

**TATE  
INTERNATIONAL TRIP TO  
BANGLADESH & INDIA**

<Image>

**FRIDAY 2 TO SATURDAY 10 FEBRUARY 2018**  
DHAKA, MUMBAI AND DELHI



Cover Image: XXX XXX XXX

## LIST OF PARTICIPANTS

TATE INTERNATIONAL COUNCIL

TATE ACQUISITIONS COMMITTEES

TATE PLATINUM PATRONS

### TATE STAFF

Maria Balshaw, Director, Tate      Dhaka and Delhi

Achim Borchardt-Hume, Director of Exhibitions and Programme      Full trip

Ann Gallagher, Director of Collection, British Art      Full trip

Victoria Harrison, Development Manager      Full trip

Arianne Lovelace, Head of Collection Development      Full trip

Emma Mills, Advocacy & Events Manager      Full trip

Frances Morris, Director, Tate Modern      Dhaka

Nada Raza, Research Curator – Tate Research Centre: Asia      Full trip

Anne Thidemann, Associate Director of Philanthropy      Full trip

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### **Pan Pacific Sonargaon, Dhaka**

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### **Taj Mahal Palace, Mumbai**

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## ITINERARY

Please note that this programme is subject to change

### FRIDAY 2 FEBRUARY 2018 - DHAKA

12.45	Welcome buffet lunch at Pan Pacific Sonargaon in the Nirala Room
14.00	Transfer
15.00	Visit to the <b>Dhaka Art Summit</b> at the <b>Shilpakala Academy</b>
18.00	Transfer
20.00	<b>Dhaka Art Summit Opening Party and Dinner</b> with announcement of <b>The Samdani Art Award</b> winner

## SITES ALONG THE WAY

### **A brief history of Dhaka**

Founded in the 4th century, Dhaka first received principal status in 1610, when the Mughals transferred the capital from Rajmahal to Dhaka, and renamed it Jahangirnagar. During the Mughal period, Dhaka became the chief commercial emporium. This encouraged a much greater concentration of commerce: maritime trade brought industry, Islamic education and increasing sophistication in the arts. Dhaka's prosperity was also considerably enhanced – the Mughals built mosques, palaces, caravanserais (accommodation for camel caravans), bazaars and gardens. This development began to attract European traders from southern India.

In 1666 the British East India Company established a trading post in Dhaka; however, Dhaka's decline as a maritime trade centre had already begun. Dhaka remained the capital under the Mughals until 1704, when they moved it to Murshidabad.

The British East India Company extended its power to such an extent that by 1757 it controlled all of Bengal except Dhaka, which it took eight years later. It was under the British, during the late 18th and early 19th centuries, that the dominant forms of current economic development were established: indigo, sugar, tobacco, tea and, of course, jute.

In 1887 Dhaka became a district capital of Bangladesh, and in 1905 Bengal was divided into east and west, the eastern section incorporating Assam (with Dhaka as its winter capital). From this point on Dhaka again began to assume some measure of importance as an administrative centre. Government buildings, churches, residential enclaves and educational institutions transformed it into a city of great prosperity. During the existence of East Pakistan, Dhaka was classed as a subsidiary capital, and it was not until Independence in 1971 that Dhaka once again achieved its former capital-city status.

### **Dhaka Art Summit**

The Dhaka Art Summit (DAS) is a non-commercial research and exhibition platform for South Asian art and architecture. Held every two years at the Bangladesh Shilpakala Academy, the programme has a core focus on Bangladesh, and aims to re-examine how forms of art are discussed in regional and international contexts. DAS was founded in 2012 by the Samdani Art Foundation, in collaboration with the Ministry of Cultural Affairs of Bangladesh. Led by Chief Curator Diana Campbell Betancourt, the summit is curated by a group of local and international curators who are commissioned to conduct research across South Asia, to build collaborative group exhibitions and experimental writing initiatives, as well as film and talks programmes.

DAS 2018 will be the first edition to look at Bangladesh in relation to both South and

Southeast Asia, visibly shifting the focus of the programming away from an Indo-centric stance. To this end, DAS 2018 contains an unprecedented focus on lesser-known art histories of Sri Lanka, an in-depth examination of exhibition histories in South Asia, and, for the first time in DAS's history, a contact to Iran, a country that South Asia was deeply culturally connected to until its deliberate severance by colonial rule. This year's nine-day event will feature an Opening Celebration Weekend and a closing Scholar's Weekend.

## **Exhibitions**

### **Bearing Points**

The initiative of Bearing Points will comprise large-scale thematic presentations from artists and architects, orienting the viewer towards lesser-explored transcultural histories of the region. Curated by DAS Chief Curator Diana Campbell Betancourt, this exhibition seeks to weave together strands of thought from the nine other guest curated exhibitions in DAS 2018.

Among the co-curated projects, the first Bearing Point exhibition considers the role of exile in shaping regional identity, taking inspiration from South Asian poets such as Agha Shahid Ali and the Migrant Bengali Poets society in Singapore. Raqib Shaw's project that will be a part of this Bearing Point opened first in Manchester in an exhibition at the Whitworth Art Gallery on June 23, 2017, and was co-curated by Diana Campbell Betancourt with Tate's Director, Maria Balshaw.

### **A beast, a god and a line**

Curated by Cosmin Costinas, A beast, a god, and a line considers Bengal's position at the core of different geographical networks, reflecting the circulation of people and ideas in different historical times. From the shifting maritime geographies of the Austronesian world to the histories of globalisation beginning in the early 16th century, the exhibition unfolds in several chapters, positioning the material histories of textiles as a central thread that carries the trace of these exchanges.

### **Total Anastrophes**

Supported by the Fiorucci Art Trust, curator Milovan Farronato with artist Runa Islam will bring the eighth edition of Volcano Extravaganza, an annual summer festival of contemporary art in Stromboli, to Dhaka. Rather than engaging with the epic nature of Stromboli's landscape, Farronato's contribution for DAS 2018 will seek to recreate the essence of the annual festival in a new location, inside the Shilpakala Academy Auditorium, transforming it into the inner echo chamber of an active volcano. Performative interventions will evoke themes of isolation and distance; memory and mysticism; cosmic energy and the violence of nature; improvisation and theatre.

### **Planetary Planning**

This exhibition curated by Devika Singh, takes its starting point from the Nehru memorial lecture titled 'Planetary Planning' delivered by visionary architect and designer Buckminster Fuller in Delhi in 1969. Exploring notions of world-making articulated in South Asia by three generations of artists, the exhibition will explore how

they challenged fixed identities and inherent hierarchies, looking back at key international, as well as cross-regional exchanges, from the 1960s until now.

### **One Hundred Thousand Small Tables**

The exhibition considers the various outputs made in response to the war years in Sri Lanka. Curated by Sharmini Pereira, the exhibition will include archival material in addition to photographs, paintings, sculpture, and animation, addressing the question of recording an art history of what has happened, not only in terms of a war, but also in terms of the artistic output that bore witness to the war's many episodes, versions and narratives.

### **A Utopian Stage; Below the Levels Where Differences Appear**

Curated by Vali Mahlouji, A Utopian Stage will address the radical "Third World-ism" at play at the Festival of Art, Shiraz-Persepolis (1967-77). A unique crucible for artistic exchange this performance festival stimulated exposure and confrontation by situating Iran in relation to Asia and juxtaposing Asian and African artists with Western avant-gardists. Exposing the festival's retrieved archives for the first time in Asia, this exhibition will punctuate them with live performances and musical interventions that respond directly to the festival's transcendental spirit of exchange

### **The Asian Art Biennale in Context**

Curated by Diana Campbell Betancourt, this exhibition will examine Dhaka as a longstanding place of innovation within the arts, exploring the history of the Asian Art Biennale – the oldest surviving biennale in Asia, founded in Dhaka in 1981, which recently concluded its 17th edition. Drawing works from the Bangladesh Shilpakala Academy's collection, and the archive of the Fukuoka Asian Art Museum, the exhibition will reflect Bangladesh's rich history of large-scale recurring international exhibitions, focusing on the first five editions of the biennale.

### **Expression of Time**

This intergenerational group exhibition, curated by Md. Moniruzzaman, Director of the National Art Gallery, Bangladesh Shilpakala Academy, will demonstrate the breadth of artistic practice in Bangladesh today.

Unrestricted by themes or criteria, Expression of Time will exhibit the work of artists who already hold prominent positions in Bangladesh's art history, alongside the work of the country's next generation of artists, demonstrating a true cross-section of what artistic practice in Bangladesh means today.

### **The Samdani Art Award**

The Samdani Art Award has created an internationally recognised platform to showcase the work of young Bangladeshi Artists to an audience of international arts professionals. The Award aims to support, promote, and highlight Bangladeshi contemporary art, and honour one talented emerging Bangladeshi artist between the ages of 22 and 40. Each of the shortlisted artists will receive curatorial mentoring support from leading curators from the New North and South network led by the Liverpool Biennial. The winner receives an all-expenses paid, six-week residency at the Delfina Foundation in London, supported by the Samdani Art Foundation.



Through the Samdani Art Award exhibition, which forms part of the programme at the Dhaka Art Summit, many of the previously shortlisted artists have gained recognition and been selected to participate in various international exhibitions and residencies. The eleven short-listed artists who will present newly commissioned work at DAS 2018 are:

Ahmed Rasel (b.1988, Barishal), Aprita Singh Lopa (b. 1986, Kishoreganj), Asfika Rahman (b. 1988, Dhaka), Debasish Shom (b. 1979, Bagerhat), Marzia Farhana (b. 1985, Dhaka), Mizanur Rahman Chowdhury (b. 1981, Noakhali), Opper Zaman (b. 1995, Dhaka), Palash Bhattacharjee (b. 1983, Chittagong), Rakib Ahmed (b. 1988, Netrakona), Reetu Sattar (b. 1981, Dhaka), and Shikh Sabbir Alam (b. 1982, Kushtia).

During DAS 2018, the award will be presented by **Tate's Director, Maria Balshaw**, selected by a jury chaired by Delfina Foundation's Director Aaron Cezar and comprised of artists Sheela Gowda, Runa Islam, Subodh Gupta, and Mona Hatoum.

