



A YEAR OF CONVERSATIONS ABOUT ART AND HEALTH
D E K H A U N D E K H A

Concept and Installation Artist
Nandita Kumar

Textile Artists
Afreen
Zeenat
Mridula
Sumaiya
Parveen Turq
Susie Vickery
Saba
Rohini
Mehzabeen Sheikh
Mahananda

Ceramic Artists
Ashwin Solanki
Daksha Nitesh Waghela
Rashi Jain
Parvati Harjichitroda
Lakshmi Solanki
Neha Kudchadkar
Mamta Solanki
Anjani Khanna

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DEKHA UNDEKHA: A Year of
Conversations about Art and Health

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In the last year, women and men from our communities have witnessed a unique medium of expressing their health concerns and spreading health literacy. They have used art, conversed about health and translated those discussions into photography, pottery and textiles. This was a unique exhibition and as we now reminisce about this year's venture, we hope that similar exhibitions can be woven into each of our health programs.

SNEHA is an organization that believes in empowering women to be catalysts of change in their own right and that women's health is essential to building viable families and communities in urban slums. Through these vibrant articulations, we see a bright future for advocacy on health.

We believe that Dekha Undekha is a persuasive tool for SNEHA's health programmes and we hope to use this to intervene in the health issues of many other communities. The exhibition is refreshed every time a discussion is conducted on its art pieces. We dream of even a mobile exhibition that will touch new people, new generations and new venues, in India and abroad.

Hidden within these artistic pieces are not answers but deeper questions about our health and well-being. As the exhibition in Dharavi showed us, wherever *Ghar Pe* travels, it leaves a trail of awakening.

Dr Armida Fernandez
Founder, SNEHA

Foreword

The idea of Dekha Undekha (Seen Unseen) was a natural progression of SNEHA's work over the last decade. A non-government organization dedicated to improving the health and wellbeing of women and their families from Mumbai's disadvantaged majority, SNEHA collaborates with individuals, communities and health systems to develop and test new models for collective intervention.

Funded by The Wellcome Trust, Dekha Undekha had four general aims. First, to foster conversations about urban health between artists, health scientists, people living in challenging conditions in Dharavi and Santacruz, and the general public. Second, to encourage artistic creation in a forum in which professionals and amateurs developed ideas together and communicated with urban health experts and the public. Third, to democratize the sharing of information on urban health. And fourth, to publicly acknowledge the huge contribution of people who live in challenging conditions to India's economic and cultural life.

India is urbanizing rapidly and urban health is becoming a major concern. More than half of Mumbai's people live in *zopadpattis*, *bastis*, *chawls*, or informal settlements, vibrant localities described by the loaded word slum. People who live in challenging conditions build and service the city and are as engaged in the project of urban modernity as people who are fortunate

enough to live in robust buildings with good services. Poverty is no barrier to an interest in art.

Dekha Undekha involved three disciplines: photography, ceramics, and textile art. In a series of workshops held over a year, the participants worked together with a multimedia artist to create a collaborative installation. Each team met regularly and included contemporary gallery artists and artisans. In a series of workshops held over a year, the participants worked together to create a collaborative installation. In order to push the process and stimulate decision-making, there was a clear mandate to produce an exhibition. As the project unfolded, conversations crystallized around the idea of a home. *Ghari/Ghar pe/ At Home* was to be an installation greater than the sum of its parts. Conceived as a home without walls, it was a museum of health concerns made from everyday furniture and durables. There were many conversations about where it should be mounted. At a certain point, however, it became clear that, if the project was really about conversations, if it was to take risks, the most ambitious and challenging course would be to mount a large, professional exhibition in Dharavi. This was logistically formidable and - perhaps more importantly - it was the purest test of the project's vision of its potential audience: people who would not usually go to an exhibition, people who would

not usually enter an urban slum, and people who would not usually expect to engage with gallery art.

Ghari/Ghar pe/At Home ran from late February to early March 2012, occupying a floor of Dharavi's Shree Ganesh Vidya Mandir Primary School. The reception was overwhelmingly enthusiastic and more than 3000 people came to the exhibition. The media and local people - residents, the police, schools - got behind the project in an unprecedented show of support and enthusiasm for the artworks, each of which was named after a Bollywood movie. Students from local schools attended workshops associated with the exhibition, and visitors were encouraged to respond with artworks of their own. Many - including this resident of AKG Nagar - left comments in the visitors' book: "I am from Dharavi. All that you have shown here is my life. I continue to suffer violence. I hope that things get better. I hope many people see it."

David Osrin

Textile Artists



The youngest of the tailors is **Afreen**. She loves learning new patterns and stitches. She also loves listening to music and would love to make a career out of it like Shreya Goshal.



17 year old **Sumaiya** is a stylish girl who loves designing gowns. She also knows a whole lot of beauty tips and becoming a beautician is one of her favourite dreams.



Beneath her burkha, **Saba** is a petite girl with a spark. She loves working with cotton fabric, velvet and sequins. She has studied at SNDT University, Mumbai. She is proud to design her own clothes!



Mehzabeen Sheikh is a 23 old B.Com. graduate from L.S. Raheja College, Mumbai. She is passionate about tailoring and is very skilled at embroidery. One of her favourite pastimes is glass painting.



As a 24 year old mother, **Zeenat** took up tailoring to pass her time at home. She uses her skills to design and stitch her daughter's clothes. She is an excellent cook of South Indian cuisine.



Parveen Turq has beautiful heavy eyes, is the mother of two children and is 32 years of age. She loves doing crochet and fabric painting. And, of course, she loves eating sweets.



Rohini studied tailoring before marriage and is the proud wife of a man who works for the Mumbai police. She dislikes household chores and is a dedicated mother.



Mahananda works as a tailoring teacher at the school that she studied in. Her job is the perfect combination of the things dear to her - teaching and tailoring. She loves travelling and meeting her relatives.



At 35, **Mridula** is a deceptively quiet mother. She is fascinated by tailoring and loves making quilts. She loves watching television and drinking hot cups of masala chai.



Susie Vickery is a textile artist and theatrical costumier. She also works with handicraft groups in China, Nepal, India and Gaza, designing and developing new products. Her new body of work is embroidered, animated ethnography on the working conditions of garment workers. Susie loves cycling and embroidery and has found the Dekha Undekha project great fun and very inspiring.

Ceramic Artists



Ashwin Solanki held jobs as a recovery agent at banks and was even involved in diamond cutting at Surat. At 25, he has returned to his ancestral craft and believes that pottery has instilled in him independence and ownership of his business. Though he mainly earns his living by making pots for a dairy manufacturer, he also creates other ceramic items, like flower pots, lamps, and *gadkas*.



Daksha Nitesh Waghela is a 24 year old mother who works as a house cleaner. Ceramic art is a new-found love apart from which she has enrolled herself in a tailoring class. She loves to cook *dosas*, *idlis* and non-vegetarian food. Visitors should consider themselves lucky as here is one woman who loves to throw a party!



Rashi Jain has been nominated for art awards, exhibited nationwide and participated in international shows, festivals, workshops and art camps. She co-founded and organises The Studio Potter's Market at the Kala Ghoda Arts Festival, Mumbai. She has documented various traditional potter communities and has made an experimental film on the potters of Northeast India.



Parvati Harjichitroda is a lady of resolve. She lived in Diu before she married and came to Kumbharwada. Parvati turned to pottery as a means of livelihood when her husband was rendered disabled due to paralysis. As the mother of five children, she is famed as one of the first women who took to the wheel to make pots.



A bride in the Solanki household, **Lakshmi** is Ashwin's sister-in-law and Daksha's sister. Her involvement with clay started only after her marriage. She readies clay for the Solanki household and paints lamps for sale. She loves going for movies but can do so only if she gets time off from her daily chores.



Neha Kudchadkar is a potter who trained at The Golden Bridge, Pondicherry and is a trained Kathak dancer. She has exhibited solo and been a part of a number of group shows across India. Recently, she was in London on the Charles Wallace Scholarship as an apprentice to artists Regina Heinz and Julian Stair.



Mamta Solanki is Ashwin's younger sister and worked as a primary school teacher at Kalakila Municipal School at Sion, Mumbai. She teaches English and she loves poetry, especially rhyming words. She never fancied clay earlier, but the sessions at Dekha Undekha project have motivated her to play with this medium and indulge in something new.



Anjani Khanna believes that you should make clay while the sun shines. A former policy analyst and science editor at the Centre for Science and Environment and Down to Earth magazine in Delhi, she is now a full-time potter. She has had residencies in China, USA and Hungary. She initiated the successful Studio Potters Market model in India.

Photographers



Like every other 22 year old, **Rupesh Sable** is a young man of varied interests. While he hopes to become a cost accountant soon, he is a regular performer at plays that are staged at various mandals during Ganesh Chaturthi. His most cherished performance is that of a drunkard husband. Photography, he feels, is the best way to capture a fleeting moment.



All of 25 years of age, **Sunita Anthony D' Souza** is the mother of three children. She is part of SNEHA as a social worker against domestic violence and crimes against children. She dreams of establishing an orphanage one day. She proudly states that though she is not literate, photography allows her to express herself.



Zarina Khan has never been to school and is a petite woman of 28. She works for SNEHA as a social worker against domestic violence. She goes with the belief that the camera is a tool of power in any person's hands as it is useful for documentation and dissemination of evidence. She says that she would love to be a fashion photographer someday!



Asmabi Qasim does not intend to marry any time soon. At 31, she is a great fan of Hrithik Roshan. She works in an export line cutting unit in Dharavi. She once looked with envy at the many foreigners who came to Dharavi with their professional cameras and is now glad that she too clicks away.



Komal works as a seamstress at a women's undergarments production unit. She was absorbed into the photography group out of sheer recognition for her hard work which SNEHA did not wish to part with. She was slow to love photography but realised it has helped her become a more confident person.



Rohit Pachrane has been interested in photography for the past one year. He is a junior college Arts student. He absolutely loves the practice of photography and has already had an exhibition of his photos on Dharavi at Ganesh Vidya Mandir. Among his other interests are cricket, hiphop and kathak.

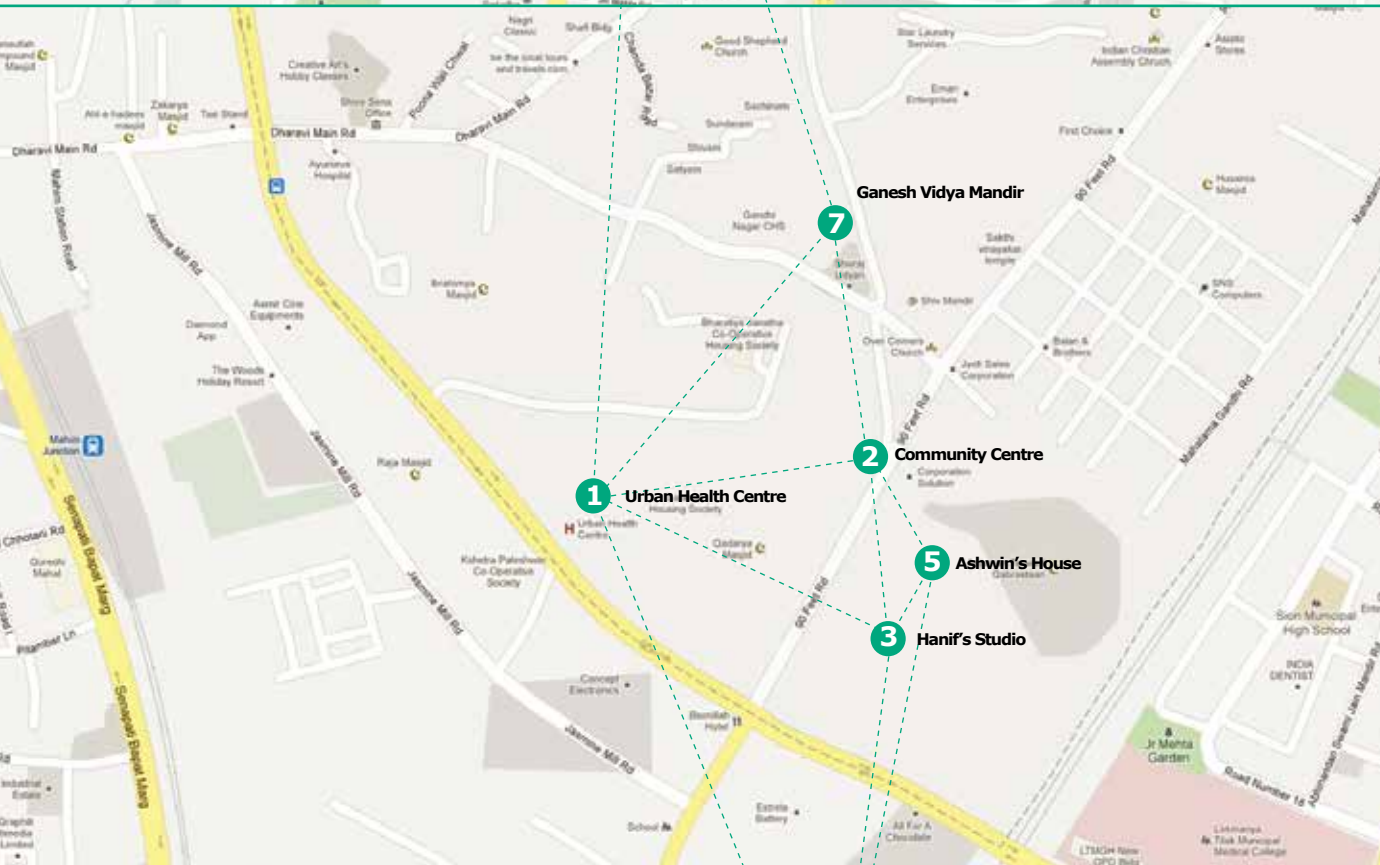


Sudharak Olwe has exhibited work on various social issues in India, Bangladesh, Sweden, Portugal and the United States. In 1999-2000 he was the recipient of the National Foundation Media Fellowship. In 2004, he published his first book, *Spirited Souls: Winning Women of Mumbai* (Samay Books). He currently heads the Photography Promotion Trust (PPT), a registered public charitable trust based in Mumbai.

Concept and Installation Artist



Nandita Kumar has explored a range of artforms, such as animation, painting, printmaking, 16 mm film, photography, dance and theatre. Her works have been showcased at festivals and exhibitions, including Los Angeles County Museum, the New Zealand International Film Festival, Film Anthology Archive NY, the Indian Art Summit and the Rome International Film Festival.



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Summer

In summer, things were put to test.

We asked lots of questions and had lots of ideas. The questions and ideas were set under the sun like clay pots. Some cracked and some survived. Some stayed, some left.

In summer, we identified.



In sickness, people turn to several locally available options. Here, a signboard of a 'Bone Doctor' in Dharavi advertises how he uses ayurvedic means to cure a variety of fractures. PHOTO BY: Rohit Pachrane

Questions

Who is an artist?

An initial meeting of diverse artists from Dharavi. After a tentative pause and awkward stares, the group breaks into an enthusiastic discussion. An artist is one who creates. An artist is one who brings to life that which cannot be seen. Maybe an artist creates art just to feed his family.

Bustling to express their ideas, this group of painters specialises in art that is street, commercial and bold. Their art hails from the heyday of Bollywood before the digital era. Towering posters splayed with colours and painted with passionate heroes and heroines were their speciality. They now satisfy themselves with other commercial work such as signboards and billboards. They feel they are no competition when compared to established artists. In their search for survival, similar artists of their kind have left the practice.

What is health?

Freedom from worries and pains. Health is a day well spent with the family. I am healthy when I can dance. We don't think about health unless we are sick.

Wasundhara Joshi, David Osrin and Priya Agrawal look at the group that have come to the meeting at Chota Sion Hospital. This is the first of many encounters in which they plan to conduct discussions on health and try to link them with an art project.

The artists are self-aware and insightful about health. They work in businesses based in Dharavi. And they want to further their skills. Art. Health. Conversations. This could work.

Reflections:

• SNEHA invested time in exploring which communities would significantly benefit from the Dekha Undekha initiative. Before working with a community on such a project two questions should be considered: What are their skill levels? Are there particular health issues they would like to address?

A Journey Begins

In Dharavi, an ordinary street corner is transformed into a local business conglomerate. Different craftsmen live and work here, and word about an art project was swiftly making the rounds. Curiosity and a desire for skill acquisition drew more people to the centre.

