

**Chehera**

The human face of TB



**Having been inspired by the faces behind tuberculosis,  
This exhibition is dedicated to all those who have battled with the disease.  
To those who succumbed – a tribute;  
To those who won – a medal;  
And to those who are still fighting – an encouragement.**

**To those who have committed themselves to caring for those afflicted by tuberculosis - the doctors,  
nurses, providers and compassionate citizens - we say, "Do not become weary in doing good, for  
at the proper time we will reap a harvest if we do not give up."**

**Global Health Advocates India**



## **Welcome to Chehera: The human face of TB**

Several months ago, one of our team members accepted an invite to attend an exhibition named 'Hope' at the gallery of a friend; as art was 'not for me', he went more out of obligation than interest. However, after seeing the art works, reading the stories behind them and talking with some of the artists, he realized that so much was being missed out just because this was 'not for me'.

These were the building blocks of an initiative to harness the sheer power of art to spread the message of tuberculosis (TB) to a populace for whom the disease is 'not for me'. True art takes note not merely of form but also of what lies behind. This line, attributed to the Mahatma, became the focus for us at Global Health Advocates India as we set out to capture TB on canvas through the eyes and hearts of Art for Change, a vibrant group of socially conscious artists.

Sensitization sessions with doctors as well as professionals, visits to patients, and several meaningful discussions led the artists to use their talents to transcend the physical world of TB to one where art becomes a window into emotions, experiences, perspectives, aspirations, dreams, hopes – some of the artists, some of the subjects and others of the family and friends.

A work of art does speak more than a few thousand words and the words that the works in this exhibition have been speaking to us at GHA India are those of the challenges that the disease poses; challenges that leave us with just one of two choices – either to accept the status quo or to take on the barriers to progress.

As you set off on the journey to gaze into Chehera: The human face of TB, we leave you with the words of Edmund Burke - "All it takes for evil (read tuberculosis) to prevail in this world is for good men (and women) to do nothing."

**John Mathai**

Country Director

Global Health Advocates India

Art for Change Foundation

Dear Friends,

What does art have to do with TB?

The answer to this question has something to do with two other questions: What potential does art have to shape society, and what do we believe about what it means to be human?

Plato is claimed to have said: 'Give me the songs of the nation, and it matters not who writes the laws.' Plato understood the power of art to shape and nurture society. Art comes at truth from an oblique angle, asking us to see things as if we had never seen them before.

For the past six years a group of friends, with art and a concern for human dignity in common, have met annually to try and see societal issues with new eyes. In September 2010, inspired & supported by Global Health Advocates and organized by the Art for Change Foundation, we took a closer look at the problem of TB.

Our introduction to the human face of TB began with two visits to Asia's largest TB hospital here in the heart of New Delhi. As we engaged with patients from all walks of life – students, homeless, mothers, taxi-drivers, government employees, even a convict in a ward with bars and a policeman on duty – the breadth of the disease's reach struck us, along with the humanness of each tragedy: an old man lying in a bed abandoned by his family, a woman turned out of her home and planning her divorce on getting better, a boy asking us to photograph the man in the next bed, rather than himself, as he feared being recognized locally.

And yet we could not avoid the light shining through, the sparks of dignity: the young girl, hair immaculately combed, who walked into the hospital garden to pluck a rose for each visitor, her hand shaking as she handed each one out; the optimistic young man seated on his bed with a pile of books, studying for exams to become a doctor; the old Muslim man, who as he talked kept tugging at his face mask until by increment his smile was revealed in all its fullness and generosity and a passing nurse had to chide him to put it back on.

What followed were five days spent in a South Delhi bungalow, armed with canvasses, easels, a table full of paints, and many cups of tea: ideating, painting, discussing. How to even begin thinking about solutions? Is it just about access to medical services? What are the roots of this problem? What to do with the stigma? How can a painting bring about change? How do we not just make poster-art, but maintain the integrity of art while causing deeper reflection?

At the core of the problem lies the question of what it takes to reach across the abyss of fear and indifference that so easily separates one human being from another. We as artists had to face that fear knowing that stepping into those TB wards meant we may walk out infected. And yet as we engaged and recognized the human face of the disease, something special happened. Whether consciously or not, we caught a glimpse of the dignity and thus the sanctity of each human life, the divine spark, the inherent value of each person. Remarkably, having seen the human face of TB, we took ownership of the disease.

Our hope is that you, too, in these paintings, will see the human face of TB, and take ownership of the disease. And respond.

**Stefan Prakash Eicher**

Executive Director

Art for Change Foundation

## Confederation of Indian Industry (CII)

**You see things, and say why? But I dream things that never were and say why not!**

Tuberculosis (TB) constitutes more than just a direct threat to health and lives. The pandemic causes market failures – severely challenging the prospects for business and investments, raising costs and lowering productivity for companies. Confederation of Indian Industry (CII) has been partnering the Revised National Tuberculosis Control Programme for the past few years to engage and leverage the strength of the industry in TB Control at the Workplace and beyond.

In this endeavour, CII continues to take over the leadership and coordination of all business sector efforts towards TB care and control, facilitating the engagement of the corporate sector in RNTCP through PPP models, a framework, where companies can access free technical training, laboratory consumables and treatment from the RNTCP while implementing workplace programmes.

As a part of advocacy on Tuberculosis, and to mark the World TB day 2011, bringing together different minds to watch the world of paintings on TB, Confederation of Indian Industry in partnership with Global Health Advocates India and Art for Change Foundation, have put together a distinctive art exhibition, “Chehera - The human face of TB”, being hosted by Religare Arts Initiative Limited.

CII is privileged to be a part of this initiative and looks forward to support and participation in this endeavour to promote and highlight the need and gaps in TB control services.

**Chandrajit Banerjee**

Director General

Confederation of Indian Industry

## Religare Art



*Art is a powerful means of presenting truths that cannot be expressed any other way. It connects people in a society by presenting ideas that everyone can relate to from their own unique perspective.*

We are very happy to host the show 'Chehera: The human face of TB' on the World Tuberculosis Day in recognition of the commendable initiative shown in the use of art to bring to the fore a major public health issue that disproportionally impacts the developing nations. A unique partnership endeavour, this exhibition aspires to engage a cross-section of people not normally inclined to think about tuberculosis.

In our nation where two deaths occur every three minutes from tuberculosis, a disease that is both treatable and fully curable, it becomes an imperative for all socially responsible organizations to support such projects. We applaud the enterprise shown by Global Health Advocates India and the Art for Change Foundation in putting together the art camp that enabled the creation of the artworks in this show. We also commend the Confederation of Indian Industry (CII) in supporting and facilitating this exhibition.

We at Religare Art feel privileged to come behind this effort and support it through our gallery representation infrastructure in order to explore the efficacy of TB awareness through art.

It is my genuine hope that there will be more such projects that truly maximise the power and potential of art to propel us to engage with the socio-cultural landscape of our world at a much deeper, more personal level. I believe such efforts will go a long way in alleviating our collective consciousness about such socio-economic issues that have a debilitating impact on society at large.

**Mukesh Panika**  
Director  
Religare Art

# Revised National Tuberculosis Control Program

Tuberculosis (TB) though preventable and fully curable with DOTS, is the leading cause of morbidity and mortality in India. The second-most populous country in the world, India has more new TB cases annually than any other country. Of the 9.4 million cases in 2009 worldwide, about 2 million are estimated to have occurred in India, accounting for a fifth of the global burden of TB. Everyday close to 750 people in India alone die from tuberculosis.