## **SATURDAY 3 FEBRUARY 2018 – DHAKA**

Buffet breakfast at leisure at the Pan Pacific Sonargaon

- 08.45 Meet in the lobby of Pan Pacific Sonargaon
- 09.00 Transfer
- 10.00 Guided tour of the **National Assembly Building of Bangladesh**
- 12.00 Lunch
- 13.00 Transfer
- 14.00 Visit to **Dhaka Art Summit**
- 14.30 ***Reorienting Collections and Rethinking the Canon***, panel discussion with Glenn Lowry (Director, Museum of Modern Art, New York), **Frances Morris (Director, Tate Modern)**, Doryun Chong (Deputy Director, M+, Hong Kong), Sebastian Cichocki (Deputy Director, Museum of Modern Art, Warsaw) moderated by Sabih Ahmed (Senior Researcher, Asia Art Archive)
- 16.00 Free time at **Dhaka Art Summit**
- 17.30 Transfer
- Free time at hotel
- 19.15 Meet in the lobby of Pan Pacific Sonargaon
- 19.30 Transfer
- 20.15 **Collection tour and Dinner** at the home of **South Asia Acquisitions Committee Co-Chair and Member, Rajeeb and Nadia Samdani**
- 22.30 Transfer

## SITES ALONG THE WAY

### **National Assembly Building**

The 200-acre complex of the Jatiya Sangsad Bhaban, the National Assembly of Dhaka and house of the Parliament of Bangladesh, was designed by architect Louis Kahn. It was first commissioned in 1959 by the Government of Pakistan as an extension to their parliamentary headquarters. Kahn was commissioned in 1962 to begin work on the governmental buildings, however, construction was halted in 1971 as Bangladesh declared independence from Pakistan. Consequently, the project became more symbolic of democracy and Nationalist pride of the Bengali people and was finally completed in 1982.

Built with concrete inlaid with white marble, the monumental building overlooks a man-made moat that divides the building and private offices from the rest of the complex. The main building, which is at the centre of the complex, is divided into three parts – the Main Plaza, South Plaza and Presidential Plaza. Kahn's key design philosophy optimizes the use of space while representing Bangladeshi heritage and culture. The exterior of the building is striking in its simplicity, with huge walls deeply recessed by porticoes and large openings of regular geometric shapes. Of his relationship with natural light for the building Kahn has said:

*“In the assembly I have introduced a light-giving element to the interior of the plan. If you see a series of columns you can say that the choice of columns is a choice in light. The columns as solids frame the spaces of light... I am working to develop the element to such an extent that it becomes a poetic entity which has its own beauty outside of its place in the composition. In this way it becomes analogous to the solid column I mentioned above as a giver of light. It was not belief, not design, not pattern, but the essence from which an institution could emerge.”*

(Louis I. Kahn. from Heinz Ronner, Louis I. Kahn: Complete Works 1935–74. pp 236 – 238)

## **SUNDAY 4 FEBRUARY 2018 – DHAKA/MUMBAI**

Buffet breakfast at leisure at the Pan Pacific Sonargaon

08.45 Meet in lobby of Pan Pacific Sonargaon

**Please check out of your hotel room and bring your luggage to the lobby**

09.00 Transfer to Shahjalal International Airport, Dhaka

10.30 Flight check-in

12.15 Charter flight to Mumbai

15.05 Arrive Mumbai

16.00 Transfer from airport

**Please note that your luggage will be taken onwards to the hotel and taken to your room**

17.00 Arrive at **Gallery Odyssey** for a curator led tour of *India Re Worlded: Seventy Years of Investigating a Nation* with **Dr Arshiya Lokhandwala**

18.15 Transfer

19.15 Arrive at **Jhaveri Contemporary** to view solo show by artist **Gyan Panchal** with welcome from Co-Director **Priya Jhaveri**

19.45 Transfer

20.00 Dinner generously hosted by **South Asia Acquisitions Committee member Akshay Chudasama**, at home in Malabar Hill

- 22.00            Transfer
- 22.30            Arrive at **Taj Mahal Palace**

**Please note that check-in will have been completed on your behalf and your room key will be distributed upon arrival**

## **SITES ALONG THE WAY**

### **A brief history of Mumbai**

Koli fisherfolk have inhabited the seven islands that form Mumbai as far back as the 2nd century BC. Amazingly, ruminants of this culture remain huddled along the city shoreline today. A succession of Hindu dynasties held sway over the islands from the 6th century AD until the Muslim Sultans of Gujarat annexed the area in the 14th century, eventually ceding it to Portugal in 1534. The only memorable contribution the Portuguese made to the area was christening it Bom Bahai, before throwing the islands in with the dowry of Catherine of Braganza when she married England's Charles II in 1661. The British government took possession of the islands in 1665, but leased them three years later to the East India Company for the paltry annual rent of UK£10.

Then called Bombay, the area flourished as a trading port. So much so that within 20 years the presidency of the East India Company was transferred to Bombay from Surat. Bombay's fort was completed in the 1720s, and a century later ambitious land reclamation projects joined the islands into today's single landmass. Although Bombay grew steadily during the 18th century, it remained isolated from its hinterland until the British defeated the Marathas (the central Indian people who controlled much of India at various times) and annexed substantial portions of western India in 1818. The fort walls were dismantled in 1864 and massive building works transformed the city in grand colonial style. When Bombay took over as the principal supplier of cotton to Britain during the American Civil War, the population soared and trade boomed as money flooded into the city.

A major player in the independence movement, Bombay hosted the first Indian National Congress in 1885, and the 'Quit India' campaign was launched here in 1942 by frequent visitor Mahatma Gandhi. The city became capital of the Bombay presidency after Independence, but in 1960 Maharashtra and Gujarat were divided along linguistic lines – and Bombay became the capital of Maharashtra. The rise of the pro-Maratha regionalist movement, spearheaded by the Shiv Sena (Hindu Party; literally 'Shivaji's Army'), shattered the city's multicultural mould by actively discriminating against Muslims and non-Maharashtrians. The Shiv Sena won power in the city's municipal elections in 1985. Communalist tensions increased and the city's cosmopolitan self-image took a battering when nearly 800 people died in riots that followed the destruction of the Babri Masjid in Ayodhya in December 1992. They were followed by a dozen bombings on 12 March 1993, which killed more than 300 people and damaged the Bombay Stock Exchange and Air India Building. The more recent train bombings of July 2006, which killed more than 200 people, are a reminder that religious tensions are never far from the surface.

In 1996, the city's name was officially changed to Mumbai, the original Marathi name derived from the goddess Mumba who was worshipped by the early Koli residents. The Shiv Sena's influence has since seen the names of many streets and public buildings changed from their colonial names. The airports, Victoria Terminus and Prince of Wales Museum have all been renamed after Chhatrapati Shivaji, the great Maratha leader, although the British names of these and many major streets are still in popular local use.

### **Gallery Odyssey**

Gallery Odyssey was founded in 2015 in a new gallery space in the One India Bulls Center in Lower Parel, and partners with guest curators to produce exhibitions that promote Indian and International artists to a Mumbai audience. Previous collaborations have included the Halcyon Gallery in London.

The current exhibition ***India Re-worlded Seventy Years of Investigating a Nation***, curated by **Dr Arshiya Lokhandwala**, is a group exhibition commemorating the 70th anniversary of the Independent movement in India. The 70 artists participating in the exhibition were invited to examine one year of their choosing from the past 70 years. Their resultant projects highlight both significant political events to the domestic and everyday existence.

India Re-worlded presents art practices, dialogues, and questions emerging from a framework of postcolonial Indian modernity that allow us to value, understand and experience every year of India's independent nation in a unique manner never experienced before.

The survey project features work by celebrated Indian artists across generations including: Atul Dodiya, Bharti Kher, Bhupen Khakhar, M. F. Husain, Jitish Kallat, K. G. Subramanyan, Raqs Media Collective, Sheela Gowda, Vivan Sundaram, Desire Machine Collective, Mithu Sen, Nasreen Mohamedi and Zarina Hashmi.

### **Jhaveri Contemporary**

Jhaveri Contemporary was formed in 2010 by sisters Amrita and Priya Jhaveri with the aim of representing artists, across generations and nationalities, whose work is informed by South Asian connections and traditions.

In 2010, the Jhaveris also produced Anish Kapoor's first-ever public exhibition in India, held jointly at the National Gallery of Modern Art in New Delhi and at the Mehboob studios in Mumbai. Jhaveri Contemporary have led and collaborated on numerous projects in India and the UK, showcasing the unique practices of long-celebrated artists as well as emerging talent including Anwar Jalal Shemza, Lionel Wendt, Mrinalini Mukherjee, Rana Begum and Prem Sahib.

The current exhibition by Paris-based artist, **Gyan Panchal**, follows on from his first solo exhibition in 2012 and the group exhibition he curated in 2015 with Jhaveri

Contemporary. Panchal gathers and collects used utilitarian man-made objects that have been dumped in the environment and around urban spaces. As they have grown to become the prime materials of his works, synthetic and natural substances are added or subtracted from works through basic processes. Panchal arranges, duplicates and subtracts, resulting in open sculptures or minimal interventions in the gallery space that reveal the inner life of the materials and objects he employs.

### **Taj Mahal Palace**

The Taj Mahal Palace Hotel is arguably Mumbai's most famous landmark. First built in 1903 by the Parsi Industrialist Jamseti Tata, the hotel was designed by Indian architects Sitaram Khandero Vaidya and D. N. Mirza in the typical Indo-Saracenic style that dominated late 19th century British India. Colloquially known as 'the Taj', the hotel is positioned next to the **Gateway of India** and has hosted many world leaders and royal families.

When it opened in 1903, the hotel was the first in India to have electricity, American fans, German elevators, Turkish baths and English butlers. Later it also had the city's first licensed bar, India's first all-day restaurant, and the India's first discotheque, Blow Up. The Taj Mahal Tower, an additional wing of the hotel, was opened in 1973.

In 2008, the hotel was targeted in a terrorist attack causing much destruction and fatalities. The less-damaged sections of the Taj Mahal Palace and Tower hotel reopened on 21 December 2008. It took several months to rebuild the popular heritage section of the Taj Mahal Palace Hotel, including the famed floating staircase of the hotels main lobby.

