

**MINISTRY OF NOMADS**

GALLERY | SALON | ART FOUNDATION

## **Bita Fayyazi**

Iranian, born in 1962 in Tehran  
19 years work experience in the field of ceramics and sculpture  
Currently live and work in Tehran

### Group exhibitions:

**2009**, Abu Dhabi Art Fair, presented by B21 Gallery

**2009-2010**, Festival del'Art Contemporain, The 1<sup>st</sup> International Festival of Contemporary Art (FIAC) of Algiers held At National Museum of Modern And Contemporary Art

A group exhibition showcasing artworks of 45 participant artists from different part of the world.

My installation on display in thee exhibiton is titled "Creche II" comprised of an iron bed, a duvet slightly made in a traditional iranian way with a little twist in the making, using floral patchwork as well as silk screen images from newspaper snippets and 7 fibreglass babies: four painted in metallic colours, one painted in floral patterns and one covered completely and adorned with different colours of glitter.

All the above mentioned items are displayed in a way that shows them to be falling freely in space, as if toppled over from an edge or a curve or a spot they happen to be located, on their way to crash the ground.

### **2009, Khak Gallery. Group exhibition of paintings and sculptures.**

My contribution to the show was a sculptural installation (titled "City Scape") of critters such as Praying mantis, scorpions, black widows, flies, chameleons, grass hoppers coupled up with their own species. They are all in mating position, evoking both a passionate relationship between the couples as well as aggressive physical interaction. The installation was on display in a space which was turned into a den like room invaded by shadows of spiders as if crawling all over the walls of the den.

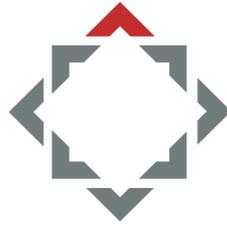
**2009, Ra'd O Bargh (The Lightning) organized by Gallerie Thaddaeu Ropac in Kunstraum Deutsche Bank, Salzburg, Austria**

**2009, "There Goes The Neighbourhood", B21 Gallery, Dubai UEA**

A sculptural installation of life like fibre glass sculptures of catching and unlikely characters that one may come across when walking in the streets of

**MINISTRY OF NOMADS**

[www.ministryofnomads.com](http://www.ministryofnomads.com)



**MINISTRY OF NOMADS**

GALLERY | SALON | ART FOUNDATION

Tehran. The sculptures are painted by Rokneddin Haerizadeh, a young Iranian artist whose adept creative painting style is highly appreciated and admired locally and internationally.

**2009, Dubai Art Fair, presented by B21 Gallery, Dubai UEA**

**2009, Ra'd o Bargh (The Lightning), Thaddaeus Ropac Gallery, Paris, France**

An Iranian art group exhibition with 17 artists as its participants in which my contribution was an installation/dvd projection titled “**Gowli’s Dowry**” which is more about the 40 or so years of Goli’s arranged marriage life. Goli’s paraphernalia kept in 7 wooden chests, basically objects collected by Goli which had certain significance in her life. The wooden chests were all covered with red velvet fabric from inside and the outside was completely covered by a fabric the patterns of which were silk screen images of my past and events which had great influence during my life time and that of all of those who lived in the same era as I have (or she did).

**2008, The Messenger, Brugge, Brussels**

this exhibition with the participation of 12 international artists took part on the role of contemporary storytellers at different locations (mainly public spaces) in the centre of the city of Brugge.

My piece was a 7 minutes looped dvd/film titled **Diva** which was shown in a big cubic container projected on the entire surface of one of the inside walls. The container was installed right next to the entrance of the Theatre/Opera House.

**2008, Naqsh, An Insight Into Gender And Role Models in Iran , Pergamen Museum, Berlin,**

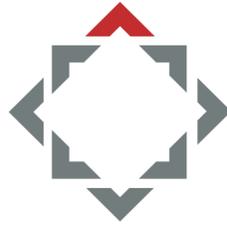
Naqsh is a Persian word which has two meanings: one is pattern, and the other is copy, model as well as role. The latter was the focus of this group exhibition of contemporary Iranian artists - which meant to examine gender roles where the artists’s works engaged with the social order that assigns the individual’s (his or her) place in society.

My installation in display was titled “**Creche**”:

A triangle shaped installation of 15 brightly coloured babies on beds of nails - and one broken terracota baby lying on a mass of disorderly placed metal nails which have been bound together by using resin which was installed on the tip of the triangle.