At a meeting, Priya talks to the group about the objectives of the art project. It seems like a simple concept. To create dialogues in health and art between segregated communities: artists and non-artists, health scientists and locals, established artists and upcoming ones, slum dwellers and the more affluent classes. All the work done in a year will culminate in an exhibition, perhaps in Dharavi, that will showcase the talent, skill and conversations that developed in the group. There are just two golden rules. It must be *their* art. It must be about *their* health.

While the initial group of painters have dwindled, they are eagerly replaced by women who painted lamps, photography enthusiasts and potters. They see themselves as craftsmen and craftswomen. And they dream of becoming artists. *Kalaakars*, as they would call themselves.

A woman asks, “What do we have to do to stay healthy?” Priya throws the question back. As they start discussing, Priya knows that this spark will ignite a ripple of enquiry: among the participants, between the participants and the organisation, within the organisation.

An attendee thinks aloud, “What shall we name the exhibition?”

Swachata Jivan Ki Kala. Art of a Healthy Life. *Art Aaj Kal*. Art Today. *Kala Se Arogya Tak*. From Art to Health.

“Let’s vote,” Priya suggests.

A dialogue begins.

Reflections:

- Many of the participants had a SNEHA connection through the community programmes conducted in the area. The locality proved to be a successful target as information about the project spread easily. The same was seen in the textile group at Santacruz, where the participants were also working with SNEHA as seamstresses.

- The first few meetings showed that most participants took time to gain confidence in the project and its objectives. Their concerns were valid, especially when they asked themselves if time spent on the project was monetarily viable compared with time spent on a job. When a group of committed participants were identified, SNEHA paid them a monthly stipend based on attendance. Though the initial group of painters did not continue with the project, it is a group that SNEHA can consider for future work.



Dekha Undekha involved people from the communities near SNEHA centres, such as the potters from Kumbharwada, Dharavi. PHOTO BY: Komal

Starting to Click

Since the participants who showed enthusiasm had varied skills, a triad of core art forms was chosen: photography, ceramics and textiles. To help them in their areas of interest, mentors were selected for each medium.

Rohit Pachrane and Rupesh Sable, who remained committed over the whole project, have come to meet Sudharak Olwe, a photojournalist who had worked with SNEHA before and offered to mentor the photography group, at the Urban Health Centre. The two boys look very different from each other. Rohit is a man of mode and styles his hair in the latest fashion. Rupesh, a wide-eyed boy, seems quieter in comparison. But both share a common passion, an infatuation with photography.

Having known Sudharak from previous ventures, they seem comfortable talking about photography. Their friends, mostly women, have been tempted or persuaded to join them and are less sure about discussing photography. One can sense their reticence – about cameras, photographs or even interacting. But they are here, cautiously dressed and wearing bright jewellery.

Sudharak begins simply. He directs

a question at them: “Where do people go if they are sick?” The answers range from the practical to the superstitious. Most say they visit a doctor, of course. But they also talk about local religious doctors and holy men called *babas* who provide alternative forms of healing. Many diseases are associated with the influence of evil spirits. Using charms along with painkillers and antibiotics is a normal practice. Numerous home remedies such as turmeric, salt water, ajwain and asafoetida are also used.

Invariably, the women in the group steer the course of the conversation to issues around pregnancy and maternity. Apart from regular check-ups, pregnant women are told not to eat papayas or meet widows as these might induce an abortion. It is believed that a pregnant woman can blind a snake by casting her shadow on it, and infect the foetus with a skin disease.

Superstition does not exist at the cost of medical knowledge. When a person falls ill, all possible means are explored until good health is attained. Different health revelations later, Sudharak suggests, “Now let’s go and shoot some of the places people go to in search of medicines.” Rohit and Rupesh can’t wait to start clicking.



The participants in the photography group are introduced to an assortment of cameras. Sunita (right) observes keenly as professionals explain the working of a video camera.

Reflections:

- It was important to move quickly from discussion to skill development. Though many participants were involved in the games and the discussions, more confidence in the project developed with the introduction of skill-based exercises.
- The decision to bring in mentors fulfilled one of the major objectives of Dekha Undekha – to cultivate a dialogue between established artists and non-artists or upcoming

ones. As the workshops revealed, it was a reciprocal learning process.

- A conscious effort was made to involve women and teenagers in the process, both being among the more disempowered sections of most communities. To each woman participant, the project held a personal and individual meaning. To some, it was a source of money; to some, a chance to express themselves; and for some others, an opportunity to meet likeminded people.

“Wow!”

– All the women from the photography group on seeing the photo of a baby. The boys kept quiet.



Where do people go if they are sick?

PHOTO BY : Rohit Pachrane



PHOTOS BY : Rohit Pachrane

The photographers used newly acquired techniques to respond with myriad photos of health in Dharavi, ranging from the clinical to home remedies. In some cases, such as the mobile clinic, the cure came in search of patients.

Constructing Perspectives...

Relax. Close your eyes. Bring to your mind images that will calm you.

Anuja Gupta and Nirman Chowdhury start off a session with the photography group. They have been specially invited by Sudharak to introduce the participants to the basics of photography.

The city is scorched by the summer, but they have gathered at the Urban Health Centre – Komal, Sunita and the others. Like most students, they haven't done their homework. They were to bring photographs that they thought were good from newspapers or magazines. Asmabi is the only one who has brought a newspaper cutting. It is not a photograph, though, but a cartoon illustration.

Luckily, there are newspapers lying around for them to choose from. Anuja explains the difference between illustrations and photographs. Rupesh chooses a high angle view of people doing yoga and says, "This is how birds see us." Rohit, always the witty one, shows a photo he took with his mobile phone. It shows a signboard that says 'Do not spit here', covered with the red splatter of *paan* (betel), a common addiction.

Anuja introduces the possibilities in photography – fashion, documentary, portrait, aerial, underwater and sports. After she surveys the history of photography and the importance of shooting a subject from many angles, they break into groups and look at copies of World Press Photo Journal. She tells them, "Don't flip through the pages rapidly. See what makes each photo beautiful."



“ I was initially very scared to hold a camera, but now I am more confident. ”

- Komal

... Deconstructing Cameras

Zarina forms a circle with her fingers and puts one fist in front of the other. She holds them to her eye. She looks like a pirate on a mission. She says to herself, "Telephoto lens." She drops one hand and, with one fist still held over an eye, she says, "wide angle lens."

On a mission to break down camera technicalities, Mansi, a photographer and lecturer from Canon India, is here at Sudharak's invitation. She introduces the group to apertures, shutters, lighting, exposure, focus, white balance and other details. She explains that photography need not always be aesthetically appealing or technically rich in its content. A photograph is mostly significant because the subject or the event in itself is of foremost consequence.

The participants are not intimidated. They are eager, curious and chatty these days. They are even regular with homework and have come to class ready with an assortment of their favourite photos collected over the week. They share them enthusiastically with Mansi. When she stresses the dramatic manner in which black and white photography draws attention to the subject, Sunita is quick to observe that photographs with too much colour give her a headache.

The participants will use digital cameras for the project, and Sudharak feels it is crucial that they are aware of the generic aspects as well as those of professional cameras. He compares the knowledge imparted today to learning the times-36 multiplication table. "You may not use it regularly, but it is good to know", he smiles.

Reflections:

- Sudharak Olwe, who had been associated with SNEHA previously, was a mentor with a vision who understood the specific challenges of the group. He designed a flexible 20-day syllabus for the photography group to help them gain an understanding of the subject. Inviting other photographers, sharing the work of award-winning photographers and encouraging the participants to freely discuss their impressions were effective ice breakers.

The photography group's journeys with their cameras took them to different locations where they could experiment with perspective. PHOTO BY : Komal



A Name

Rohit peers carefully at the two photographs that are placed before the group. Both show the same subject: a row of bottles. In one, the bottles in the foreground are in focus. In the other, they are not. The day's session is on how focus works. Komal knows there is a life lesson in all of this. "Focus is what determines what we achieve in life", she says. Rohit is thrilled by the twin photos with a difference. The possibilities of photography stare back at him and he muses, "With photography, what we usually miss out is brought to light and what is usually seen becomes unseen. *Jo dekha hai, woh undekha ho jata hai.*"

The phrase catches on with the participants and the steering group. Perhaps, the participants have discovered a name for the project.

Dekha Undekha. Seen Unseen.

A baby gets enveloped in smoke from frankincense, a common practice believed to help prevent a cold.
PHOTO BY: Zarina



Parvati, one of the few woman potters in Kumbharwada, made small earthen pots called *garbis* - representative of the womb. At the exhibition, these pots collectively pointed out that a woman menstruates for 20 days out of 100. PHOTO BY : Neville Sukhia

A Ceramic Connection

“The clay mound that we keep on the wheel resembles a Shiva *lingam*. I am named after Lord Shiva’s consort and am very proud of it as I feel I was meant to be associated with clay all my life.”

- Parvati

Hanif’s studio is on the first floor of his house. Rickety ladders lead up to the sunlit room filled with ceramicware and wheels. It is early evening and Anjani Khanna, Rashi Jain and Ashifa Sarkar Vasi are waiting.

The women they are expecting trickle in, climbing the perilous steps with ease in their carefully styled sarees. They have drawn veils over their heads and are waiting to know more about an art project that their friends have told them about. Hanif, an established potter, is with them.

The women are from a community of potters – *Kumbhars* - who have been living and producing earthenware in Dharavi for generations. It is a custom that women do not make functional clay pieces. They are involved in the process before or after production, such as preparing the clay or painting pots and lamps. It is believed that a woman’s touch can result in brittle ceramicware.

And yet, here they are today. Among them is a woman with a difference. She is a woman of substance who does what is essentially a man’s job

in Kumbharwada. Having lost her husband many years ago, Parvati Harjichitroda took to the wheel to make ends meet. She has supported her five children through school and marriage in spite of initial scorn from the community. Her face is marked with tattoos. She is petite, solitary and resolute.

Ashifa introduces the group to the objectives of the project. A question from another time, another space, resonates here: where do people go if they are sick? The women reply candidly that they prefer doctors who can cure them quickly, and that they also use a variety of home remedies.

Anjani clarifies the difference between ceramic art and ceramic production. Art may or may not be about monetary value and the agenda of the project is not to make business-based ceramicware. It is about expression and awareness.

The women look on. They are keen but hesitant. Ashifa will wait and see how many resolve to return.

Reflections:

- Dekha Undekha drew a number of women from the potters’ community in Kumbharwada, a significant achievement as this was the first time that most of them had had an opportunity to connect directly with the material, let alone use it as a channel for expression.

Play with Clay

Rashi watches the women dirty their hands. Her own palms are brown with earth. The participants have been introduced to ceramic basics such as mural, slab and tile. A mound of clay is rationed amongst them. Priya has asked them, "When did you feel the healthiest in your lives?"

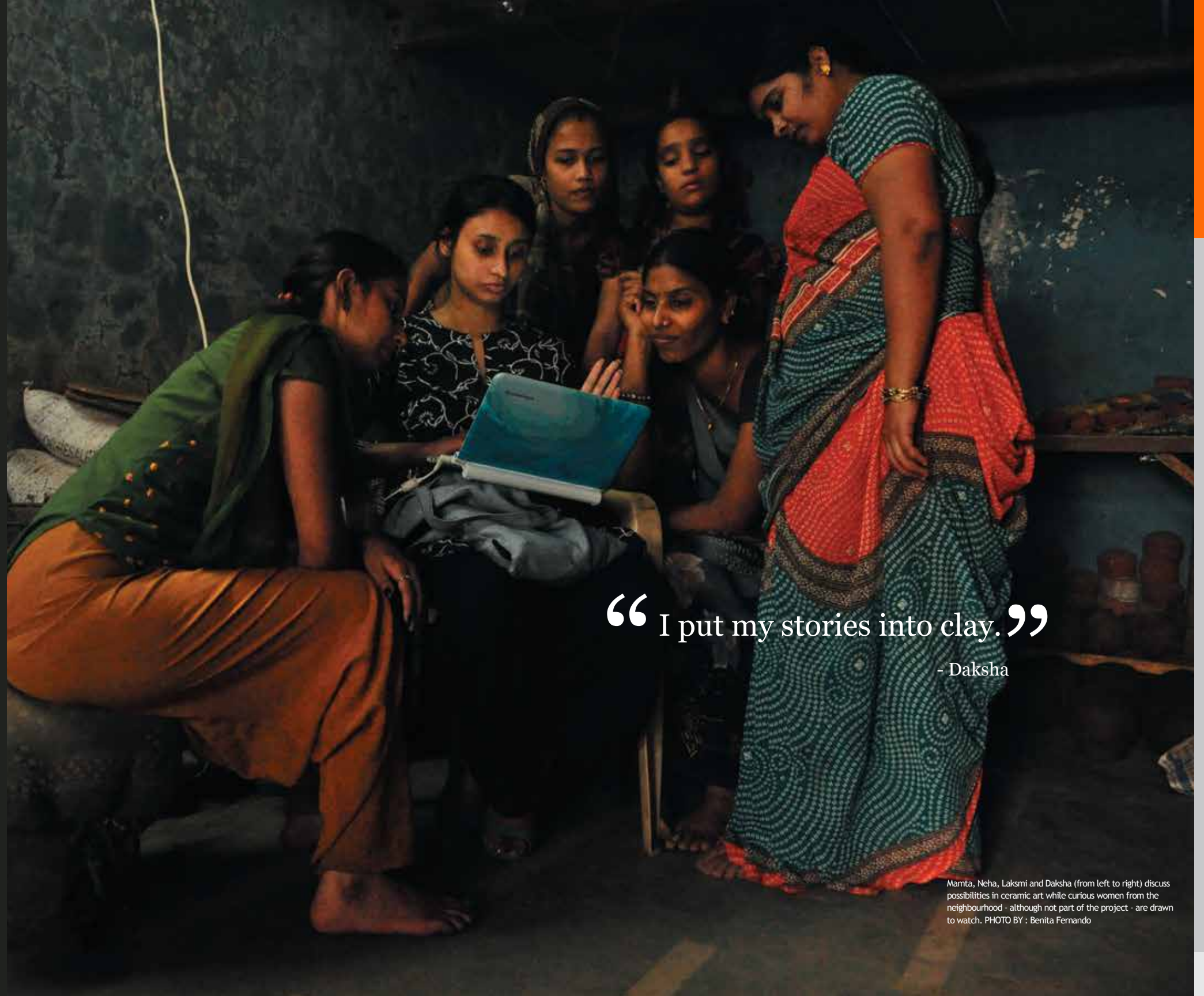
As hoped and expected, the women have returned. They are thinking about something new, but they haven't yet made up their minds. They have brought their children. Rashi has not laid down any rigid guidelines apart from a broad framework. The participants are to use clay murals to illustrate their healthiest moments. Rashi says, "These women have never worked with clay in such an intimate manner before. I think it is important that they simply experiment with the material initially. It also gives me an understanding of how much they already know about it."

The women play with clay, as do their children. There is much laughter, teasing and talk in the community centre. A woman shows her mural depicting a pregnant woman watering a sacred *tulsi* plant. A couple have made tiles emphasizing the importance of clean water. The children have made faces that burst into smiles and laughs. In the next session, they will be introduced to some more foundational techniques such as pinching and coiling and they will be assisted in making pots.

Rashi senses the possibilities. Some of them are clearly fascinated and they will stay on.

Reflections:

•Rashi Jain made sure that the participants spent enough time experimenting with the clay to be sure that they would not be intimidated by new techniques and processes. What resulted was an eagerness to use the material.



“ I put my stories into clay. ”

- Daksha

Mamta, Neha, Lakshmi and Daksha (from left to right) discuss possibilities in ceramic art while curious women from the neighbourhood - although not part of the project - are drawn to watch. PHOTO BY : Benita Fernando



While the bone setter plastered a fracture, Rohit documented the entire procedure as part of his photography routine.

Stepping Out

Following a previous discussion on health and places, and having understood the basics of photography, the participants undertake their first expedition in the streets of Dharavi. It is humid, common at the end of summer, and the women participants are scared of handling their digital cameras. What if they break them? Where do you put a roll of film in a digital camera? What if they exhaust the film? But they are quick to learn the workings of digital cameras and fear turns into fascination.

Sudharak decided that photographing Dharavi would serve two purposes. First, it would save time, particularly for people like Komal who were working or who had families to take care of. They could take

photos of people and events near their homes. Second, Sudharak felt that the photos should represent their community and their lives.

