced to leave for India because his travel documents that allowed him to stay in Taiwan had expired. After returning to Dharamsala, the White Tara Cultural Foundation invited her to organize an image workshop for fifteen students from the Sarah College for Higher Tibetan Studies. During the two-month workshop, she lived with the students, working and experiencing life together.

For the students, it was a strange and abstract idea to tell stories through image. Tsai first started by engaging them in group discussion and moved on to having them creating stories, performing, using cameras, and sharing ideas they had in minds in a concrete manner. Through intensive learning and solid practice, they reached the goal step by step and finished a short film and a play after two months. The short film *The Boy Tashi* stems from the students' observation of adults' collective anxiety and the pressure children experience in the Tibetan community in India. The observation is turned into a story told through various snippets of a child's growth in a tone that is neither too heavy nor too lighthearted.

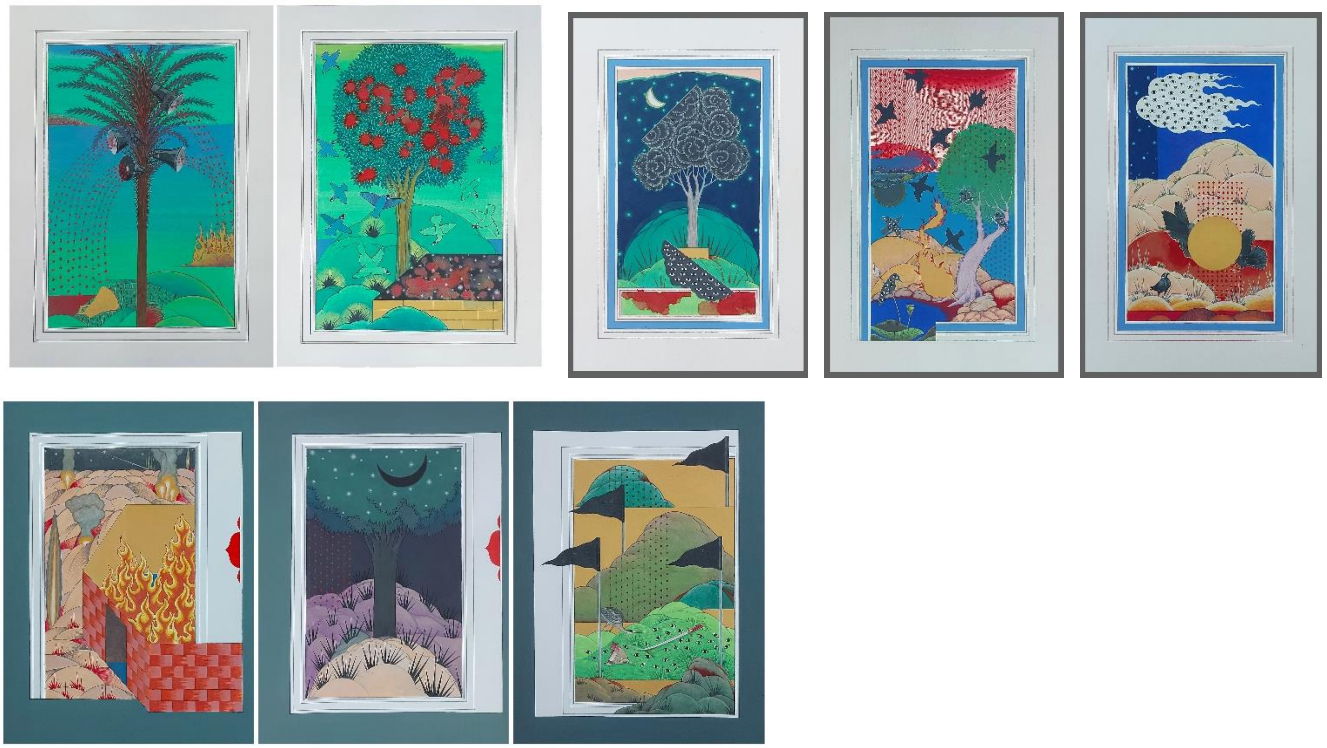
**Five Minutes**
TSAI Yung Ching
2011

TSAI Yung Ching's husband is a Tibetan in exile. In 2011, because his travel papers expired, the couple had to return to India. During the time of living in Dharamsala, the White Tara Cultural Foundation invited Tsai to organize a film workshop for fifteen students during the summer vacation. The workshop lasted two months. Telling stories through film was a strange and abstract concept for the students. They began with exercises of group discussions about how to create stories and perform, about exploring forms and using different mediums as aids, and about how ideas could be realized in a concrete manner. After an intensive period of time and solid efforts, the work was gradually formed.

