

**Where Three Dreams Cross:  
150 Years of Photography from India, Pakistan and Bangladesh**  
21 January – 11 April 2010

**The Whitechapel Gallery presents the first major survey of historic and contemporary photography from the subcontinent.**

This landmark exhibition explores culture and modernity through the lens of photographers from India, Pakistan and Bangladesh, with over 400 works by 82 artists. Images on show range from the earliest days of photography in 1860 to the present day. Seminal works from the most important collections of historic photography, including the renowned Alkazi Collection in Delhi, the Drik Archive in Dhaka, the Abhishek Poddar Collection in Bangalore, and the White Star Archive in Karachi join many previously unseen images from private family archives, galleries, individuals and works by leading contemporary artists.

*Where Three Dreams Cross* gives an inside view of photography from India, Pakistan and Bangladesh. It includes images from the first Indian-run photographic studios in the 19<sup>th</sup> century, social realism and reportage photography from the 1940s, the documentation of key political moments, amateur photography from the 1960s, and street photography from the 1970s. Contemporary documentary-style photographs of everyday life present an economic and social critique, while the recent digitalisation of photography accelerates crossovers with fashion, film and documentary.

The exhibition is presented in five themes which incorporate historic, modern and contemporary works:

***The Performance*** focuses on the golden age of Bollywood in the 1940s and 50s and includes images of actors and circus performers by **Saibal Das** and **Bijoy Chowdhury** as well as artistic practices that engage with ideas of masquerade. In addition to glamorous photographs of actors, film stills and behind the scenes action shots, this section also includes the work of **Umrao Sher-Gil**, **Bani Abidi**, **Sayeeda Khanom**, **Sonia Khurana**, **Amanul Huq** and **Pushpamala N.**

***The Portrait*** charts the evolution of self-representation, through the portraiture of a range of individuals from maharajas to everyday people. Works range from nineteenth century studio portraiture drawn from the Alkazi Collection to Pakistani street photography by **Babba Bhutta**, **Mohammad Akram Gogi Pehlwan** and **Iqbal Amin** as well as contemporary work that offers a new take on the form by **Shumon Ahmed**, **Gauri Gill** and **Samar and Vijay Jodha**.

***The Family*** explores and close relationships and group affiliations within society. It traces a history from late nineteenth century hand-painted family portraiture by artists such as **Khubi Ram Gopilal** through to informal amateur snaps by **Nony Singh** and **Swaranjit Singh** as well as contemporary investigations of creed, communities and race.

***The Streets*** addresses the built environment, social documentary and street photography. This section encompasses a range of works from the early studies by **Lala Deen Dayal** to images of a globalising India by **Bharat Sikka**. It intersperses the photo-documentary traditions of **Ram Rahman** and **Raghubir Singh** with contemporary practices by artists such as **Iftikhar Dadi** and **Rashid Rana**.

**Press Release**

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**Whitechapel Gallery**  
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*The Body Politic* looks at political moments and movements within the subcontinent's history. It touches upon the key dates of 1857, 1947 and 1971, as well as expanding beyond the tension lines between castes and beliefs to explore sexuality and eco-politics. Portraits of nineteenth century courtesans feature alongside portraits of politicians. Also included are **Sunil Janah** and **Homai Vyarawalla's** iconic press images, the photo journalism of **Tanveer Shahzad** and **Rashid Talukdar**, **Kriti Arora's** documentation of Kashmir, **Munem Wasif's** images recording the effects of global warming in Bangladesh and **Sheba Chhachhi's** female mendicants.