In this scenario, the vision of the Revised National Tuberculosis Control Program remains a "TB-free India". Every woman, man and child, no matter who they are or where they live, should have access to TB care. Focusing on this universal access, the program seeks to ensure early diagnosis and complete treatment of all TB cases from wherever they chose to seek care.

If everyone is to have timely access, accurate diagnosis and effective treatment then perseverance and innovation will be required from all segments of society. Hence, effective partnerships with NGOs, private sector, health providers, patients and community have been prioritized under RNTCP.

Initiatives like *Chehera* exemplify such partnerships and innovative approaches. In bringing together communities that are not normally engaged with the disease with those who are, it allows for unprecedented synergy; ultimately mobilizing more people, new resources and fresh ideas in the fight against tuberculosis.

I trust that we will all be inspired to partner and commit to a 'TB-Free India' this World TB Day, 24th March, 2011.

**Dr. Ashok Kumar, MD**

Dy. Director General and Head,  
Central TB Division, Dte. GHS,  
Ministry of Health & FW, Govt. of India  
Nirman Bhawan, New Delhi.

## “Untitled I”

I painted this man because he is giving TB a good fight. When I visited the TB hospital I talked to many sick patients. Most were nervous and worried about their conditions. But this man was different. He had willpower and a desire to fight the disease. I liked him. And so I painted him.

Gopal Sharma

2010, Acrylic on Canvas, 30" x 24"

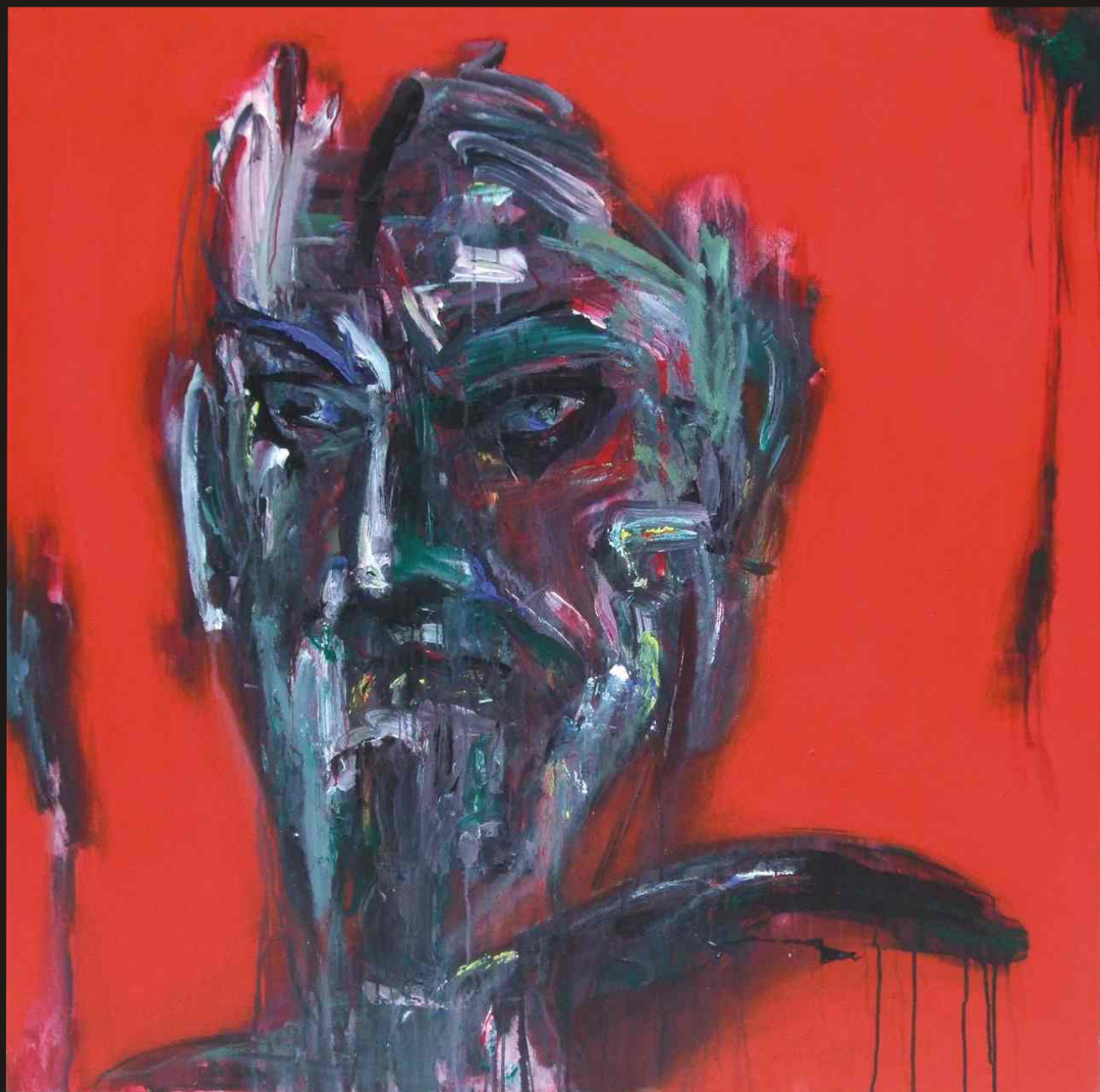


## **“Face without Shape”**

This is a human portrait. When people get the disease there is a melting, a process of disintegration, of their health, of their dreams. To get better it is a long treatment, a person's plans get affected, their plans disintegrate.

Dinabandhu Marndi  
2010, Acrylic on Canvas, 48" x 48"





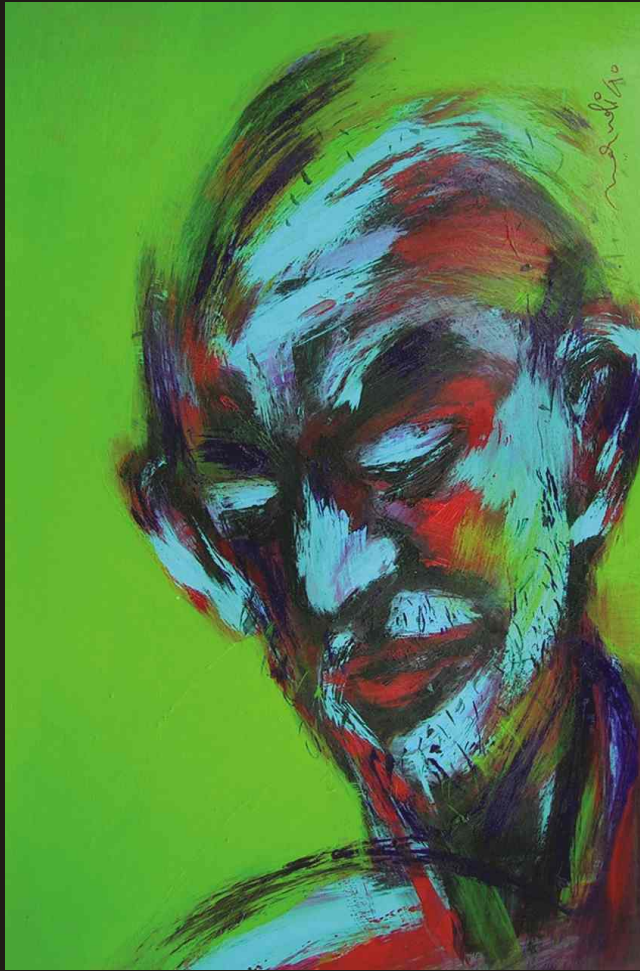
## **“Faced I” and “Faced II”**

These are colourful paintings, but not with human colours. When you are sick your expressions and thoughts change because of the suffering. When you are healthy the colours will change again. These two paintings relate to the work “Face without Shape”.

