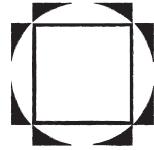




S u n a p a r a n t a

G o a C e n t r e f o r t h e A r t s



I S H A R A  
A R T F O U N D A T I O N



## **GROWING LIKE A TREE: SENT A LETTER**

14 DECEMBER 2022 – 15 MAY 2023

## GROWING LIKE A TREE: SENT A LETTER

Sunaparanta Goa Centre For The Arts in partnership with Ishara Art Foundation is pleased to present *Growing Like A Tree: Sent A Letter*, a curatorial debut by Bunu Dhungana and Sadia Marium Rupa.

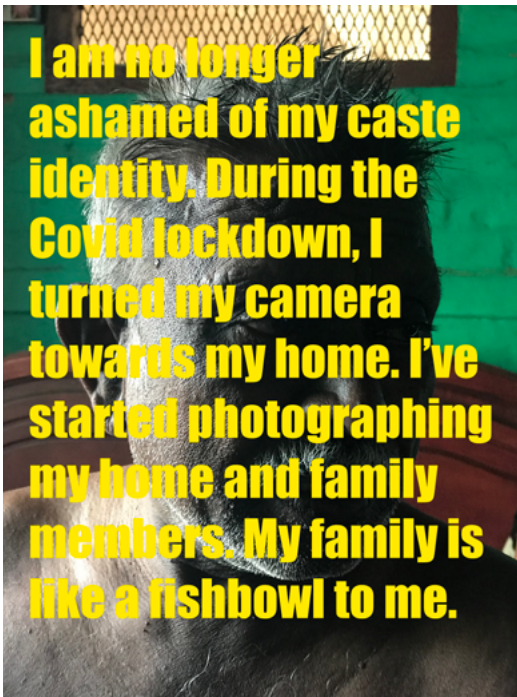
The exhibition marks the third iteration of the show initially curated by Sohrab Hura at Ishara Art Foundation in 2021. It brings together new and previously presented works reflecting the complex and imbricated histories of South Asia and beyond. Comprising of photography, artist-books, texts, films, video and sound installations, the curation pushes the boundaries of contemporary image-making as modes of address that offer a changing map of interconnected practices in the region. Seen together, they convey the fragile yet resilient network of interdependence shared among artists.

The title of the exhibition draws from Dayanita Singh's work *Sent A Letter* (2007) that was exhibited as a citation in the first iteration of the show. Expanding on the idea that an unopened photo-book can enfold within it diaries, exhibitions and correspondences, *Growing Like A Tree: Sent A Letter* returns to this source to evoke the tactile act of composing letters. It gathers images and sounds as dispatches from artistic journeys across different contexts, highlighting the shared moments of nurture, decay, desire, pollination and memory-making. As described by the curators, "we find a paper, pen and envelope. We address, we pause and sometimes write many drafts until we find our expression. Not every letter is destined to make its way to the intended receiver. Some remain undelivered, some are lost along the way and others only reach their destination after an unanticipated lag in time while the world around them has completely changed."

The ensemble of artists and collectives in the exhibition includes Aishwarya Arumbakkam, Vinita Barretto, Uma Bista, Dolly Devi, Shaheen Dill-Riaz, Pooja Gurung & Bibhusan Basnet, Alana Hunt, Ipshita Maitra, Farah Mulla, Nida Mehboob, Jaisingh Nageswaran, Ali Monis Naqvi, Gaurang Naik, Sarker Protick, Sathish Kumar, The Packet, Priyadarshini Ravichandran, Rajee Samarasinghe, Suneil Sanzgiri, Sylvia Schedelbauer, Prasiit Sthapit, Maryam Tafakory, Avani Tanya and Zainab, along with a citation of Dayanita Singh's *Sent A Letter*. With site-specific notations by Sohrab Hura, his role as a curator tunes out with the third iteration inviting new curatorial voices that proliferate the growing of the tree into a forest.



UMA BISTA  
*Stay Home, Sisters*, (2020)  
Archival pigment print,  
dimensions variable



JAISING NAGESWARAN  
*I Feel Like A Fish*, (2020)  
Archival pigment print,  
60.9 cm x 45.7 cm



NIDA MEHBOOB  
*How I Like It*, (2021)  
Film, 19 minutes

"My work raises questions on why patriarchy persists and looks at the many ways it affects our spatial, social and psychological lives." – UMA BISTA