Paintings by the prominent artist M.F. Husain, commissioned by the hotel in 2000 and displayed in the foyer, were also destroyed during the attacks. Husain made new paintings to replace the ones that were lost in 2008 and are proudly on display in the hotel's reception. The hotel own a number of works by significant modernist artists such as Jamini Roy, Ram Kumar, S.H. Raza and Laxman Pai.

### **Hotel restaurants**

#### **Wasabi by Morimoto**

Classic Japanese restaurant, with fresh ingredients flown in from Japan

Lunch: 12.30-14.45

Dinner: 19.00-23.45

Enquiries and reservations: +91 22 6665 3202

#### **Golden Dragon**

Sichuan and Cantonese cuisine, with open kitchen

Lunch: 12.30-14.45

Dinner: 19.00-23.45

Enquiries and reservations: +91 22 6665 3296

**Masala Kraft**

Contemporary Indian cuisine with live cooking stations

Lunch: 12.30-14.45

Dinner: 19.00-23.45

Enquiries and reservations: +91 22 6665 3278

**Souk**

Rooftop restaurant serving Eastern Mediterranean cuisine

Lunch: 12.30-14.45

Dinner: 19.00-23.45

Enquiries and reservations: +91 22 6665 3272

**Shamiana**

Informal coffee shop serving all day, multi-cuisine dishes

Open 24 hours

Enquiries and reservations: +91 22 6665 3271

**Aquarius**

Outdoor poolside restaurant serving light bites

07.00-00.00

Enquiries and reservations: +91 22 6665 3271



## MONDAY 5 FEBRUARY – MUMBAI

Buffet breakfast at leisure at Taj Mahal Palace

08.45 Meet in the lobby of Taj Mahal Palace

09.00 Transfer

**09.15** Visit to **The Chhatrapati Shivaji Maharaj Vastu Sangrahalaya (CSMVS)** to view exhibition ***India and the World: A History in Nine Stories***, with a welcome from the Museum's Director **Mr Sabyasachi Mukherjee**

10.30 Driving tour of the **galleries** located in the **Colaba** area; **Mirchandani Steinreuke, TARQ, Chatterjee and Lal, Sakshi Gallery, Mumbai Art Room, Project 88 and Chemould Prescott Road**

Please note that due to the location of these galleries we will be splitting the group into x4 vehicles and will reconvene at Chemould Prescott Road at the end of the tour

12.30 Transfer back to Taj Mahal Palace for free time for lunch

You will find a list of hotel restaurants on pages 13-14

15.15 Meet in the lobby of Taj Mahal Palace

**Please note we will not be returning to the hotel until after dinner**

15.30 Transfer

16.15 Visit to the **Dr Bhau Daji Lad Museum**, to view works by artists **Jitish Kallat and Reena Kallat**

17.30 Transfer

- 18.00 Visit to the studio of **Jitish Kallat**, for a special preview of works for a solo exhibition at Sperone Westwater NY
- 18.45 Transfer
- 20.00 Dinner generously hosted by **Sunita Choraria**, at home in Pali Hill, Bandra

## SITES ALONG THE WAY

### CSMVS

The Chhatrapati Shivaji Maharaj Vastu Sangrahalaya (CSMVS), formerly named the Prince of Wales Museum of Western India, is the main museum in Mumbai. It was founded in the early years of the 20th century by prominent citizens of Mumbai, with the help of the government, to commemorate the visit of Edward VIII, who was Prince of Wales at the time. The museum was renamed in the 1990s after Shivaji, the founder of the Maratha Empire, and is located inside the crescent-shaped Victoria Garden now called Jijamata Udyaan.

The museum is a Grade I Heritage Building of the city and is set in a well laid out garden which retains its original plan. In 1990 it was awarded first place for Heritage Building Maintenance by the Indian Heritage Society. The architect of the building, George Wittet, was selected after an open competition in 1909. Wittet is known for the Indo-Saracenic style of architecture of which this museum is one of the best examples in India. The Indo-Saracenic style combines Hindu and Saracenic architectural forms, at times incorporating some elements of Western architecture. The Indian pillared hall, the arched pavilion, and the dome rising above the huge intersecting arches form a beautiful geometrical pattern and all these combined make the building a typical example of the Indo-Saracenic style.

The museum today houses approximately 50,000 exhibits of ancient Indian history, categorized primarily into three sections: Art, Archaeology and Natural History. The museum houses Indus Valley Civilization artefacts, and other relics from ancient India.

### **India and the World: A history in nine stories, curated by \*\*\***

India and the World: A History in Nine Stories is a landmark exhibition presented as a collaboration between CSMVS, the British Museum in London and the National Museum, New Delhi, with the support of the Ministry of Culture. Supported by the Tata Trusts and the Getty Foundation, this project coincides with the celebrations of 70 years of Indian Independence. The exhibition highlights some of the most important objects and works of art from the Indian subcontinent, in dialogue with iconic pieces from the British Museum collection. It highlights the strong connections India has shared historically with the rest of the world, promoting an exchange of ideas and influences

that have helped create a global culture.

### **Mirchandani Steinreuke**

Galerie Mirchandani + Steinruecke was established in Mumbai in 2006 by Usha Mirchandani and Ranjana Steinruecke. The gallery has been a forerunner in contextualizing international artists within its program, having brought artists such as Leiko Ikemura, Kiki Smith and Jonathan Meese to India for the first time.

Mirchandani + Steinruecke also put together a sterling collection of Indian Modern and Contemporary Art for Deutsche Bank and were instrumental in organizing solo exhibitions in Berlin by seminal artists from the subcontinent. The gallery is based in the characterful Sunny House located behind the Taj Mahal Hotel.

### **TARQ**

TARQ takes its name for the Sanskrit word for “discussion, abstract reasoning, logic and cause”. Founded by Hena Kapadia in 2014, the gallery is located in one of Mumbai’s iconic Art Deco buildings, Dhanraj Mahal, and spans two floors. Designed and built in the 1930s, the building originally housed the British Navy in World War II and had been restored when the gallery reopened.

The gallery will be showcasing the work of **US-based Nepali artist Youdhisthir Maharjan**. Based on text and printed material, Maharjan’s creative process is repetitive and time-consuming labour. Previous works have involved twisting newspaper into rope, methodically erasing all but certain words from a book, obscuring a text with intricate patterns, or cutting and re-aligning passages to form abstract shapes. His work questions the role of language and takes its influences from Tibetan ‘thangka’ painting to Samuel Beckett’s ‘Waiting for Godot’.

### **Chatterjee and Lal**

Chatterjee & Lal was formed in 2003 by husband and wife team Mortimer Chatterjee and Tara Lal. Based in Mumbai’s Colaba art district, the gallery program is focused both on the work of emerging artists, mid-career artists and, increasingly, historical material, including Rashid Rana, Nikhil Chopra and Kausik Mukhopadhyay. Over the last fifteen years the gallery and its artists have formed an important node in the city’s maturing art scene.

The gallery’s current exhibition showcases the new film works by **British artist Hetain Patel**. Born in Bolton, UK, Patel’s practice, spans a number of different media and is often performative in nature. Whilst identity formation has been central to his concerns since the beginning of his career, more recently this idea has been seen through the lens of imitation, in particular through language and physical movement. Increasingly Hetain’s work is populated by characters, both fictional and real, in relation to which the artist juxtaposes himself in moments of elision and dissonance.

## **Sakshi Gallery**

Over the last 30 years, Sakshi Gallery has endeavoured to develop a strong program, working closely with important Indian and international artists as well as introducing many emerging ones to a Mumbai audience. It has held exhibitions of Indian art all over the world and has introduced to the Indian audience work of illustrious international artists such as El Anatsui, Gregory Crewdson and Julian Opie. Sakshi Gallery is located in the heart of Mumbai's art district and the Sakshi Salon, dedicated to furthering experimental practices, is in the city's vibrant suburbs.

**Ravikumar Kashi** is an artist whose works defy easy categorization. The artist, based in Bangalore, has produced paintings, sculpture, photography and installations, but they combine or cut across defined expectations from these mediums. At the core of Kashi's art work lies his Interest in exploring the mechanics of making meaning. He is invested in the conscious and unconscious linking of the visual image with a mental concept, and reflect associations arising from individual and collective experience, and triggered memory. His most recent works are produced from handmade paper, a medium that he also teaches in workshops since learning the craft from Glasgow School of Art.

## **Mumbai Art Room**

The Mumbai Art Room was first established in 2011 by Susan Hapgood, with the aim to become the space where the next generation of artists and curators from India can be mentored and nurtured.

A public charitable trust, the Mumbai Art Room exhibits contemporary art, design, and visual culture from India and foreign countries. The organisation aims to provide an alternative platform for artistic and curatorial practice, one that is experimental, educational, and as accessible as possible to all audiences.

Emerging curators are nominated by eminent practicing curators in India and abroad and are invited to submit proposals for the four exhibitions that the Mumbai Art Room hosts annually and are mentored by a leading group of international academics and curators. The mentors for 2017-2018 include: Anne Barlow (Director, Tate St. Ives), Iftikhar Dadi (Associate Professor, Department of History of Art, Cornell University), Koyo Kuouh (Artistic Founding Director, RAW Material Company, Curator of EVA International 2016), as well as Mumbai Art Room Trustees Diana Campbell Betancourt (Artistic Director, Samdani Art Foundation, Chief Curator Dhaka Art Summit).

## **Project 88**

Project 88 inhabits 4000 square feet of what was formerly a century old metal printing press in Colaba, Mumbai. From its inception in 2006 and under the directorship of Sree Goswami, Project 88 has developed a context for the exhibition of experimental and

ambitious work in all media by artists whose practice have strong conceptual foundations. Project 88 remains committed to the discovery and nurturing of emerging talent, even as it works with cutting-edge, intelligent, internationally known mid-career artists from South Asia and elsewhere.

The gallery regularly participates in various art fairs, including Frieze, FIAC, Arco, Hong Kong Art Fair, Art Dubai, and India Art Fair. Many of its artists are in major international collections and are featured regularly in the most prestigious biennales and museum shows.