During the two months, they produced a short film and a play. The play, *Five Minutes*, uses the story of a Tibetan girl before her exile to tell the agonizing collective experience of the community in exile, along with the expectations and hopes that emerge throughout the process. While watching the play, two generations of Tibetans—those who have left Tibet and those that were born in a foreign land—also engage in a dialogue that explores their inherent differences.

**Blind Witness**
Rajnish Chhanesh
2023

Written by Aditi Ghildiyal

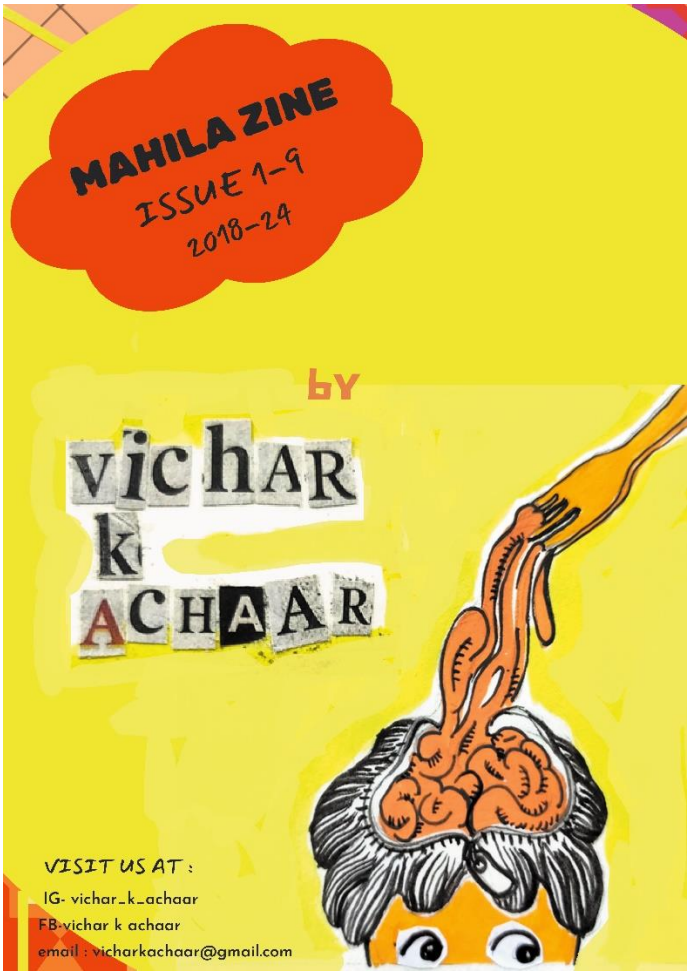


Across his new series titled *Blind Witness*, artist Rajnish Chhanesh takes on the role of a visual archivist illustrating the idiosyncrasies and fallacies of human society. These immensely intricate paintings retain his signature style of entwining contemporariness with traditional miniature paintings, but with a fresh take. Here the artist departs from his quintessential personal narrative and explores a more broadened political voice, embracing human history, mythology, and collective consciousness.

In his landscapes, devoid of human presence, nature takes the center stage and serves as the catalyst for unfolding the narrative. The lyrical compositions visually guide our eyes effortlessly across the purview of each painting, making us take note of every nuance Rajnish has inculcated with fineness. Taking inspiration from a Hindu myth about the ancient Vedic deity Indra, who due to a curse ended up with a thousand eyes on his body, the artist presents the viewer with a multitude of eyes in the sky, water, birds, and in the form of peeking alligators. These eyes stand for the common people who witness injustices in their daily lives and are hopeless about redress. It was intentional for the artist not to illustrate a mouth anywhere to symbolize the voicelessness of masses in the socio-political landscape.