## Notes for Editors

- Abir Abdullah, Bani Abidi, Syed Mohammad Adil, Ravi Agarwal, Shumon Ahmed, Aasim Akhtar, Shahidul Alam, Mohammad Arif Ali, Mohammad Amin, Kriti Arora, Abul Kalam Azad, Pablo Bartholomew, Farida Batool, Jyoti Bhatt, Babba Bhutta, Hasan Bozai, Sheba Chhachhi, Children of Sonagachi, Bijoy Chowdhury, works produced by CMAC, Iftikhar Dadi, Saibal Das, Prabuddha Dasgupta, Shahid Datawala, Lala Deen Dayal, Anita Dube, Gauri Gill, Asim Hafeez, Amanul Huq, Sohrab Hura, Fawzan Husain, Manoj Kumar Jain, Momena Jalil, Sunil Janah, Tapu Javeri, Samar and Vijay Jodha, Golam Kasem Daddy, Sayeeda Khanam, Dinesh Khanna, Anita Khemka, Sonia Khurana, Abdul Hamid Kotwal, Arif Mahmood, Nasir Ali Mamun, Anay Mann, Deepak John Matthew, Huma Mulji, Nandini Valli Muthiah, Pushpamala N., T.S. Nagarajan, D. Nusserwanjee, Prashant Panjiar, Praful Patel, Mohammad Akram Gogi Pehlwan, Dileep Prakash, Ram Rahman, Raghu Rai, Khubi Ram Gopilal, Rashid Rana, Kushal Ray, Kulwant Roy, Vicky Roy, Mohammad Ali Salim, T.S. Satyan, Tejal Shah, Tanveer Shahzad, Ketaki Sheth, Fahim Siddiqi, Bharat Sikka, Dayanita Singh, Nony Singh, Pamela Singh, Raghubir Singh, Swaranjit Singh, Umrao Singh Sher-Gil, Vivan Sundaram, S.B. Syed, Rashid Talukdar, Ayesha Vellani, Homai Vyarawalla, Munem Wasif, G.A. Zaidi.
- *Where Three Dreams Cross: 150 Years of Photography from India, Pakistan and Bangladesh* is curated by **Sunil Gupta**, photographer, writer and curator; **Shahidul Alam** founder and Director of Drik Archive and Pathshala, Dhaka, Bangladesh; **Hammad Nasar**, co-founder of the not-for-profit arts organisation Green Cardamom, London, UK; **Radhika Singh** the founder of Fotomedia, Delhi's first photo library and **Kirsty Ogg** from the Whitechapel Gallery.
- The exhibition tours to the Fotomuseum Winterthur, Switzerland, 11 June – 22 August 2010.
- A full colour catalogue accompanies the exhibition, with a curator's introduction and essays by Sabeena Gadihoke, Geeta Kapur and Christopher Pinney.
- *Where Three Dreams Cross: 150 Years of Photography from India, Pakistan and Bangladesh* is supported by: Andy Warhol Foundation, Columbia Foundation, Paul Hamlyn Foundation.

## Visitor Information

Opening times: Tuesday – Sunday, 11am – 6pm, Thursdays, 11am – 9pm.

**Tickets:** £8.50/£6.50 concs. Free to under 18s, to Whitechapel Gallery Members and Sundays 11 am – 1 pm.

Book Now: +44(0)844 412 4309 [www.whitechapelgallery.org/tickets](http://www.whitechapelgallery.org/tickets)

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# Where Three Dreams Cross: 150 Years of Photography from India, Pakistan & Bangladesh

21 January – 11 April 2010, Whitechapel Gallery



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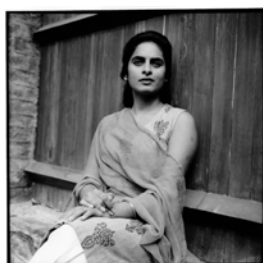
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1 Ayesha Vellani, *Planting Padi* (detail), 2009/ 2 Mohammad Arif Ali, *Rainy days image of Lahore*, 2008/ 3 Saibal Das, *Last Night Show, Jaipur [Heera with Lalitha]*, 2001 / 4 Bijoy Chowdhury, *Boy with a mask [imitated by a Bohurupi (polymorphic) artist]*, 2004/ 5 Bani Abadi, *The Ghost of Mohammad Bin Qasim*, 2006 / 6 Homai Vyarawalla, *Jawaharlal Nehru during an informal botany class with his grandsons, Rajiv and Sanjay Gandhi*, 1950/ 7 TS Satyan, *Boys cooling off on a summer day in Bombay*, 1970/ 8 Nony Singh, *My sister Guddi, posing as Scarlet O Hara from Gone With the Wind*, 1962/ 9 Raghubir Singh, *Trichur, Kerala*, 1985/ 10 Arif Mahmood, *Nigar Cinema Karachi*, 2008/ 11 Prashant Panjiar, *Jamnagar, Gujarat*, 1991/ 12 Bani Abadi, *From the Series The Ghost of Mohammad Bin Qasim*, 2006

Contact Elizabeth Flanagan, Communications Officer, on 020 7522 7871 or email [ElizabethFlanagan@whitechapelgallery.org](mailto:ElizabethFlanagan@whitechapelgallery.org)

**British Council Collection: Thresholds**  
**Selected by Paula Rego**

9 January – 14 March 2010

**Artist Paula Rego selects art works from the British Council Collection for Whitechapel Gallery exhibition.**

Paula Rego has brought together over 50 works dating from start of the 20th century to today, the majority of them works on paper – prints, drawings and photographs. Beginning with the work of Sickert and his unvarnished depictions of bedroom encounters in north London, the exhibition includes nudes by Gwen John and Wyndham Lewis, rarely seen early photographs by Cecil Beaton, scurrilous watercolours by Edward Burra, Graham Sutherland's wartime gouaches of tin mining in Cornwall and Lucian Freud's portrait etchings.