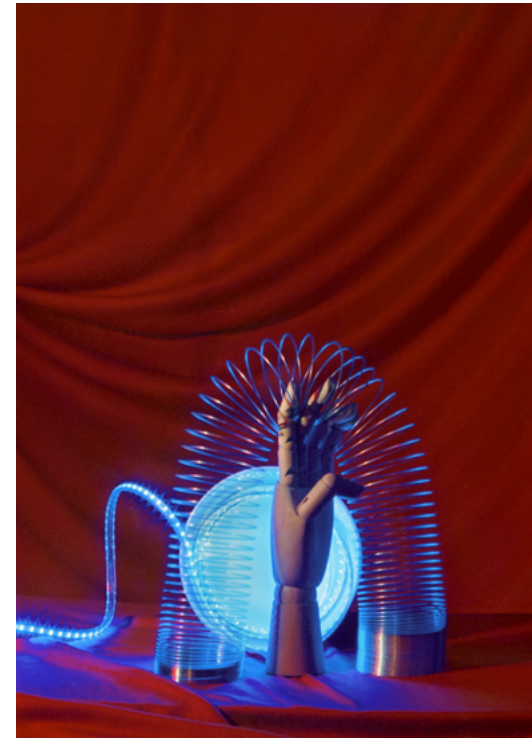


SHAHEEN DILL-RIAZ  
 লোহাখোর *Ironeaters*, (2008)  
 Film, 90 minutes

"The annual famine in the north of Bangladesh forces Farmers Kholil and Gadu to leave their homeland along with many of their relatives. They hire themselves out as seasonal labourers at the shipbreaking yards in the south of the country. In the yards that line the beaches of Chittagong, they dismantle the garbage of the Western World by hand: oil tankers and vast container ships."  
 – SHAHEEN DILL-RIAZ



AISHWARYA ARUMBAKKAM  
*ka Dingiei*, (2016-2019)  
 Archival pigment prints,  
 61 cm x 61 cm, 51 cm x 51 cm



DOLLY DEVI  
*Untitled*, (2020)  
 Archival pigment print,  
 dimensions variable



POOJA GURUNG &  
BIBHUSAN BASNET  
*Dadyaa*, (2016)  
Film, 17 minutes

"An elderly couple in a small empty Nepalese village. When everyone is gone, what is left but memories?" – POOJA GURUNG & BIBHUSAN BASNET



SATHISH KUMAR  
*Town Boy*, (2011-2020)  
Archival pigment print,  
43.3 cm x 29.2 cm each



SYLVIA SCHEDELBAUER  
*Sea of Vapors*, (2014)  
Short/experimental film, 15 minutes



FARAH MULLA

*Adventitious*, (2022)

Amplifier, cables, speaker  
drums, speaker cones, multiple  
channel, dimensions variable

"Sometimes when you look at something and then quickly look away, there is an after-image left behind."— AVANI TANYA

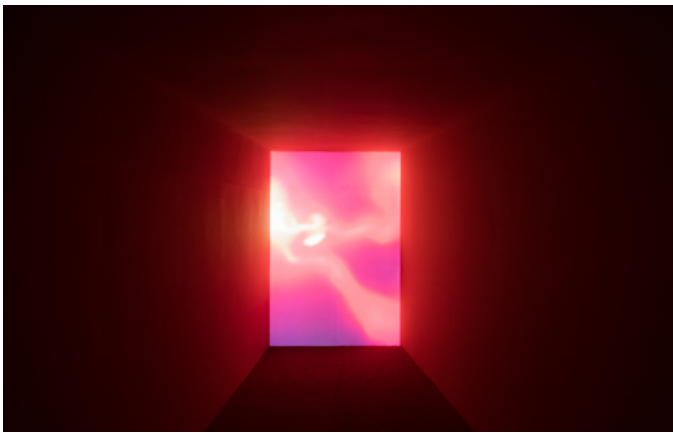


PRIYADARSHINI RAVICHANDRAN

*Surge*, (2019)

Archival pigment print,  
35.5 cm x 53.3 cm

"My brother and I have not spoken to each other in many years now, for reasons I am beginning to forget. As the distance between us keeps growing, I find myself confronting the fragility of blood-ties."— PRIYADARSHINI RAVICHANDRAN



SARKER PROTICK  
*লাহিড/LOHIT/ORIGIN*, (2016)  
Single channel video, 07:07 minutes



IPSHITA MAITRA  
*Once Was Home*, (2018)  
Hand peeled photo emulsion lifts  
with hard backing, fitted in sculptural  
wire mesh, dimensions variable



VINITA BARRETTO  
*KNOTTED*, (2022)  
Short experimental film (work  
in progress), 7-10 minutes