**2008, LolliPatt, private location, Tehran, Iran**

In collaboration with two other female artists in a very private show with only



**MINISTRY OF NOMADS**

GALLERY | SALON | ART FOUNDATION

a few selected invitees we created and displayed a range of phallic sculptures of all forms, colours and hues made out of wiremesh, wood, terracotta, plaster, cloth patchwork, sequins, etc.....

**2008, “Mahak” charity exhibition. Tehran, Iran**

**Mahak** is an Iranian based NGO supporting children conflicted with cancerous diseases.

**2008, “Hope” Charity exhibition, Dubai, UEA**

**Hope** is an Iranian based NGO for supporting poverty ridden women and their children who have no means to build a life of their own where the fathers or husbands are either criminals, addicts, deceased or have left home

**2008, Orientis Sans Frontieres, Espace Louis Vuitton, Paris, France**

One of the participant artists of a group exhibition in which I displayed an installation titled “PlayGround” specifically made for this very exhibition.

PlayGround has been acquired by Simon de Pury for his private collection.

**2008, Dubai Art Fair, presented by B21 Gallery, Dubai, UEA**

**2007, Magical Nights in Dubai, Dubai, UEA**

A fundraising auction organized by an Iranian organization called Magic Of Persia (based in London) in which 30 Iranian artists either based in Iran or outside Iran donated a piece of their art work.

The proceeds of the sells in the auction were used for the Magic Of Persia Education Programme, Encyclopaedia Iranica, Al Noor Training Centre for Children with Special Needs, Dubai and The Future Centre for Special Needs, Abu Dhabi.

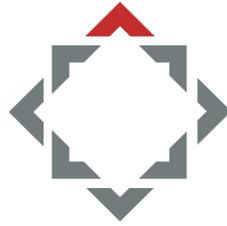
**2007, Art Paris, France; presented by Silk Road Gallery based in Tehra, Iran**

**September 2007-January 2008, international art exhibition, “Bette et Hommes”, Parc de la Villette, Paris, France**

**September 2007, Iranian artists Group exhibition, “Within and Without”,**

**No More Grey Gallery, London, England**

An exhibition displaying artworks of 6 Iranian artists including: Golnaz Fathi, Barbad Golshiri, Ramin Haerizadeh, Roneddin Haerizadeh, Mahmoud Bakhshi and Bitay Fayyazi



**MINISTRY OF NOMADS**

GALLERY | SALON | ART FOUNDATION

**October 2006-January 2007, iran.com, Museum of Modern Art, Freiburg, Germany**

An all Iranian contemporary art exhibition showcasing works of artists based in Tehran and Isfahan comprising of painting, installation, video projection and installation, etc.... My work, titled Diva entailed a performance, an installation, a 10 minute DVDfilm and two large scale prints extracted from the film.

**April-May 2006, New Territories, De Hallen, Brugge, Belgium**

A group exhibition showcasing contemporary works of 18 Middle Eastern artists either based in their homeland or elsewhere in the world. My piece was a 10 minute video projection titled Road-Kill.

**October 2005, When still a Child, XVA Gallery, Dubai, UAE**

An installation of 7 life size sculptures of children between the ages of 8 and 10 engaged in different activities. These sculptures were part of a previous project and exhibition “**Children of the Dark city**”

**July-September 2005, Amazon Series, Rebell Minds Gallery, Berlin, Germany**

One of the 3 Iranian female artists showcasing images of my project **Road Kill** in the form of 90x60cm light boxes hanging in the exhibiting space.

The exhibition was sponsored by the Rebell Minds Gallery and the artists were invited to Berlin for a week to present their works.

**June-November 2005, 51<sup>st</sup> International Art Exhibition, Venice Biennale**

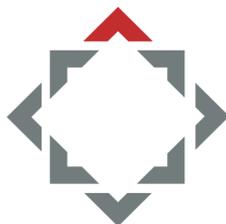
One of the two artists (Mandana Moghadam was the other participant) presenting Iran Pavilion in Fondazione Levi with my installation titled Kismet.

Kismet has been purchased by Luciano Benetton for his private collection.

**September 2004, Tehran Museum of Contemporary Art Gardens of Iran, Ancient Wisdom/New Visions.**

A multimedia exhibition including painting, photography, video art, installation, music, performance and environmental art displaying the works of contemporary Iranian artists and architects.