In discussing her selection, the artist has said that many of her choices seem to be about people being on the brink of something – adolescence, sexual encounters, growing up, growing old, or falling off the cliff. The narrative and biographical traits in her own work are also echoed in her selection, from Hockney's illustrations to the Brothers Grimm to the photographs of Madame Yevonde, one of the pioneers of colour photography in Britain.

Paula Rego is known for complex paintings that weave narratives around themes common to all of us: birth, death, love, sex. Pulling works out of the Collection which have rarely been seen before, Rego stays true to her own inclinations, placing her personal and highly individual stamp on the British Council Collection.

Paula Rego is one of the leading figurative artists working today, producing richly imaginative art rooted in evocative memories, fantasy and literature. Born in Portugal she now lives and works in London. Rego was nominated for the Turner Prize in 1995. A new museum dedicated exclusively to her work, La Casa das Histórias, opened in Cascais, near Lisbon, Portugal in September 2009.

The display marks the British Council's 75th anniversary. It is one of five displays presented over one year and selected by guest curators. The final display in spring results from an international competition for young curators.

**Notes for Editors**

- Born in Lisbon in 1935, Paula Rego moved to London to study at the Slade School of Fine Art in 1952. She has held numerous solo exhibitions internationally including most recently at Tate Britain and Museu de Arte Contemporânea Serralves, Porto (2004), Museo Nacional Centro de Arte Reina Sofia, Madrid (2007) and the National Museum of Women in the Arts, Washington (2008). In 1990 Rego was appointed the First National Gallery Associate Artist, and she has been awarded Honorary Doctorates of Letters by the University of St. Andrews, Scotland (1999); University of East Anglia, Norwich (1999); and Rhode Island School of Design (2000).

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- The British Council was founded in 1934 to promote a wider knowledge of the UK abroad, to promote the knowledge of the English language, and to develop closer cultural relations between the United Kingdom and other countries. The arts play a major role in international cultural relations, and for 75 years the Council has curated, organised and facilitated pioneering exhibitions of British art throughout the world. The full British Council Collection is now available to view online on our new collections website [www.britishcouncil.org/collection](http://www.britishcouncil.org/collection)  
[www.britishcouncil.org/collection](http://www.britishcouncil.org/collection)  
The British Council Collection displays at the Whitechapel Gallery are organised by Diana Eccles, Head of Collection, The British Council Collection, and Andrea Tarsia, Head of Displays, Whitechapel Gallery.
- The British Council Collection spans the 20th Century and includes works by early modern masters such as Stanley Spencer, Wyndham Lewis, Paul Nash and Walter Sickert, Barbara Hepworth, Graham Sutherland, Henry Moore and Ben Nicholson. Post-war it includes, among others, artists from the School of London; painters from St Ives and from the Kitchen Sink group; exponents of the New Generation in the 1960s; conceptual and experimental artists such as Gilbert & George and Richard Long; the New British Sculptors of the 1980s, including Tony Cragg, Richard Deacon, Antony Gormley and Anish Kapoor. Tracey Emin, Gary Hume, Damien Hirst, Mark Wallinger and Sarah Lucas are among the YBA generation represented and artists including Jeremy Deller, Douglas Gordon, Tomma Abts and Roger Hiorns bring the Collection up to the present day.
- The presentation of the British Council Collection at the Whitechapel Gallery is supported by specialist insurer Hiscox which has a long and established association with contemporary art and was one of the first UK insurers to offer art insurance as a stand-alone policy for private collectors, museums and galleries. Hiscox's sponsorship of the Whitechapel Gallery's presentation of great collections underlines its commitment to promoting and protecting the very best in modern and contemporary art.

## Visitor Information

Opening times: Tuesday – Sunday, 11am – 6pm, Thursdays, 11am – 9pm.