Working across disciplines, **Shreyas Karle** uses formats such as illustration, collage, video, publications, sculptural forms and collaborative community projects to visually harness absurdity and social puns that shine light upon more serious psychological issues and situations. In addition to his work as a visual artist and directly linked to process of his practice, Karle is also the founder and co-director of CONA, an artist run space in Mumbai, and has also served as the Artistic Director of Sandarbh, another artist run residency in a village in Rajasthan. Karle has exhibited in the first Kochi Biennale, at the ESSL Museum in Vienna and has been awarded residencies at Gasworks, ProHelvetia, Montalvo Arts Center and various honors such as the FICA Emerging Artist Award, the Bodhi Award, and the Nasreen Mohamedi Scholarship from the Faculty of Fine Arts, MSU Baroda.

### **Chemould Prescott Road**

Chemould Prescott Road was founded (as Gallery Chemould) by Kekoo and Khorshed Gandhi in 1963, and is one of the oldest commercial art galleries in India. Always based in Mumbai (Bombay), in 2007 the gallery moved from its original home on the first floor of the Jehangir Art Gallery to spacious new premises on Prescott Road. Chemould has been instrumental in establishing the reputations of many now well-known Indian modern artists. MF Husain, Tyeb Mehta, and SH Raza, who emerged on the first wave of India's modernist and contemporary art movements, first exhibited with Chemould. Chemould also hosted the first solo exhibition of the late Bhupen Khakhar.

The Gandhys began their long association with contemporary art during the late 1940s, in the early years of the modernist art movement in post-Independence India. Their role and involvement as facilitators and promoters in this cultural climate has come to be seen as integral to the existing scene around the visual arts in the country.

Shireen Gandhi joined her parents in 1988 and added a new dynamism to its programme by spearheading a particular focus on young emerging artists with an experimental and interdisciplinary approach to practice and media. The artists represented within the stable of the gallery represent the very contemporary nature of the nation as it stands today, addressing issues of the national and the global as seen in the works of Atul Dodiya, Jitish Kallat, Shilpa Gupta (to name a few); as also being

interested in artists who work with references to tradition and materiality as in the case of Nilima Sheikh and Desmond Lazaro and Lavanya Mani. The gallery's special interest in artists who work in installations and new media is represented through the works of L.N. Tallur and Vivan Sundaram and Pushpamala N.

### **Dr Bhau Daji Lad Museum**

The Dr. Bhau Daji Mumbai City Museum is the oldest museum in Mumbai. Situated in Byculla East, the museum was originally established as the Victoria and Albert Museum in 1872 as a treasure house of the decorative and industrial arts but later changed its name in 1975 to honour Dr Bhau Daji Lad, an Indian physician, Sanskrit scholar, antiquary, and the first secretary of the Museum Committee. As a philanthropist, he was dedicated to expanding the museum's collection, urging fellow citizens to donate freely to the museum.

The museum now showcases the city's cultural heritage and history through a rare collection of Fine and Decorative Arts that highlight Early Modern Art practices as well as the craftsmanship of various communities of the Bombay Presidency. The permanent collection includes miniature clay models, dioramas, maps, lithographs, photographs, and rare books that document the life of the people of Mumbai and the history of the city from the late eighteenth to early-twentieth centuries. The museum, once in a derelict condition, underwent a comprehensive five-year restoration and re-opened in 2008. The project won UNESCO's international Award of Excellence for cultural conservation in 2005 and is celebrated for reviving the ornate Victorian interiors of the museum. Led by current director Tasneem Mehta, the 'Engaging Traditions' programme invites contemporary artists to respond and intervene with the collection and exhibit within the museum's main hall and galleries.

### **Jitish Kallat**

Jitish Kallat is known to be one of India's most significant contemporary artists exhibiting internationally today. Spanning many kinds of media, from large-scale painting, photography, collage, sculpture and installations, his works reveal his persistent probe into some of the fundamental themes of our existence and his encounters rooted within the multi-sensory environment of Mumbai and the city's socio-economic and political history. His subject matter has been described previously as 'the dirty, old, recycled and patched-together fabric of urban India'. Wider concerns include India's attempts to negotiate its entry into a globalised economy, addressing housing and transportation crises, city planning, caste and communal tensions, and government accountability.

Kallat's self-portrait was included in the seminal 'Century City' exhibition at Tate Modern in 2001. He has held significant solo exhibitions at the Art Institute of Chicago, Chicago, Dr Bhau Daji Lad Museum, Mumbai, the Ian Potter Museum of Art, Melbourne,

and most recently at the National Gallery of Modern Art, New Delhi curated by Catherine David in 2017. He was also the curator and artistic director of the Kochi-Muziris Biennale in 2014.

## **Bandra**

The name 'Bandra' is possibly an adaptation of the Persian (and Urdu) word 'Bandar' which means 'a city; an emporium; a port, harbor; a trading town to which numbers of foreign merchants' resort'. In Marathi, Bandra is known as Vandre, which also means 'port' and is possibly derived from the same Urdu/Persian word. While still being a tiny fishing village inhabited by 'Kolis' (fishermen) and farmers, the area was under the rule of the Silhara dynasty in the 12th century. It was then acquired by the British East India Company while the rest of Mumbai belonged to the Portuguese.

In 1534, a sea captain called Diego da Silveira entered Bandra creek and destroyed the local fishing village. This resulted in Bandra coming under the rule of the Portuguese crown, which also started its Christianisation. Bandra became a Portuguese possession with the Sultanate of Cambay ceding the region in the Treaty of St Matthew. The Portuguese enfeoffed Bandra, Kurla, Mazagaon and four other villages in 1548 to a certain António Pessoa as a reward for his military services. These villages were then ceded to a group of Jesuits in 1570. In 1661, when King Charles married Catherina of Portugal, the island of Mumbai was given to England as part of the dowry. However, Salsette Island, on which Bandra lay, was not part of this treaty and remained under the Portuguese crown. The Portuguese built additional churches in Bandra, one of the earliest being St. Andrew's Church in 1575. Their Jesuit missionaries, who learned local languages and cultures, attracted many Indian converts to Catholicism among the villagers on the island. Their descendants continue to support the six Catholic parish churches; Mount Carmel, St. Peter's, St. Andrew's, St. Theresa's, St. Anne's and St. Francis D'Assisi, that lie within an area of four square kilometres. Bandra became part of English territory with the signing the Treaty of Surat in 1775 and remained under the British till 14 August 1947.

Bandra was raised to the status of a municipality in 1876 and then was expanded. In 1950, following independence, it was merged into the Bombay Municipal Corporation to form the Municipal Corporation of Greater Bombay. Bandra consisted of many villages, among them, Sherly, Malla, Rajan, Kantwady, Waroda, Ranwar, Boran, Pali, Chuim, etc. These have been lost to urban development of the island.

## TUESDAY 6 FEBRUARY – MUMBAI/DELHI

Breakfast buffet at leisure at Taj Mahal Palace

08.45 Meet in the lobby

**Please check out and have luggage ready in the lobby for transfer**

09.00 Transfer

10.30 Arrive Chhatrapati Shivaji International Airport and check-in

13.00 Charter flight to Delhi

15.30 Arrive Indira Gandhi International Airport, Delhi

16.15 Transfer

**Please note that your luggage will be taken onwards to the hotel and placed in your rooms**

16.45 Visit to **artist Subodh Gupta's studio** and high tea

17.30 Transfer

18.00 Visit to **artist Bharti Kher's studio**

18.45 Transfer

19.45 Dinner generously hosted by **South Asia Acquisitions Committee Co-Chair Lekha Poddar**, at home in Westend Greens

21.30 Transfer to hotel



22.00

Arrive at The Lodhi

**Please note that check-in will have been completed on your behalf and room keys will be distributed upon arrival**

## **SITES ALONG THE WAY**

### **A brief history of Delhi**

Delhi is the capital city of India and is regarded as the heart of the nation. The city is popular for its enriched culture and heritage. The city hosts some famous historical monuments and is developing with the passing of time.

The influence of religious diversity can be seen in the city along with the cultural impact of the Mughal, the ancient Indian and the British. There are many beautiful gardens in the city, away from pollution and busy city life that provide opportunities to walk leisurely amid greenery.

The capital city is divided into two sections, popularly known as Purani Dilli or Old Delhi and Nayi Dilli or New Delhi. Old Delhi was founded in 1639 by Mughal Emperor Shahjahan, and was formerly known as Shahjahanabad. Till the end of the Mughal Dynasty, it remained the capital of the Empire and was known for housing exquisitely designed mosques, beautiful gardens, and magnificent mansions of members and nobles of the royal court. At the same time, the Mughals built many palaces and forts in Delhi: the city walls were built by Shah Jahan in between 1638 to 1649, including the Chandni Chowk and the Lal Qila. In addition, Old Delhi had the first wholesale market and the first hardware market was opened in Chawri Bazaar in the year 1840. Then in 1850, the next wholesale market was opened at Khari Baoli which was of dry fruits, herbs and spices. Daryaganj also had a Phool Mandi (Flower Market), established in 1869.

The capital of India was shifted from Delhi to Calcutta post 1857 revolt and after the fall of the Mughal Empire, and remained as the capital until 1911. The capital was then brought back to Delhi, but was developed in New Delhi located south-west of Shahjahanabad, which was renamed as Old Delhi while New Delhi was considered as the seat of national government then. In 1931, New Delhi was officially inaugurated. The remarkable Indian Capital was architecturally designed by the British architect Edwin Lutyens. It has a pleasant contrast to the twisted streets of Old Delhi. Enriched with history and culture, the impressive avenues and imperial buildings of New Delhi are included in the list of attractions. Humayun's Tomb, Gandhi Ji's Delhi home, the site where he was assassinated are all located in New Delhi that draws a large number of tourists every year. Akshardham Temple, India Gate and Gurudwara Bangla Sahib are some of the major attractions of New Delhi.