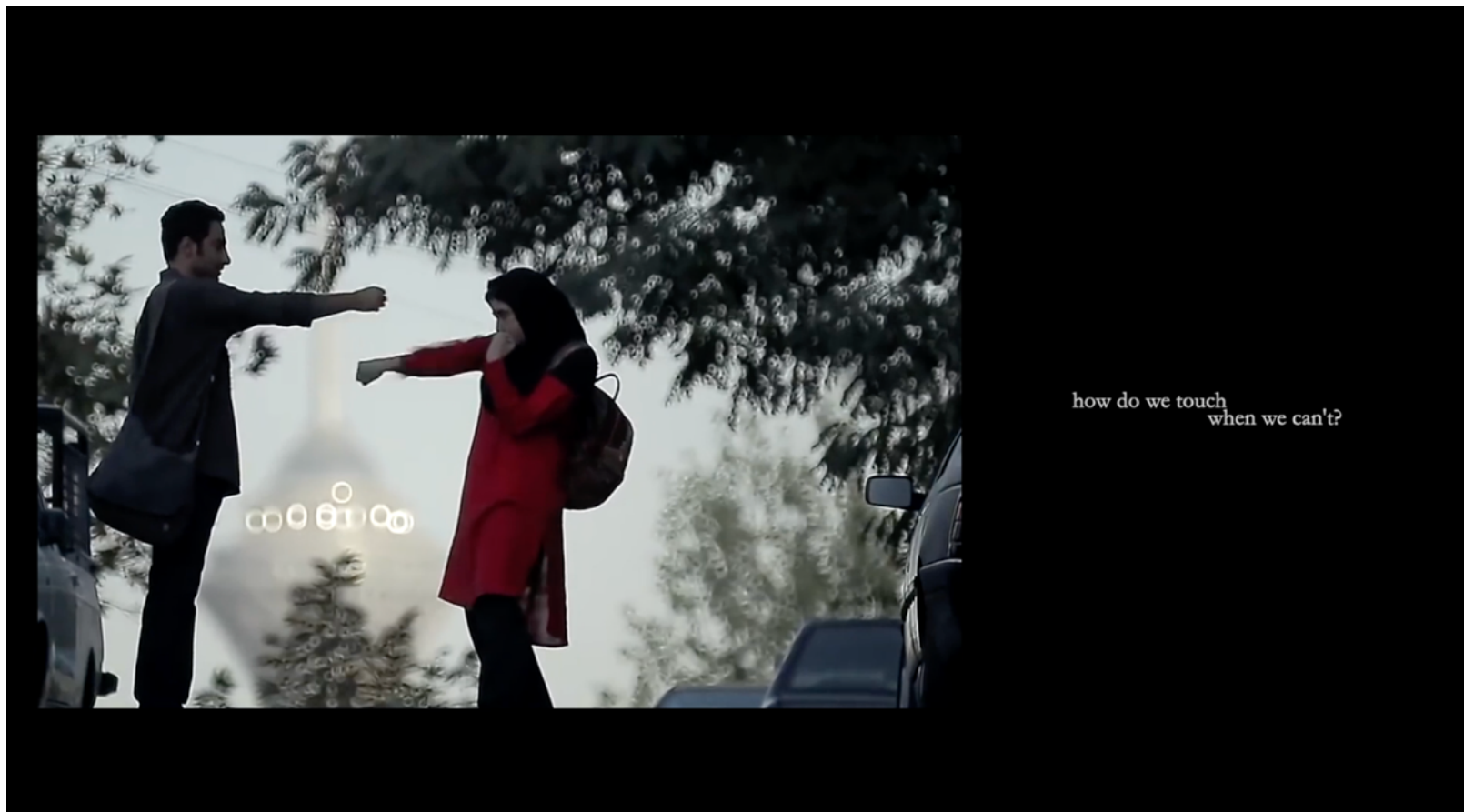
"Today the long monotonous days of waiting for the end of the Goan monsoons that are briefly interrupted by the smaller moments of pleasure: a sudden burst of light through the canopy of the forest, the companionship of the cats and dogs of the household or even the simple brushing and knotting of her daughter's hair by the mother." – VINITA BARRETTO



ALANA HUNT  
*Cups of Nun Chai*, (2020)  
Book, 23 cm x 2 cm x 16.8 cm



AVANI TANYA  
*For a Language to Come*, (2022)  
Porcelain (arrangement for the  
library shelves in Sunaparanta),  
dimensions variable



how do we touch  
when we can't?

MARYAM TAFAKORY  
*Irani Bag – Iran/Singapore/UK*, (2021)  
Video Essay, 08:39 minutes

“Using excerpts of films produced between 1990 and 2018, *Irani Bag* is a split-screen video essay questioning the innocence of bags in post-revolution Iranian cinema.” – MARYAM TAFAKORY



PRASIIT STHAPIT  
*Change of Course*, (2017)  
Handmade book, 17 cm x 10 cm



and a full denim kit?

THE PACKET  
*The heavy weight of tiny  
little things*, 2021  
Dot matrix printer, paper, ink,  
laptop, dimensions variable



ZAINAB  
*Untitled*, (2022)  
Archival pigment print,  
25.4 cm x 38.1 cm

“What is liberation when so much has already been taken? Who has come for more? *Golden Jubilee*, the third film in a series of works about memory, diaspora and decoloniality, takes as its starting point scenes of the filmmaker’s father navigating a virtual rendering of their ancestral home in Goa, India, created using the same technologies of surveillance that mining companies use to map locations for iron ore in the region. A tool for extraction and exploitation becomes a method for preservation.”  
– SUNEIL SANZGIRI