### Admission free

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**British Council Collection: Thresholds**  
 9 January – 14 March 2010, Whitechapel Gallery



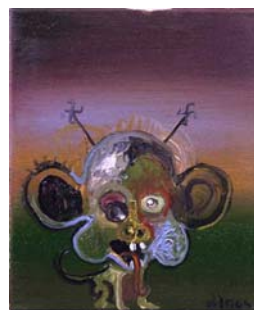
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1 Madame Yevonde, *Machine worker in*, 1937/ 2 Gerald Brockhurst, *West of Ireland*, 1928/ 3 R B Kitaj, *A Life*, 1975/ 4 Jake and Dinos Chapman, *Painting for pleasure and profit: a piece of site-specific performance-based body art in oil, canvas and wood (dimensions variable)*, 2006 / 5 David Hockney, *Old Rinkrank threatens the Princess*, 1969 / 6 Augustus John, *The Pheasant*, 1902/ 7 Chris Ofili, *Untitled*, 1996 / 8 Cecil Beaton, *My sister dressed as bridesmaid*, 1920/ 9 Edward Burra, *The Band*, 1934/ 10 David Hockney, *The Enchantress with the Baby Rapunzel*, 1969/ 11 Walter Sickert, *Ennui*, 1915 / 12 Frank Auerbach, *Head of Ken Garland*, 1977/78

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## **“I shake you by the hand, comrade Bacon”: British Art Abroad**

19 December 2009 – 14 March 2010

The Pat Matthews Gallery (Gallery 4)

The Whitechapel Gallery’s exhibition space dedicated to archive displays presents “I shake you by the hand, comrade Bacon”: British Art Abroad, the latest show taken from the British Council’s archives. Taking its title from an entry in the visitors’ book to Francis Bacon’s 1988 show in Moscow - which took place just as Russia was opening to the outside world, and the Berlin Wall was about to fall - the exhibition highlights the British Council’s history of showing British art abroad during the most exciting and volatile social and political climates of the last two centuries.

The exhibition draws archival material together with original works of art including pieces by Barbara Hepworth, David Hockney, Henry Moore and Richard Wilson – and gives the only Bacon piece in the British Council Collection, a handwritten letter, its first UK showing.

Prints, government documents and an original drawing explain how Hockney’s inclusion in a 1968 show in Mexico raised issues of censorship and sexual freedom, bringing the Council into conflict with the Foreign Office. Hepworth’s Maquette for Winged Figure (1957) bears witness to the UK’s changing relationship with Iran, travelling there both pre- and post- Islamic Revolution - the second time immediately after the invasion of Iraq.

Amongst the display’s focuses are an exhibition of British arts and crafts that crossed the Atlantic at the height of the U-boat campaign to tour the US in 1942, and a 1997 show to commemorate Pakistani independence taking place in Lahore Fort, which is a UNESCO World Heritage site; an ex-British jail and the last Asian resting place of the Koh-I-Noor diamond. Others include exhibitions that have travelled to China, the Middle East, and America, highlighting Britain’s relationships in these areas.

### **Notes for Editors**

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- *I shake you by the hand, comrade Bacon: British Art Abroad* is conceived by the British Council and curated by Tom Overton.
- The British Council works with an advisory committee of leading arts professionals across the UK which advises on the artist selection for the Venice Biennale every two years. This is to ensure that the selection process is transparent and broadly based. The advisory committee met on 19 June 2008. For further information please visit [britishcouncil.org/venicebiennale](http://britishcouncil.org/venicebiennale)
- The British Council Collection spans the 20th Century and includes works by early modern masters such as Stanley Spencer, Wyndham Lewis, Paul Nash and Walter Sickert, Barbara Hepworth, Graham Sutherland, Henry

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Moore and Ben Nicholson. Post-war it includes, among others, artists from the School of London; painters from St Ives and from the Kitchen Sink groups; exponents of the New Generation in the 1960s; conceptual and experimental artists such as Gilbert & George and Richard Long; the New British Sculptors of the 1980s, including Tony Cragg, Richard Deacon, Antony Gormley and Anish Kapoor. Tracey Emin, Gary Hume, Damien Hirst, Mark Wallinger and Sarah Lucas are among the YBA generation represented and artists including Jeremy Deller, Douglas Gordon, Tomma Abts and Roger Hiorns bring the Collection up to the present day.

- The Pat Matthews Gallery has been supported by the family of Pat Matthews, who was chairman of the Whitechapel Gallery in the 1970s.

## Visitor Information

*I shake you by the hand, comrade Bacon: British Art Abroad*, 19 December 2009 – 14 March 2010, Whitechapel Gallery.