The participants have a challenge, especially the women. Asma is awkward and does not wait to finish taking a photograph. Her initial shots are blurry as she is a shy photographer. Nirman Chowdhury later observed that the women reacted very differently from the men. There was a diffidence to be broken through, especially since they faced criticism from the community. While locals were used to seeing female tourists, especially from abroad, taking photos of Dharavi, it was rare to see women from their own community take photos of the

surroundings. Many of the women photographers learned along the way to be nonchalant about the sarcastic remarks made by their peers and neighbours.

Outdoor photography requires a clever mix of patience and swiftness. The participants need to start making contacts and understand how to approach a subject. Sudharak says, "If you ask a stranger to let you photograph his pregnant wife, he won't let you. In photojournalism, it is important to get to know the people who are not in the limelight. They will have the inside information which will make a good story." Inspired, the participants show their friendlier side to their subjects and get chatty with them.

In true photojournalistic style, the photographers capture their environment. They return with photos of mischievous boys getting fractures plastered, babies being massaged, children playing cricket and unhygienic but colourful piles of garbage. The participants, especially the women, are exhilarated, if only mildly nervous by the newness of it all. For many of them, they are going to start speaking through pictures.

“With a camera in hand, I explored so much beyond the home.”

- Komal

Reflections:

- Every participant could not get the full benefit of using a camera individually. In future sessions, each participant could receive a camera that she can keep beyond the course of the project. Rohit's mother, during the course of the project, was motivated to save money to buy a digital camera for her talented son.
- Work with the photography group highlighted how logistic constraints can actually turn into creative challenges. Since the group was faced with inflexible working hours and familial responsibilities, the focus was more on documenting life in the neighbourhood instead of far-flung places in Mumbai. This only added to the theme of the project and the exhibition.

Monsoon

In the monsoon, things were refreshed.
Some worked indoors, some worked
outdoors. Some embraced the rains,
while others braved the rains.
There was, however, a common thirst.
In the monsoon, we played.





Mehzabeen (centre) translates for Mahanada (left) what Susie (right) has just said about the new stitches. Translators and the enthusiasm of the seamstresses overcame communication gaps in the process. PHOTO BY: Rudra Joshi

A Start with Needles and Threads

In the Marble Room at the SNEHA office in Shastrinagar, Santacruz, Saba watches as Susie Vickery demonstrates new stitches. Saba is young, having recently finished junior college, but she is a skilled seamstress and designs her own clothes. She practises the stitches she has just been shown and is eager to learn more.

With 10 textile enthusiasts coming together, the third group of the project has been initiated. To begin with, Susie has planned a series of warm-up sessions in which the participants will learn basic stitches, appliqué and stuffing. The specific objective for

today is to mix patterns with stitches and the results are an interesting palette of colour.

Afreen, who is 15 and the youngest in the group, believes that she will acquire new skills along the way. Like others in the group, she comes from a family in which education for girls and working women (unless they are giving tuitions) are frowned upon. She says that, while she may not make a business out of her skills, she would love to learn more.

Reflections:

- Susie had planned a number of practice sessions, which worked well because once the participants got an understanding of techniques they were able to use them more freely to design and create their own pieces.
- Although the participants knew that they would be involved in the creation of textile artefacts, they were only vaguely aware of the project being about health. It was only after further exercises and sessions that a fuller understanding of the necessity for health literacy developed.

Snapshots of a Rainy Day



It is early morning and a rain-drenched sun shines reluctantly. The photography participants observe people's morning rituals. A young mother is bravely handling her newborn, an old couple are preparing breakfast and a priest is getting ready for prayer. Over hot cups of chai, they share their recent photography experiences.

Mumbai monsoons are known to create havoc. The photographers braved the rains to reveal how people cope. PHOTO BY: Rohit Pachrane

“It is nice to sit together and make something for the project.”

– Mahananda



As an exercise in composition and abstract thinking, the group took photographs on concepts such as 'line' and 'love'. There are those like Asma and Zarina who, afraid to step out into the rains lest their cameras get wet, have nothing to show for the week. Komal has been among the few who stuck to the objectives of the exercise. Her lines stretch along railway tracks, tall buildings, erect palm trees, and the Taj hotel. But amidst it all, she has proved a keen observer of the world around her. Be it the rubbish heap in a society in Jogeshwari, which has a resident snake, or a fine piece of embroidered cloth; all her colour compositions are backed with an anecdote or a story. With an eye for detail and colour, she comes across as a promising photographer. "What's the use, this will not fetch me any income," she says, "I wonder who will give me a job with this as I am not educated. I could probably shoot wedding pictures for those here who cannot afford expensive photoshoots." Her extensive photo feature on Vrageshwari temple in Vasai tells a different story: two lovers fighting, a wedding on the premises, the auspicious tree, her 80-year-old grand-aunt. There is much more than wedding photographs that Komal can do, if given a chance.

While railway tracks were inevitable subjects of photos that represented 'lines', some photographers saw unusual possibilities in local Dharavi businesses, such as the weavers. PHOTO BY: Sunita D'Souza



“ It is the day of my victory! ”

– Sunita, after her wedding ceremony

Sunita is at her bustling best. She wakes up sleepy neighbours hoping to take photos of them. She is a happy woman these days. She has recently been legally married in church to her husband of 10 years. She was only 14 when she got pregnant and upon her parents pleading she was married in court to her boyfriend - now husband – Anthony (they registered her as 18 in desperation). Her in-laws were never in favour of the marriage. Later, when the floods of 26th July 2005 destroyed all her legal papers, she was left with no proof of her wedding, giving them a further chance to harass her. The church wedding, however, will change all that and Sunita is happy. “We are now man and wife in the eyes of God and society,” she says. She too has a series of pictures to show. She proudly gives details of her assignment. A Hindu wedding in progress, the bride, her clothes, her *mehendi*, the groom, and a few pictures of her own church ceremony.

These are their interpretations of love.

Reflections:

- The photography group set a precedent from which other groups could take ideas. It really helped women such as Sunita to use the truth associated with photojournalism as a powerful tool against domestic violence. Zarina and Asma, who have never been to school, were able to communicate through their photos.

The avid photographer gets the bride! This photo, along with those of other brides and grooms, lined a series of canisters representing marriage for the exhibition.
PHOTO BY : Neville Sukhia

Home Thoughts

On a rainy afternoon, they make their way one-by-one to a cafe. There is an agenda. The mentor artists and SNEHA team are here to discuss the progress of the project so far and the path ahead.

Everyone is positive that the project will have an impact on artistic development and health literacy. However, given the three different artistic approaches, the question remains of how the varied creative interpretations will come together.

Nandita Kumar pitches an idea that will bring together the art forms and make sure that the 3 groups are following a similar line of thought. She suggests that the final installation be like a house, and that individual artworks can be seen as parts of it. Furniture can be used as frameworks around which the artists can build their interpretations of health. A house, and by extension a home, will also be a familiar space for the participants. Many primary health concerns are conceivable in this setting. A domestic enquiry into health and the self would be a feasible approach for participants who are just being initiated into art.

Much more has to be considered, however. Where will the exhibition be? Maybe in Dharavi, but maybe in a bus, Nandita suggests.

Anjani has a different approach to share with the group. She suggests that, instead of choosing a readymade format to work with, perhaps every group of participants should be given free rein to develop their interpretations and decide as they progress how they want to exhibit their art. She believes this would be a more organic and empowering approach.

There is a spirited discussion over gradually emptying plates of food.

Reflections:

- The project team finally settled on the idea of a home space for the final installation. It was a sound decision as many of the participants were able to connect with the idea easily, as did audiences from Dharavi and other parts of the city. It was a universal image and therefore easily accessible.
- Installations might develop more organically if the participants could continue the project for another year. Having already had training and seen what an exhibition could be, it would be interesting to see how they devise other art events.



Representing a familiar space would help the participants think conceptually from a safe base. Captured here is a typical household scene in Dharavi. PHOTO BY: Sunita D'Souza

Children naturally make interesting photography subjects, especially when someone not much older than them is photographing them. PHOTO BY: Rupesh Sable



Kidding Around

The photography group has gathered at the Marble Room at Santacruz for a session to be conducted by Ashifa Sarkar Vasi. It is Sunday and the usual hustle and bustle at the SNEHA centre is absent. Over warm *vada pavs* and chai, the participants pass around a selection from the many photos they have taken of children in their locality.

Ashifa encourages them to tell the story behind each of the selected photos. Asmabi chooses to talk about a burkha-clad woman holding her child proudly in her arms. The daughter uncannily resembles her mother. Asmabi says that the mother lost her first child: this child is dearer than life.

Why did you take these pictures of kids?

A moment of introspection is followed by a range of answers. As adults we wish we could be like children. Some children in the photos have taken on the roles of adults. Some children look sick and malnourished. Pointing out one of his photos, Rupesh says, "This girl here is playing in mucky water but doesn't seem to mind the dirt all around. She is very happy."

What do you wish for the children you know?

The answers are varied but consistently emphasize their concern. There is a desire to see children they have photographed study well, become independent and not have a care in the world.

Most of the photos emphasize the vulnerability of children in an adult world. Many of them are seen living and playing in unhygienic conditions that emphasise the need for sanitation. They are carefree and innocent and, as one of the participants put it, "In a child we see a second God."

Reflections:

- The session ended with the participants making a collage of expressions they saw on the children's faces in the photographs. The activity had mixed results as some of them found abstractions such as these a challenge. However, the thematic selection of photos created interesting starting points for discussion about the community. More focused sessions such as this for the photography group should be planned for the next project.



Suspended from asbestos sheets, the red portraits of the women beckoned many a visitor. They were commended for being 'honest' pieces of art. PHOTO BY: Neville Sukhia

Fabricating the Self

Much later, the fabric portraits will be encased in perspex and suspended in a blue-green room. For now, all that the women know is that it is challenging to express themselves through these red portraits in thread.

What is inside your body?

The answer to this question is intricate, even in its conception. The women have taken photos of each other: arms, legs and faces. They have then collaged them to make blueprints that are recreated in fabric. The results (mostly red, and some yellow fabric) are visually stunning. Every woman

has not only shown variations in face structure, lips and dress, but also in what is found inside her body. Most have interpreted the inside of the body to mean the stomach, and have shown dishes they love to eat or a baby in the abdominal area. Scientific inaccuracies make for very creative approaches, and each baby and dish looks unique and beautiful.

“The idea of even embroidering a face was unheard of!”

— Sumaiya

Many of the younger girls have embroidered babies and the older women have designed foodstuffs. The women look at Mehzabeen's portrait and are fascinated by a pink baby in the belly. It is satiny and adorable. Mehzabeen explains that it is based on a photograph of an actual baby whom she chooses to call 'Pinky'. Priya is thrilled by the results, which

are more telling than she expected. She thinks that women often unfortunately pay most attention to their bodies only during pregnancy and post delivery.

The exercise has helped the participants to look at representing figures in a different way while simultaneously understanding

their own bodies. The portraits are not classical and there is almost an element of caricature. As adults, a certain resistance is noticeable in the way in which they approach a creative act, and Susie hopes that this exercise has helped them to free up a little.



Rohini, who hails from Maharashtra, holds up her portrait and jokes that it looks like a Goan woman wearing a maxi dress. PHOTO BY: Benita Fernando

A Thread to Follow



On most days, heaps of fabric were piled up in the Marble Room and there was spirited competition for coveted lengths of cloth. PHOTO BY: Benita Fernando

Reflections:

- The participants agreed unanimously that making the portraits was one of their favourite activities. The process consisted of a series of steps and was simultaneously a process of self-discovery. Susie Vickery thought that this was one of the activities that were planned thoroughly. The participants were naturally drawn to the complexity of the challenge.
- The discussions about the portraits were fruitful and brought to light many basic issues. The group realised that most women pay attention to their bodies during pregnancy, and that women adopt self-sacrificing roles.
- The involvement of so many women across the groups meant that health issues focused on women's health. While some art pieces could not be labelled as gender-specific, some definitely were. Most men in the group were in their late teens or early twenties and, though one of them was getting married, did not seem to identify with the issues that were specific to women. Addressing specific physical and mental health issues for male participants is a further challenge.

A small mound of multicoloured cloth lies in the centre of the hall. Eight women sitting around it draw out their needles and thread. Like oracles gathered around a bonfire, they are going to use their tailoring skills to create cushions that resemble body parts which affect them the most. The creations on the next pages are some of the results of this exercise in recognising ill health and are a talented play of fabric, colour, stitch, appliqué and dimension. These are the stories of eight women with eight different kinds of pain.



PHOTOS BY: Benita Fernando



The mother with six scars

Three caesareans. One appendicitis. One miscarriage. And like the perfect metrical ending to a poem, one last family planning scar. An ironic little floral cushion with cuts gaping through pink alludes to her abdominal area. Her scars are tragic and her scars run deep. In her early thirties, she cannot hold her urine for long and needs to release very often. The other women tease her; they make sounds like water gushing from a tap every time she runs to relieve herself.

The daughter with restricted hearing

She is a bright-eyed girl with fashionably pierced ears. Forever on her cellphone, texting away or talking animatedly, she is the typical teenager – always distracted by communication. But close her right ear and only a feeble world enters her left. A cross against the pink checks shows the restricted access that she has to a world of sound. With her dreams of becoming a fashion designer, she is optimistic that with medical care things will be better.

The woman with a tattered spine

There are two sides to this piece – before, a healthy golden spine and later, a broken uneven spine. Her spine suffered a lot during the delivery of her children and postpartum care has been minimal. Her smiling eyes, meticulous stitching and talkative nature belie her constant back problems

The girl with sweaty palms

The girl with sweaty palms recalls the school days when she couldn't write in her notebook. Like a cursed woman, anything she touched became damp. Writing an exam was difficult. Holding hands with a friend was uneasy. Why, stitching this piece without getting it damp was a task! The hand-shaped cushion is like a magnet that picks up junk.

The fiancée with a sparkling neck

When you see her at work, you know she is an artist with extraordinary talent. At the age of twenty-one and all set to be married this October, she is the fiancée with finesse. She holds up her creation and jokes, “*Mera gala chamak raha hai.*” My neck is sparkling. Liar. This is another way of euphemistically talking about her thyroid problem which has led to a very vulnerable throat. Inflammation and soreness of the throat are medical issues she has dealt with over the years and which are better now through medical attention (don't miss the button-pill sewn onto the tongue).

The girl with balloon tonsils

In the group is a young girl of seventeen who has not faced the health issues that the older women have. Her problem, unlike the severity of broken spines and scarred uteruses, is her tonsils. She depicted tonsillitis in her design through jagged lines to show the itching and burning sensations. There is a valuable lesson to be learnt: the best way to deal with most troubles is to stick your tongue out at them. And that is exactly what her work represents!

The woman with two pains

In her purse are photos of the two individuals whom she dotes on most – her son and daughter. She is a concerned mother. Must provide them good education. Must make them learn English. Must work herself. Must save up for their college education. Must get back in time to be with them. Her work is an expression in blue. Blue brocade. Blue plait. Multicoloured pains. She has been suffering regular headaches that pull one side of her head. The experience of the pain is significantly different from the way her neck hurts. Two different aches have been communicated through two different patterns of stitches.

The woman with the weak legs

This thin slender woman disappears into her purdah everyday at the end of class. She is a master of deception. Calcium deficiency and cartilage issues cause her a menacing pain in her legs, especially when she is menstruating. The pain is depicted in heavy red stitches. But don't let the weak-legged woman fool you. Notice the bright red nailcolour?

Reflections:

- Susie designed this exercise in 3 sessions to encourage discussion among the participants and initiate an awareness of personal health. The women were first encouraged to talk about and draw on paper a part of their body that they felt the most comfortable with. Most loved their eyes, some loved their lips, none spoke about their breasts. The discussion was then directed towards the body parts that affected them most, and these were also represented on paper. The session required the women to be separated into two groups – one with married women and the other with unmarried girls. The married women had significantly more problems than the unmarried ones.

- The exercise wound up with a discussion in which the women introduced their work and offered each other constructive criticism. This follow-up critique session provided the necessary dialogue between the women who otherwise settle in easy dichotomies – married/unmarried, Hindu/Muslim, educated/uneducated.

- Exercises such as these were an amalgamation of Dekha Undekha's focal areas – training in design and health awareness. The introduction of new skills was complemented by the creative expression of ill health.