## **Subodh Gupta**

Subodh Gupta (born 1964) first trained as a painter but later progressed to experiment with a variety of media. His work to date encompasses monumental sculptures, installations, painting, photography and video. Gupta is most known for his work incorporating everyday objects and ubiquitous throughout India, such as steel tiffin boxes used by millions to carry their lunch as well as thali pans, bicycles, and milk pails. His sculptures reflect on the economic transformation of South Asia based on a materialistic culture and relate to his own life and memories. Gupta's strategy of appropriating everyday objects and turning them into artworks that dissolve their former meaning and function brings him close to artists like Duchamp; Indeed the Guardian called him 'the Damien Hirst of Delhi.' (December 2007)

His major work *Lines of Control* 2008 took centre stage at the Tate Triennial at Tate Britain in 2009. The colossal mushroom cloud of steel pots and pans held the central space of the Duveen Galleries and is currently presented at the Kiran Nadar Museum of Art. Gupta continues his painting practice alongside his sculptural installations. His series 'Still Steal Steel' consists of photorealist paintings of kitchen utensils falling and moving in space. His stainless steel and marble work 'Everyday' 2009 is in Tate's collection and was shown at Tate Modern in a display on contemporary sculpture.

## **Bharti Kher**

Born in England in 1969, Bharti Kher moved to Delhi after completing her Fine Art degree at the Newcastle Polytecnic in 1991. Her work encompasses painting, sculpture and installations, often incorporating bindis, the forehead decoration traditionally worn by women in India. Since her first use of the bindi, she has appropriated the marker as a powerful signifier. Her works explore the meaning of human relationships, spirituality, the animal world and the role of the femininity in today's society.

Kher's early photographic images and sculptures investigate ideas of hybridity, presenting unsettling images that fuse classical stereotypes of beauty with those of contemporary domesticity and female empowerment. Male and female are blurred, the sacred and the profane are fused, and human and animal merge. Her more recent sculptures have utilised everyday objects such as saris and domestic furniture, commenting on the complexities of personal and societal norms, especially as they pertain to identity and gender, both in India and around the world. Kher's piece 'confess' 2009-10 from Tate's collection is a large cubic room-like structure made of dark wood with a door and window. Its exterior is adorned by countless swirling bindis, contrasting with the lightly ornate interior lit by a single hanging bulb that Kher has described as a confessional private space.

## WEDNESDAY 7 FEBRUARY – DELHI

Breakfast buffet at leisure at The Lodhi

- |       |  |
|-------|--|
| 09.15 | Meet in lobby at The Lodhi   |
| 09.30 | Transfer   |
| 10.00 | Guided tour of <b>Huymyan's Tomb</b>   |
| 11.15 | Transfer   |
| 11.45 | Visit to <b>Talwar Gallery</b> , with a welcome from Director, <b>Deepak Talwar</b> and artist-led tour of <b>Alwar Balasubramaniam's solo exhibition</b>        |
| 12.15 | Transfer   |
| 13.00 | Visit to <b>KHOJ International Artists' Association</b> , with welcome and guided tour from Director <b>Pooja Sood</b><br><br>Buffet lunch kindly hosted by KHOJ |
| 14.00 | Transfer   |
| 14.30 | Visit to the <b>Kiran Nadar Museum of Art</b> for artist-led tour with <b>Vivan Sundaram</b> for his solo exhibition   |
| 15.45 | Transfer   |
| 16.30 | Visit to the <b>Vadehra Art Gallery</b> for artist-led tour with <b>Riyas Komu</b> for his solo exhibition   |
| 17.15 | Transfer back to The Lodhi<br><br>Free time  |

19.30 Meet in the lobby at The Lodhi

19.45 Transfer

20.15 Cocktails and tour of \*\*exhibition at **Nature Morte Gallery**

Followed by dinner, generously hosted by Co-Directors of Nature Morte, **Peter Nagy** and **Aparajita Jain** and South Asia Acquisitions Committee Member, **Vishal Mehta**

## SITES ALONG THE WAY

### **Huymayan's Tomb**

Humayun's tomb (Maqbara e Humayun) is the tomb of the Mughal Emperor Humayun in Delhi. The tomb was commissioned by Humayun's first wife and chief consort, Empress Bega Begum (also known as Haji Begum) in 1569-70, and designed by Persian architect Mirak Mirza Ghiyas. It was the first garden-tomb on the Indian subcontinent and is located in Nizamuddin East close to the Dina-panah Citadel, also known as Purana Qila (Old Fort), that Humayun founded in 1533.

In 1993, the tomb was declared a UNESCO World Heritage Site and has since undergone extensive restoration work. The complex encompasses the main tomb of the Emperor Humayun, which houses the graves of Bega Begum herself, Hamida Begum, and also Dara Shikoh, great-great-grandson of Humayun and son of the later Emperor Shah Jahan, as well as numerous other subsequent Mughals, including Emperor Jahandar Shah, Farrukhsiyar, Rafi Ul-Darjat, Rafi Ud-Daulat, Muhammad Kam Bakhsh and Alamgir II.

The high rubble built enclosure is entered through two double-storeyed gateways on the west and south. Six-sided stars that adorn the main gateway on the west, are also seen on the entrance hall of the main tomb structure. The only other structure within the complex is the tomb of Emperor's favourite barber, now commonly known as Nai ka Gumbad (Dome-of-barber). Inspired by Persian architecture, the tomb was the first Indian building to use the Persian double dome on a high neck drum. The dome is topped by a 6 metres high brass finial ending in a crescent, common in Timurid tombs. The double dome, has its outer layer which supports the white marble exterior, while the inner part gives shape to the cavernous interior volume.

The symmetrical and simple designed on the exterior is in sharp contrast with the complex interior floor plan of inner chambers, where eight two-storyed vaulted chambers radiate from the central double-height domed chamber. Underneath this white dome in a domed chamber (hujra), lies the central octagonal sepulcher, the burial chamber containing a single cenotaph, that of the Mughal Emperor, Humayun, aligned on the north-south axis, as per Islamic tradition where in the head is placed to the north. The real burial chamber of the Emperor, however lies exactly beneath the upper cenotaph accessible through a separate passage outside the main structure, which remains closed to visiting public.

Collectively the concept of eight side chambers not only offers passage for circumambulation of the main cenotaph, a practice common in Sufism, it also reflects the concept of Paradise in Islamic cosmology. Each of the main chambers has in turn eight more, smaller chambers radiating from them, and thus the symmetrical ground plan reveals itself to contain 124 vaulted chambers in all.

Humayun's tomb represents a leap in Mughal architecture, and together with its accomplished Charbagh garden (a Persian and Islamic quadrilateral garden layout based on the four gardens of Paradise mentioned in the Qur'an), but never seen before in India, it set a precedent for subsequent Mughal architecture. It is seen as a clear departure from the fairly modest mausoleum of his father, the first Mughal Emperor, Babur, called Bagh-e Babur (Gardens of Babur) in Kabul, Afghanistan and created a precedent for future Mughal architecture of royal mausolea, which reached its zenith with the Taj Mahal, at Agra.

### **Talwar Gallery**

Talwar Gallery represents both young and established Indian artists from the Indian subcontinent and the South Asian diaspora. The gallery opened in September 2001 in New York City and in New Delhi in 2007. Deepak Talwar, founder of Talwar Gallery, has been working with contemporary artists from India since 1996. Alongside artists such as Alia Syed, Allan deSouza and Ranjani Shettar, the gallery also represents the estates of Nasreen Mohamedi and Rummana Hussain.

### **Alwar Balasubramaniam**

Alwar Balasubramaniam (born 1971) is a sculptor, painter, printmaker, and installation artist, currently based in Bangalore. His work focuses on the body and its material relationship to the world and has been featured in museums and exhibitions worldwide. Balasubramaniam earned a BFA from the Government College of Arts, Chennai, in 1995. Trained as a printmaker, he took special courses at the Edinburgh Printmakers Workshop and Universität für angewandte Kunst Wien, Vienna, during the 1990s, and his early work focused on prints and paintings. Attracted to multi-dimensionality, Balasubramaniam began working increasingly in sculpture and installation beginning in the early 2000s.

Often using his own body as a basis for his sculptures, Bala investigates into the metaphysics of selfhood. Many of his sculptural series that have included casts from himself, focusing especially on the skin as the literal and metaphorical boundary that separates the inside from the outside, the seen from the hidden, and the self from the exterior world. In an early work, *Self in progress* (2002), for example, a life-sized seated figure cast from his own body, appears rooted within a wall. As the artist once remarked, "We usually seek clarity in details while the entire picture may be blurred. To me life is not about clear moments but seeking clarity in life as a whole."

### **Khoj International Artists' Association**

Khoj began in 1997 as an annual workshop run by artists as a space for artists. Khoj has since established itself as a not-for-profit, contemporary arts organisation based in Delhi which provides a financial, physical and intellectual space for artists through its various programs. It has built an international reputation as outstanding alternative arts incubation space. The organisation plays a central role in the development of experimental, interdisciplinary, and critical contemporary art practice in India. Khoj has also actively developed the South Asia Network for the Arts (SANA) and is a member of the international Triangle Arts Trust network connected with Gasworks in London. In 2013-2014, Tate Modern and Khoj collaborated on the 'Word. Sound. Power.' Exhibition that was shown at both venues and featured a group of young artists from India and Europe.

### **Kiran Nadar Museum of Art**

The Kiran Nadar Museum of Art opened its doors to the public in January 2010, as the first private museum of Modern and Contemporary art from India and the sub-continent. Established by art collector, Kiran Nadar, the core of this collection, built over the last two decades, highlights a magnificent generation of 20th century Indian painters, mainly the Bombay Progressives such as FN Souza, V S Gaitonde, M F Husain, Tyeb Mehta, Akbar Padamsee and Ram Kumar.

Some of the rare and seminal works of pre-Independent and early post-Independent have been sourced and brought for the museum's collection. Equally, the collection engages with an array of contemporary practices of younger generations of artists. Works are displayed and rotated through the museum's exhibitions and programs and are often lent to institutions across the globe, including significant works by Bhupen Khakhar for the retrospective at Tate Modern in 2016.

**Vivan Sundaram** (born 1943) works across a range of media, including painting, sculpture, printmaking, photography, installation and video art. His work is politically conscious and highly intertextual in nature. Sundaram's early works in the 1980s showed a tendency towards figurative representations, and dealt with problems of identity. His installation and film works often refer to social problems, popular culture, issues of perception, memory and history. Sundaram's seminal installation "Memorial" (1993) responded powerfully to the December 1992 destruction of Babri Masjid in Ayodhya and the violent aftermath. "House/Boat" (1994) narrated the trope of migration away from one's home, suggesting also a dialectic between monumental construction and detailed craftsmanship. In 2001-2, Sundaram began the photomontage and video project "Re-take of Amrita." Manipulating photographs of Amrita Sher-Gil taken by Umrao Singh (Sher-Gil's father and Sundaram's grandfather), the artist complicated issues of pre-existing artistic agency and familial relationships and history.