This series marks a drastic shift conceptually in Rajnish's oeuvre as earlier his focus was essentially personal, intimate, and self-introspective. His recent works revolve around the idea of *Samay*, *Samaj* and *Vyavastha* (Time, Society and System), a trio that, according to the artist, shapes the common man's reality as well as consciousness. The three agencies influence each other simultaneously making an impenetrable loop of cause and effect. His works provide a thoughtful critique of the political, economic, and social systems, pushing the viewer to engage intellectually and question the simulated rut we are trapped in so that one day we might cease to be blind witnesses.

**Mahila Zine**
Vichar K Achaar
2018—




*Mahila* is a word borrowed from the Hindi language and in English can be translated as woman, lady or adult female human. But when spoken in the context of Indian society, the word *mahila* may take on a number of connotations depending on the particular social construct; the essential denotation may however remain the same, i.e., female human. It is also a word that is used in public across the country especially to denote the category of females. Seats assigned for women on a DTC/ government buses or Metro train in Delhi are labelled as *Mahilaon ke liye*; women queue up at the gates assigned for *Mahila* for security checks at airports; public women's restrooms also have the *Mahila* sign.

**The Artists' Notes**

We are not oblivious to the sarcasm and the blind standardization that come along with the conventional usage of the word; in fact, it is this discontentment that leaves a lot of room for satire, humor, and exaggeration. We took our inspiration from this milieu of hidden meanings apart from the referential implication and chose to name the zine *Mahila*. The name was preferred as it is neither too generic nor too specific.

The zine is a space where we can articulate our experiences stretching from private and personal to social and conceptual. These stories are told with a witty, tongue-in-cheek approach, but not necessarily in a roll-on-the-floor-laughing way. We feel this name fits the collection of our visual narratives, which are women oriented and created by women artists. The stories range from at

times drawing and analyzing the ‘everyday’, to observing the altering roles of women in the urban milieu (from domestic to professional, sexual to social, emotional to economical), reflecting upon individual experiences and opinions of/as women, to shouting out for gender equality and exploring the intersectional connecting us through gender, class, and race.

**Our politics**
As a feminist platform, we believe in gender equality and operate in the domains of socialist realism. We refuse to be categorized under any other feminist definitions, as there are many including cultural feminism that weakens our argument in the real world. No Wiccans pleeez…

*Mahila* Zine makes an effort to create a sustainable dialogue by women/females at times about being a ‘woman’ and/or about everything else, working with a new theme in its every issue. There have been eight issues to date sharing experiences about health, motherhood, body, food, space, Covid confinement, and personal diaries. These micro narratives primarily visual in nature are welcome in the form sequential art, comics, artworks, visual narratives, visual poetry, posters, photo essays, and poetry.

**Operations**
We are a not-for-profit collective self-publishing platform and share with the participating artists whatever/whenever funds we receive through any agency after deducting our printing costs of the zine. *Mahila* Zine does not charge any fee from anyone and purely relies on image sharing basis. We do not ask for original works for the zine; the copyright of the artwork remains with the artist. We owe the existence of *Mahlia* Zine to the women artists who have worked with us over the past six years and the organizations or people that have supported us through our previous eight issues.

**Participation**
- *Mahila* Zine has been featured/displayed at Indie Comix Fest 2018, 2019 and 2022 and Gaysi Zine (2019) Fest.
- Taiwan Annual Art Exhibition at International Free Art Space: The Evolving of Asian Contemporary Art, C- Lab. (2022).
- We were featured by *Equilibrium* Zine by Chime for Change, Gucci America (2021).
- *Mahila* Zine participated in the group exhibition titled “Inside the Outsider” at Gallery Zone Art,Taipei, Taiwan in December 2020.
- Also, Project *Mahila* Zine Issue 5 was selected to be a part of “Five Million Incidents, 2019—2020” supported by Goethe-Insitut / Max Mueller Bhavan in collaboration with Raqs Media Collective, with a panel discussion moderated by Mrinal Kulkarni (Art Curator/ Historian, Asst. Professor, Department of Art History and Appreciation, Jamia Millia Islamia, with experts in panel-Chris Mary Kurian (Home Chef, FORK SONGS and Public Health Researcher) and Ishani Butalia (Editor Young Zubaan Books) held in October 2019.