Exercises in making cushions resulted in a bed that narrated the saga of a woman's sleep. Conceptualised by Mridula, this bed shows how a woman's life comes full circle from birth to death. PHOTO BY: Susie Vickery

Storytelling

Whether in Santacruz or the Community Centre in Dharavi, a story is being shared. It could be Asma telling you about how she lost her parents at a very young age and how she plans to marry late in life. It could be Ashwin's family taking pride in the local belief that water from their house will cure people of an infected dog bite. Or it could be Zeenat telling you how her mother who couldn't hear or speak brought her and her 8 siblings up.

Every hand that clicks, stitches or moulds has a story to share, either through talk or through the work. While they wait to display their artworks, Priya thinks the project would benefit from blogposts that share the latest developments in it and in the lives of the individuals who are part of it. With the help of Ara Johannes, a blog and a Facebook page are created. Nandita also takes the initiative to create a Facebook page named "SNEHA Artist Artist" for the benefit of the participants to encourage virtual discussions on art.

When the participants are told about the blog and the Facebook page, the more internet savvy among them are quick to find out more. Mehza-been, Saba, Rupesh and Ashwin are among them and they keep their respective groups updated with developments online. When the participants see notes being taken, they are curious to know where they are going to be published and they become more comfortable sharing

details and assuming pseudonyms if necessary. Parveen has the most fun with pseudonyms, her favourite being Farheen.

Reflections:

- The idea of using a blog and social media platforms to communicate about the project was an important means of documentation. Active documentation is crucial for projects such as these in which the process is as important as the end itself. The project showed that a full-time journalist and logistic support staff would be beneficial.

- At a meeting of the advisory board, more suggestions for public relations came up. The strategies ranged from the simple to the collaborative. However, a lot of publicity was already being achieved through the Facebook page, which rendered other social media portals less necessary. Many journalists showed an interest in the project and the individuals involved, and additional publicity was gained through news stories.

- The importance of publicity can be stressed only insofar as drawing in public interest and support. As was shown towards the end of the project, recognition of the participants' creativity was best achieved through their singular artworks.

Home Investigations

A report on the joint workshop held on 12th September 2011

As children, they take care of their dolls. As girls, they help their mothers. As wives, they do the same thing all over again. Whether it is playing with a kitchen set as a child or planning the day's meal as a mother, gender socialisation serves to instill in a woman the idea that the best space for her is the home. A home has thus come to mean unease, restriction of freedom and limitation of one's dreams. For a man, a home means a feminine space that can be emasculating. Much of the human experience is lived out and can be understood within the borders of a home space. Home is confinement, but home can also be release.

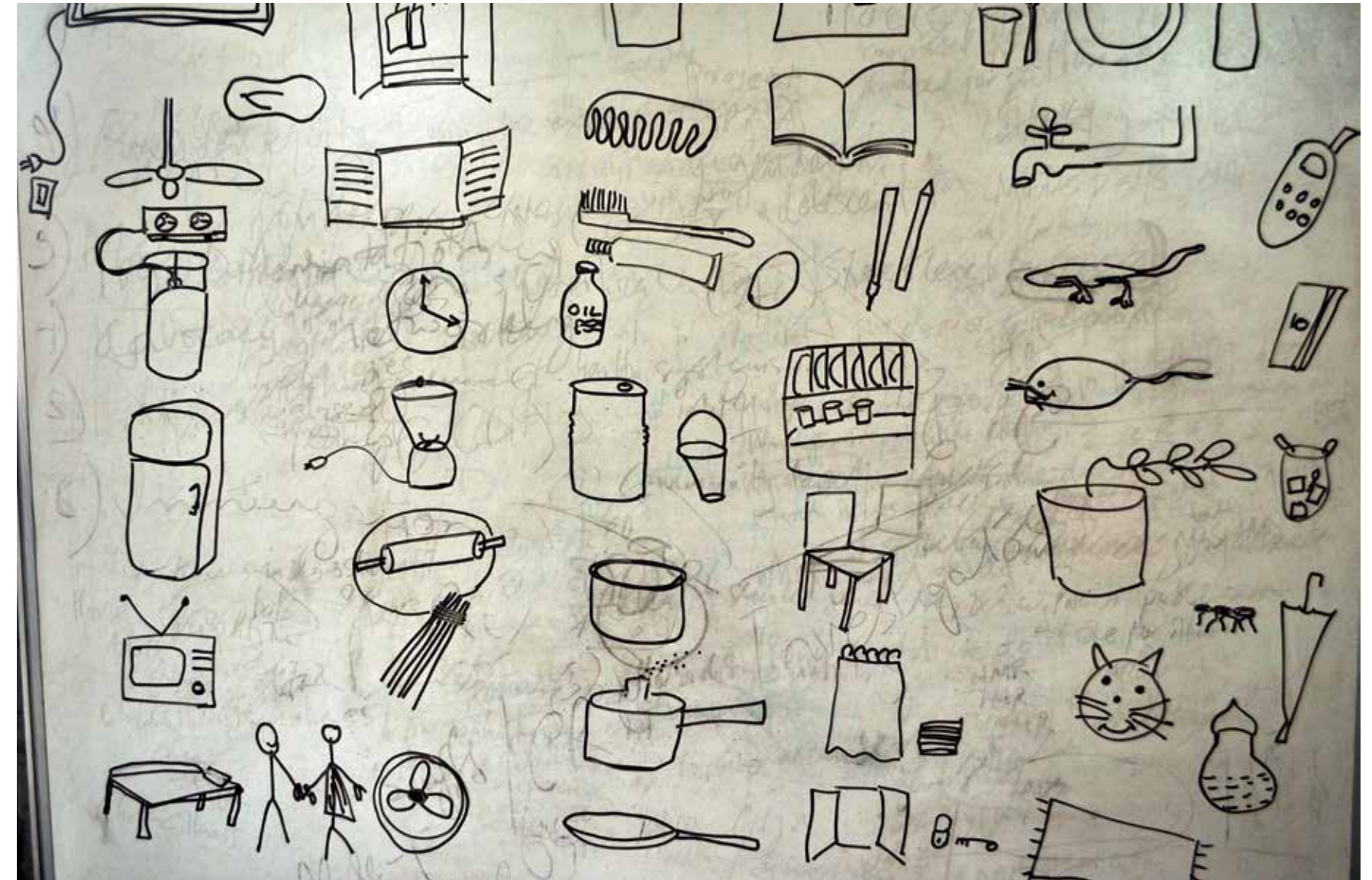
Dekha Undekha's first joint workshop was a determined effort to get the participants to discuss their relationship with and their experience of their homes and domestic items. The groups under the initiative – textiles, photography and ceramics – met at the SNEHA centre in Santacruz. The workshop was conceptualized and facilitated by Nandita Kumar. She along with Susie Vickery aimed at conducting exercises that would connect personal narratives with objects in the house.

After preliminaries over breakfast, the workshop started with an exercise in which the participants split into pairs. One member described in detail her home and family members, while the other, who was

'blind', drew her partner's home. The exercise was repeated with the roles reversed. Detail, colour and precision were required. The resulting drawings were rudimentary but revelatory. The participants had depicted spatial differences, perspectives, various household items and what certain corners and areas meant to them.

From the many homes that were transferred onto paper, Nandita chose common elements. As an exercise in abstraction, the participants were asked to choose two of the domestic items and relate to them emotionally, represent them in any way they liked on paper, and tell a story from their lives revolving around them. From household objects ranging from clocks to mice, Saba from the textile group chose a rolling pin. A rolling pin, she explained, is an object of love when a mother chooses to make rotis for her child. But the rolling pin is also a weapon when a mother hits her child with it. A common thread through the narratives was a view of objects as being double-edged swords. A household utensil that was a source of comfort could in other circumstances be a symbol of discord.

While some participants were very innovative in the exercise, many faced teething problems. As Nandita observed, adults are not as flexible with their imagination as



The childlike drawings on the whiteboard by Nandita Kumar were of common objects found in the houses mapped by the participants. These eventually became stories which lead to the creation of the art objects placed in the installation. PHOTO BY: Benita Fernando.

children are. They do not let their creativity flow and have to be given a framework within which they can tackle abstract ideas.

After a day's hard thought, Nandita decided to give the participants a break by letting them unwind

creatively. Glitzy fashion magazines were strewn on the floor and a cupboard on wheels was rolled into the room. The exercise was to visualize the cupboard as the human body. The participants split into groups based on which body part they wanted to work on – legs,

hands, head or stomach. The room was filled with excited talk and the sound of scissors snipping away at the magazines. In half an hour, a human shelf was brought to life.

The day ended with the facilitators discussing the road ahead. The

biggest challenge that lay in store for Dekha Undekha was to find a common arena in which the creative output of the three groups could mesh coherently. Anjani Khanna, who mentored the ceramic group, said that it was important to impart skills to the artisans that could be

“ I liked meeting the other participants.
It was like I had known them for ages.”
– Rohini



Every participant had a story to share at the joint workshop. Here Zeenat from the textile group does a show and tell of a diagram of her house. PHOTO BY: Susie Vickery



The ceramics group share life around their residences in Kumbharwada onto tiles. One tile depicts drunken behaviour in the neighbourhood - it is literally raining beer bottles. PHOTO BY: Neville Sukhia

sustained long after the project ended. The facilitators felt that it was important to programme more concrete exercises for the participants and to ask leading questions that would elicit more involvement.

Although not all the participants were clued in on the necessity of the workshop, everybody had fun doing what they did. The participants showed startling insight into the

domestic conditions of their lives. It was a chance to meet the members of the other groups whom they had only heard of. Everyone had braved a rainy day, knowing that it was almost time for the monsoon to end.

Reflections:

- Getting together all the participants for a joint workshop was a challenge given the logistic issues and inflexibilities at their workplaces, but ultimately it was a rewarding meeting. The participants got to know each other and they also had an opportunity to think about working with other disciplines.
- Although the mentors and the pioneering committee discussed aspects of the final exhibition, the views of the participants should have been elicited as well at this workshop as it was a rare opportunity when participants from all the groups were present together.



Winter

In winter, things waited in anticipation.

Behind the scenes, we shared thoughts and worked hard. There was celebration. And revelry.

In winter, we prepared.

House Hunting

A merciless November sun can convince you that winters in Mumbai are a local myth. Bhaskar, Susie and Nandita walked down Dharavi streets saturated with the smell of vegetables, trucks the size of a house and people passionately bargaining in a muddle of languages.

Bhaskar is a tall, quiet gentleman who has a calm knowledge about the place and knows its mechanisms thoroughly. He guides the others through the teeming streets to an open space. He points to Sri Ganesh Vidya Mandir, a primary school, the hall of which will be used as the space for the exhibition. It is a non-descript building, almost decrepit from the outside. He says that the room serves as a community hall for school events as well as weddings. A bell hangs on the ground floor, ringing classes to a close.

The school hall has been finalised as a suitable space for the exhibition, after exploring many options. Nandita had suggested hosting the exhibition in a bus – a familiar space that could be put to innovative use. A bus could literally travel to places in Mumbai and tempt a crowd in. Galleries in South Mumbai had been other options. But this school hall in Dharavi seemed to have everyone's approval. An art opening in such a venue would be an uncommon happening. It would reach local communities directly and draw art enthusiasts from other parts of the city to get acquainted with an area as intimidating as Dharavi.

Nandita looks at the hall with a discerning eye. The lights in the room flicker to reveal wooden rafters on the ceiling, benches and desks big enough for children, slim pillars, curious corners and windows. There are two doors with ruined flights of steps leading to them. A dusty aroma swirls around the room.

Reflections:

- The project team realised that the wedding season could pose a threat to renting space in Dharavi. The administration was foresighted enough to begin negotiations for room rental as early as November.
- Quick decision-making on the part of the administrators made sure that focus shifted from acquiring a bus to resourcefully using a space in Dharavi, thus making a statement about the purpose of the exhibition. An installation in a bus is an innovative strategy that could be considered for a future round of the exhibition. The venues could range from slums to promenades. It could be accompanied by a radio show that would target low-income groups.



The community hall belonging to Ganesh Vidya Mandir is located near the SNEHA office in Dharavi and is well known to the locals. The first floor housed the exhibition At Home. PHOTO BY: Susie Vickery

Lessons in Abstraction

It is a return to their nursery years and their children would be impressed. At two in the afternoon, the women of the textile group are colouring checks and cutting coloured paper.

The activity is part of a session on abstraction and thinking out of the box. The session comprises two exercises. In the first, the women fill in a sixteen-checked square with colours that they think best represent the festivities of Diwali. They are also advised to organize the composition. The participants select the choicest colours and most are able to fulfill the task. The bland checks have exploded into brilliant patterns and colours representing fire crackers, sweets, and also pollution.

Kshitija Kanbur, who is conducting the session, hopes that the exercise will sensitize the tailor-women to colour. She says, "This exercise is based on theories of colour and really tests the creative faculty. The participants have been bound by certain restrictions such as sixteen squares and a theme within which they are free to innovate." Bound by instruction, released by imagination.

The second exercise asks the participants to interrogate that old question called love. Using limited material, the women cut out shapes and stick them onto paper to communicate what love means to them. Most of them are not very successful at this exercise as they make direct representations of things they love such as roses and children.

Reflections:

- This session was a follow-up to the September joint workshop and the observation that the participants needed more support for abstract thinking. It was well-planned and helped gauge the aptitude of the participants for abstract conceptualisation. Organising similar sessions periodically would provide the participants with continuous creative training and development.



Mahananda's square shows the colours arranged in the pattern of a Rangoli. The things she loves best are flowers and tailoring.



Afreen's checks are an arrangement of colours that represent lamps, fire-crackers, red sarees and sweets. She loves to sing, hence the microphone.



Sumaiya has chosen double shades of colours to show the luminous layers of a flame. And her true love is a hair straightener!



Parveen has left some checks blank to show how clean the air is before Diwali and how it blackens due to air pollution. She has also chosen a patch of lavender to show how she finds solace in the sea.

PHOTOS BY: Benita Fernando

An Afternoon with the Furniture

“It isn't very often that people ask us what we think, let alone take us seriously.”
- Parveen



Sourcing the furniture took the steering team to many parts of the city. Bargaining skills were put to the test on the Mumbai streets. PHOTO BY: Benita Fernando

Most of the women arrive for the afternoon sessions dressed in black *burkhas*. Once they enter the shelter of the room, they shed their robes and glisten in their colourful dresses. You would think they are timid, but you would be mistaken. Jokes, innuendo, repartee and questions fill the room. And with equal zest, they veil their heads reverently when afternoon prayers are called.

On one such afternoon, the women of the textile group are presented with the furniture they will work with. They approach it with a blend of love and contempt. It looks familiar, perhaps a little too familiar. A rickety TV shelf. A pair of window frames. Doors that are old, broken and dirty. Along with them, strange utensils lie in the room. Rustic sieves. Massive ladles. A kettle. A dishrack that is almost Saba's height.

The pieces of second-hand furniture have been thoughtfully sourced by Nandita from the streets of Chor Bazaar (thieves' market), and the utensils from Dadar market. Nandita says that buying second-hand furniture is not only economical, but will also make the exhibition look more like a home. Having belonged to families, there are stickers and pictures posted on the furniture. The items come with memories included.

Priya tells the women, "Imagine these pieces of furniture to be you. To be your body. Then what would you say about yourself?"

Reflections:

- Nandita Kumar said, "Making sure the participants view the furniture now is crucial." At the stage when the furniture pieces were introduced, the participants had consolidated their skills and had a fundamental idea about the conceptualisation of their art pieces from the joint workshop. Introducing the furniture earlier would have been too overwhelming.
- The furniture provided a controlled method of creative output. After the warm-up sessions which allowed skill development and practice in abstractions, it was a framework on which the participants could imagine and design.
- The textile group had more opportunity to work with the furniture by virtue of the pieces being in the Santacruz centre. Though the other participants had furniture pieces assigned to them, they did not get as much time to think about them. When groups are at work in different centres more efforts at mobility need to be made.

The Dream Slippers

It isn't hard to guess why Ashwin has chosen to highlight these aspects of his life. A clay shoe shaped like a houseboat with a couple cruising on it. An elaborate kitchen scene on a slipper. These are vignettes of an obvious dream for a man whose wedding is set for two months from now.