SUNEIL SANZGIRI  
*Golden Jubilee*, (2021)  
Film, 19 minutes



RAJEE SAMARASINGHE  
*The Eyes of Summer*, (2020)  
Film, 15 minutes



**ALI MONIS NAQVI**  
*Jahan, (2022)*  
Archival pigment print,  
41.9 cm x 55.8 cm

"Jahan is a tribute to my grandmother who passed away in the winter of 2020 due to covid. It is in remembering her that I realise that home is neither located in a location or a physical structure but in the people who fill up those spaces." – ALI MONIS NAQVI



**GAURANG NAIK**  
*Remains, (2022)*  
Used terracotta tiles, used  
wood, drawings on algae,  
watercolour on paper,  
952 cm x 403 cm x 134.62  
cm, 25.4 cm x 251.42 cm

"In my practice, I try to evoke the idea of duality. The collision between humans and nature and the consequences this interaction leaves behind in the form of textures, dust, and scars of traces in the surroundings is what captures my attention." – GAURANG NAIK

## ARTIST BIOGRAPHIES

**Alana Hunt** (b.1984) is an artist and writer from Miriwoong Country in the north-west of Australia. Her long-standing relationship with South Asia shapes her engagement with the violences that result from the fragility of nations and the aspirations and failures of colonial dreams. She has exhibited at key galleries and museums including Mornington Peninsula Regional Gallery (MPRG), Fremantle Arts Centre and 4A Centre for Contemporary Art. Her work has been circulated in Hansard Report of the Australian Parliament, in the history department of Jawaharlal Nehru University, New Delhi, and written about in *The New Left Review*, *Third Text*, *Aperture*, *The Caravan*, and *Hyperallergic* among others. She has been an artist in residence with the Kimberley Land Council since 2020 via SPACED's Rural Utopias program, critically examining forms of legislation that enable the continual expansion of colonisation in Western Australia.

**Aishwarya Arumbakkam** (b.1988) is a multidisciplinary visual artist working with photography, filmmaking, and drawing to create narrative installations and artist books. An artist from Chennai, Aishwarya is currently pursuing an MFA in Studio Art at The University of Texas, Austin. Arumbakkam was honored as one of the 'Ones to Watch' by the *British Journal of Photography* in 2019. In 2020, she was awarded the Magnum Foundation Photography and Social Justice Fellowship. Her work has been exhibited at various places including The South London Gallery (UK), Ishara Art Foundation (UAE), and the Visual Arts Center (USA).

**Ali Monis Naqvi** (b.1995) is a photographer currently based in Goa. His work is often about the unseen in our daily lives. The underlying theme in his personal work is about his relationship with the spaces he has grown up in and all the other locations he is travelling to, with a subtle commentary on the political climate in India. Ali's work has been published in *The Caravan*, *Berlingske-Denmark*, *Vogue India* and *Kapital-Slovakia*, to name a few.

**Avani Tanya** (b.1990) is an artist working in photography, text and sculpture, and is currently based in Goa. She is guided by her interest in themes of collecting, urban life, the nature of memory and forms of storytelling. Her works have been a part of shows at the Daegu Photo Biennale 2016 in Daegu, Brandts Museum for Kunst & Visuel Kultue, Triveni Kala Sangam, Markus Kirche, Instituto Cervantes Nueva Delhi, Tokyo Geidai, Goethe-Institut / Max Mueller Bhavan, The Japan Foundation, and at the National Institute of Design Ahmedabad. In 2018, she was an Artist-in-residence at the Victoria and Albert Museum and Delfina Foundation in London.

**Dolly Devi** (b. 1990) is a self-taught photographer based in Goa. Born in Imphal, she grew up in Assam and different parts of India, having moved 14 houses. Drawing parallels from her experiences, she identifies her work as fluid, instinct driven and blurred. Growing up she relied on photography as a therapeutic way to express non-verbally. She has been freelancing as a commercial fashion photographer for the past 7 years. In 2018, she was a part of a group show at the Crypt Gallery, London. Her personal practice revolves around the illusive idea of anonymity, fashion subcultures and perception of colours. She dwells in mixed media in the form of digital, analogue, tactile collages and moving images.

**Farah Mulla** (b.1988) is a multimedia artist based in Goa. Her background in science overlaps with her art practice which explores the perception of sound and its effects on human neurology and subjectivity. Often investigating different media, she uses the human voice, field recordings, circuits and other modes of inquiry to explore sonic aspects, our listening experience and the invisible agency of sound via multiple modes of perception. Mulla completed her MFA at the Cambridge School of Art, U.K. and was part of the Dharti Arts Residency. She has had solo exhibitions in Mumbai at Jehangir Art Gallery and has presented her work at the Serendipity Arts Festival in Goa. Her participation in group shows include Sakshi Gallery and Ruskin Gallery.