*Mahila* Zine is currently coordinated by Manmeet Sandhu and Gunjan Singhal, with Mrinal Kulkarni as Content Advisor and Jagdish Chandra as Publicist advisor. *Mahila* Zine is a part of Vichar k Achaar collective and was founded in 2018.

Facebook: vicharkachaar
www.instagram.com/vichar_k_achaar
Linktree: linktr.ee/vicharkachaar

**Special Screening:**
**The filmmaking mentorship program of Drung Tibetan Filmmakers Collective**
Tenzin Tsetan Choklay and Drung
2024

**Mentees - Student Films for presentation**

**1. *Jalyong***

Tenzin Tsewang
2023
6’32”

*Jalyong* portrays the parallel journeys of Dawa, a young Tibetan refugee living in India, and Lhamo, a Tibetan woman working at the Chinese Embassy in New Delhi. Both share a deep longing to reunite with their families in Lhasa, Tibet. As they face personal challenges and navigate conflicting loyalties, they discover inner strength and resilience through their interconnected paths.

**2. *Bhu Tsering***

Tenzin Wangjor
2023
5’52”

In the remote nomadic region of Ladakh, India, young Tsering pleads with his parents to send him to school. However, the father worries about who will take care of the animals if he leaves.

**3. *The Quiet Solace of Sunset***

Tenzin Choedon
2022
21’

Tashi, a Tibetan youth who identifies as queer, comes back to his hometown following a five-year absence. During his visit, he reconnects with his childhood best friend, Nangsel, spending much of his time with her. Surrounded by the tranquil beauty of the mountains, he finally finds the courage to confide in her about the reasons that had kept him away from returning home for so long.

**4. *Chunthag***

Jamyang Phuntsok
2024
10’

Mindruk, a *tsampa* (barley powder) seller, operates his business with his wife Tsering, sourcing barley from a nearby Indian village for grinding. When his wife secures a large order, he struggles to find the miller who runs the traditional watermill. Despite conflicting information from villagers, he eventually resorts to using an electric miller. While grinding the grains, he learns that the miller is at the hospital with his sick mother.

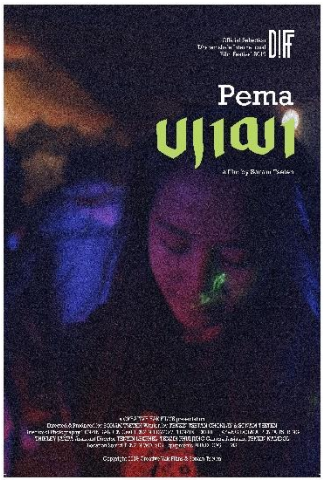
**5. *Whispers of Conscience***

Tenzin Kelsang
2024
10’

*Whispers of Conscience* unfolds in Delhi’s Tibetan enclave, Majnu Ka Tila, focusing on Karma, a shopkeeper and youth congress leader. He uncovers the unsettling truth that the products he has been selling are counterfeit Chinese goods exploiting legal loopholes.

**Mentors - Drung Filmmakers presentation**

**1. *Pema***




Sonam Tseten
2019
19’

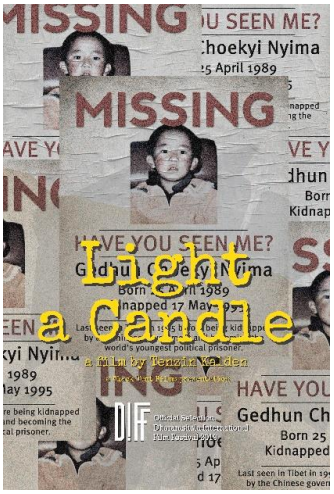
*Pema* is an exile story about farewells, frustration, and anger. Pema’s separation from her parents at a very young age and her upbringing in a foreign land have shaped her into the person she is today. Her life in exile and her inner emptiness are further complicated by the sudden reappearance of her long-separated father.