### **Vadhera Art Gallery**

Vadhera Art Gallery was established in 1987 in New Delhi and is one of the oldest commercial art galleries in India. Dividing their programme between two venues in Delhi's Defence Colony, the first venue presents Modern masters like M F Husain, Ram

Kumar, S H Raza, Tyeb Mehta and Akbar Padamsee, who were integral to the founding years of the gallery, alongside subsequent generation of modernists such as Arpita Singh, Gulammohammed Sheikh, Bhupen Khakhar, and Mrinalini Mukherjee. Vadehra's contemporary programme at the second site includes some of the significant names in Indian art today such as of Atul Dodiya, Shilpa Gupta, Anju Dodiya, and Nalini Malani.

Vadehra Art Gallery paved the way for an active collaboration between private and public art sectors starting in the 1990s. The gallery organized seminal retrospectives with the government-run National Gallery of Modern Art (NGMA) of senior artists Ram Kumar, Raghu Rai, Devyani Krishna, A Ramachandran and SH Raza.

**Riyas Komu** (Born 1971) completed his BFA and MFA from Sir J. J. School of art, Mumbai. Although he has specialised in painting from the beginning of his career, the wide range of his art practice now extends itself to photography, video installations and sculpture. He is known for his painted images based on photographic references taken from mass media, transporting them into his pictorial space of painting. Several of his works draw energy from the social movements and political events of his times, reflecting primarily upon issues like violence, conflict or displacement. Komu has participated in a number of exhibitions in India and internationally including the Venice Biennale in 2007 where he also represented the Iranian Pavilion in 2015. Komu is also a curator and co-founded the Kochi-Muziris Biennale in 2012 with Bose Krishnamachari. Komu continues to promote contemporary Indian art through URU Art Harbour, a cultural hub housed in an old warehouse in Kochi.

### **Nature Morte**

Originally founded in New York City's East Village in 1982 and closed in 1988, Peter Nagy revived Nature Morte in New Delhi in 1997 as a commercial gallery and a curatorial experiment. Since then, Nature Morte has become synonymous in India with challenging and experimental forms of art; championing conceptual, lens-based, and installation genres and representing a generation of Indian artists who have gone on to international exposure. The gallery has been located in its multi-level space in Neeti Bagh, central south Delhi, since December 2003. In addition, the gallery has maintained multiple branches in various locations: Berlin (2008-2014), Calcutta (BosePacia Kolkata 2006-2009), and at the Oberoi Gurgaon hotel (2011-2014). Formerly partnered with the BosePacia Gallery in New York, in 2013 Aparajita Jain became the co-director of Nature Morte.



## THURSDAY 8 FEBRUARY 2018 – DELHI

Breakfast buffet at leisure at The Lodhi

09.15	Meet in the lobby at The Lodhi
09.30	Transfer
10.00	Driving tour of local architecture in <b>Lutyen's Delhi</b>
10.45	Transfer
11.00	Visit to the National Gallery of Modern Art, Delhi <b>with welcome/tour from **</b>
12.15	Transfer
12.30	Lunch at <b>Bikaner House</b>
13.30	<b>Artist-led tour of Anju Dodiya's solo exhibition</b> at Bikaner House
14.30	Transfer
TBC	<b>Lekha's show?</b> <b>Or free time/back to hotel</b>
18.00	Opportunity to visit <b>Sunder Nagar market</b> before evening cocktails and dinner  Meet in lobby of The Lodhi
18.45	Remaining transfer from hotel to evening cocktails
19.00	<b>Cocktails hosted by South Asia Acquisitions Committee Co-Chair Lekha Poddar</b> , at home in Sunder Nagar
20.15	Transfer

## SITES ALONG THE WAY

### **Lutyen's Delhi**

Lutyens' Delhi is an area in New Delhi, named after the British architect Edwin Lutyens (1869–1944), who was responsible for much of the architectural design and building latter end of the British Colonial rule in India. Lutyens led a group of architects in laying out the central administrative area of the city. Working from 1912 to 1931 Lutyens forged a new style of architecture for the city, combining the neo-Classical with accents borrowed from India's Mughal and Buddhist past. At the heart of the city is the impressive Rashtrapati Bhawan, formerly known as Viceroy's House before India became independent, located on the top of Raisina Hill. The Rajpath road connects India Gate to Rashtrapati Bhawan, while Janpath, which crosses it at a right angle, connects South End Road (renamed as Rajesh Pilot Marg) with Connaught Place. The current President of India, Ram Nath Kovind, stays in the official house of Rashtrapati Bhawan.

India Gate is a memorial to 82,000 soldiers of the Indian Army who died in the period 1914–21 in the First World War, in France, Flanders, Mesopotamia, Persia, East Africa, Gallipoli and elsewhere in the Near and the Far East, and the Third Anglo-Afghan War. 13,300 servicemen's names, including some soldiers and officers from the United Kingdom, are inscribed on the gate. It stands as the largest war memorial in India.

The Secretariat Building, which house various ministries of the Government of India including the Prime Minister's Office, is beside the Rashtrapati Bhawan and was designed by architect Herbert Baker who led the group of British architects charged with redesigning the city. Also designed by Baker was the Parliament House, located on the Sansad Marg, running parallel with the Rajpath.

### **National Gallery of Modern Art**

The National Gallery of Modern Art (NGMA) is the main art gallery under Ministry of Culture, Government of India. The Government of India founded the museum at Jaipur House in New Delhi on March 29, 1954. Subsequent branches were later established at Mumbai and Bangalore. Situated at the end of Rajpath, in the Central Hexagon around the India Gate, the building was a former residential palace of the Maharaja of Jaipur, hence known as Jaipur House. The butterfly-shaped building with a central dome and built in 1936, and designed by Sir Arthur Blomfield, after the construction of Lutyens's Delhi. NGMA's first curator was Herman Goetz, a noted German art historian earlier responsible for setting up the Baroda Museum. The NGMA's current Director General is sculptor Adwaita Charan Gadanayak.

In 2009, the NGMA inaugurated a new wing, increasing the space almost six times the space to the original gallery. It holds a collection of more than 14,000 works includes works by artists such as Thomas Daniell, Raja Ravi Verma, Abanindranath Tagore, Rabindranath Tagore, Gaganendranath Tagore, Nandalal Bose, Jamini Roy, and Amrita Sher-Gil. With 12,000 square meters of exhibition space, the museum in Delhi is one of the largest museums in Delhi and has hosted seminal blockbuster exhibitions of contemporary Indian artists including Anish Kapoor, Subodh Gupta and Jitish Kallat.

### **Bikaner House**

Originally, Bikaner House was designed as part of the larger architectural plan of Lutyens and Baker's Imperial Capital. Bikaner is a city in the northwest of the state of Rajasthan in northern India. After the British Raj set up the Chamber of Princes, the rulers needed a residence in the capital city. A number of palaces were constructed in New Delhi, around the area known as the Princes's Park. Around the statue of King George V are the Hyderabad House, Baroda House, Patiala House, Jaipur House and Bikaner House.

The stately house has recently been meticulously restored to its original form. In its reinvention the house, located on the edge of the hexagon that encircles India Gate, is now a commercial and cultural hub. The resident design boutique Vayu, run by designer Vivek Sahani, showcases the best of Indian crafts and design sourced from the ateliers of skilled craftsmen and contemporary designers. The courtyard space, Chandini Bagh, is surrounded by the fragrance of blooming jasmine, hosts concerts and performances alongside the Baithak space that often hosts book launches and talks.

Bikaner House is currently hosting an exhibition of work by **Anju Dodiya** (born 1964). Producing drawings and paintings, Dodiya's work remains rooted in the figurative. Often referring to the self, her portraits of female protagonists are often placed in theatrical situations in an attempt to explore internal and external realities. Her works compel the viewer to unravel the untold stories of the women, yet never fully reveal the full narrative. Dodiya lives and works in Mumbai.

### **Sunder Nagar Market**

Sunder Nagar is situated on Mathura road, south of the Purana Qila (Old Fort) and close to the zoological gardens. It is an upmarket residential area in the center of Delhi. The historic Sunder Nagar market is well known for its antique art galleries and specialised handicraft and jewellery shops. Asia Tea house is a place to visit for all tea lovers with excellent teas from the estates in Assam and Darjeeling that are not easily available elsewhere, alongside popular restaurants such as BACI, Basil & Thyme and Nathu Sweets for Indian delicacies.

## FRIDAY 9 FEBRUARY – DELHI

Breakfast buffet at leisure at The Lodhi

- |       |  |
|-------|--|
| 09.00 | Meet in the lobby of The Lodhi   |
| 09.15 | Transfer   |
| 09.30 | <b>Brunch</b> generously hosted by <b>Shalini Passi</b> , at home in Golf Links  |
| 10.30 | Transfer   |
| 11.00 | Exclusive early access to <b>India Art Fair</b> , with a welcome from <b>**Director</b>  |
| 13.00 | Lunch  |
| 14.00 | An afternoon of free time at <b>India Art Fair</b> , or a visit to the <b>Indira Gandhi National Centre for the Arts</b> to explore the exhibition <b>In Dialogue With Art</b> , organised by <b>Delhi Art Gallery Modern</b> at leisure<br><br>Transfers back to the hotel available on request |
| 19.30 | Meet in the lobby of The Lodhi   |
| 19.45 | Transfer   |
| 20.00 | <b>Closing dinner and collection visit</b> generously hosted by South Asia Acquisitions Committee member <b>Tarana Sawhney</b> , at home in Golf Links   |

## SATURDAY 10 FEBRUARY – DELHI

### END OF PROGRAMME

Breakfast buffet at leisure at The Lodhi

Airport transfers as requested

## SITES ALONG THE WAY

### **India Art Fair**

Founded in 2008, India Art Fair has become India's largest art fair and a key event of a now booming cultural community with connections to every level of the market. India Art Fair was founded by Neha Kirpal and co-owns the fair with Angus Montgomery Arts and, since 2016, MCH Group. The current Fair Director, **Jagdip Jagpal**, was previously International Programme Manager at Tate and Senior Project Coordinator at the Whitworth Art Gallery and Manchester Museums before being appointed to lead the fair in August 2017.