**Gaurang Naik** (b.1996) was born and brought up in a village in south Goa, surrounded on one side by the iron ore mining hub and on the other by the ancient capital of Goa. His practice tries to evoke the idea of duality. The collision between humans and nature, the consequences this interaction leaves behind in the form of textures, dust, and scars of traces in the surroundings is what captures his attention. He has been part of group exhibitions at Sunaparanta Goa Centre for The Arts, India Art Fair, HH Art Spaces, Goa Open Arts Festival, 102<sup>nd</sup> The Art Society of India, and Goa Artist Collective at the Museum of Goa. Recently, he has participated SAIL Mentorship Programme for Creative Practitioners at Goa Centre for The Arts in 2022 and Students Biennale Workshop by Sanchayan Ghosh in 2021.

**Ipshita Maitra** (b.1983) is an emerging artist and filmmaker based in Goa. Ipshita's practice incorporates photography, print making and mixed media collages. With themes that are influenced by the landscape she occupies, they stem from a deep sense of loss and begin as archival records at the Victoria and Albert Museum and Delfina Foundation and culturally. She has exhibited her work at the Goa Open

Arts Festival, Sunaparanta Goa Centre for the Arts, and The Project Café in Assagao, to name a few.

**Jaisingh Nageswaran** (b.1978) is a self-taught photographer from Madurai, Tamil Nadu. Born dyslexic to working class parents, he was taught by his grandmother at home and did his Masters in Mass Communication at the Madurai Kamaraj University in India. Jaisingh Nageswaran's practice focuses on documenting socially vulnerable communities, rural life and his family in India. He is a grantee of the Serendipity Arts Foundation and Les Rencontres d'Arles Grant in 2020. He became a Magnum Foundation Photography and Social Justice Fellow in 2021. His work has been presented at 'Then the Night of the Year' at Photo Phnom Penh. He is an active member of two artist collectives, 13JARA and Guldasta.

**Maryam Tafakory** (b.1987) is an artist filmmaker whose textual and filmic collages interweave poetry, documentary, archival and found material. Her work has been exhibited at MoMA Doc Fortnight, IFFR Rotterdam, ICA London, Pergamon Museum, M HKA and Anthology Film Archives among others. She has received several awards including the Ammodo Tiger Short at 51<sup>st</sup> IFFR, Barbara Hammer Feminist Film Award at 60<sup>th</sup> Ann Arbor Film Festival, Best Experimental Short Film at 70<sup>th</sup> Melbourne International Film Festival, the Jury Prize at Documenta Madrid, and the Best Short Film at Festival de Cine Lima Independiente. She was awarded the Flaherty/Colgate Distinguished Global Filmmaker in Residence (NY) in 2019, and she received a MacDowell Fellowship in 2022.

**Nida Mehboob** (b. 1985) is a photographer and filmmaker based in Lahore. She was trained as a pharmacist before she began pursuing photography at the Pathshala South Asian Media Institute in Bangladesh. Her interests include issues of social injustice such as religious and gender-based discrimination in Pakistan. In 2019, she participated in the Angkor Photo Workshop and the Social Justice fellowship by Magnum Foundation. She was selected to attend Berlinale Film Festival as a Talent in 2020 and her short films have screened at international film festivals including Locarno Open Doors. Her interests include themes of social injustice varying from religious persecution and gender discrimination in Pakistan. Her most recent work is a photo book called 'A Survival Guide For Ahmadi Muslims in Pakistan'.

**Pooja Gurung & Bibhusan Basnet** (b.1983 and b.1987) are duo directors based in Kathmandu, Nepal, who have been working together for the past 10 years. Their artistic strategy

is deeply engaged with indigenous cultures, customary and traditional art forms, while presenting these voices in their full relevance for contemporary social issues, in beautifully staged plots and landscapes. Their first short film 'The Contagious Apparitions of Dambarey Dendrite' was selected at the 7<sup>th</sup> Abu Dhabi Film Festival, 44<sup>th</sup> Tampere Film Festival, and 17<sup>th</sup> Internationale Kurzfilmtage Winterthur, among others. It also won the 'Golden Comma' for Fiction at the Alpavirama South Asian Short and Documentary Film Festival. 'Dadyaa' is their second short film. Currently, the duo are working on their first feature film 'The Whole-Timers' produced by Les Films du Tambour. The project was selected for the Atelier of the Cinéfondation of the Cannes Film Festival in 2016 and developed within the Jerusalem Film Lab.

**Prasiit Sthapit** (b.1988) is a visual storyteller based in Kathmandu. Through photography, he chooses to show the experiences he has shared with the people in his pictures, and what they mean to him. Sthapit has exhibited at numerous photo festivals including Copenhagen Photo Festival, Verzasca Foto Festival, Photo Kathmandu, Noorderlicht Photofestival, Singapore International Photography Festival, to name a few, and his work has showcased at Smith College Museum of Art, Photographic Society of Japan, Musee du duai Branly, among others. In 2022, he received the Magnum Foundation Counter Histories Grant. He is currently associated with Fuzz Factory Productions in Kathmandu, photo.circle, a platform for photography in Nepal and Photo Kathmandu. He is also the director of Fuzzscape, a multi-media music documentary project.