There is much mirth in the little space between heaps of baked pots and mounds of wet clay in Ashwin's house. Ashwin the potter and his family are moulding their dreams into clay slippers, an idea initiated by Nandita Kumar. They have just been introduced to more complex shapes that require them to build their shoes to a certain height. The shoes range from the macho to the fashionable. Daksha's dreams are sculpted into shoes that look like they have come straight off a Paris runway.

Neha Kudchadkar, one of the mentors, says that their initial attempts at fashioning slippers from clay were more unsophisticated in shape and tableau-like. But that did not mean that their dreams and the manner in which they took shape in clay were simplistic. Mamta, who taught at a primary school at the time, made a school campus on her slipper. Ashwin displayed his ingenuity with an ordinary dream in which copper wires held kites flying in the air. Parvati dreamt of feeding pigeons and Hansa dreamt of going on a pilgrimage.

Why dreams on shoes?

Daksha thinks for a moment and responds thoughtfully, "If you could do anything, what shoes would you wear? You start your journey by wearing your shoes. These slippers are symbolic." A moment later, she chuckles and continues cheekily, "Every man should wear a woman's shoes and every woman should wear a man's!"

With passing exercises, Neha observes that, as the shoes got bigger, there was more scope for experimentation and expression. The canvas expanded, in clay and in the mind. The group will make 50 shoes which will hopefully survive glazing and firing.

Reflections:

- The dream slippers showcased a range of attitudes to life, health and aspirations. Some pieces, as tableaux, were vivid representations of life in Kumbharwada and showed potters at work.
- Since the artists produced a large number of slippers there was a risk of repetition. Rashi, one of the mentors, was convinced by the output and said that the slippers were a simple exercise that allowed the participants to gain confidence with clay by using it freely.



Daksha, hesitant at first, emerged as an enthusiastic ceramicist with an addiction for clay roses. PHOTO BY: Benita Fernando



PHOTO BY: Rashi Jain



Mamta (opposite page) glazes a shoe that was challenging to construct as opposed to initial attempts by the group at making clay slippers which were more tableau like (above).
PHOTO BY: Benita Fernando

“We thought we were putting our dreams into our slippers but what we have made is based on reality. These are our stories.”

- Mamta

Superstitions

All it takes is for Priya to say superstitions to trigger an outpouring of stories.

In the textile group, Rohini and Parveen have similar tales to tell. Rohini comes from Dhapoli on the Konkan coast. She recounts the time when her son cried regularly every day from 11.30 p.m. to 12.30 a.m. Doctors failed to explain the problem, and she was told by locals that it was probably a water deity that was troubling and teasing her son as her house was near the beach. An offering of flowers and *haldi kumkum* was made to appease the water goddess, signalling an end to her son's crying spells. Parveen's year-old daughter was also crying every night. A religious doctor divined that the spirit of a girl from the house opposite who had died had taken a liking to her daughter and was teasing her and playing with her every night. The child was given some holy water and a *taveez* was tied around her hand. Within days she was sleeping soundly.

Both these women had first approached local doctors in the area who could not diagnose the cause. Superstitions filled the gaps in the scientific approach. Most of the participants

believe that the supernatural world exists alongside the natural world.

Much superstition is, of course, attached to the menstrual cycle. The potters of Kumbharwada believe that if a menstruating woman touches clay the earthenware it becomes will break easily. Mehzabeen, a seamstress, says that tying a black thread around your toe can delay your periods.

A couple of people even recount rendezvous with seductive spirits. Rohit, the photography enthusiast from Dharavi, swears he saw a woman with long hair, green bangles and a white saree outside his house. This Mohini, a succubus of sorts, is popularly believed to put men into a trance and lure them to their death. Zeenat, from the textile group, remembers how her father, a fisherman, was returning from the sea when he saw a beautifully dressed woman. He wanted to speak with her but didn't. In a restaurant later, he recounted the meeting and was reassured that he had been wise not to talk to her. The lucky man thanked his stars that day.

Zarina of the photography group speaks of the black magic that is prevalent in much of Dharavi. Objects

of voodoo such as a lime bloodied with *kumkum* and stuck with pins are common findings designed to bring you the worst kind of bad luck. If you find one you are advised to hit it with a slipper to neutralise its effect.

The wondrous conversation ends only because it is time to return to worldly chores.

Reflections:

- From the project's initiation, Priya had suggested that specific words such as purity, water and superstition be used for discussion, instead of in-depth health topics. These words were unthreatening starting points for conversations across groups.
- The participants revealed many of the local superstitions that are prevalent in their lives. While some have a scientific or religious basis, many beliefs did not. Many knew the fallacies of superstitions, but continued to follow them. The facilitators made the participants re-visit their superstitious approaches where health was concerned. To make this more effective, doctors and health experts could be brought in to discuss scientific medical alternatives.

Installing an artwork is as important as creating it. Parveen (right) experiments with the display possibilities of body parts illustrating superstitions and home remedies. In the end, the symbolism of the home remedies was reinforced by putting them in bottles (below). PHOTO BY: Neville Sukhia



PHOTO BY : Benita Fernando

From Art to Thought

A curious thing can sometimes happen to an artist. She usually thinks about a subject and designs accordingly, but sometimes she will follow an instinct, choose to begin with a design and see what develops. The microbe sieves are what happened when Rohini and Mridula played with fabric.

Drawing inspiration from embroidery on window meshes, Rohini holds up a big rustic sieve on which she has mounted coloured pom-poms. The others marvel at the ingenious manner in which a domestic appliance is transformed into a canvas for art. Susie says instantly, “That looks a lot like a virus.”

Over the next few days, Rohini and Mridula are shown images of hazardous microbes – amoebae, bacteria, plasmodia and viruses. The duo translate each of the images into fabric and the result is an assortment of brown sieves splayed with vibrant microbes.

Mridula recommends that small stitches and small patterns work very well, as well as a colour palette. While making the rhinovirus that causes the common cold, Rohini takes pains to make sure that every cell is individually sewn onto the sieves. But she fears that they look too beautiful to convey a lesson in health.

To test the art piece, she catches hold of Anjali, supplier of endless tea and biscuits from the pantry, and asks her what the sieves represent. With three guesses available, Anjali says firmly, “Worms. Flowers. Biscuits.” A bemused Rohini explains to her the significance of the piece. Despite the wrong answers, Rohini is not defeated; she enjoys the idea that the sieves could have such varied interpretations. She is also glad that she knows a thing or two about microbes now – something she missed out on at school.

Reflections:

- Since the sieves evolved quickly, there were time constraints on discussion. Sessions could have been spent after the activity to make the participants more aware of microbes, preventive measures and symptoms associated with their diseases. Since Rohini and Mridula collected the information about microbes alongside their creative output, they could have led the discussions themselves.

“I want to hang all these sieves together in my house. They remind me of chandeliers.”

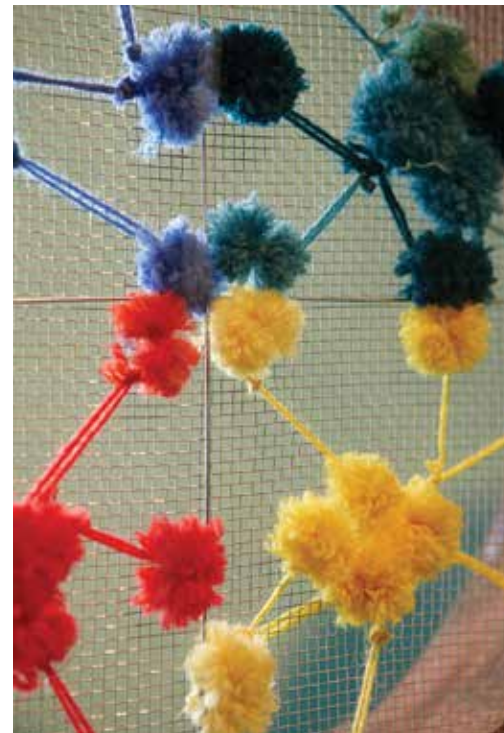
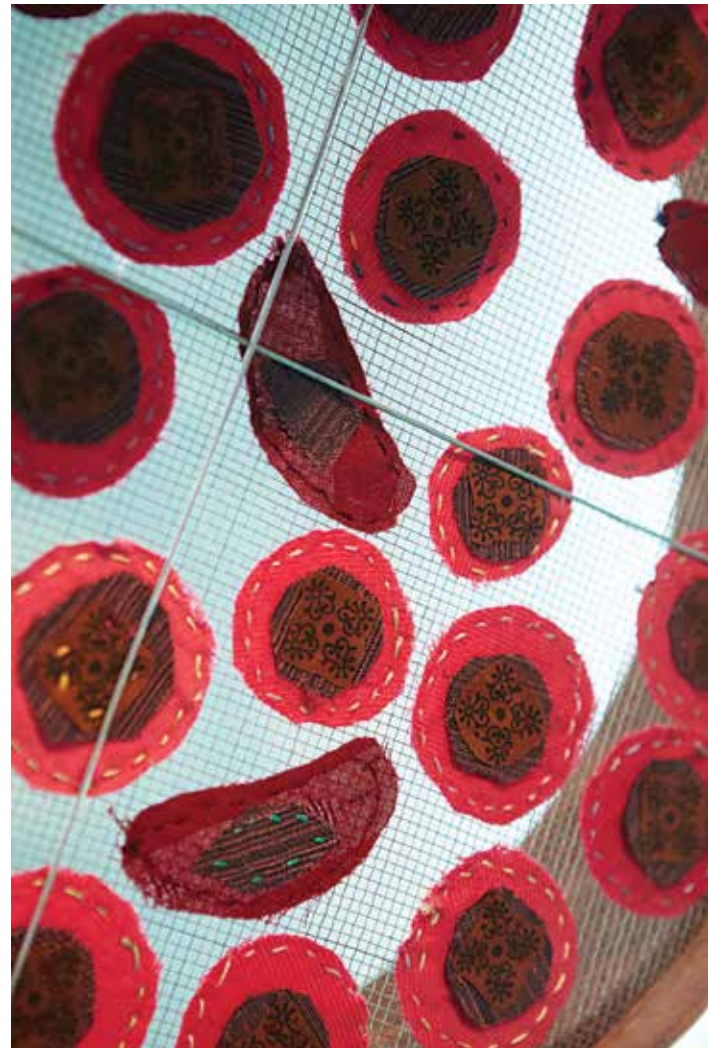
– Mridula



Mridula painstakingly sews red blood cells and malaria parasites onto a sieve. She was amazed to know the things microbes can do.
PHOTO BY: Benita Fernando



Shigella - dysentery (top left) and malaria (bottom left and right).



Hepatitis A (top left), rhinovirus - the common cold (bottom left) and typhoid (right).
PHOTOS BY: Neville Sukhia

The Emoticon Cupboard

When the women see a plain beige cupboard in which are neatly stacked an array of fabric emoticons, it is nothing less than a revelation. It is stark yet versatile in its implications.

Conceptualised by Mehzabeen, the emoticon cupboard is a work of art that engages in playfulness, contemporary symbolism and simple logic. When she was asked to imagine the furniture representing herself, she instantly thought of the cupboard as her body. She looked into herself and the numerous emotions that rushed through her daily.

Mehzabeen is quick to notice that, as symbols, emoticons are stronger expressions than verbal articulations. Before executing the work, she and Zeenat had a thorough understanding of the possibilities in designing the fabric emoticons. They were introduced to blueprints for making three-dimensional spheres and spent time practising on shapes such as cubes and icosahedrons. A chart of colours corresponding to each emotion was made. Zeenat says that she had an exciting time learning that different shapes for the eyes can communicate different feelings.

Susie feels that the appeal of the emoticon cupboard lies in the power of repetition. A very popular idea from digital media is replicated in textiles and the cumulative effect is what draws the viewer in. At another level, the emoticon cupboard could also be representative of families living together, their emotions and feelings congested and pushed to extremes.

The women look at the cupboard and are startled by its simplicity. A conversation follows in which they point out the emoticon that best expresses them or which they instantly like. While most identify with more obvious ones such as smiling, crying or loving, there are those such as Mahananda who identify with a sleepy emoticon. Subtleties in emotion, such as “I cry but I do not weep” are also expressed.

“ Though it looks very formidable, these fabric emoticons can be easily made at home. I plan to make my daughter such colourful balls. ”

– Zeenat

Reflections:

- The emoticon cupboard was one of the most prominent artistic expressions of health, especially since it examined emotional wellbeing – an issue that is mostly unattended to. All the participants responded sincerely to the piece.
- Priya suggested that more exercises could be conducted based on emotions that embarrass women. Further sessions on managing stressful emotions and talks by counsellors are options that could be examined.
- The emoticon cupboard also highlighted a significant aspect of the collaboration between artists. As Mehzabeen was exploring design options, Susie provided her with sample blueprints for making spheres. Mehzabeen, while drawing technical guidance, ultimately assimilated them into her design vision.

At the exhibition, visitors lingered in front of the emoticon cupboard. A woman from Dharavi said, “I lock my emotions up just like this cupboard.” PHOTO BY : Neville Sukhia



Stressing the Importance of De-stressing



“I like coming here because I feel lighter after sharing all my worries.”

- Rohini

In the Marble Room at the SNEHA centre in Santacruz, the textile group discuss the stressors in their lives. From their troubles, they created the unique dolls.
PHOTO BY : Benita Fernando

Every girl will have a story about her doll. She will comb her hair, might even stitch a dress for her or tell her bedtime stories. A doll is a toy, a companion and a child. A doll is also a girl's twin, a reflection of herself. And a doll is not restricted to childhood.

The women of the textile group have acquired dolls with a difference. Each has a colourful doll to gently express the stress she faces in her life. Dear is a doll to a woman; dearer still is the doll she designs and makes for herself.

On enquiry, it seems that most of the participants are not aware of mental health, let alone making it a priority. A conversation on the necessity of mental health leads them to talk about the major stressors in their lives.

The group splits broadly into two – married and unmarried. For married women such as Parveen and Mridula, children and finances are major concerns. When some of them remember that as youngsters they led stress free lives, their opinions are countered by the complaints of younger women like Sumaiya and Mehzabeen. Mehzabeen explains how her parents are forcing her to get married when she herself wants to continue her studies. Sumaiya, a strong believer in family values, says that even if she wanted to do something she wouldn't want to hurt her family members by rebelling against them.

Many of the participants come from families that are conservative in their approach to women's education and the woman's role in the family. Most of the girls have been compelled to drop out of school or do not have the option of earning an income. Nevertheless, it seems that most of them are not ready to deal with stressful situations in the family and do not want to upset the status quo.

Every woman's stress gives birth to a doll. One afternoon, the women are in the final stages of perfecting their dolls – perhaps plaiting the hair or adjusting the pleats of a saree. Mehzabeen's doll is a beautiful pink, with jewellery and a pile of books on her head to indicate her concerns. Many of the married women's dolls have little dolls strung around their necks to show how their children weigh them down. Afreen's doll stands out. The limbs are bound together and it has a blindfold that reads *Parivar ka Pyar* – the Love of the Family. In contrast, Saba's doll worries about hair loss.

The dolls are a culmination of a series of exercises in embroidery, stitches, appliqué and stuffing. In the women's hands, the dolls are not silent.



Body-Talk: A collage of photos taken of the textile participants featured as part of another exercise.
PHOTO BY : Susie Vickery

Reflections:

- The dolls were an engagement in thinking abstractly and a challenge to represent something as intangible as mental health. An elaborate process of ideation preceded the making, and Mahananda said that it was so challenging that it was the most interesting piece she had worked on.
- The sessions were associated with a sense of catharsis as the participants were able to discuss the issues they faced in life. Discussing the ceramics group, Rashi Jain said that engaging in art was something outside participants' regular routine and gave them a creative outlet in their stressful lives.
- Recognition of stressful factors should be accompanied by steps to resolve them. As part of discussions about mental health, counsellors and other experts could be brought in to periodically help the participants with the issues they face.



Constricting the stress dolls in glass boxes reinforced the theme. PHOTOS BY: Neville Sukhia

From Earth to Earth



A *garbi* designed by Mamta communicates what is absolutely essential to her - a face and the five senses.
PHOTO BY : Neville Sukhia

In a potter's art there is a sacred genesis and a meaningful ending. When Ashwin swiftly removes pot after pot from the wheel, there are those that are used for a celebration and those that solemnly mark a funeral ritual. Ashwin has made *garbis*, commonly used as a holy centrepiece during the dance festivities of Navratri. Colourful revellers dance around a decorated *garbi*, a symbol of fertility and the power of the Devi. The *gadkas* that he has made are bigger and are used to pour water during funerals.