**Dinabandhu Marndi**

2010, Acrylic on Paper, 18.5” x 11.5”

2010, Acrylic on Paper, 18.5” x 11.5”



## “Still a Ray of Hope”

This work bears the signature of suffering from the killer trauma of TB. This is a man I met who badly needs a helping hand to recover, an expression of hope written in his eyes. He is a man who needs someone to rescue him. But we do not want to show him pity. We want to see his dignity. Love and dignity is the boat in the river we have to cross. Let us live in such a way that we plant smiles on pale faces and wipe out the agony of dying and helplessness. Are you not one of his saviours?

Prittam Priyalochan

2011, Acrylic on Canvas, 60" x 60"





## “Smoulder”

TB does not come from smoking. Sitting in the director's office at the end of our visit to the TB hospital I kept looking at a small sign on his desk that read: “Don't Even Think About Smoking Here”. As the doctor gave his talk my eye kept returning to that sign, and every time it did my desire to have a smoke only grew. And then I remembered the patients I had just met. This painting is not a message. It is simply a thought a patient is having. He knows that smoking is not a cause for TB, and yet even though the doctors advise him not to smoke as a TB patient, he still does. One of the hidden factors in the problem of TB is the complexity of human nature, and our propensity to make decisions even when we know they are not good for us.

Dinabandhu Marndi

2010, Acrylic on Canvas, 48" x 48"





## “Last Call”

Bed No. 26. 14 year old boy. As I made eye contact with Vinod, with his bulging eyes, he gazed back at me. I found a question in those eyes. He had memories of his mother to tell me. She had TB too, and she was forced to leave home. There are more than 1 lakh women who are kicked out of their families because of TB. So I give you the same question I saw in those eyes. It is a question regarding one of the biggest disasters in our country.

Yadvendra Singh

2011, Acrylic and Mixed Media on Canvas, 18" x 18"



Last call



## **“The Spirit of Life”**

The painting depicts a girl suffering from TB who welcomed me with a flower when I was in hospital to meet such patients. She was so sick that her hands were severely shaking, yet she was full of life. This story inspired me and I have tried to depict that spirit of life.

Soni Singh

2010, Acrylic on Canvas, 40" x 36"





## “Rose”

Hearing her called “Bed No.17 Female Ward” was my first introduction to her. It has been her identity for the past one year. Till 16 she had been a happy girl pursuing her studies and taking care of her younger brother and sister. With the passing of time she lost her appetite and started losing body strength and weight. At one point she refused to walk or stand. It was her parents' firmness and awareness that had brought her to the hospital. When our eyes met she smiled and rose up out of bed, pushed open the door and headed towards a rose bush. She picked a flower and came to me. I settled the rose in my bun and a thought was planted in my mind. I named her Rose.

P Shivani Bharadwaj

2010, Acrylic and Ink on Canvas, 30" x 24", 9" x 30"





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When our eyes met she smiled and rose up out of bed, pushed out the door and headed towards a rose bush. She picked a flower and came to me. I sealed the rose in my own and a thought was planted in my mind. I named her Rose.

Harini

## “Yearning”

I have painted about family problems arising out of TB: How my hands and feet were tied when my wife got TB; how I am trying to come out of it; how my wife wants to come out of this problem; and how much she is troubled on this account. But it is not that we cannot come out of this problem. There is treatment available for this and by taking the full course of treatment of 8 months one can get cured. I have made eight capsules as arrows which can be used to kill the serpent of TB.

Lal Bahadur Singh

2010, Acrylic on Canvas, 48" x 48"



## “Please Allow Me”

My grandfather had TB. He loved children but was not allowed near any in our neighbourhood out of parents' fear of the disease. I know what he suffered because everytime I wanted to play with him I was not allowed near him either. I saw how terribly he missed me. It was a horrible situation.

When we pray to God we fold our hands asking for mercy. In this painting the person with TB cries out hands folded from behind police barriers and barbed wire, trapped in a room like my grandfather, with a beautiful architectural world of multiple perspectives outside.

Jaya Vijaya Shridhar

2010, Acrylic on Canvas, 43" x 42"





## “Mirror-Stage”

This is the record of voiceless voices, of the people whom I encountered in the Rajan Babu TB Hospital in Delhi.

I certainly do not want to force anybody including myself to do something with the people who are suffering with various diseases. It would be hypocritical, if I end up not doing anything about it myself. But I would like to say that one needs to remember that there are people who suffer and have no means to speak out their feelings.

I hope that my painting can be the access point to those who are suffering. Everyone in this world may suffer with their own problems. But if anyone can find any similarity and relate it to their own life, then please speak to those people and share your problem with them.

Sayaka Arase  
2010, Oil on Canvas, 36" x 48"



## **“Portrait of a Phoenix”**

The phoenix is a mythical bird of revival. From its ashes this bird is born again! When I met this girl, a TB patient in India's largest TB hospital in Delhi, I thought of the phoenix as I explored her story. Here the hearts in the mask represent love and humanity, which can change anybody's life.

**Moumita Shaw**

2010, Acrylic on Canvas, 37" x 25"





## **“Filtered Voices”**

This painting explores different aspects concerning Tuberculosis. I felt the presence of the masks on TB patients were sources of reassurance to me but also were filters to the voices. The mask prevents the spread of the disease. I also used the motifs of tea cup, bird, flower and nature because they are to me symbols of life.

**Moumita Shaw**

**2010, Acrylic on Canvas, 48" x 36"**





## “The Empty Chair”

I am in awe of the beauty and resilience of the human spirit - and for me, being involved in this TB project has re-enforced this quality of human-kind.

From all that I was exposed to during the period of this project - the scale, the trauma, the devastation, the problems and the obstacles - I came to the conclusion (no simple solution in sight) that WE MUST ENGAGE with the issue.'

With this work I am hoping to arouse curiosity, questions and interaction - Who is this? Why is she here? Can I sit on the empty chair? This engagement with the artwork seeks to mirror the engagement with the issue of TB itself.

Megha Joshi

2010, Mixed Media, 42" x 96" x 96"



## **“Inner Strength”**

For marginalized people, TB has been a cause of great suffering. But now it is both a curable disease and treatment is free. But it is not only the medicine that is the solution. It is the resilience and dignity of common men and women that make the difference.

Anil Kumar Dhal  
2011, Acrylic on Canvas, 36" x 36"





## “What Dreams Lie Within”

Even though we know of individuals who have given up, what is that spark that deep down causes men, women, and children to keep going, to struggle on, to dream of something better despite their circumstances? The person in this image is a destitute man rescued from the streets of New Delhi. He has been ravaged by the physical and social effects of TB, yet something in him yearns for something better.