**Priyadarshini Ravichandran** (b.1988) is a photographer working closely with recurrent themes emerging in her own life and relationships. She is compelled to tell stories of women, their lives and the land. Poetics and interconnectivity inform her practice. Her process involves meandering, which often leads her to the heart of things. She finds it ambiguous if her work is propelling her life or the other way.

**Rajee Samarasinghe** (b.1988) is a Sri Lankan filmmaker and visual artist based in the USA. Much of his work examines socio-political conditions in Sri Lanka through the scope of deconstructing ethnographic practices and the colonial gaze in contemporary media. He's had solo shows at the MoMA, Berwick Film & Media Arts Festival, and the Los Angeles Filmforum among others. Samarasinghe's films have also been exhibited at venues internationally including the International Film Festival Rotterdam, Film Society of Lincoln

Center & MoMA, MoMA's Doc Fortnight, BFI London Film Festival, FIDMarseille, Festival du Nouveau Cinéma, and Internationale Kurzfilmtage Oberhausen, to name a few. He's received the Tíos Award for Best International Film at the Ann Arbor Film Festival, the Film House Award for Visionary Filmmaking at the Athens International Film + Video Festival. Samarasinghe is currently working on his debut feature film 'Your Touch Makes Others Invisible', which explores post-civil war Sri Lanka.

**Sarker Protick** (b.1986) is a photographer based in Dhaka. His practice combines the roles of an image-maker, a teacher and a curator. His works revolve around the subjects of temporality, the materiality of time and the metaphysical prospects of Light and Space. Working with photography, video and sound, his works incorporate detailed observations and subtle gestures, his works propose a subjective space, often minimal, vast and atmospheric. Protick has been the recipient of the Light Work Residency, Magnum Foundation Fund, World Press Photo Award, among others. He is a faculty member of Pathshala South Asian Media Institute and co-curator at Chobi Mela International Festival of Photography.

**Sathish Kumar** (b. 1986) is a photographer based in Chennai. He was brought up in Kanchipuram, India, and he spent a large part of his school vacations at his uncle's photo studio, which became an inspiration for him to pursue photography. He got a point and shoot film camera from his uncle as a gift, which he always carried around to school picnics, cricket grounds, shooting his friends and surroundings. With his photography, he records everyday reality, as a reflection of his life and the world around him, seeking to build a sense of connection with a person, a tree, a forest or mountain. Kumar's *Town Boy* series was awarded the Serendipity Arles Grant in 2021.

**Shaheen Dill-Riaz** (b.1969) is a filmmaker, producer and writer based between Wiesbaden and Berlin. After finishing high school in Dhaka, Bangladesh, Shaheen joined the young filmmakers of the country and became involved in various short film productions. In 1992, he moved to Berlin through a scholarship from the Goethe-Institut, where he first studied History of Art at the Freie Universität Berlin and then Cinematography at the Filmuniversität Babelsberg Konrad Wolf. His films include *The Happiest People*, *Ironeaters*, *Korankinder*, *The Networker* and *Distant Fortune*. Dill-Riaz was also Fellow at the 'Cultural Foundations of Integration', Center of Excellence at the University of Konstanz, Germany, where he worked as a guest-lecturer for the M.A. program 'Studies in European Culture' in 2010 and 2012.

**Suneil Sanzgiri** (b.1989) is an Indian-American artist, researcher, and filmmaker. His work spans experimental video and film, animations, essays, and installations, and contends with questions of identity, heritage, culture and diaspora in relation to structural violence. Sanzgiri's work has been screened at festivals and venues around the world including International Film Festival Rotterdam, New York Film Festival, Hong Kong International Film Fest, True/False Film Festival, REDCAT, the Menil Collection, the Block Museum, Le Cinéma Club, and the Criterion Collection, and has won awards at BlackStar Film Fest, Open City Docs Fest, VideoEx, to name a few. His residencies and fellowships include SOMA, MacDowell, Pioneer Works, Flaherty NYC, and Sentient Art Film's inaugural Line of Sight fellowship. Sanzgiri is currently working on his first feature-length work, focusing on the bonds of solidarity between India and Africa that developed out of resistance to the Portuguese empire.

**Sylvia Schedelbauer** (b. 1973) was born in Tokyo and moved to Berlin in 1993, where she has been based since. She studied at the University of Arts Berlin (with Katharina Sieverding). Her films negotiate the space between broader historical narratives and personal, psychological realms mainly through poetic manipulations of found and archival footage. Her work has been screened at festivals across the world including Berlinale, Toronto International Film Festival, International Short Film Festival Oberhausen, London Film Festival, New York Film Festival and the Robert Flaherty International Film Seminar. Awards include the VG Bildkunst Award, the German Film Critics' Award and the Gus Van Sant Award for Best Experimental Film. Schedelbauer was a 2019/2020 Arts Fellow at the Harvard Radcliffe Institute.