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## Press Information

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## Whitechapel Gallery Exhibitions: Winter 2010

Also on display:

### **Charly Nijensohn**

#### **Nova Paul**

21 January–18 April 2010

Zilkha Auditorium

Berlin-based artist **Charly Nijensohn's** film *The Dead Forest (Storm)*, 2009, harks back to the idea of the romantic sublime. Based on a performance, where a human figure is placed in a threatening natural environment, Nijensohn creates an audiovisual experience that points to the destruction of the Amazon rainforest and the environment by global commercial interests. The second film on show, *Pink and White Terraces*, 2006, is a Technicolour film by Auckland artist **Nova Paul**. Reflecting on the poetics and politics that make a place, scenes of everyday life are shot in red, green and blue layers creating ghostly auras that hold a colour-coded record of the passage of time. Deriving its title from the historically famous geological forms in New Zealand's North Island, the film process echoes the natural geological phenomenon of layers of strata accruing to create form. This exhibition is part of *Art in the Auditorium*, a collaborative project organised by the Whitechapel Gallery with institutions from Europe, Asia, South America and the US to provide a showcase for the work of some of the most exciting young artists working with film, video and animation today. Charly Nijensohn was selected by the Fundación PROA, Buenos Aires; Nova Paul by the City Gallery Wellington. Admission free.

### **Melanie Manchot: Celebration (Cyprus Street)**

13 January–14 March 2010

Outset Project Gallery (Gallery 5) & 176 / Zabłudowicz Collection Project Gallery (Gallery 6)

Drawing on traditions of group portraiture at public street parties, **Melanie Manchot's** new work explores individual and collective identity through photography and film. For this Film & Video Umbrella commission, Melanie Manchot has worked with residents of Cyprus Street, east London, to hold a street party and make a new film. She documents this event with a single tracking shot, capturing residents as they gather in front of the camera. The film bridges still and moving image, to look at the process of forming and dissolving a group portrait. It asks questions about what it means to form a community: both through the collaboration between residents and artist for the party, and in the relationships captured on film among the participants. The film is shown alongside a new series of photographs made with the residents and a display of archive footage of street parties, such as peace parties in 1919 and 1945. *Celebration (Cyprus Street)* is part of the Gallery's Education Programme, which commissions artists and explores the relationships between the Gallery, public spaces and community. Melanie Manchot is a London-based artist working with photography, film and video. Admission free.

The Street is supported by J.P. Morgan through the J.P. Morgan Art of Learning programme. *Celebration (Cyprus Street)* is commissioned by Film and Video Umbrella and funded by Film London (Digital Archive Film Fund), and Arts Council England

## **Social Sculpture**

Ongoing

Throughout the building

Italian artist **Annie Ratti** has created an eco-friendly drinking fountain for the Study Studio in the latest addition to the Gallery's Social Sculpture series of artworks that offer spaces for contemplation, discussion or simply sitting down. Titled *Following the Flow*, 2009, the working fountain filters water by means of minerals and cuts down on the use of bottled water. Other permanent artworks on show include:

**Christian Boltanski** *Vie Impossible* Whitechapel, 2006 Library Dining Room

**Janet Cardiff** *The Missing Voice: Case Study B*, 1999 Audio tour, starts at cloakroom

**Liam Gillick** *Prototype* Conference Room, 2002/2009, and *Adjustment Filter*, 2009

Zilkha Auditorium and Café/Bar

**Rodney Graham** *Weather vane*, 2008 Gallery Roof

**Mary Heilmann** *Clubchair 62 and Clubchair 63*, 1999/2009 Foyle Reading Room

**Annie Ratti** *Tête à Tête*, 2006 Outside Gallery 3

**Tobias Rehberger** *Adaptation 4*, 2008 Mezzanine stairwell

**Richard Wentworth** *Cabinet of Curiosities: A Confiscation of String*, 2009 Study Studio

**Franz West** *Diwan*, 2007/2009 Foyer.

Admission free . Study Studio works can be viewed by appointment.

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### Melanie Manchot: Celebration (Cyprus Street)

13 January – 14 March 2010, Outset Project Gallery (Gallery 5)



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### 'I shake you by the hand, comrade Bacon': British Art Abroad

19 December 2009 – 14 March 2010



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### Charly Nijensohn, Nova Paul

21 January – 18 April 2010, Zilkha Auditorium



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1. Melanie Manchot, *Production Still*, Celebration (Cyprus Street), 2010 / 2. *Sentia (The Residents)* / 3. David Hockney, *Two Boys Aged 23 or 24*, 1966 / 4. Barbara Hepworth, *Maquette for Winged Figure*, 1957 / 5. Henry Moore, *Mother And a Child On a Sofa*, 1946 / 6. Nova Paul, *Pink and White Terraces*, 2006 / 7. Charly Nijensohn, *The Dead Forest (Storm)*, 2009

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