by anoka faruqee

My work deals with the implication of decoration. I work with found patterns and imagery in an effort to re-contextualize these familiar and oftentimes, overlooked objects by juxtaposing and overlaying them infusing figures or images into the patterns, isolating motifs. By hand-painting mass produced objects, I am able to comment on issues of authenticity, reveal the canvas as a fabric, and the vinyl and acrylic paint I use as synthetic objects in themselves and engage in an ironic dialogue with the history of painting. I am interested in the idea of cultural appropriation, the way in which when a pattern or design motif becomes very specific to an area of time, it tends to be imitated and re-invented. As a daughter of immigrants, I have often acted as an arbiter of "taste" for my parents. Appropriation and reconciliation have always been a part of my life; hand-made tapestries from Bangladesh hung on psychedelic 60's wallpaper. My work seeks to reveal, subvert, and even partake in all these kinds of cultural appropriation.

Anoka Faruqee is currently attending the Tyler School of Art at Temple Unviversity, Pennsylvania in the United States.

by alia g. toor

BEAUTY 1

How did my mother define herself sexually and how do I and other generations define sexuality? Within an Islamic belief, women are not to be defined sexually; yet with the influence of other cultures, this (re)definition of sexuality should be explored. *Beauty 1* emphasizes the expression of female sexual imagery in the traditions of an Islamic context. *Beauty 1* explores the impressions of the traditions of beauty in the Islamic context. Increasingly, as I use my Islamic background in my artistic devclopment, I want to emphasize the importance of the woman within the space of Islam and redefine the traditions of beauty within that context.

Alia G. Toor is presently an art educator for the Toronto Board of Education.

by rachel kalpana james

A SUTURED HERITAGE - 1995

A Sutured Heritage is my interpretation of identity in crisis. I've used the hair that falls from my comb everyday, collected it, and sewn it onto a female mannequin (used by tailors). This process of reclamation is both painful (in realization of my loss) and is seemingly futile - yet it creates something new.

by neena arora

SPEAK NO....

It is the politics of culture that I explore. the internal feelings and contradictions in the search for roots. I feel a sense of displacement. I learn about my ancestral roots from an 'almost' western set of values.

Most of my references are from photos and books that are a documentation of the way of Indian people. These are usually western books written by westerners, outsiders. I am conscious of 'exoticizing' and eurocentric views. I wonder how to situate my viewpoint as an outsider myself. I want to make this issue more apparent in the work, and draw attention to the westernization of Indianness.

Coming from a mixed heritage, I present mixed messages. There are crossovers and contradictions of what is learned and what is innate. I am learning about my heritage from an outside perspective and connecting on a deeper racial one.

I want the viewer to have some sort of experience when looking at the work. To draw their own connections between the objects and connections they themselves have to what is presented. I would like to draw attention to the outsiders gaze. Everyone reads signifiers differently, depending on where their point of reference is coming from. This is what I want to focus on; drawing attention to cultural perspective. As I question, and have others questions the issue of identity.

by jaishri abichandani

I grew up in India, hearing stories from my mother and watching women embroider, paint or render their lives. Because of my move to New York, the traditional forms of women's folk art had been lost to me. Three years ago, photography presented itself as the ideal form of storytelling.
It satisfies my need for descriptive from of expression, yet remains the most accessible form of art, since most people own cameras and make their own pictures. It is absolutely, readable by people like myself who are not trained in schools of art. I am interested in embroidering on pieces of photographic papers, the days of my life, just as the women in my family have for generations.

The act of making a photograph is very involving and personal. The women in my images are sister reflections of each other and of myself.
I look at the ways in which we have changed the physical surface of New York City, like adapted to our new environment - wearing beepers tucked into sari waistbands.

The photographs are a documentation of my coming full circle - from a little girl whose mother told stories into a woman who exchanges them.

Jaishri Abichandani moved to Queen's, New York in 1984 from Bombay, India. She completed her B.A. in psychology from Queen's College, CUNY. After working as a special education teacher for two years, she left to join the Administration for Children's Services as a case manager.

by karma clarke-davis

Multi

We live in a World That Has Been Hybridized, Globalized, Popularized, and is multi-faceted, patterned and layered beyond belief. Increasingly, I look around me and observing the uncanny results of this confusing fusion, am amazed, turned on and blown away. (I secretly acknowledge that in the midst
of this seeming psycho-socio-cultural chaos...

I see strange order in the mix.

It would seem to me that increasingly we can no longer acknowledge singular in terms of what influences our daily modes of dimension, transgression and relaxation.
What we taste, what we see, what we hear, what we smell, what we touch, what we meditate on.
these are manifestations of the multi
in our everyday lives.

Karma:

"...the result of one's actions."

What goes around comes around.

WORK!...that takes it to the next level.

I am a West Indian East Indian who immigrated from one former colony to another...and to my knowledge have at least three cultures that I could call my own, What am I?/where am I?How do I sort the heat from the sweet?

Masala Mix: **A VARIETY OF BOTH SWEET AND PUNGENT SPICES THAT COMBINED** (in amounts that are dependent on the cook's own, particular passion) *TO MAKE A DENSE HIGHLY FLAVOURFUL MIXTURE THAT CAN BE USED TO SEASON*

WHATEVER

THE MULTI IS THE NEW COMMODITY