**The Packet** (est. 2019) is made up of a group of artists from Colombo, Sri Lanka. With a particular focus on hyper-locality, collaborative processes and conversation, it grew out of 8 artists coming together to realise an artist publication entitled *The Packet*. While a core group of members continue to drive its work, *The Packet* functions as a collaborative platform that has embraced the work of 19 young artists in Sri Lanka to date. They work across print and digital mediums, with site-specific interventions that respond to a stratified world, exploring what it looks like 'to do thinking in public'. Their work has been featured in the Serendipity Arts Festival, the Goethe Institut's 'Day-Afterthoughts' project, among others.

**Uma Bista** (b.1990) is a photographer from Nepal. She works on visual narratives that focus on issues of social, cultural, familial, personal, political, and psychological perspectives on gender inequality. She is an alumna of

Pathshala Southasian Media Institute in Dhaka, Bangladesh, and Angkor Photo in Cambodia. She is a Magnum Foundation Photography and Social Justice Fellow in 2020. She is a current fellow of VII Academy and an Advisory Committee member for Women Photograph. Uma was named in the British Journal of Photography's annual 'Ones to Watch 2019'. Her works 'Our Songs from the Forest', 'Stay Home, Sisters', 'Boundless', 'I' and other works are being published and exhibited nationally and internationally.

**Vinita Barretto** (b.1983) is a self taught photographer based in Goa. Her practice is more of an intuitive process which help nurture her being. Her subject matter revolves around home, relations and nature. She finds solace in capturing the most mundane and delicate details of life. She has been a grantee for Goa Open Arts 2022.

**Zainab** (b.1998) is a visual artist based in Kashmir. She has just finished her honors in journalism and mass communication at Government College for Women. She is currently freelancing as a photojournalist. Her engagements with photography are mostly personal, involving the documentation of her own experiences that arise out of surviving in a military occupied region. Zainab is one of the founding members of Kashmir's women photographers' collective, Her Pixel Story, dedicated to bring out women's perspectives and narratives of daily happenings in Kashmir. Her photographs have been exhibited at Paradise Lost: Desire and Dissent Contemporary Art from Kashmir, held at Old School gallery, University of Leiden (2018). Her work, 'The Weight of Snow on Her Chest' has been exhibited in the 10th edition of Breda Photo Festival (2022)

## EXHIBITION CURATORS

**Bunu Dhungana** (b.1981) is an artist based in Kathmandu, Nepal. She uses photography and film to explore and question the world around her. Her background in sociology informs her artistic work. She is interested in questioning notions of gender and patriarchy through her practice. While her personal projects centre around gender, she has worked in a wide range of fields from visual ethnography, NGO/INGO work, to commercial and journalistic work. Her work has been exhibited in Photo Kathmandu, Dali International Photo Exhibition, KunstKasten, Serendipity Arts Festival, Hong Kong International Photo Festival, Chobi Mela, and Mannheimer Kunstverein. She is associated with photo.circle and Nepal Picture Library in Kathmandu and was a visiting artist fellow at The Lakshmi Mittal and Family South Asia Institute, Harvard University in 2020 and 2021. Bunu was one of the participating artists in the first and

second iteration of 'Growing Like A Tree' at the Ishara Art Foundation curated by Sohrab Hura in 2021.

**Sadia Marium Rupa** (b. 1982) dreamt of being a filmmaker, worked as a merchandiser, and at present is an independent photographer based in Dhaka & Chattogram, Bangladesh. Her practice pollinates the process of creating photographs, books, videos, and alternative printing methods. She is one of the founding members of Kaali Collective. After her Bachelors in Marketing, Sadia studied Professional Photography at Pathshala South Asian Media Institute, Dhaka, Bangladesh, and now teaches at the same institute. She aspires to become a stand-up comedian. Sadia is one of the grantees of the Serendipity Arles Grant 2020, her work showed in 'Ones to Watch Community' in 2022. She has participated in various exhibitions that include the Chapakhana Archive 2021, Chobi Mela Shunno 2021, 'Look, Stranger!' Group show at Serendipity Art Festival, Goa, India, 2019-2020, Dhaka Art Summit 2020, 'The earth is still going around the sun', CISA 2019 group exhibition in Delhi, India.

## CURATORIAL GUIDE AND EXHIBITION DESIGNER

**Sohrab Hura** (b.1981) lives and works in New Delhi, India. His work with film, drawings, photographs, sound and text are part of a fluid relationship with the image. Many of his works attempt to question a constantly shifting world and his own place within it. Sohrab has expressed the hope that his work can be "experienced like a tree" with deep roots: each work is a separate branch, and "no matter how different from the neighbouring ones," each is "connected to the other branches by a single trunk." He has had recent solo and group exhibitions at the International Oberhausen Short Film Festival, MoMA New York, Huis Marseille voor Fotografie, The Liverpool Biennial 2021, the Kunst Museum Bonn, Kettle's Yard and the Cincinnati Art Museum. His film *The Coast* premiered at Berlinale 2021 and he is the recipient of the Principal Prize of the International Jury at the 66<sup>th</sup> International Short Film Festival Oberhausen in 2020, and the NRW Award at the 64<sup>th</sup> International Short Film Festival Oberhausen in 2018. Hura has self-published five books under the imprint *UGLY DOG*, which have won The Aperture - Paris Photo PhotoBook of the Year Award, 2019. His debut curatorial project *Growing Like A Tree* opened at the Ishara Art Foundation in 2021, over a period of one year and two iterations. His work can be found in the permanent collections of MoMA (New York), Ishara Art Foundation, KNMA, Cincinnati Art Museum and other private and public collections.