In this ritual of life on a potter's wheel, Anjani sees a message.

What parts of your body are precious to you? What remedies do you use when you are ill?

Ashwin's family answer the queries through clay. On a *garbi*, Daksha plants bouquets of flowers, bunches

of fruits and vegetables and a mother and child. She will later make a row of dancers around another *garbi* to show dancing as a symbol of good health.

Rashi wonders if, instead of using only the outer surface of the form, can they explore the inner cavities and deconstruct the shapes? There is a pause for understanding and they break to meet another day.

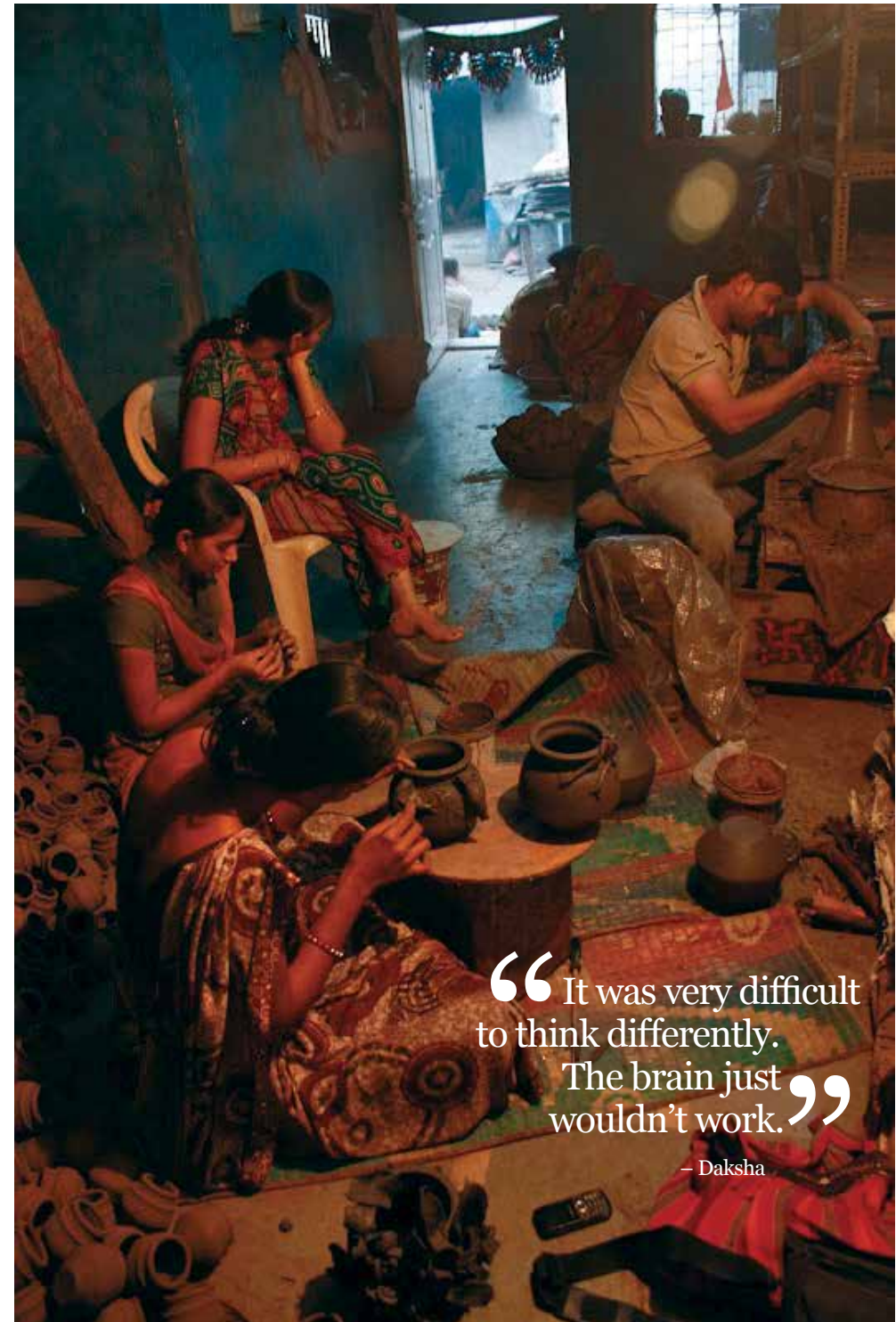
Ashwin seems accepting of the fact that a *gadka* he so carefully shaped is being cut by Daksha with a safety pin. Daksha does it meticulously as she removes little chunks of the semi-wet pot. She carves motifs for her eyes into the surface of the *gadka*. She loves her eyes, which get stung regularly by smoke from the kilns. Another *garbi* contains an assortment of clay hands to show the body part that helps her to earn her living as a cleaner.

For Daksha, the current designs are a major progression from the repetitive roses that earlier adorned almost every piece she made. She agrees that it was a challenge to think differently and to train her mind to explore newer approaches. The pots are an explosion of new ideas that are bolder and vary in expression.

The ceramic artists bring their own styles into the forms of the pots. The auspicious pots become progressively more audacious and more deconstructed. Set to dry on the loft, the pieces are evocative containers for the endless cycle of life and death. Good health in the *garbis*, loss and repair in the *gadkas*.

Reflections:

• The *garbis* and *gadkas* cumulatively made a complex statement about aspects of health. Anjani Khanna said that it was logical to use a form that the community was familiar with, rather than introducing new designs for pots. For the ceramics group, this was re-looking at familiar designs and purposes from different perspectives.



“It was very difficult to think differently. The brain just wouldn't work.”

– Daksha

Ashwin's house is converted into an artist's studio as he fashions pots on which Mamta and Daksha carve depictions of good and ill health.
PHOTO BY: Rashi Jain

Glazing Over

Back in the studio on the first floor of Hanif's house, where one of the earliest meetings of the ceramics group took place, Ashwin and his sister Mamta are helping Rashi to unpack the ceramic pieces they have made. An electric kiln stands beside them.

The pieces are unlike their former brown and grey avatars. They are glossy, smooth and colourfully glazed. Rashi and Anjani sense a problem. The glazing is not even, some pieces have cracked and many more are yet to be glazed. They set about damage control while Ashwin and Mamta glaze the remainder of the pieces. It seems to come naturally to them; they have an innate understanding of the medium.

Almost at the end of their association, looking back, Anjani says that an exchange of knowledge took place over the last few months. The participants learnt a few basic techniques from the mentors. Ashwin, for example, now knows the importance of setting a newspaper below fresh ceramic pieces to avoid breakage. Anjani herself is taking back some traditional techniques used by the community.

At the end of the day, the glazed ceramic pieces are stacked in the electric kiln. Like children awaiting a freshly baked cake, Ashwin and Mamta can hardly wait to see. Next season, when the pieces are displayed in the exhibition, everyone will marvel at them. They are little poems of colour, each with a biography in it.

Reflections:

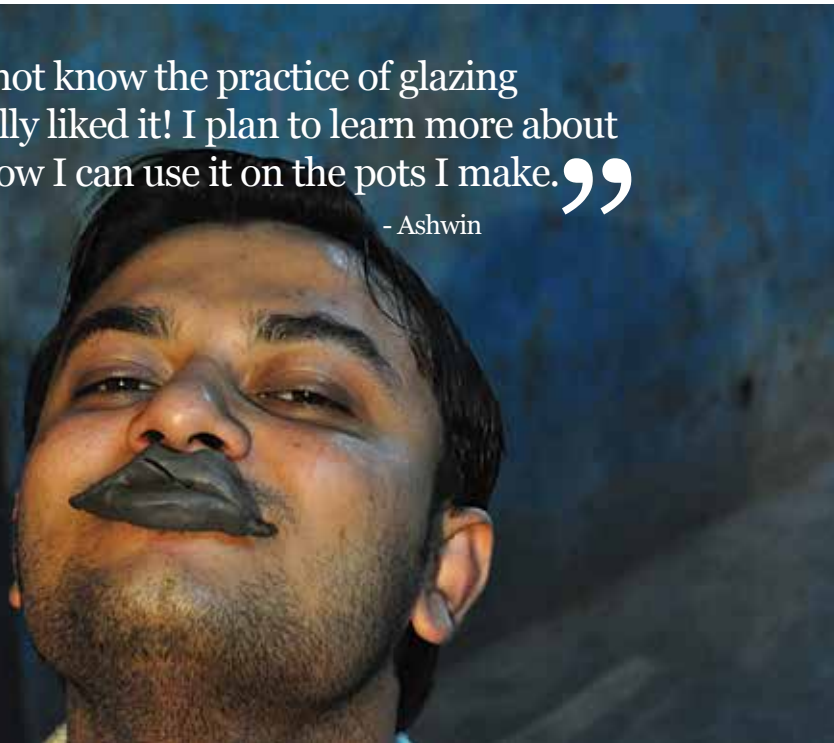
- The ceramic participants did not use traditional kilns, which damage fragile artistic pieces and do not reach the requisite temperature for glazing. The group made sure that they used a healthier smoke-free electric kiln to fire the pieces.

- It was remarkable to see how quickly the ceramics participants learnt glazing techniques. Anjani noted that through this simple procedure they would be able to initiate new forms that are more resilient and waterproof. She suspected, however, that the community would not be able to sustain techniques such as glazing as they are expensive and require special kilns. A better idea would be to train them in terracotta, which they can use beyond the timeframe of the project.

“ I did not know the practice of glazing before. I really liked it! I plan to learn more about it and see how I can use it on the pots I make. ”

- Ashwin

Working seriously with clay did not mean that the ceramicists did not have their share of fun, as was evident with Ashwin's new lips. PHOTO BY : Benita Fernando



Anjani (left) and Ashwin (centre) ready the glazed ceramic pieces to be stacked gently into an electric kiln. PHOTO BY: Rashi Jain



The windows embodied a binary opposition, as did many other art pieces in the exhibition. Every visitor had her own perception of what the windows could mean.

PHOTO BY: Neville Sukhia

Viewing Windows

Parveen and Rohini have created a pair of windows with embroidered creatures on them. Parveen's window has a mesh with colourful butterflies which contrast with the swirl of mosquitoes and flies on Rohini's window. For these two textile artists, making the windows was a journey through blueprints and practice sessions.

The idea for the windows was born out of the joint workshop, in which Parveen said that she has to keep the windows closed at home all the time to keep the mosquitoes from swarming in. Together, the windows are emblematic of binaries such as dreams and reality, good and evil.

Photographers Rohit, Asma, Komal and Sunita join the textile group for the next few weeks to work on the windows. Susie Vickery suggests that they could use their photographs to make curtains.

Joint commitment to an artwork means a blending of creative approaches rather than a face-off. Slowly, they use the content, texture and colour of the photographs to produce an allegorical piece that they are happy with.

Reflections:

- Pieces such as the windows and the dish-rack were entirely new approaches to the use of photos for the photography group. Most of them were thrilled that documentary photos could be used in such artistic ways.
- Collaborations between the three media groups developed over the course of the project and resulted in pieces such as this and the family bed. They signalled openness to discussion, innovation and compromise.



Spring

In spring, things unfurled and blossomed.

A room was washed with turquoise paint. Art pieces in myriad colours sprung from the ceiling and floor. Perspectives grew, perspectives were refreshed.

In spring, we arrived.

A Countdown Begins

“I want to hear that men now stay at home and take care of children while women go and work. If the people at home get to know about this, they are surely going to scold me!”

– Parveen

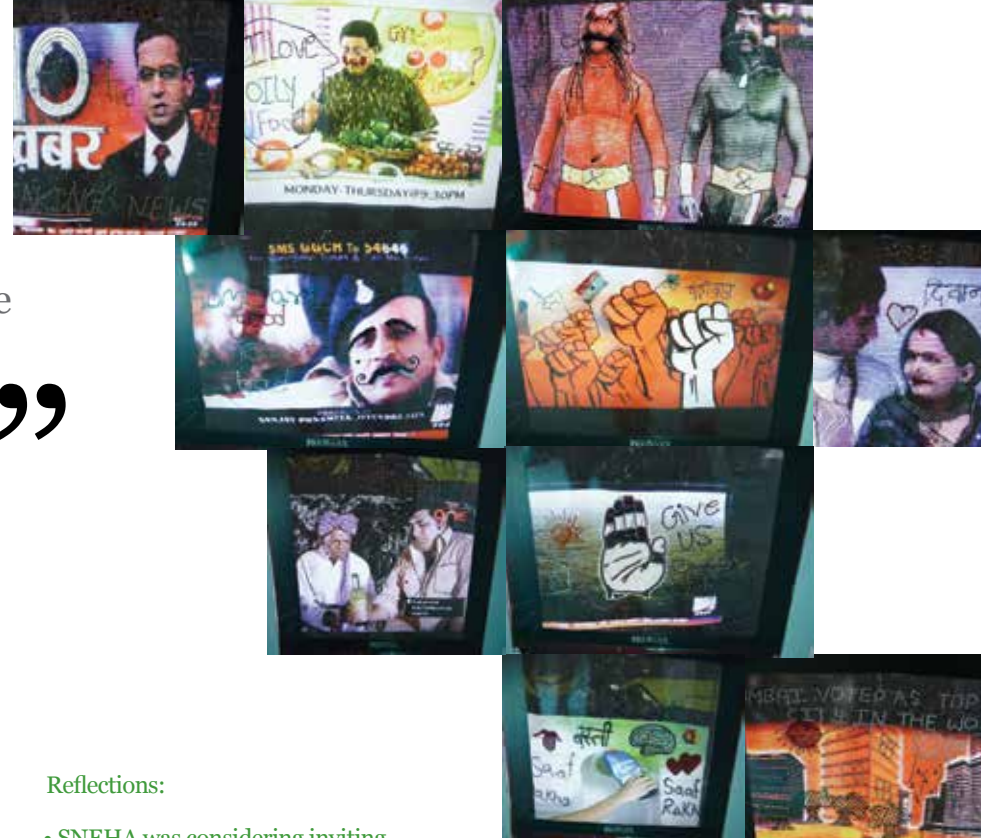
Over cups of tea and laughter, the project team mean business. They are here to discuss the basic requirements and finer details of the exhibition that has been planned over the last few months. Beside them, the carpenter and his young clan with kohled eyes are readying the furniture. They will later head to Dharavi to paint the exhibition space.

Susie and Nandita, after much speculation, have decided on a colour for the room. The colours they considered spanned a range commonly painted on Dharavi houses: lotus pink, lilac and blue. They settle for a colour that is gender-neutral and has a soothing tone. Its ordinariness in Dharavi will evoke a familiar feeling of home.

Nayreen Daruwalla, who works on preventing violence against women and children, suggests the involvement of the *sanginis*, community outreach workers trained and supported by SNEHA. The *sanginis* will be oriented on each of the artworks and health issues so that they can help conduct guided tours of the exhibition.

Among those with jobs assigned are a modest number of people involved with publicity and the production of collaterals. Some easy publicity was gained when the event was unintentionally listed on regional cinema websites because a popular Tamil actress shares her name with SNEHA. Local schools and colleges, especially in the Sion and Dharavi area, will be invited. The collaterals for the exhibition will be in three languages – English, Marathi and Hindi – to cater for a mixed audience.

And, of course, as the countdown begins, every artist knows there is little time left.



Reflections:

- SNEHA was considering inviting a media celebrity to inaugurate the exhibition. However, as enough publicity had already been achieved, the idea was not pursued particularly hard. There was also a concern that the focus on the art and health issues would be lost in media coverage if celebrities were chief guests.
- SNEHA administrators were very careful to follow-up newspapers and websites for listings early on.
- Involving the SNEHA *sanginis* was an effective strategy. The *sanginis* are women from neighbourhood communities close to the exhibition venue. They ably and enthusiastically communicated information about the exhibition with local visitors and schoolchildren. They were also effective crowd managers, a definite concern for an exhibition visited by groups of schoolchildren.

The TV was an interactive installation and visitors could turn the canvas to reveal photographs overdrawn or overwritten with thread. PHOTOS BY : Neville Sukhia

Talk about Televisions

At an early session of the textile group, Mridula said that one of her favourite pastimes was watching television with a hot cup of tea when her children were not at home. It is an activity that gives her a feeling very like happiness. Many of the women in the textile group confess that the television plays a significant role in their daily lives. Children’s arguments, meals and personal space fit around it. It is a vivacious member of the family.