Stefan Prakash Eicher  
2009, Oil on Canvas, 16" x 12"





## **“My Family I” and “My Family II”**

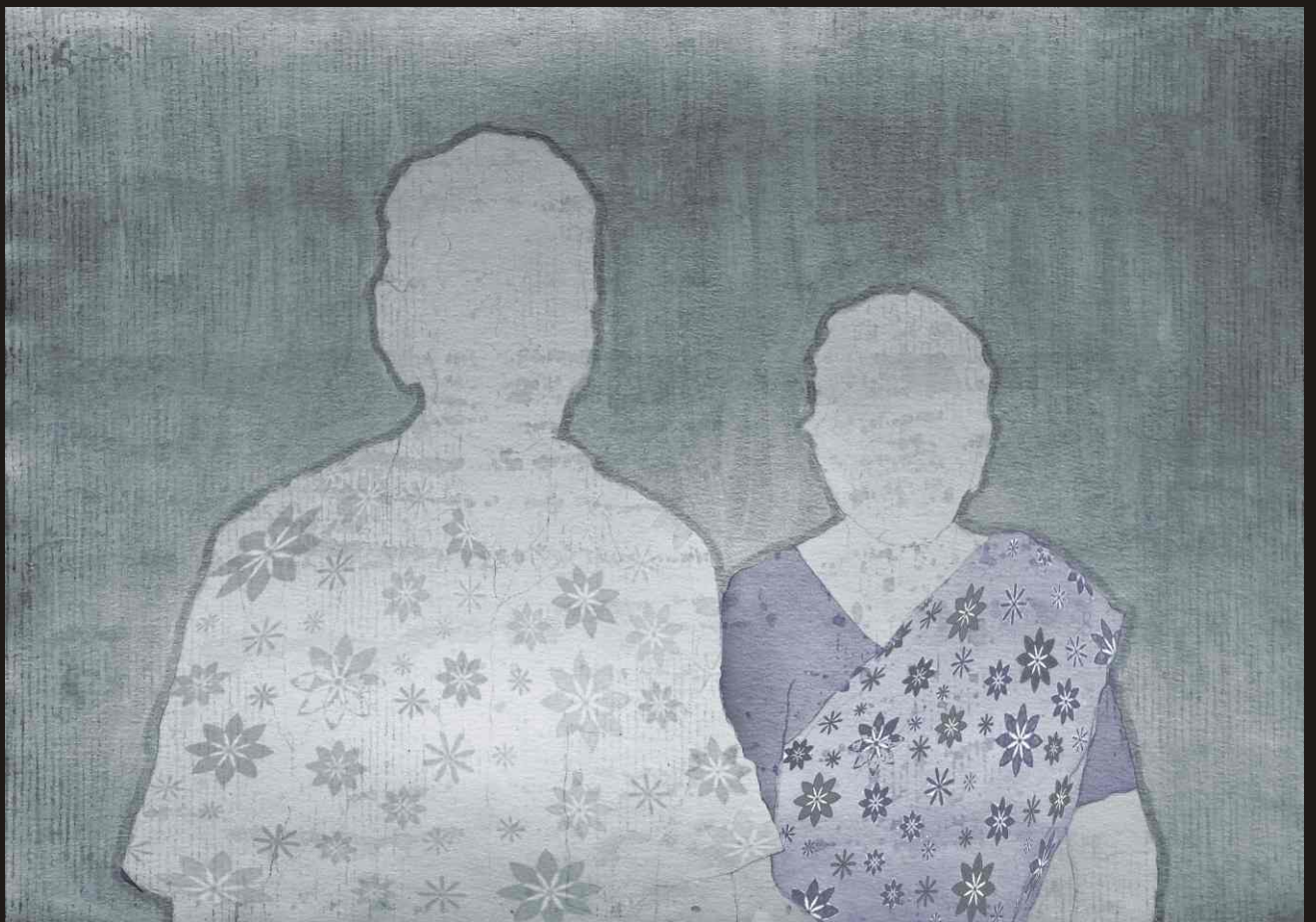
These two works look at the relationship between individuals with TB and their families. Near where I live I observed how a family treated a member who suffered with TB, and the isolation that person experienced from the family's lack of information about the disease.

Sanjay K. Sharma

2010, Watercolour on Paper, 12" x 19"

2010, Watercolour on Paper, 11" x 16"





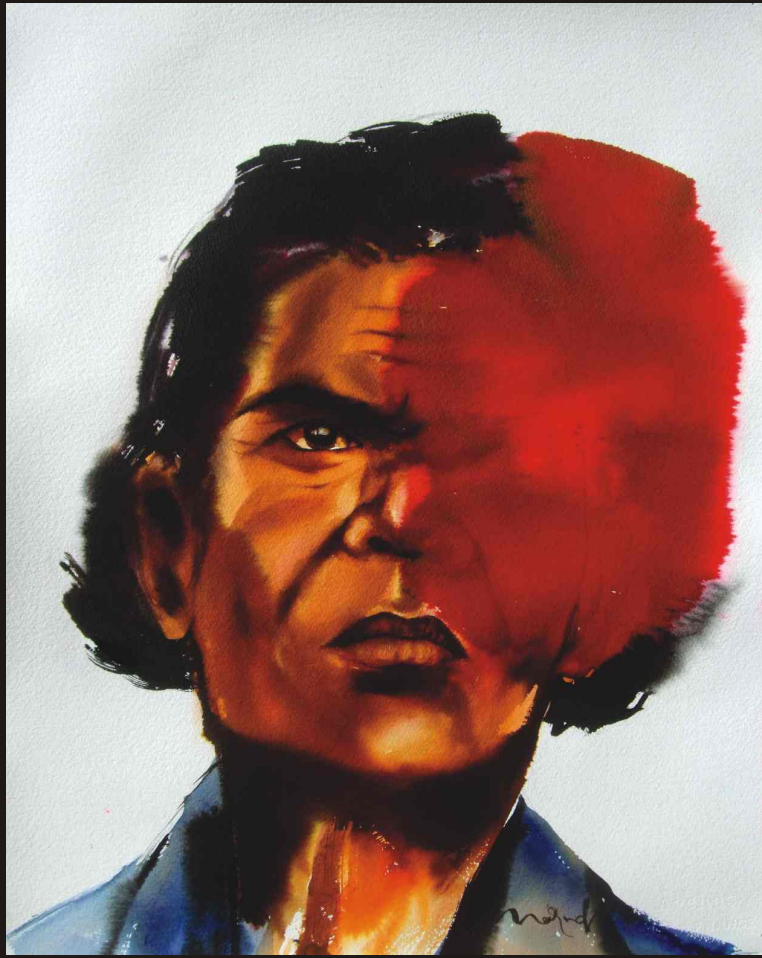
## “Corona I” and “Corona II”

When an eclipse takes place it is commonly believed to be a curse. When TB eclipses a human life it is also believed to be the result of a curse. Superstition causes people to stay away from a person with TB, and for that person to want to stay away from others. But even in a total eclipse there is still the corona, the ring of light around the darkened sun, proof that the sun has not disappeared, proof that there still is hope behind the shadow.