My contribution was an installation titled “The Yellow Silence of Nargess” which consisted of a cubic room in the scale of 3x3x3 metres filled with 50 plaster sculptures of life size crows painted in yellow with black lines on the



**MINISTRY OF NOMADS**

GALLERY | SALON | ART FOUNDATION

top covering their entire bodies. The crows were some placed on the floor and some on top of a tall roughly cut wooden table also painted the same colour as the crows. At one end of the table there hung a musical door-tubular which was being fanned by a rotating electric fan, also painted the same colour producing a sporadic musical tune in the space. Hence the entire interior of the cubic room (floor, walls and ceiling) and the installed objects were all camouflaged with the same colour. Florescent lighting was used to enhance the yellow effect of the installation radiating out in to a dark purple space outside the cubic room. In the dark purple space an old chair painted dark purple (again camouflaged) was placed at a distance from the yellow room on top of which an old diary belonging to Nargess (the character of my story) was tied by means of a length of ribbon entailing Nargess's story which reads as follows:

I, Nargess, looking beyond my enchanted window, awaited a century to be rescued on one yellow day when all will come to the fore.

Nargess, under the spell of the \*Divv for a century, when rescued, the spell unravels and she, whose mortal self should have ended long ago, now disperses and all that is left is the yellow silence of Nargess in the garden.

\* Divv is a horn headed character in ancient Persian literature such as in Ferdowsi's ( 9th century author, poet) "Book of Kings", symbolising the demon.

### **June 2004 National Gallery of Armenia, Yerevan**

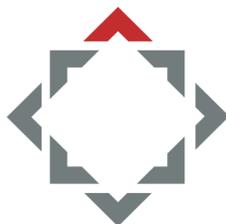
#### **A selection of Iranian contemporary Art (3 generations)**

My work consisted of two installations: "Cockroaches" and "The Mannequin" the discription of which is as follows:

A mannequin is clad in a dress, the pattern of which is composed of silk-screen images of incidents, events, people and places which have been profoundly influential in my life within the last 22 years since my return to Iran after 7 years abroad (1974 -1981). These images have been selected from family albums plus those printed in the daily newspapers of my country; parents' wedding, childhood memorial photos, family get-togethers, the Iran-Iraq war, a friend who participated in the war, public street hangings of criminals convicted of murder and rape, Ashura religious ritual, the city of Bam, before and after the earthquake, etc... .

**MINISTRY OF NOMADS**

[www.ministryofnomads.com](http://www.ministryofnomads.com)



**MINISTRY OF NOMADS**

GALLERY | SALON | ART FOUNDATION

The mannequin is installed on top of a rotating pedestal which is covered by a plexiglass enclosure. The top section of the enclosure - from the neck of the mannequin to the tip of its head - is covered from inside by means of tracking paper

through which the viewer can observe shadows of fluttering Monarch butterflies.

The mannequin is adorned with a neckless composed of objects such as portraits of Islamic religious icons, ceramic life size cockroaches and birds, rosary beads of

different colours, a small ceramic sculpture of a baby hanging upside down from

the feet painted in white, tide-up shards of colourful cloths, loose threads, collected

and found objects, etc... . Lying On the floor, next to this installation one observes a

sculpture of a black crow, a small music box, a pair of old trinket rings once owned

by my late grandmother kept as a lucky charm, a cattle bell and a staff topped with

a horned image.

A performance was acted at the opening by myself clad in the same dress as the

mannequin, wearing the neckless, the trinket rings on one hand and the staff in the

other. I started on a sombre walk, in complete silence, from my hotel room into the streets

and alleys of Yerevan on to the National Gallery where the exhibition took place

stopping by the installation where I left the trinket rings and the staff on the floor

next to the crow and the music box. The performance ended in silence as I left the

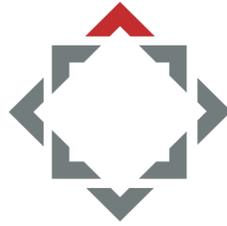
museum.

There is a 10 minute film of my performance acted out in Tehran which was shown throughout the exhibition.

A 10 minutes video of the performance in Yerevan is now complementing the piece if to be shown in future venues.

**MINISTRY OF NOMADS**

[www.ministryofnomads.com](http://www.ministryofnomads.com)



**MINISTRY OF NOMADS**

GALLERY | SALON | ART FOUNDATION

Do we wear our life?

As with clothes, items of our life have different roles to play.

Some we tire of quickly, discarding them.

Others are worn out, out of fashion; we seek new ones.

Then there are those from a past which we perpetually carry, flaunted in a self-

indulgent manner. Someone else's may strike a pang of admiration, jealousy even.

Some are used to cover seemingly undesirable aspects of ourselves.

Likewise there are others which themselves are best well hidden in the recesses of memory.