**Ishara Art Foundation** was founded in 2019 as a non-profit organisation dedicated to presenting contemporary art of South Asia. Located in Dubai, the Foundation supports emerging and established practices that advance critical dialogue and explore global interconnections.

Guided by a research-led approach, Ishara realises its mission through exhibitions, onsite and online programmes, education initiatives and collaborations. The Foundation facilitates exchange between South Asian and international artistic networks that include museums, foundations, institutions, galleries and individuals.

The Ishara logo, a synthesis of a square and circle, is based on an ideogram by Zarina to convey the word 'آسمان' ('Aasman'), Sky. It forms one of 36 images from 'Home is a Foreign Place' (1999), a work in the collection of Ishara's Founder and Chairperson, Smita Prabhakar. Ishara signifies a gesture, a signal or a hint, and is a word common to several languages including Arabic, Persian, Hindi, Swahili and Urdu. Ishara is grateful for the generosity extended by Zarina and her family to use the ideogram in the Foundation's logo.

Ishara Art Foundation is presented in partnership with Alserkal.

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**Myrna Ayad** Art Consultant and Cultural Strategist

**Hoda Barakat** Founding Partner, Hoda Barakat Legal Consultancy

**Colm Timothy McLoughlin** Executive Vice Chairman and Chief Executive Officer, Dubai Duty Free

**Ahmed bin Shabib**, Researcher

**Rashid bin Shabib**, Researcher

**Abdulfattah Sharaf** Group General Manager, Chief Executive Officer, United Arab Emirates and Head of International, HSBC Bank Middle East

#### **SUNAPARANTA GOA CENTRE FOR THE ARTS TEAM**

**Isheta Salgaocar** Patron and Program Advisor

**Leandré D'Souza** Curator and Program Director

**Nilima Menezes** Production and Logistics Manager

**Justina Costa** Media Manager

**Abigail D'Souza** Production and Social Media Manager

**Bambino Dias** Technical Support

**John Menezes** Sound and Technical Support

**Kristion Colaco** Photography and Videography

**Uttam Korgaonkar** On-site production

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#### **BROCHURE DESIGN**

**Moylin Yuan**

**SMITA PRABHAKAR**, FOUNDER AND CHAIRPERSON, ISHARA ART FOUNDATION

"Ishara Art Foundation and Sunaparanta Goa Centre For The Arts' joint presentation of 'Growing like a Tree', iteration 3 is a moment of great pride for both organisations. Once again our efforts will showcase young talent who are creative and will prove the place and importance of photography in the visual arts."

**ISHETA SALGAOCAR**, PATRON, SUNAPARANTA GOA CENTRE FOR THE ARTS

"This exhibition marks the first partnership between Sunaparanta Goa Centre for the Arts and Ishara Art Foundation. It presents an extraordinary collaboration that showcases the social, cultural contexts in which we both operate and intersect. I had the opportunity to visit the first iteration of Growing Like a Tree in Dubai. This was a show that was defining new formats of exhibition making, interweaving multiple repositories – of still & moving image – and generating an entirely new field of experience. This third iteration of the show brings to Goa a visual archaeology of networks, practices and thoughts. As roots sprout on new terrain, the works both entangle and scatter. With each convergence and refraction, new sparks and directions emerge. Through their interconnection, they reflect off each other, add layers of meaning and dialogues. On fertile ground, they cross-pollinate and through their intimacy, allow for new strands and narratives to unfold."

**Sunaparanta Goa Centre for the Arts** was founded in 2009 as a not-for-profit, process-based arts foundation by Dipti and Dattaraj V. Salgaocar – today with the patronage of Isheta Salgaocar – with the vision to nurture, promote and encourage growth of the cultural ecosystem in the State of Goa and India at large. It was started with the aim to preserve the artistic and creative legacies of Goa, to encourage and promote innovative work in the visual arts, to serve as a bridge between the Goan art community and the national and international art communities. The Foundation has emerged as a premier cultural institution in India, and abroad that harnesses excellence in cultural research and production; nurtures collaborations with arts professionals from the entire spectrum of creative fields; builds creative knowledge and capacities through pedagogy and aims at enhancing community engagement and participation. Sunaparanta is a leading cultural body dedicated to building sustainable partnerships in the region, nation and globally to promote cultural innovation and to develop the creative industries.