Since its inception, the India Art Fair has expanded its programming to reflect South Asia's immense diversity in the visual arts and aims to provide a platform for innovation across disciplines and exchange through its regional and international connections. Located on the NSIC grounds in Okhla, the fair hosts an art education series of talks and tours conducted by curators and art students. Simultaneously, the speaker's forum programmes talks and discussions on issues relating to art production, the art market and its reception in South Asia. India Art Fair 2017, the most successful iteration to date, hosted 72 exhibitors from 19 cities across India and 23 countries. This year's India Art Fair will present a series of artist's projects alongside exhibitors.

## GENERAL INFORMATION

### A BRIEF HISTORY OF BANGLADESH

The history of Bangladesh is often described as a history of conflicts, power shifts and disasters. The earliest historical references to political life in the Bangladesh occur in writings recounting Alexander the Great's invasion of India in 326 BCE (Before the Common Era). Greek and Latin historians hypothesized that Alexander the Great withdrew from India anticipating the valiant counter attack from the empires of the Bengal region.

The first Muslims came to the area around 13th Century CE, seizing control and establishing independent rule. During the 15th Century, many European traders began coming to the region. The Portuguese came first, followed by the Dutch, French and then the British. At first the Europeans exerted only economic influence over South Asia, but by the late 1750's with the defeat of the last Muslim leader of Bengal, the British imposed political rule over the region as well. The British would control the area known as West Bengal for nearly two hundred years. In 1945, at the close of World War II, the British were strongly pressured to reduce the size of their empire. Viceroy Lord Mountbatten was assigned the task of restoring the subcontinent's sovereignty. He worked closely with Mahatma Gandhi to unite the two major religious groups of the area, Hindus and Muslims. Despite Gandhi's even-handed approach, Muslims were concerned that an independent India would be dominated by Hindus. Considering an agreement between the two groups to be impossible, Mountbatten decided to partition the subcontinent.

In June 1947, the United Kingdom declared it would grant full dominion status to two successor states: India and Pakistan. India would become the Hindu state and Pakistan, the Muslim state. The latter would consist of two non-continuous areas: Punjab in the west and Bengal in the east. For months following the partition, a horrific bloody exodus took place as Hindus moved out of both wings of Pakistan and into India; conversely, Muslims moved out of India and into the new Muslim states. The two regions, became known as West Pakistan (Punjab) and East Pakistan (Bengal). Besides sharing the Muslim faith, the two areas had little in common. They were separated by nearly 1,600 km of Indian land, spoke different languages (Urdu in the West, Bangla in the East) and had different cultural histories. There were large economic disparities between East and West Pakistan, which fuelled resentment among the citizens of East Pakistan. Further, it was felt by many in the East that the country administrated unfairly by those in West Pakistan, where the country's capital was located. The final blow came when the government declared that 'Urdu and only Urdu' would be the national language of all Pakistan. This was a language that virtually no one in East Pakistan spoke.

The Bangla-speaking Bengali nationalists and academicians decided it was time to assert themselves. The issue of national language quickly built into one of self-

government. When a political party that espoused separation of West and East Pakistan won a majority in the 1971 national elections, the President of Pakistan refused to open the National Assembly, effectively repudiating the election result. Riots quickly followed and the independent State of Bangla-desh (desh = land or country) was quickly announced. Pakistan, in turn, sent troops to quell the uprising.

The war that followed was one of the shortest and bloodiest of this century. The Pakistani army quickly occupied all major towns and violently suppressed those favoring separation. Border clashes between India and Pakistan intensified as Indian-trained guerrillas began crossing the border into West Bengal to support the independence movement. The Pakistani Air Force made a pre-emptive attack on Indian forces in December 1971 and precipitated an all-out war between the India and Pakistan. The Pakistani army found itself being attacked from all directions. The war officially lasted nine months with causality estimates topping three million. When it was all over, Bangladesh had become the 139th country in the world.

### **DINING IN BANGLADESH**

Bangladeshi food is distinct and delicious, with an emphasis on flavoursome spices, heat and fish. Bangladeshi food is often referred to as Bengali food, as the state of Bengal has existed long before the formation of Bangladesh in 1971. Partition and the independence of India divided Bengal along religious lines (Hindu/Muslim) and flavours slowly evolved to become more distinct.

Dishes native to both West Bengal and Bangladesh share some similarities, however the biodiversity of Bangladesh as a low-lying country of many rivers determines what is eaten, and when. South East Asian influences from bordering Myanmar can be tasted along the Chittagong Hill Tracts; think dried fish, coconut and sweet and sour combinations. The capital, Dhaka, is famous for street food and Moghul inspired dishes, such as Haleem, a rich lentil, barley and meat dish and Tehari – mustard and green chilli beef pulao. The flavours, the spices Sylhet is known for its fiery spice pastes, Shatkora, a bitter lime usually cooked with beef, and Naga Morich – a fiercely hot chilli accompanying meals with its sweet fragrance. The fiery and fragrant Naga Morich Shidol is fermented fish and forms the base to an extremely hot broth spiced with this chilli, and cooked with potatoes and seasonal greens. Dried, smoky fish called Shutki are stir fried with aubergine to create intense and mouthwatering dishes. Sweets and desserts are at the heart of Bengali food and in Bangladesh molasses is a key sweetener, featuring in rice puddings and cakes. Mango and jackfruit, spiced coconut-filled pastries and Mishti Doi, a sweetened yoghurt are also familiar guests to the Bangladeshi table.

Bangladesh is the land of rice and fish. Rich green paddy fields rise and run as far as the eye can see. Puffed, sticky, aged, broken, and flattened for breakfast porridge, rice is usually paired with the hero of a meal – fish. Macher Jhol, basically means a light fish stew, made with fish such as Rohu, a type of carp. Occasional dishes include Chitoler Kofta (knifefish dumplings) and the king of fish, Ilish (a type of herring) cooked in a mustard gravy. Bhaajis, Bhortas and Niramishas are essential to a meal.

These are fresh vegetables, mashed or sauteed in spices, and sometimes served for breakfast with fried breads, or Luchis. Rice-based sweets and savouries called Pitha are also key to Bangladeshi cuisine.

## **A BRIEF HISTORY OF INDIA**

The Indian subcontinent is one of the cradles of civilisation. An Indus Valley culture first flourished from about 3000 BCE. This population comprised Dravidian tribes and developed writing, art, temples, cities, irrigation and commerce. It was wiped out around 2500 BCE by northern invaders. These Indo-European conquerors (with iron weapons, war chariots and armour) had control of much of the subcontinent by 1500 BCE. They settled and established the tightly stratified Vedic civilisation, which was composed of sixteen autonomous states. Invasions subsequently came from Persia and Greece, including that of Alexander the Great of Macedon in 326 BCE. The Maurya dynasty was founded in 321 BCE, and at the zenith of the empire, it occupied the entire subcontinent, and stretched from Afghanistan to Bengal.

Muslim conquerors began entering the north from around the seventh century; this phase of history had its apogee in the Moghul dynasty of 1526 to 1738. One of the great legacies of Moghul India is aesthetic: it gave to Indian culture new arts in poetry, architecture, garden design and notably some of the world's greatest palace and funerary buildings, of which the Taj Mahal is only one masterpiece. However, the Moghul dynasty also had negative effects, especially for the South, where the trading empires, established for centuries and historically involved in sea trade with such partners as Egypt and the Roman Empire, were destroyed.

With the decline of the Moghul Empire into separate feudal and often feuding states, new invaders, Portuguese, Dutch, French and British, entered the Indian Ocean. In 1690, the British East India Company set itself up at Calcutta to trade in clothes, tea and spices. The company had its own private army, with which it ousted the French from Madras in 1748. French plans for control of the subcontinent were finally ended by decisive British victories in 1756–63. One by one, the company then conquered the Indian states until it had control of virtually the whole subcontinent by 1820. Those states which remained unconquered entered alliance with Britain. Sporadic resistance to the rule of the East India Company culminated in a major uprising in 1857, known to the British as the Indian Mutiny. After its suppression, the British Crown took direct control and the high colonial period followed, when the Indian railway system was constructed, a nationwide education system established, and the world's then largest administrative system developed. There was also, however, substantial disruption: India's handloom textile industry was destroyed by competition from British mills and peasant farming hit by reorganisation in favour of cash crops. India's importance to Britain was as more than a source of raw materials and a market for British manufactured goods.

India underpinned Britain's imperial influence and strength, the 'Jewel in the Crown' of the British Empire. However, the independence movement not only brought an end to



British rule, but also set the pattern for resistance to colonialism everywhere. The Indian National Congress was set up in 1885; Mohandas (Mahatma) Gandhi became its leader after 1918 and set it on its course of non-violent non-co-operation with the foreign rulers. This did not prevent the 1919 Amritsar massacre when British troops killed more than 400 protesters. The memory of this bloodshed massacre became a rallying cry for the independence movement as Congress launched its 'non-cooperation' campaign: colonial institutions, elections, administrative bodies, schools and British products were boycotted. With Gandhi's campaign against the state monopoly on salt, the movement spread nationwide. Because of its much-weakened position at the end of World War II, the UK accepted the inevitable and began the process of transferring power. India became independent in August 1947.

At independence the subcontinent was divided, at the insistence of Muslim leaders, into the independent Islamic state of Pakistan and the independent secular state of India. Some 12 million refugees were transferred across the borders, as Sikhs and Hindus moved from Pakistan into India and Muslims migrated to Pakistan, amid much violence, including military action in disputed areas. These regions saw three wars in 1947, 1965 and 1971, along with disputed territory with China over Tibet in 1962, culminating in armed conflict.

The year 2002 saw higher levels of tension between India and Pakistan over Kashmir, especially in May 2002 when India mobilised a vast army along the Line of Control and the two countries were on the brink of war. Tension eased considerably in October 2002 when India reduced its number of troops along the Line of Control; diplomatic relations were restored in August 2003 and a ceasefire along the Line of Control was agreed and took effect from 26 November 2003.