Dinbandhu Marndi

2011, Watercolour and Photo Ink on Paper, 36" x 20"

2011, Watercolour and Photo Ink on Paper, 36" x 20"



## “Yamu XXI”

The title of this painting is Yamu XXI. Here Yamu, the inspiration behind a larger series of my work, is a child working at a tea-stall. Focusing on the issue of child labour I have tried to depict the different aspects of society revealing the inequality prevailing among different sections. The painting is focused on the gap between two classes of society. DOTS is a scheme launched by the Government of India for the treatment and eradication of the disease of Tuberculosis. Even now lakhs of people suffering from TB have no access to proper diagnosis and treatment and die. The scheme is oriented towards creating awareness and proper treatment especially among weaker sections but the truth lies in the fact that a large section of the society in our country is deprived of the facilities. They are struggling to earn for their daily meals. So how can they take the proper nutrition required for the treatment of TB along with the free medicines supplied by the government? Unless poverty on the whole is eradicated, it is just impossible to make these schemes successful.

Ranjeet Singh

2010, Acrylic on Canvas, 55" x 60"





## “Untitled II”

There are a thousand types of sicknesses and diseases which affect the body in adverse ways. When we observe a TB patient we see that his body is consumed and weakened in a slow process. As the body becomes weaker the patient gets disconnected with the outside world. The patient becomes self-centered and all things become meaningless to him. If we look at Buddha then in his life too before achieving enlightenment his body became very weak, and he could reach the stage of self-actualization by being fully centered on the self. In some ways I visualize a third stage TB patient and Buddha sitting on a same plane. This is my small effort to depict that.

Gopal Sharma

2010, Acrylic and Gold Foil on Canvas, 60" x 60"





## “Rakesh and the Cosmic Coalition”

Experts have already answered the question why is TB so rampant. What remains to be questioned are the dismissive answers given to patients like 19 year old Rakesh who wonders every night, “why me?”

His family has unanimously concluded that his present illness is due to his “pichla janam” or past life.

Rakesh is not so easily convinced. He suspects that if there is a divine conspiracy it's meant to release him from the bondage of sickness and superstition and not keep him bed-ridden.

He dreams of becoming a doctor. Dreams of empty hospital beds because of health and wholeness. No pain and no regrets.

Surely he is more than a statistic? Surely there is purpose beyond mere existence? Beyond a random consequence due to an unknown past or an alignment of the stars?

Yes, Rakesh wonders “why me?” and seven months into his recovery it's not as filled with self-pity anymore.

Joshua Koodathinal John  
2010, Acrylic on Canvas, 36" x 36"



Joshua John '10

## **“Will Be There In Your Final Distress”**

I believe you are never alone when you are in pain. There is always God and also your most loved ones. This is a scene of a TB patient cared for by his loved one. The hospital bed's hanger has turned into a crucified Jesus coming out of his cross to care for the patient.

Swasti Ranjan Ray  
2010, Acrylic on Canvas, 48" x 48"





## **“For You”**

A man is on the floor suffering from TB. Outside somebody is coming to help him. This person may be his relative, a doctor, a friend. Or he may be the patient's belief in God, his positive thinking, confidence, etc. Yellow for me is the colour of hope. Much of my art work has to do with street lights, symbols of solitude, loneliness, and stillness.

**B Kiran Kumari**

**2011, Oil on Canvas, 50" x 40"**





## “Worship”

During a visit to Sewa Ashram, a community of destitute men rescued from Delhi's streets where I had gone to conduct an art workshop, I was deeply inspired by this particular man who is suffering from TB. I had finished my workshop and to my surprise in the evening there was a time of worshipping God with songs and bhajans. Since I was tired I felt like sitting around not doing anything while this was on, which was when I spotted this person worshipping God even through his trials, his body so frail, as if he had only bones left telling of the discomfort he was going through. And yet even though his trials were so great he seemed content with God. It made me get up and worship God through my own trials, which seemed so small in front of his.

Mythili Poojari

2009, Acrylic on Canvas, 36" x 69"



## **"Bed No. 121"**

Mohan was wearing a face mask. I spoke with him for 10 minutes. He is a railway clerk and we discovered we both have small children the same age. Mohan was extremely friendly and open, even though behind his mask he was struggling for breath. After ten minutes I was about to leave when he took the mask off. I was shocked, who was this person in front of me? It was as if I had been talking to somebody completely different.

Stefan Prakash Eicher  
2011, Oil on Canvas, 30" x 24"

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## “Mohan”

What is it about the uniqueness of a human face? Or the sacredness of a human interaction? I began to think about the masks that symbolize the barriers we place between us and other human beings, whether through fear and stigma, or our habit of reducing patients and problems to numbers. What is it that would make us overcome the fear of a highly contagious disease, or help us see beyond mere statistics? It struck me that a most powerful factor is the sanctity of each life, the recognition that each person is created in the image of a loving God, which not just forces us, but moves us, to respond.

Stefan Prakash Eicher  
2011, Oil on Canvas, 30" x 24"