As it is said: 'clothes beget the man'.

**April 2004, Isfahan Museum of Contemporary Arts, Contemporary Ceramic exhibition**

an installation of ceramic life size lizards, glazed and unglazed. Also in a space close to where the lizards were installed I had arranged a table with two plaster molds of the lizards along with some clay on top and visitors were instructed, if interested, to start making their own lizard and in effect extend the installation.

**October 2003, "Iranian Contemporary Artists" at Pietro Della Valle, the Italian School of Tehran**

**October/November 2002, Tehran Museum Of Contemporary Arts 2nd conceptual art exhibition titled "New Art".**

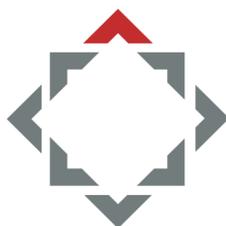
An installation in collaboration with a fellow artist Khosrow Hassanzadeh.

*On/Off (Abortion)* consisted of 10 transparent fibreglass foetuses in plexiglass boxes

hanging at different heights from the ceiling, with umbilical cords connecting each foetus to the ground. Their hearts lit by tiny coloured diode lights which, flickering on and off to the sound of a recorded heart beat, periodically faded out. To accompany this, Hassanzadeh created three large silkscreen images

of dead foetuses on transparent PVC sheets: using a light source, these were projected as silhouettes on to the walls.

Just as in the West, abortion here is a divisive issue surrounded by much controversy, although our intension was less to shock than to stimulate debate.

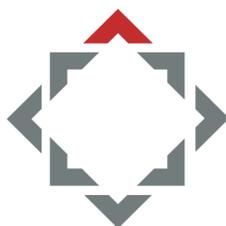


**MINISTRY OF NOMADS**

GALLERY | SALON | ART FOUNDATION

- 2001, Art Addiction Virtual Gallery  
The 7th International Female Artist's Art Annual  
June-Sept.
- 2001, Tehran Museum of Contemporary Art  
June-October/ First Conceptual Art Exhibition
- 2001, Barbican Center, London, UK  
April-June / Iranian Contemporary Art
- 2001, "±7 Ceramists"  
Iranian National Commission for UNESCO, Tehran
- 2000, Nikolaj Contemporary Art Center, Copenhagen, Denmark  
The exhibition was given the name Ekbatana?
- 2000, "Falling Figures", Seyhoon gallery, Tehran.  
Fiberglass & Neon sculptures with back-drops  
of Khosrow Hassanzadeh's ink drawings.
- 2000, Canadian Women's Club - Barg Gallery, Tehran  
International Women's Day – Sculpture
- 1999, Golestan Gallery, Tehran
- 1998, Museum of Contemporary Arts, Tehran.  
Winner of special exhibition prize: Cockroaches
- 1996, Golestan Gallery, Tehran.  
Ceramic abstract objects
- 1994, Museum of Contemporary Arts, Tehran.  
Ceramic abstract forms
- 1993, Embassy of the Netherlands, Tehran.
- 1992, Museum of Contemporary Arts, Tehran.
- 1989, Pafar gallery, Tehran.

Solo exhibitions:



**MINISTRY OF NOMADS**

GALLERY | SALON | ART FOUNDATION

- 1993, Classic Gallery, Isfahan.  
Wall murals and abstract forms

Group experience:

- January 2004, “ For Bam”, a group show taken place in a warehouse in the center of Tehran about the tragic disaster in Bam, the historic city on south-east of Iran best known for its 2000 year old citadel, which was struck and devastated by a massive earthquake on Friday 26 December 2003 with the death toll estimation of 50000 from a population of formerly 85000. The historic citadel has been largely destroyed and it is said that 80% of the city’s buildings has turned into rubble.

My contribution in collaboration with 6 younger artists was:

- a narrative performance symbolic of the incident afflicted the city of Bam using our own shadows behind a screen,
- to sell our works while going round the warehouse acting like street hawkers offering our goods (i.e. artefact made by ourselves),
- an installation of 7 crying angles, “The Fallen Angles”, in a dimly lit space by means of an arched shaped purple-blue neon-light installed on top of a wall toward which all the angles were facing.

There were also displays of video & slide projections, installations and performances by the other participant artists.

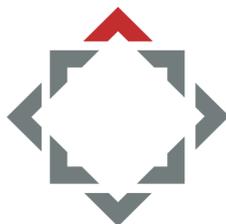
All proceedings went towards disaster reliefs.

The exhibition was sponsored by The Centre For Theatrical Arts and The Centre For Visual Arts.