**2. *1994***

Tenzin Tsetan Choklay
2021
3’

Commissioned as part of the Rubin Museum of Art’s Mandala Lab in New York City, Tibetan filmmaker Tenzin Tsetan Choklay’s short film *1994* takes you back to his childhood in India during his mother’s final days before dying of cancer. This essay film reminisces a certain memory from Choklay’s childhood and a scent associated with that time. Presented as part of the Rubin Museum’s new social, emotional, and ethical learning space, the film is accompanied by a scent created by French master perfumer Christophe Laudamiel. Some of the other artists commissioned for the project include Laurie Anderson and filmmakers Apichatpong Weerasethakul and Amit Dutta.

### 3. *Light a Candle*




Tenzin Kalden
2019
18’

Gedhun Choekyi Nyima, the 6-year-old reincarnation of Panchen Lama, was abducted by the Chinese government 24 years ago. His whereabouts are still unknown. The film follows two young Tibetan activists Tsela and Lobsang, who set out to break a Guinness World Record to draw international attention to the Panchen Lama’s disappearance. They plan to light 130,000 candles on a cake for the Panchen Lama’s 29th birthday. However, what awaits them is China’s inordinate yet intangible influence on a market driven global economy.

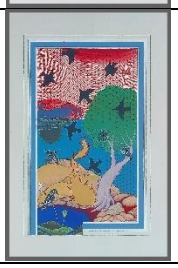
### 4. *Settlement*

Sonam Tseten
2020
5’

*Settlement* portraits a day in the life of an elderly man living alone in a Tibetan settlement in India while his adult children are likely to have moved to the city or immigrated to the West.

## List of Art Works

(Tax excluded)

| No. | Artist | Image | Title | Material | Size | Year | Price/ EUR |
|---|---|---|---|---|---|---|---|
| 1 | Tapas Roy | | Untitled-T06/19 | Accrylic on Canvas | 105.5 x 110 cm | 2019 | €600 |
| 2 | Tapas Roy | | Untitled-T07/19 | Accrylic on Canvas | 105.5 x 110 cm | 2019 | €600 |
| 3 | Tsering Motup | | The more things change, the more they stay the same | Object | Dimensions variable | 2024 | - |
| 4 | TSAI Yung-Ching | | The Boy Tashi | Video | 15’21” | 2011 | - |
| 5 | Rajnish Chhanesh | | Yatra | Gouache on Paper | 82 x 37.5 cm | 2023 | €1500 |
| 6 | Rajnish Chhanesh | | My World 3 | Gouache on Paper | 55 x 37.5 cm | 2023 | €1000 |
| 7 | Rajnish Chhanesh | | Witness11 | Gouache, Acrylic on Paper | 50 x 32.5 cm | 2023 | €500 |
| 8 | Rajnish Chhanesh |  | Witness13 | Gouache, Acrylic on Paper | 50 x 32.5 cm | 2023 | €500 |

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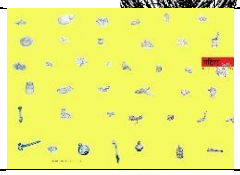
|---|---|---|---|---|---|---|---|
| 9 | Rajnish Chhanesh | | *Witness15* | Gouache, Acrylic on Paper | 50 x 32.5 cm | 2023 | €500 |
| 10 | Vichar K Achaar | | Mahila Zine, Issue 1 | Paper | 14.8 x 21 cm | 2018 | €10 |
| 11 | Vichar K Achaar | | Mahila Zine, Issue 2 | Paper | 14.8 x 21 cm | 2018 | €10 |
| 12 | Vichar K Achaar | | Mahila Zine, Issue 3 | Paper | 14.8 x 21 cm | 2019 | €10 |
| 13 | Vichar K Achaar |  | Mahila Zine, Issue 4 | Paper | 14.8 x 21 cm | 2019 | €10 |
| 14 | Vichar K Achaar | | Mahila Zine, Issue 5 | Paper | 21 x 29.7 cm | 2020 | €10 |
| 15 | Vichar K Achaar | | Mahila Zine, Issue 6 | Paper | 14.8 x 21 cm | 2021 | €10 |
| 16 | Vichar K Achaar | | Mahila Zine, Issue 7 | Paper | 14.8 x 21 cm | 2021 | €10 |
| 17 | Vichar K Achaar | | Mahila Zine, Issue 8 | Paper | 14.8 x 21 cm | 2023 | €10 |
| 18 | Vichar K Achaar | | Mahila Zine, Issue 9 | Paper | 14.8 x 21 cm | 2024 | €10 |