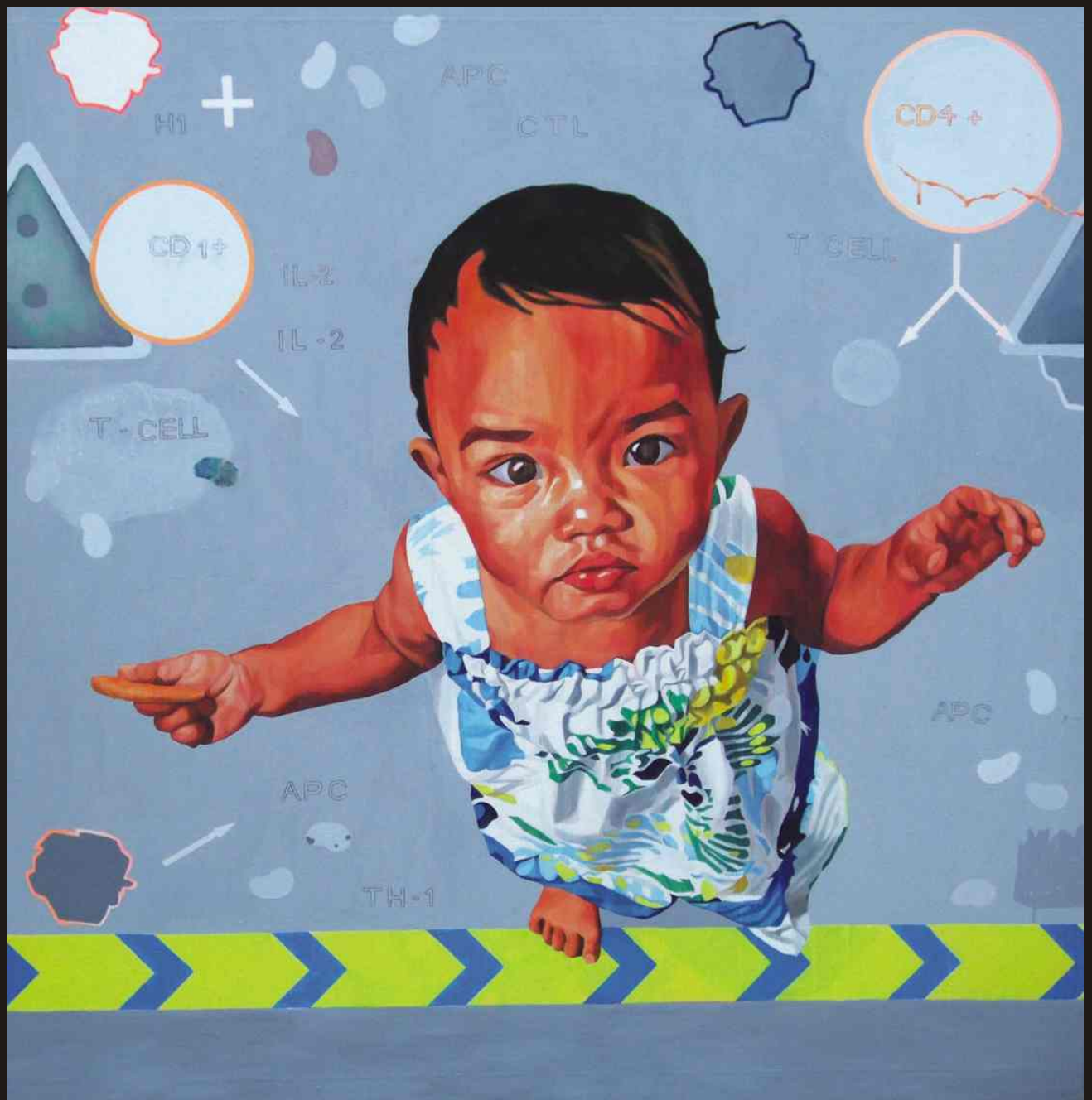




## **“bac/anti-bac”**

The child is hope. I wanted to bring a positive perspective, an optimism to the problem, and this portrait of a child is my own daughter, Kamani. At one level I see the contrast between the clinical science, the hard facts of a disease at a microbial level, and the warmth of humanity. Two opposites – the disease and the human being. The work carries a sense of caution, of danger – the triangular shapes and bumper found at the back of trucks. But there is also the innocence and vulnerability of the human experience as it relates to the disease, at the same time as a transcendent sense of hope because of the inherent value of a human life.

Sayaka Arase  
2010, Acrylic on Canvas, 57" x 57"



## “Breathe”

I spoke to a Nepali patient. He had been on the ward for a number of years, and told me: “My heart has such a desire to go home.” But he shared how neither his parents nor anybody else would visit him. “You have done something wrong in your previous life; this is because of your past sin,” is what they tell him.

I felt bad that the patients see us come and go while they are as if in a jail. I myself have gone through depression and have had to get out of my room to stay sane. At first I thought of painting the Nepali friend outdoors, then I thought why not all the patients. If they could be outside and not think all the time about their disease, maybe they wouldn't lose hope. And the truth is they can come out. This is a picture of what can be, what is meant to be. In contrast to the fatalism of his family, the Nepali friend is meant to have hope and fullness of life.

Sandeep Jigdung

2011, Acrylic on Canvas, 36" x 48"







## “Corporate Chalisa”

I have always worked on and about human life, their position in this world, how the meaning of a life changes in relation to particular spaces, and how that life changes the meaning of those spaces. Many stories have been written about human life. History of human life on the planet is very dear to me and has been an inspiration to me for many works. Ultimately, history repeats itself. This work deals with the corporate world, placing it globally and socially in the role of Hanuman, the mythical superhero from the epic Ramayana. He is a symbol of a care-taker, of strength and loyalty to the world of humanity.

Sanjay K Sharma  
2011, Oil on Canvas, 57" x 37"



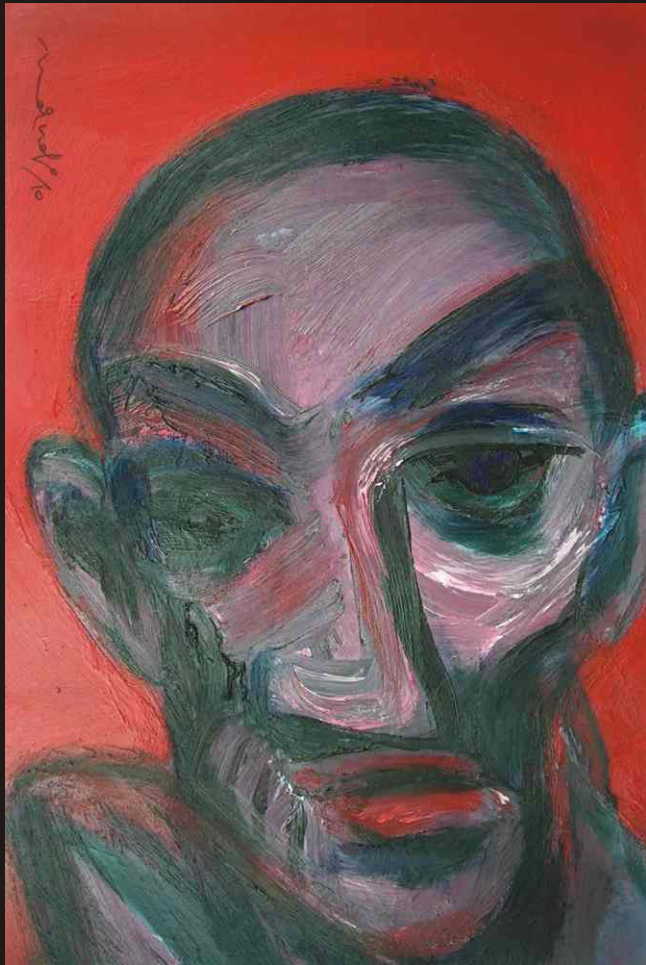
## “De-Faced I” and “De-Faced II”

These two paintings are an internal portrait – the parts, the feelings, the thoughts, the dreams that get spoilt. According to today's artistic trends, when we paint a portrait we use abstraction, which is actually a form of destruction, but we enjoy it. TB is also causing a destruction. These portraits can be appreciated from an artistic point of view, but we are actually appreciating the destruction of a person.

Dinabandhu Marndi

2010, Acrylic on Paper, 18.5" x 11.5"

2010, Acrylic on Paper, 18.5" x 11.5"



## “Shedding Illusion”

I met a student in the hospital. He was the patient who had been longest on the ward, but he wasn't weak, because of his dream – he was a patient who wanted to become a doctor. Life's stairway is full of obstacles and struggles, and yet what we choose to believe in makes all the difference. The 'illusion' in my title is confusion and fatalism, but truth brings clarity, abundance, and hope. I found that all the other patients were sad, but this patient was full of happiness, smiling.

Sanjay K Biswal  
2010, Acrylic on Canvas, 72" x 36"





## **“Facing Hope”**

When we speak it should be like the aroma of a flower. When we look at someone it should be with eyes of compassion. It is from speaking and looking that we know how a person is treating us. When our interactions in society are driven by love, there will be hope. The child is hope. Hope that the next generation will not have TB.

Nirakar Chowdhury  
2010, Acrylic on Canvas, 48" x 36"



## **“Go Home”**

Be happy lady in this life, and when the time passes you will fulfill your dreams, bear glorious and healthy children, see them growing and going to school. Your dream of a happy home is very close so go home now and open the door. Your world is waiting for you.