An artwork about television has to be included in the exhibition and they set to work. Photographers Asma and Sunita have taken photos of televisions and television content such as news, soap operas and advertisements.

Nandita leads a discussion based on the photographs. The women can hardly wait to start talking about it. Looking at familiar dramatised images of couples from Hindi soap operas, they respond by saying that love can be equated with stress, self-negation and madness.

They all have a good laugh at the picture of an obese chef, a stark reminder of the need for a healthy diet. Parveen, a self-confessed gossip lover, says that celebrity gossip should be less prominent on local news channels. She complains, “We find either gossip or a lot of negative news on television.”

Based on the discussion, the women set out to revise the content of TV. A 17-foot long canvas is printed with the series of photographs taken by Asma and Sunita. Using embroidery, the women display what they would rather view on television and

expose the truth about television content. ‘Easy Cook’ becomes ‘Greasy Cook’; a chunk of urban buildings is overwritten with greenery and sunshine; policemen are captioned, in thread: ‘Some are good, some are bad’; an advertisement for a toilet cleaning solution carries the words ‘Flush It Out’. The one that catches everyone’s fancy is a cheeky statement embroidered over a TV presenter – ‘Recent survey shows that more % of mens get *nasbandi*, an insistence on vasectomy as a much needed but much resisted means of birth control.

The rewriting and redrawing in thread indicate the necessity to stress positive news.

Reflections:

- Discussions about television are always fruitful as it is a familiar and easily accessible medium of communication. The women always offered insightful opinions and the discussion highlighted the connection between negative visual content and the impact it has on mental health. The discussion was well structured and facilitated.

The Saga of the Stove

“This stove is the story of my life. Though circumstances at home are not very different from how they used to be, today I am able to deal with them better.”

- Sunita

On days when my husband and I are happy, I make dinner. On days when my husband beats me and my children, I don't cook.

These were Sunita's words at the joint workshop conducted during the monsoon. Usually unabashed and fierce, she spoke of the nature of domestic violence in her home. Her husband, not a drinker, is known in the neighbourhood to abuse his wife and sometimes their children. Counselling sessions and threats have minimised the extent of abuse, but it continues.

For Sunita, the stove is a symbol of

her marriage, a barometer of well-being. The stove burns on days when her marriage is peaceful and grows cold on days when she faces violence.

This afternoon, Sunita has brought her daughter along. She and Asma are enthusiastically at work on an unsteady two-burner stove under the astute mentorship of Nandita. Asma's half of the stove is black while Sunita's is multicoloured. A story is being recorded on the domestic appliance. With the use of a variety of *bindis* and threads, the old stove transforms into a narrative that shows the degradation of a marriage due to domestic violence. Colours

fade into darkness as smiles fade into tears. Asma and Sunita stay until the evening. Their enthusiasm knows no bounds these days, especially as Sunita says she will bring her husband to the exhibition.

Reflections:

- The stove was an artwork that demonstrated how versatile Asma and Sunita were. They embraced the opportunity to work with materials alien to the practice of photography and showed the depth of their creativity.



The stove of domestic violence uses a variety of materials to make a stunning and stark statement on the degradation of a marriage. PHOTO BY : Neville Sukhia

A Shot at Kala Ghoda

Rampart Row in Colaba, Mumbai, transforms into a cultural hub every February. The Kala Ghoda Arts Festival is named after the famous colonial statue of King Edward VII on a black horse. It is a celebration of creativity, colour and opinion.

This year, the photography group have a chance to share their work with the world at the Kala Ghoda Festival from 4th to 12th February 2012. Things are hectic – selecting the photos, printing, mounting and readying the exhibition stall. After a mad rush, Sunita and Asma find themselves representing their team and strolling down the unusually crowded lanes of Colaba.

The exhibition is the result of mentor-photojournalist Sudharak Olwe's workshops with the photography team. The photographs chosen for the exhibition are a slice of Dharavi life. The joys and travails of the monsoon, children playing, mothers and populous homes are powerful stories of humanity living in harsh conditions.

It is quite a thrill to see the many followers of the festival admire the photos. Asma and Sunita ask on-lookers for their reactions. For most people visiting the festival, Dharavi is a place they pass on the way to work. Stopping to observe the conditions of life there in detail is not something they have done much.

Photographs have the power of revealing the truth in a passing moment. Abhijeet, who is here with his family, says that the photographs show the indifference of the people living in Dharavi. "Their indifference is different from ours. They live in abject conditions but do not seem to mind it all. For example, this boy is playing cricket right in the middle of a dump yard," he says, pointing to one of the photos. While Abijeet seems moved, his five-year-old daughter begs to differ.

The possibility of indifferent voyeurism always threatens such an exhibition, but for Sunita and Asma it does not seem to matter. What they notice at the Kala Ghoda Festival is that people connect with the events in the photos. Sunita says that viewers love the mother and child photos. Asma feels that when people see the photos of children playing they are reminded of their childhood days. Both feel that, even at the risk of voyeurism, it is important to highlight the conditions in which people live in Dharavi. Change is required.

For these two women the exhibition is a real eye-opener. Asma says that she was offered the compliment that, "There is a lot of energy in your photos." And when you see passersby take photos of your photos, there is really no need for a greater compliment.



Abhijeet, a visitor at the Kala Ghoda Festival, and his daughter ponder over snapshots of Dharavi life taken by the photography group. PHOTO BY: Benita Fernando

Reflections:

- The exhibition at the Kala Ghoda Festival motivated the photography participants, especially Asma and Sunita, who went there more than once to represent their group. Exhibitions such as this, or even on a smaller scale, could maintain motivation if organised at intervals through the course of a project.

“ I have never been to Colaba before. To go there and to even win a prize was a great experience! ”

– Asma on winning a prize for her photograph of one of the installations at the Kala Ghoda Festival 2012



Mridula makes a fascinating use of tailoring supplies to express her dream on a slipper.
PHOTO BY: Neville Sukhia

The Birth of an Artist

“ I think Bubbly should definitely take forward her desire to become a textile artist. She is young and she is very talented. ”

- Mridula

Drawing on the activities of the ceramics group, the textile group is inspired to weave their dreams into slippers as well. An assortment of slippers is presented and each woman chooses a pair she likes. But not before they tell each other what their dreams are.

Most of them, being seamstresses, hope to establish themselves in practice. Many slippers are decorated with dresses and tailoring tools. Others have particular aspirations – to learn how to use computers or to plant a garden.

Rohini wants a house by the seaside. She asks for opinions on how to design her slipper. She has thought of a design possibility, but is unsure. Mehzabeen suggests an alternative and Rohini, after listening carefully, dismisses it: “But this is your idea, not mine.” She continues making a house on her slippers.

In the meantime, Mehzabeen has been making a fabric globe to show her globetrotting aspirations. She is a commerce graduate and her hands are still fresh with the *mehendi* of her engagement. In the course of the past few months, Mehzabeen, who is called Bubbly by the others, has become a mentor figure in the textile group. Even women who are older than her seek her opinion and advice. She believes quietly in her potential and creativity, and this shows in the numerous artworks bearing her mark.

The birth of an artist finally occurs when she breaks away from the teacher’s words and is able to make her own creative decisions. She may be inspired. She may seek opinions. But in the end she listens to her imagination.

Reflections:

- Making the dream slippers was a success story for the project as the artists were finally confident about their own creativity. The case of Mehzabeen showed that, given the right opportunities and resources, a regular seamstress can mature into an artist.

Moving In

There are men on ladders, men on their haunches and men sweating it out. Like an orchestra conductor, Nandita Kumar gives directions to the artisans to make the space more exhibition-friendly. The room is bathed in a beautiful blue-green, a colour reminiscent of tender spring. Nandita has installed objects to give the room the feel of a home in Dharavi: plumbing, water tanks, a ladder and a roller-shutter. All the furniture and objects in the space are second-hand and some are locally sourced from junkyards in Dharavi. The three different art forms will be amalgamated by Nandita as she meets the demands of visualizing the exhibition.

The textile group arrive with parcels too big to fit in taxis. They are here to add finishing touches to their art pieces. They have come well prepared, each with a tailoring kit of odds and ends they might need. Rohini adds a few flies to her window, while Mridula helps Susie weave photo bandages into the bed. The women love the sight of the blue-green room and are curious to know what the installation will look like in the end.

With the other members of the photography group, Komal and Zarina stick photographs on the set of canisters that will come to contain the varied experiences of a marriage. They will later decorate the photographs with colourful *bindis* symbolic of marriage. Meanwhile, Asma readies a basket on which she will sew the rotis that contain stories of domestic violence. They are seriously at work and full of anticipation. Each artwork has explanatory tags in three languages. Some have pendants inviting visitors to touch them.

Ashwin and his family of ceramists are here with Rashi, Anjani and Neha to open cardboard boxes brimming with slippers, pots and tiles. Slowly, they remove each piece and set it carefully on the blue-green floor. In minutes there is a flood of colour and everybody is stunned by the collective beauty of the ceramic pieces. Glazed all over, they look very different from how they looked initially. The participants are visibly proud.



Setting up the exhibition was a race against time. Nandita, Asma and Priya (left to right) measure a vinyl print to be used for an installation. PHOTO BY: Benita Fernando

Reflections:

- Work in the exhibition space in the last few days happened swiftly. With the active co-operation of all the workers, the team were able to achieve their targets.

- While having an installation artist bring together the three distinct media was a strong solution to the

challenge of coherence, the views of individual artists or collectives on how they would like their art to be installed might have been lost. This is something that needs to be considered in the next phase.



The textile group add finishing touches to their pieces at the exhibition venue.



Artists with experience in practices of installation ready the room for the exhibition. PHOTOS BY: Benita Fernando



Each of the pieces was named after a Bollywood movie. PHOTOS BY: Neville Sukhia

A Naming Ceremony

Ghar Pe/Ghari/At Home: an idea in three languages.

The name for the exhibition suggested by David meets with everyone's approval. It is crisp and evocative. The artists realise that the individual pieces should also be named and there is much debate.

It all starts with a kettle and a set of tea glasses that signify the harm caused by drinking tea with too much milk and sugar. Someone says, "Let's call this *Cheeni Kum*. Less Sugar." *Cheeni Kum* is the name of a popular Bollywood movie.

At this, everyone is inspired to give their pieces Bollywood names. They recall all their favourite movies, go back to the days of black and white films and even search online for movies they remember but whose names they have forgotten.

The emoticon cupboard is called *Kabhi Khushi Kabhi Gham*. Sometimes Happiness Sometimes Sorrow. A door is christened *Amar Akbar Anthony*, a Hindi movie that is synonymous with communal harmony, much like the theme of the door. The sieves with microbes become *Athithi Tum Kab Jayoge*. Guest, When Will You Leave?

They laugh. Who would have thought Bollywood movies would come in so handy?

Reflections:

- The participants were comfortable selecting names from the titles of Bollywood movies. This source of knowledge is one that they were very familiar with and were not intimidated to explore. The register of names came entirely from the participants and it was enjoyable to realise how aptly they had named each piece.

- The textile group named most of the pieces. Because of logistics, the other participants could not name their art work. In future, every artist should have the opportunity to name her piece.

House Warming

On the narrow lane off 90 Feet Road in Dharavi, a truck can block the view ahead. A curious crowd has gathered under a yellow shamiana this Saturday evening. There are local women and children dressed in their shiny best. There are outlanders from beyond Dharavi in their ethnic kurtas and cool tees. Passers-by wonder what all the commotion is about. As fleeting glances deepen into interest and the crowd spills into the street, it looks like this is going to be an exhilarating evening.

Ghar Pe/Ghari/At Home is finally ready for an audience. Every piece evokes a particular aspect of health and is the culmination of almost a year's efforts in creativity, conversations and skill building. Mosquitoes embroidered on windows, photographs spread on utensils and dreams moulded into ceramic slippers are just some of the examples of household items that were afflicted by a healthy dose of art.

The inaugural event is preceded by a frenzy of photos taken by and of the Dekha Undekha crew. They would have continued into the night had it not been for the gentle intervention of Jaya Nuty, who is hosting the programme. At the opening, Shanti Pantvaiddya traces the journey of every woman, the SNEHA youth group performs a spirited Marathi street play on safe sexual practices and those who put together the exhibition, through art or administration, are felicitated.

“This exhibition is sure to bring about change in the neighbourhood.”

– Zarina

The exhibition has almost 250 visitors this evening. Among those bursting with excitement is Akku Behn, a middle-aged sweeper from the neighbourhood. For Akku Behn, who has never been to an art exhibition before, the pieces made by the participants lead her to say that it is great that women are doing something different and it is important that women do more such things in their lives. In the bustling crowd, a little boy wants a fabric globe off Mehzabeen's dream slipper to play with. There is the sound of many air-kisses being blown in the noisy room.

The artists who have just been felicitated are exuberant as they see people paying close attention to their pieces. This is yet another moment when a craftswoman metamorphoses into an artist, and they have a terrific time explaining their art to curious visitors.

As the street lights glow, the crowd trickles out. But it is evident that everyone who came here is touched by a bit of blue-green this evening.

Reflections:

- The efficient administration of the exhibition set-up and run have to be emphasized. Thanks to methodical planning by the SNEHA team, the inaugural event was a smooth affair. Details had been attended to. From arranging security to staging a street play, SNEHA had made sure that the event would appeal to and involve local people.
- The inaugural evening fulfilled an objective as it brought two disparate groups together – affluent art enthusiasts and Dharavi locals who had not seen an art exhibition before.

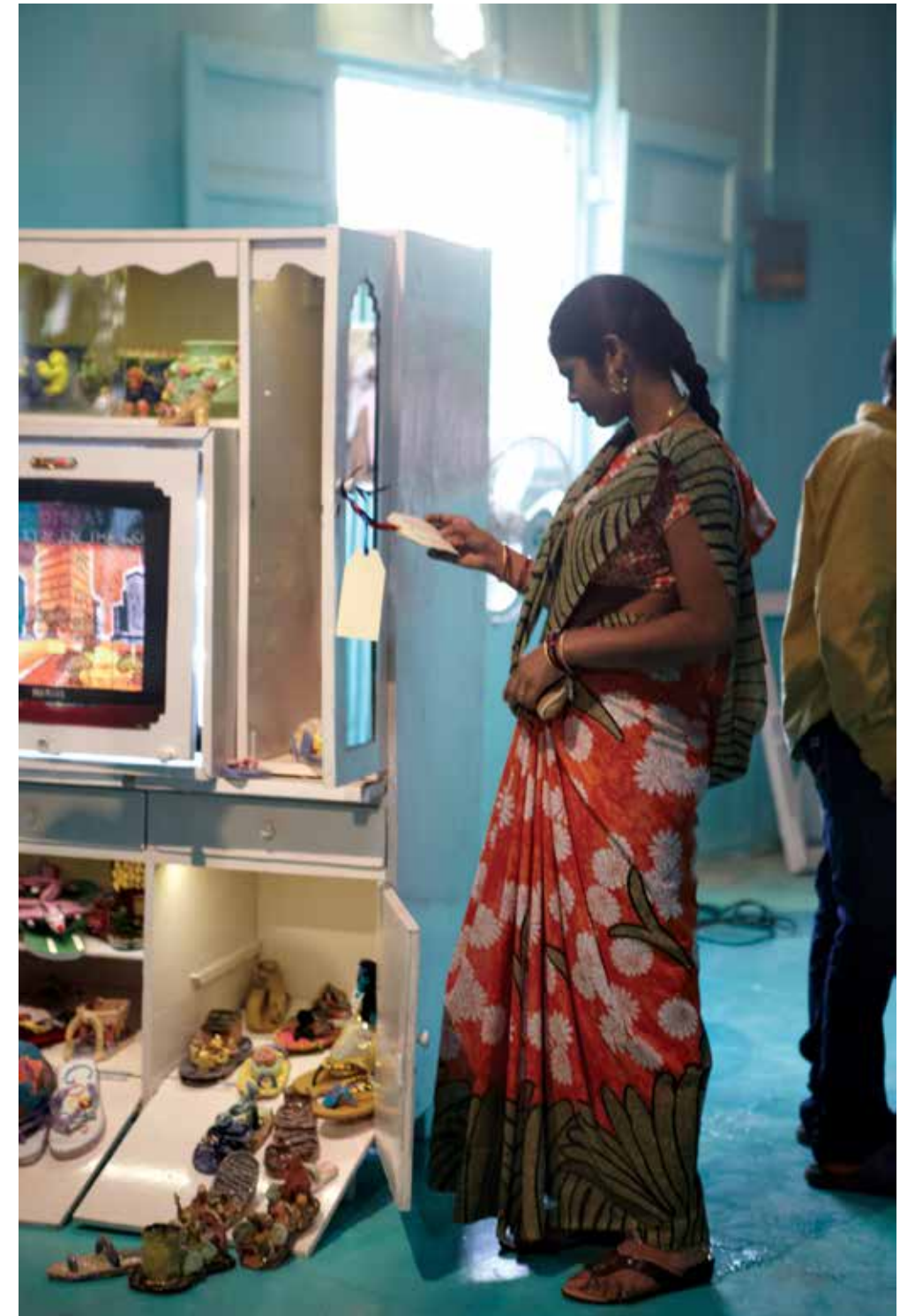


PHOTO BY: Neville Sukhia



Cheeni Kum, with its little glassfuls of messages on the benefits and problems of drinking tea, was a revelation to many (Top). Curious visitors gather around the portraits made by the textile group (Above).
PHOTOS BY: Neville Sukhia

Many women and children from Dharavi who visited At Home wished to be included in future programs. Women discuss the domestic violence stove (Top) while the boys admire the sieves with microbes (Above). PHOTOS BY: Neville Sukhia



A photo-wall of local people, mounted on a corrugated iron wall to echo the surroundings (Top).
 Chapatis decorated with stories about domestic violence (Bottom left).
 A dishrack displaying plates to which images of hygiene and sanitation have been bonded (Bottom right).
 PHOTOS BY: Neville Sukhia

Women scrutinise the bed that narrates the saga of sleep (Left).
 Detail of fabric ornaments bearing religious symbols on Amar Akbar Anthony, the doors that welcomed all to the exhibition (Right).
 PHOTOS BY: Neville Sukhia



For the schoolchildren, the exhibition was an extension of their classes and their playground. Dare they eat lunch here?
PHOTO BY : Neville Sukhia

Children, At Home

As the school bell rings in the afternoon, students from the neighbouring Ganesh Vidya Mandir school run into the exhibition hall. These days the blue-green hall has become an extension of their sandy playground. They come in little flocks and are guided through the exhibition.