Peace talks between India and Pakistan began in 2004, marking a historic advance in relations between the two countries. The talks led to the restoration of communication links and a range of confidence-building measures, including co-ordinated relief efforts in the aftermath of the October 2005 earthquake. A series of co-ordinated terrorist attacks in Mumbai during three days in November 2008 resulted in at least 170 dead and several hundred injured. The principal targets were two luxury hotels. The Indian authorities released a dossier of evidence asserting that the ten gunmen were Pakistan-based.

## **DINING IN INDIA**

The traditional food of India has been widely appreciated for its fabulous use of herbs and spices. Indian cuisine is known for its large assortment of dishes. The cooking style varies from region to region and is largely divided into South Indian & North Indian cuisine. India is quite famous for its diverse multi cuisine available in many restaurants and hotel resorts, which is reminiscent of unity in diversity. The staple food in India includes wheat, rice and pulses with chana (Bengal Gram) being the most important one. In modern times, Indian pallet has undergone a lot of change. In the last decade, because of globalisation, a lot of Indians have travelled to different parts of the world and vice versa there has been a massive influx of people of different nationalities in

India. This has resulted in Indenisation of various international cuisines. Nowadays, in big metro cities one can find specialised food joints of international cuisines.

### North Indian Food

Daal Kachori Food in the north India, to begin with, Kashmiri cuisines reflect strong Central Asian influences. In Kashmir, mostly all the dishes are prepared around the main course of rice found abundantly in the beautiful valley. Another delicious item cooked here is the 'Saag' that is prepared with a green leafy vegetable known as the 'Hak'. But on the other hand, states like the Punjab, Haryana and Uttar Pradesh show high consumption of chapatis as staple food. Again, these chapatis are prepared with a variety of flours such as wheat, rice, maida, besan etc. Besides chapatis other closely related breads baked in these regions include Tandoori, Rumaali and Naan etc. However, in the northern region impact of Mughlai food is obvious.

### West Indian Food

In western India, the desert cuisine is famous for its unique taste and varieties of food. Rajasthan and Gujarat are the states that represent the dessert flavour of Indian food. Here an immense variety of dals and acharas (pickles/preserves) is used that simply substitutes the relative lack of fresh vegetables in these areas. In the states like Maharashtra, the food is usually a mix of both north as well as south cooking styles. Here people use both the rice and the wheat with same interest. Along the coastline of Mumbai, a wide variety of fishes is available. Some of the delicious preparations include dishes like the Bombay Prawn and Pomfret.

In Goa, that is further down towards south, one can notice Portuguese influence in the cooking style as well as in the dishes. Some of the major dishes of this region are the sweet and sour Vindaloo, duck baffad, sorpotel and egg molie etc.

### East Indian Food

In the eastern India, the Bengali and Assamese styles of cooking are noticeable. The staple food of Bengalis is the yummy combination of rice and fish. Usually the Bengalis love eating varieties of fishes. A special way of preparing the delicacy known as 'Hilsa' is by wrapping it in the pumpkin leaf and then cooking it. Another unusual ingredient that is commonly used in the Bengali cooking is the 'Bamboo Shoot'. Various sweets prepared in this region, by using milk include the 'Roshogollas', 'Sandesh', 'Cham-cham' and many more.

### South Indian Food

In the southern India, the states make great use of spices, fishes and coconuts, as most of them have coastal kitchens. In the foods of Tamil Nadu use of tamarind is frequently made to impart sourness to the dishes. It simply distinguishes the Tamil Food from other cuisines. The cooking style of Andhra Pradesh is supposed to make excessive use of chilies, which is obviously to improve the taste of the dishes.

In Kerala, some of the delicious dishes are the lamb stew and appams, Malabar fried prawns, Idlis, Dosas, fish molie and rice puttu. Another famous item of this region is the

sweetened coconut milk. Yet another dish is Puttu, which is glutinous rice powder steamed like a pudding in a bamboo shoot.

## **Medical**

Medical facilities in Bangladesh are poor; please make sure you have adequate travel health insurance and accessible funds to cover the cost of any medical treatment abroad and repatriation.

If you need emergency medical assistance during your trip and have access to a vehicle, it may be quicker to head straight to the nearest hospital yourself. If you don't have access to a vehicle, or are unsure where the nearest hospital is situated, dial 02-9555555 or 01730336699 and ask for an ambulance. You should contact your insurance/medical assistance company promptly if you are referred to a medical facility for treatment.

The only vaccine required by international regulations is yellow fever. Proof of vaccination will only be required if you have visited a country in the yellow-fever zone within six days prior to entering Bangladesh. If you are travelling to Bangladesh from Africa or South America, you should check to see if you will require proof of vaccination.

Overall recommended vaccinations before travelling to Bangladesh are the following:

- Adult diphtheria and tetanus Single booster recommended if none in the past 10 years.
- Hepatitis A and B
- Measles, mumps and rubella
- Polio (even though it has been eradicated in Bangladesh)
- Typhoid
- Varicella (if you haven't had chickenpox, discuss this vaccination with your doctor)

## **Time Difference**

During our trip, we will be 6 hours ahead of London.

## **Telephones**

The country code for Bangladesh is +880.

Bangladeshi numbers consist of a city code (without the zero), followed by the number. To call a different city from within Bangladesh, dial the city code including the leading zero, followed by the number.

Mobile phone numbers come prefixed with a zero, which you must dial even if you're calling a local phone within the country. To call a local mobile phone from outside Bangladesh, dial 880 and then the mobile number excluding the leading zero.

## **Electrical**

In Bangladesh the standard voltage is 220 V and the frequency is 50 Hz. You can use your electric appliances in Bangladesh, because the standard voltage (220 V) is (more

or less) the same as in the United Kingdom (230 V). To be sure, check the label on the appliance. Some appliances never need a converter. If the label states 'INPUT: 100-240V, 50/60 Hz' the appliance can be used in all countries in the world. This is common for chargers of tablets/laptops, photo cameras, cell phones, toothbrushes, etc.

Regarding power sockets, an adaptor will be required as the power sockets in Bangladesh are of type C, D, G and K.

### **Computers and Internet Access**

Wi-Fi services are widespread in Bangladesh. In Dhaka, all top-end and most midrange hotels in big cities provide free Wi-Fi and/or internet connections through a cable for laptop users.

### **Weather**

February is probably one of the best months to visit Bangladesh. In that month, the average temperatures vary between 13.0°C and 28.0°C, with exceptional possible peaks as low as 8°C and high as 34°C as observed in previous years.

The average amount of rain observed during February in Bangladesh is 31 mm and you would typically have 1 rainy day.

### **Dress Code**

For some of the evenings you will want to get more dressed up. Below is a breakdown of the evening events with suggested dress.

#### *Key*

Casual – For ladies, this means blouse or sweater & slacks or comfortable skirt, walking shoes. For the gentlemen, think khaki slacks, open shirt, or light jacket. Jeans and sneakers are appropriate for all.

Smart Casual – For ladies, take it up a notch with some heels, a scarf, a little something. Gentlemen, a sport coat with or without a tie.

Smart – For ladies, we recommend cocktail party attire with dress pants, skirt, or perhaps a cocktail dress. Gentlemen are suggested to wear a jacket and tie.

*Friday, February 2, 2018*

**Suggested dress for this evening:**

*Saturday, February 3, 2018*

**Suggested dress for this evening:**

*Sunday, February 4, 2018*

**Suggested dress for this evening:**

**PRACTICAL INFORMATION - INDIA**

**Medical**

Visit your health professional at least 4 to 6 weeks before your trip to check whether you need any vaccinations or other preventive measures. In major Indian cities, private medical care is available, but expensive.

Severe air pollution is a major hazard to public health in Delhi, and a serious concern in many other Indian cities. Children, the elderly and those with pre-existing medical conditions may be especially affected.

Mosquito-borne diseases like Dengue Fever occur all year round. There's been an increase in the number of cases of dengue fever, including in New Delhi.

UK health authorities have classified India as having a risk of Zika virus transmission. In addition, cases of Chikungunya Virus have been confirmed in India, including in New Delhi. You should take steps to avoid being bitten by mosquitoes.

### **Time difference**

During our trip, we will be 5 hours and 30 minutes ahead of London in both Mumbai and Delhi.

### **Telephones**

The country code for India is +91.

In India, both landline and mobile phones have 10-digit phone numbers, but there are important differences between the two that may impact your inbound international dialling. Before you start dialling, make sure you have a complete and properly formatted India phone number - whether landline or mobile. If you don't, then your call will not complete.

Mobile numbers are reasonably straightforward, but landline numbers come in various formats - and they may or may not be written to include the area code. This creates room for confusion among international diallers.

### **Electrical**

India uses 230 Volts, 50 Hz alternating current as the power source, which is the same at Britain. North America however, uses 120 V.

Indian plugs and sockets have either grounded / earthed 3 Pin connections (Type D) or ungrounded 2 pin connections (Type C). Please note that European plugs will work with Indian Type C plugs.

### **Computer and Internet Access**

All hotels throughout our trip have Wi-Fi facilities.

### **Weather**

February in India is considered as the beginning of the hot season, and the start of the tourist season.

Mumbai temperatures in February vary between a minimum of 20°C (68°F) and a maximum of 30 °C (85°F). Delhi, on the other hand, has temperatures varying between 10°C (50°F) and 24°C (74°F).

### **Dress Code**

For some of the evenings you will want to get more dressed up. Below is a breakdown of the evening events with suggested dress.

#### *Key*

Casual – For ladies, this means blouse or sweater & slacks or comfortable skirt, walking shoes. For the gentlemen, think khaki slacks, open shirt, or light jacket. Jeans and sneakers are appropriate for all.

Smart Casual – For ladies, take it up a notch with some heels, a scarf, a little something. Gentlemen, a sport coat with or without a tie.

Smart – For ladies, we recommend cocktail party attire with dress pants, skirt, or perhaps a cocktail dress. Gentlemen are suggested to wear a jacket and tie.

*Monday, February 5, 2018*

**Suggested dress for this evening:**

*Tuesday, February 6, 2018*

**Suggested dress for this evening:**

*Wednesday, February 7, 2018*

**Suggested dress for this evening:**

*Thursday, February 8, 2018*

**Suggested dress for this evening:**

*Friday, February 9, 2018*

**Suggested dress for this evening:**