**P Shivani Bharadwaj**

2010, Acrylic and Ink on Canvas, 30" x 24" and 9" x 24"





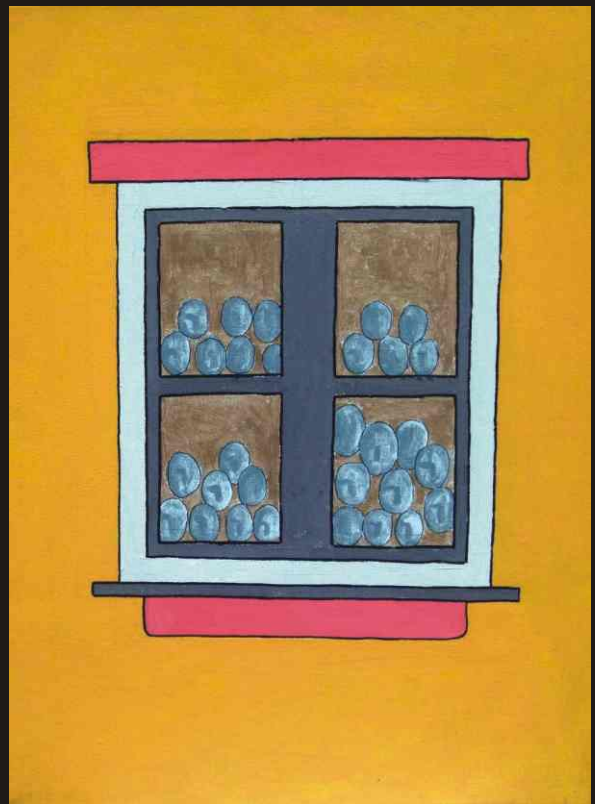
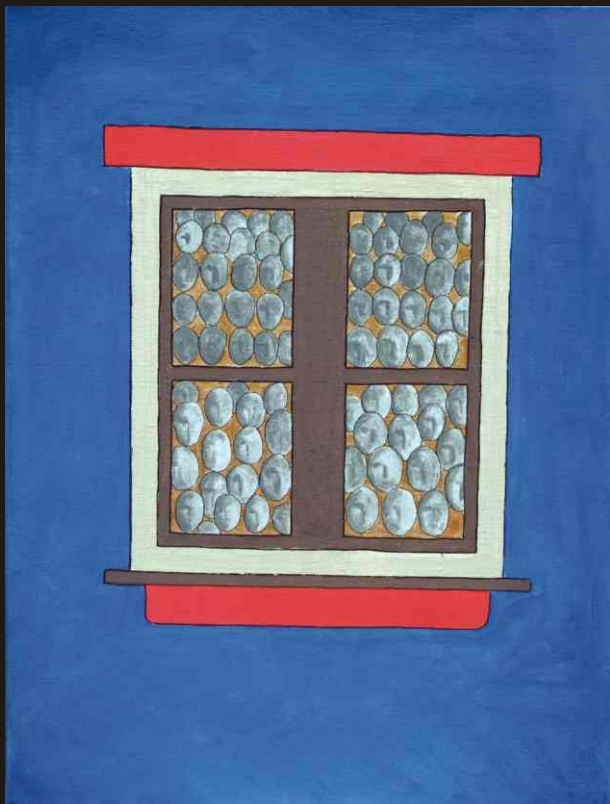
Be happy lady in this life and when the time passes  
you will fulfill your dreams, bear glorious and healthy children, see  
them growing and going to school. Your dream of a happy home  
is very close so go home now and open the door.  
Your world is waiting for you.



## “One Day”

Dr. Banavaliker, the director of Rajan Babu TB Hospital, mentioned in his speech that the target for controlling TB was 2025 - 2010, 2015, 2020, 2025. Disease is something that never ends. If I had written the years on each of the four canvasses it would be like putting a 'stamp' on it. But my hope is that by 2025 the window will be open, especially outwards. Outwards has a significance. Opening inwards you are welcoming someone in. Opening outwards you are wanting to exit, to get out. You are wanting the people to go away, not welcoming them inside.

P Shivani Bharadwaj  
2010, Acrylic on Canvas, 24" x 18" x 4





**Sayaka Arase**, born 1981, Miyazaki, Japan, is a Japanese Delhi-based artist with a BFA (Painting, 2008) and MFA (Painting, 2010) from College of Art, Delhi. Exploring themes such as Mahatma Gandhi's life and philosophy she has exhibited in India as well as in France. Sayaka holds a special interest in Indian culture and comparative cultural anthropology. Presently she is pursuing an M.Phil in Visual Studies at the School of Arts and Aesthetics, Jawaharlal Nehru University.



**P Shivani Bharadwaj**, born 1971, New Delhi, is a Delhi-based free-lance artist who comes to art from a background and career in journalism. She has shown extensively in New Delhi, as well as Mumbai and London. Her works are in permanent collections with ING Vysya, Bangalore, New Delhi, and abroad. In the words of art critic Suneet Chopra, "external reality [for her] is only a point of reference for an interplay of colour, texture and flow, giving her works the pulsating movement that brings them to life."



**Sanjay Kumar Biswal**, born 1981 in Mayurbanj, Orissa, is a Delhi-based freelance artist with a BFA (Applied Art, 2004) from Government College of Arts & Crafts, Khalikote, Utkal University of Culture, Orissa. Sanjay's work has explored the topic of socio-economic disparity.



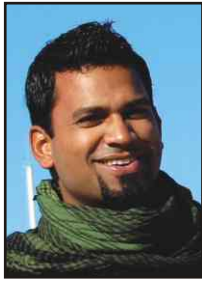
**Anil Kumar Dhal**, born 1980, Orissa, works as a visual artist with PL Engineering, a group of Punj Lloyd, Gurgaon. Anil has his BFA (Painting) from G.C.A.C Utkal University of Culture, Khallikot, Orissa and has exhibited at state-level in Orissa, and within Delhi.



**Nirakar Chowdhury**, born 1981, received his BFA from Utkal University of Culture, Orissa, and both free-lances as an artist and works at the Reflection Art Gallery & Studios in Shahpur Jat, New Delhi. Nirakar's art has explored the themes of consumerism and economic disparity.



**Stefan Prakash Eicher**, born 1971, Maharashtra, has a BA (Art, 1994, USA) and MBA (International Development, 1999, USA). As an artist he has exhibited in the US, Thailand, and India. As executive director of the Art for Change Foundation his work seeks to integrate art with issues of development, social justice, and human dignity.



**Joshua Koodathinal John**, born 1979, Dharbhanga, Bihar, has a BA from St. Stephen's College, New Delhi, and is a free-lance artist, pastor of a church in Delhi, and a serious biker. Joshua has held six group and one solo exhibition, and explores themes connecting the spiritual to the day-to-day. His paintings are in private collections in the Canada, India, New Zealand, Qatar, South Africa, UK, and USA.



**Sandeep Jigdong**, born 1981, Assam, has a BFA (Painting, 2008) and MFA (Painting, 2010) from College of Art, Delhi. Sandeep has participated in nine group shows and has been featured in articles highlighting the growth of contemporary art from the North East. His current series of work, in his characteristic green hue, are a celebration of both nature and human existence.



**Megha Joshi** born 1973, New Delhi, began studying sculpture in high school and completed a BFA from the Faculty of Fine Arts, M.S University, Baroda (1995). After a lucrative career as a set designer/art director for theatre, film and television, Megha returned to sculpture and installation in 2007 and has since participated in various group shows, two India Art Summits, and an international residency. Megha's primary concern is the human condition at all levels – individual, social, regional, and global; she is in awe of the beauty and resilience of the human spirit.



**B Kiran Kumari**, born 1962, Tirupathi, is a self-taught artist who with an MA in Communication & Journalism switched from a award-winning career in journalism and social activism to full-time art in 2006. She has held 8 solo shows and 20 group shows in Hyderabad, Bangalore, Tirupathi, New Delhi, and San Francisco. She remains active in women's organizations and helping the marginalized.