Their clothes are dusty and they are an assorted group of primary school students. Some are only 6 years old and some are in the fifth standard. They are curious about every artwork and ignore the 'Do Not Touch' signs, as keen audiences are bound to do. Seeing their enthusiasm, the school arranges an official visit for them one afternoon. Abhishek, who studies in the fourth standard, keeps hovering around the emoticon cupboard and is half in love with it. He thinks he needs one at home.

They are familiar with microbes, sanitation and the necessity for a healthy diet. A girl in the second standard has returned with her father, Manoj, who works as a peon at a city college. He smilingly reveals that his daughter persuaded him to come and see "this beautiful exhibition" she had been to. Exercises are conducted with the school students in which they record their dreams on paper slippers and their emotions and comments on the exhibition on sheets of paper that are stuck on a wall. The wall fills slowly in the beginning, but becomes a site of desires in English, Hindi and Marathi.

Parveen, who conducted some tours of the exhibition for the children, says that she had the most enjoyable time interacting with them. "When I told the children about the exhibits, they were very eager to share their experiences." She recalls a boy who was told about the health benefits of black tea, and said, "At home, if Mummy and Papa don't have tea, then breakfast does not get made." Another looked at *Mirch Masala*, the exhibit of varied foodstuffs, and said, "Though we know eating fried foods is unhealthy, my mother just gives me money to buy oily fried things from the shop."

Among the audiences who connected the most with the exhibition, the children stood out. Their approach was not one of criticism but of identification. Each child had her favourite installation and took home a new story and a new lesson. In a hall reminiscent of a playground, the story was colourful and the moral was open to interpretation.

Reflections:

- SNEHA strategically invited a number of local schools to the exhibition. Children usually are a keen audience and they disseminated the knowledge they had acquired. Local audiences were in fact mobilized inadvertently by them.
- Interactive exercises allowed the students opportunities to connect better with the exhibition.
- About 1500 students came to the exhibition. Practical demonstrations on sanitation, garbage disposal, water purification and related interventions that could be carried out at the domestic level are a further initiative for consideration.



pick up kids from school



feed kids



send kids to tuition



pick up from tuition



feed dinner

Every participant wished for some relief from the clockwork nature of their lives.

Mentor Speak:

Nandita Kumar



SNEHA invited me to be an artist-curator, help build a web between three different activities - photography, textiles and clay – and install the resulting art objects in a cohesive exhibition. The questions I started asking myself were: How to get the participants to think conceptually? Where can they communicate their ideas with the skills learnt in the workshops? How to effectively create an installation that can be easily approached by Dharavi residents who may have never visited an art gallery? Humans connect with common experiences. The common thread that I felt could connect all spheres was home and its objects.

The year-long collaboration, which I began with mapping the participants' own houses and storytelling sessions based on common household objects, revolved around personal experiences of the domestic. We created

an informal intimate space where women gathered to exchange stories and this particular space gradually metamorphosed into alternative networks of kinship and solidarity beyond the family. These networks generated local civic activism around questions of health, sanitation, and empowerment. Each artist was assisted in actualizing their concept from their workshop.

The year-long story-telling sessions culminated in the exhibition Ghar Pe/Ghari/At Home. The installation came in stages. The idea of the house was becoming a reality and what propelled the vision was when the team selected household objects of significance to the community such as a charpoi (bed), television cabinet, gas stove, etc. For instance the stove and a number of kitchen elements stood as a symbol of domestic violence. The physical presence of these domestic objects made it easier for these women participating in the workshop to actualize and mature their concepts further. The team found an exhibition hall in Dharavi, a rundown classroom rented from a local high school that was renovated and painted turquoise. What I am really proud of is that all the furniture and objects used were second-hand and recycled. The household objects were curated in a way that made them look as though they were floating loosely to abstract the space. The walls of the exhibition room had objects and images commonly seen on Dharavi streets such as a shutter, ladders, asbestos and tin



Early drawings of their homes by participants were blue-prints for visualizing the final look of the exhibition.

“ This project had a language that was easily accessible and communicative; it was an aesthetic and experiential space, which possessed an innocent but mature concepts and a team that was full of passion and belief in their vision ”



roofs, plumbing, etc. It was almost as if everything had been turned inside out or outside in.

The participants spoke to children, inspectors, artists, industrialists, government officials and various others about their thoughts and vision of Dharavi. The confidence I saw in some women who had never stepped outside their homes was enthralling. These women who had entered shy and unconfident were bubbling with a newfound energy of their inner strength.

This project had a language that was easily accessible and communicative; it was an aesthetic and experiential space, which possessed an innocent but mature concepts and a team that was full of passion and belief in their vision.

Nandita Kumar, Susie Vickery and the participants discuss the finer points of conceptualizing their many art objects made from second hand furniture. PHOTO BY: Benita Fernando

Afterword :

Inside Out , Outside In

Following the whole process over a year taught us five big things. The first was that it was fantastic. The changes we saw in all the artists, their joy in realising their ideas – taking risks that they might not have imagined before - and communicating them to others, the brilliance of the artworks, and the enthusiastic response from the people of Dharavi and all the exhibition visitors, tell us that Dekha Undekha was a resounding success. In any project, though, some things go well and some go less well.

Too clear or too muddy

The biggest challenge could be described as the tension between fluidity and structure. To begin with, we kept our plans loose. We knew that Dekha Undekha would lead to an exhibition. We didn't know where the exhibition would be (it was originally going to be held at an international conference on urban health that never happened), whether it would contain one artwork or many, whether the three strands of the project would develop pieces together or separately, or how the artworks would speak to urban health. At times we seemed to be ignoring advice. For example, a number of people suggested that we should clarify the health messages that Dekha Undekha would deliver. We didn't want to do this as our idea was that creativity around health issues would develop in the artists as

they worked through the process.

On the other hand, some people suggested that the established artists would set the agenda and the emerging artists would end up working on someone else's ideas. This is a tricky balance to strike. If you don't provide enough structure, people find it hard to understand what they are supposed to be thinking about or doing. And if you don't provide examples, they find it hard to come up with ideas. It's all about precedent.

Painting on the same canvas

Three groups of artists worked in parallel in three types of medium along with a multimedia and installation artist. Because we wanted to keep our plans open, and because we wanted the artists to feel free to work in their own ways, it was sometimes hard to bring them together. Some of this was down to practicalities. They met in three different places and worked at different paces. But some of it was down to the openness of the remit. Would the work of the photography group lead to an exhibition of framed pictures on the walls of a gallery, or would photographs be used in a less traditional way as pieces of a collaborative artwork? Who would decide? Would a curator accept or reject artworks, or change them to fit a personal vision? What sort of structured process would give us answers to these questions that reflected everyone's views?

Who does what

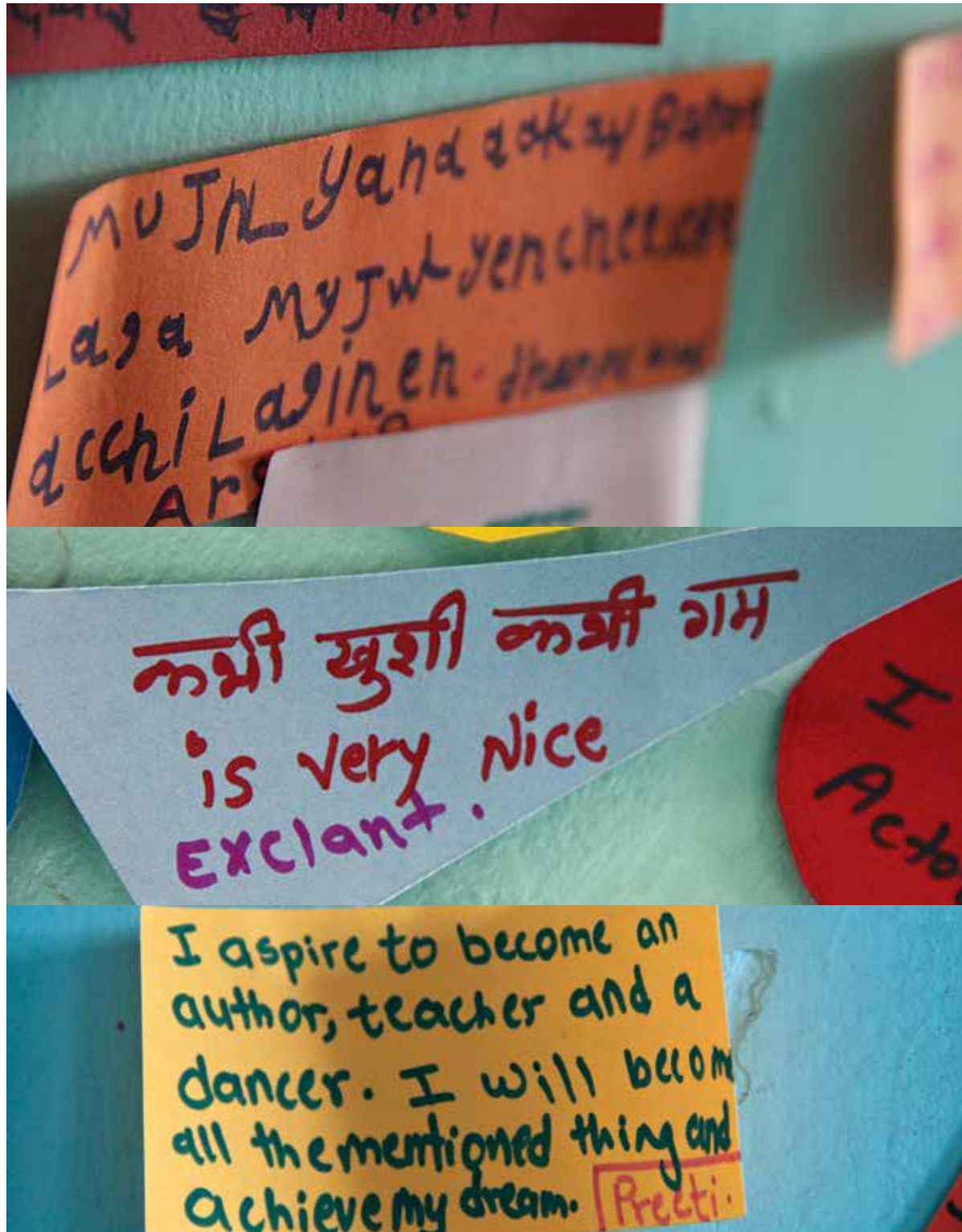
The fourth thing we learned was that Dekha Undekha would have benefited from more discussion of people's responsibilities. The project was big, complicated and enjoyable, and many people went well beyond the call of duty. Some of them were not clearly members of the Dekha Undekha team: the openness of the process and the ease with which it fitted into SNEHA's culture meant that anyone could be as involved as they liked. At the same time, though, it was often hard to know where the buck stopped. What were the responsibilities of the artists? Who would go through a list of media contacts and phone them all? Who would design invitations and posters? Who would collect all the photographs of the process and make sure they were accessible? To what extent were the colleagues who negotiated with people in Dharavi and stewarded the exhibition members of the team? Whose project was Dekha Undekha?

Growing the family

The final lesson was in how to start. When you're beginning a project like Dekha Undekha, you get a lot of advice. Some of it is ideological: opinions on how the project should or should not engage with people in areas like Dharavi, the place of art in difficult lives, what other projects have done before. Some of it is aspirational: get famous artists involved,



The children who visited At Home left behind their dreams and their responses. A wall of colourful wishes remained even after the exhibition had moved. PHOTOS BY: Priya Agrawal



arrange media coverage through major TV channels or branding and communications companies, ask celebrities to endorse the work. What we have learned is that you should think about the work and how best to do it. For example, we spent quite a lot of time contacting named individuals, when it might have been better to ask for help from less established people, perhaps through art schools and young creatives. In the end, all the people involved in Dekha Undekha came to us through friends and their friends. We had no trouble getting media interest and no trouble hosting a packed-out exhibition because the project was exciting and we had existing connections with people in the community.

What Dekha Undekha did next

We have been quite self-critical about the challenges that developed along the way. Probably too critical at times, because some of them arose from the fluidity – muddiness of Dekha Undekha. Things are different now. There’s nothing like having achieved something wonderful, and, just as importantly, we have a precedent. When we talk about contemporary art that engages people with urban health on a deep level, displayed at an exhibition of real quality, it has happened. People can visualise what the Dekha Undekha process leads to, how mixed-media artworks might look, what discussing an exhibition with visitors is like. And they are excited: *Ghar Pe/Ghari/At Home* generated a long list of local people who want to get involved in the next

art project. What should we do?

First, we must carry on working with the people who enjoyed Dekha Undekha and made superb art. Second, we must invite the people who were excited by *Ghar Pe/Ghari/At Home* and want to get involved. Some of them will want to learn about art, some of them will want to learn about health, and some of them will want to spin the process off into community action. Third, we must build on the work as a source of pride for Dharavi and other communities in difficult circumstances.

Over the next two years, we want our artists to learn more and to lead the induction of new artists, through a series of visits to exhibitions, workshops on contemporary art, urban walks and discussions. We want to explore different media, including puppetry and filmmaking, and the use of recycled materials. We want to punctuate the process with events - performances, small shows – so that energy is maintained and people have clear targets and things to celebrate. We want to explore the potential of different sites for art, perhaps transforming alleys with site-specific installations. We want to get more young artists involved so that we have critical mass and can cope with people working part-time.

This is our muddy vision: a Dharavi Biennale. A cultural event for art and health that brings the inside out and the outside in.

David Osrin

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 आवडते खुदी कुल
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 डीजेन इंजीनियर
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 मला ले आवडल
 ✕ ♡ ♡

The programme
 is outstanding.
 Nothing is less
 in the programme.
 I think everyone
 should come here
 and especially
 men. So everyone

will understand
 the importance of
 women. This is
 just like a heaven
 for women where
 they can come
 and learn
 Ishik

MY DREAM
 IS TO BECOME
 A INTERNATIONAL
 FOOTBALL
 PLAYER AND I
 WANT TO
 TRAVEL ALL
 AROUND
 THE WORLD
 AND ALL
 OVER INDIA

मला आप चांगले
 व इये मी भाले तेव्हा
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I like this
 program very
 beautiful because
 I get new thing
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 I like it
 most.



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