**Dinabandhu Marndi**, born 1982, Orissa, is a Delhi-based freelance artist with a BFA (Painting, 2004) from Utkal University of Culture, Orissa. His works have been exhibited in Bhubaneswar, Rourkella, Rome, Nagoya, Osaka, Kobe, and the President's house in New Delhi. Marndi's work celebrates the culture of rural peoples as well as explores the dignity and humanity of people living at the margins of society.



**Pritam Priyalochan**, born 1985, Jajpur, Orissa, is a Delhi-based freelance artist with a BFA (Graphic Art, 2004) from BK College of Arts & Crafts, Bhubaneswar, and an MFA (Graphic Art, 2007) from Kala Bhavan, Shantiniketan. With 6 solo shows and 8 group shows in New Delhi, Bhubaneswar, and Jajpur, Pritam's work explores nature and human nature. His works are collected in India, Canada, France, Sweden, and Thailand.





**Mythili Poojari**, born 1979, Mumbai, is a potter and painter who with a BA in Sociology studied ceramics at Sir JJ School of Art, Mumbai. Mythili has worked as senior designer for Asha Handicrafts Association, Mumbai and as the head of Ceramics Department for the National Society for Equal Opportunities of the Handicapped, Mumbai, in addition to running her own ceramics studio called 'The Potter's Hand.'



**Ranjeet Singh**, born 1984, Jharkhand, is a Delhi-based freelance artist with a BFA (Painting, 2006) and MFA (Painting, 2080) from Faculty of Visual Arts, Benares Hindu University. Ranjeet's surrealistic work, embodied in his 'Yamu' series, focuses on the issue of child labour and has been included in numerous exhibitions in New Delhi, Lucknow, Amritsar, Patna, and Varanasi.



**Swasti Ranjan Ray**, born 1985, Rourkela, Orissa, has a BFA (Applied Art, 2005) from B.K. College of Arts & Crafts, Bhubaneswar, Orissa, and works as Art Director for the advertising agency BATES 141 India. Swasti has an interest in "functional solutions that draw on creative skills", and at the intersection of art, communication, and social need, and has among other things worked on a mechanism of painting for the blind.



**Gopal Sharma**, born 1970, New Delhi, is a freelance artist who studied at College of Art, Delhi, and has shown extensively in Delhi with 20 groups shows and 3 solo shows. Gopal shows a deep interest in topics related to spirituality in his art, and has single-mindedly pursued art both as a profession and as a source for deeper spiritual understanding.

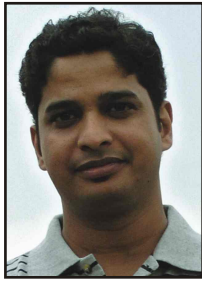


**Moumita Shaw**, born 1979, Jamshedpur, is a freelance artist who studied painting at Kala Bhavan, Shantiniketan, and has been exhibiting her art for close to a decade. Moumita's trademark use of faces is semi-autobiographical and focuses on the experience of women. She has shown work in Chennai, Jaipur, Kolkata, Mumbai, and San Diego.



**Soni Singh**, born 1986, Begusarai, Bihar, is a Delhi-based free-lance artist with a BFA (Painting 2008) from College of Art, Delhi. Soni has a keen interest in exploring women's issues and women's experiences in different parts of society. She has shown in several group shows in New Delhi.





**Sanjay K. Sharma**, born 1976, Jharkhand, has a BFA (Painting, 2003) and MFA (Painting, 2007) from College of Art, Delhi and freelances in addition to being visiting lecturer at the College of Art, New Delhi since 2004. Sanjay has participated in group shows in New Delhi, Baroda, U.K., and Germany. He has received numerous awards and is associated with SAHMAT, the cultural-activist group based in New Delhi.



**Jaya Vijaya Shridhar**, born 1979, Rajamandi, AP, is a Hyderabad-based sculptor and painter. Born into a family of gold smiths and traditional sculptors Shridhar first learnt painting and sculpture from his first guru, his father. With a BFA (2001) from Andhra University, Vishakapatnam and an MFA (2005) from Central University of Hyderabad he currently teaches in the Faculty of Sculpture, Yogi Vemana University, Kadapa, AP. Through his art he responds to social surroundings and nature's inspiration.



**Lal Bahadur Singh**, born 1985, Ghazipur, U.P., is a Delhi-based freelance artist with a BFA (Painting 2008) and MFA (Painting, 2010) from College of Art, Delhi. Lal Bahadur began his pursuit of art long before art college with a 3-year guru-shishya study in Ghazipur and 13 group shows in New Delhi since 1998. Lal Bahadur's art is a response to social issues and spills into his related interest in street theater and association with Nishant Natya Manch.



**Yadvendra Singh**, born 1979, Varanasi, received his BFA (Painting, 2008) and MFA (Painting, 2010) from College of Art, Delhi. He has participated in a group show at Visual Art Gallery, Habitat Center, New Delhi and in Paradkar Bhavan, Varanasi. In 2010 Yadvendra, received First Prize MFA at the College of Art, Delhi.



The Art for Change Foundation



**Confederation of Indian Industry**  
**Since 1895**



Global Health Advocates India is a non-governmental organization that focuses on engaging all sections of society to fight diseases that disproportionately affect people living in poverty, and are also causes of people living in poverty. In particular, Global Health Advocates India works towards the formulation and implementation of effective public policies to fight disease and ill health in India.

The Advocacy to Control TB Internationally (ACTION) Project is run across 5 donor and 2 TB high disease burden countries, supported by the Bill and Melinda Gates Foundation. Led by Results Education Fund in the United States, this project is run in India by Global Health Advocates India.

The Art for Change Foundation is a not-for-profit, charitable trust founded with the conviction that art plays a profound role in championing human dignity and being a mirror and conscience to society. With a vision to see 'art impact society with beauty and truth' the Art for Change Foundation runs 'Reflection Art Gallery & Studios' in Shahpur Jat, New Delhi ([www.reflectionart.com](http://www.reflectionart.com)). It's activities include exhibitions, artist residencies and art camps for young and emerging artists to explore the power of art to not just shape thinking but effect change, and art workshops for marginalized children and destitute men & women to have their voices heard and grow in creativity and identity.

CII is a non-government, not-for-profit, industry led and industry managed organization, playing a proactive role in India's development process. Founded over 115 years ago, CII has been catalyzing change by working closely with government on policy issues, enhancing efficiency, competitiveness and expanding business opportunities for industry through a range of specialised services and global linkages. It also provides a platform for sectoral consensus building and networking. Major emphasis is laid on projecting a positive image of business, assisting industry to identify and execute corporate citizenship programmes. Partnerships with organizations across the country carry forward our initiatives in integrated and inclusive development, which include health, education, livelihood, diversity management, skill development and environment, to name a few.

Religare Arts Initiative Limited was founded in September 2007 as a subsidiary of Religare Enterprises Limited, a globally trusted brand in the financial services domain. It is India's first corporate supported arts organization established on the founding vision of creating a 360 degree platform for the arts in India. Through a consortium of support activities - exhibitions, residency programs, art awareness workshops, research and documentation, arts management services, art fund management, auctions and seminars, Religare Art's mission is to ensure that all the diverse dimensions of art are nurtured and given the right exposure. A spectrum of services comprising the following has been carefully crafted to ensure the best advantage for all Religare Art clients: Authentication | Valuation | Collection building | Restoration and conservation | Inventory documentation and management | Corporate collection management, promotion and liquidation | Art loan scheme | Art insurance

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