- October-December 2003, The Speed Bag Factory International Artists Residency Programme, Johannesburg, South Africa. A three months art residency at the end of which an exhibition of the works executed by the 3 resident artists, a Swiss artist, An Austrian and Myself, was held at the main exhibition space in the Bag Factory, Fordsburg Artists studio in Newtown. My work was an installation of 200 life size terra-cotta/ceramic lizards installed over a layer of dark soil fetched from the near-by building which was being under construction. The installation was arranged in such a manner that it eventually developed into a battlefield scene. Also the studio that I occupied and worked in throughout the residency at the Bag Factory ultimately turned into a separate exhibition altogether comprising of all the found objects and materials I picked up and collected from the street during my everyday

**MINISTRY OF NOMADS**

[www.ministryofnomads.com](http://www.ministryofnomads.com)



**MINISTRY OF NOMADS**

GALLERY | SALON | ART FOUNDATION

exploring of the city of Johannesburg, i.e. shards and debris of broken windshield glasses remnant of an accident, all the paper bags in which my lunch was bought from the nearby healthfood shop, all the plastic bags in which we bought our fruits from the street vendors, scraps of garment used for the dresses of the women of the muslim community worn for the occasion of the most important festivity of the Muslim Calendar, Aid Fetr, celebrating one month of fasting in Ramezan.

The shreds of garments were tied on to the ribs of the skeletal frame of an umbrella (Umbrellas are frequently used as parasols in South Africa which offered a surreal contrast). An unfinished clay frog (unfired), an old used stainless steel bowl which was used for the floor mop and scraps from a hardware shop. This installation in essence was a reflection of my intimate and personal experience of my surrounding.

During the same period, "Lucky Charm, an exhibition at the Johannesburg Art Gallery- a central gallery with an important public art collection and no entrance fee which still fails to attract the majority of the inner-city residence, was the result of a collaborative project with the Bag Factory resident artist Hubert Duchant from Switzerland inspired by the daily activities and trading on the streets of the inner city. Our daily interactions with ordinary people and everyday workers resulted in a series of photo portraits. Attendance of these people at the opening was reciprocated with gifts; a copy of a photograph taken of themselves and a plaster made sculpture (I reproduced around 150

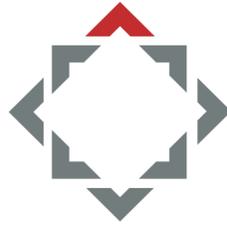
small sculptures of 5 forms; 2 types of birds, an owl, a fish and a shopping lady) as a token of appreciation for the interaction experienced. We hoped that even if this was the first time many of the locals had visited the gallery, they would realise it was "their museum and that they had access to a great collection of works documenting South Africa's heritage.

- August 2003, "Lucky Charms"- a work executed in collaboration with 4 other artists: Lida Ghodsi, Ramin Haerizadeh, Rokny Haeri and Alireza Ma'ssoumi comprised of 4000 ceramic forms (sculpted by the artists themselves) were installed on top of roughly made wooden shelves at Golestan Gallery. The pieces were formed by hand roughly in the shape of small birds. Some of the "birds" were sold to visitors, others were given away as "lucky charms" at the discretion of the artists. In a way we wanted everyone leave the show with a lucky charm in their hands. Background music for the exhibition was from an album by Meredith Monk.

- May 2003, "On The Road" – a moving exhibition of sculptures made in collaboration with 3 young artists: Ramin Haerizadeh, Rokny Haeri and Alireza Ma'ssoumi. The sculptures were fastened in the back of two moving vans and were taken on a round trip tour of Tehran. This was experienced by

**MINISTRY OF NOMADS**

[www.ministryofnomads.com](http://www.ministryofnomads.com)



**MINISTRY OF NOMADS**

GALLERY | SALON | ART FOUNDATION

passers by, school children, drivers, shopkeepers, road sweepers, tramps, etc.... with the intention of reaching new viewers- beside the usual elite who frequent art exhibitions- outside the studio, gallery and museum spaces.

- April 2002, Forum on “Cultural Practices In The Region”, Beirut , Lebanon. A forum organized by Ashkal Alwan, an association for the Plastic Arts, which considers it as a platform for critical reassessment of the cultural state within the Middle East region hoping to highlight commonalities and create links for future collaborations. Artists, thinkers, writers and intellectuals have been invited to contribute. My contribution was an installation of some 200 crows installed inside of an old building called the “Zico House” and some were, too, on top of a bus stop just outside the very building. I was surprised to know that there are no crows in Beirut!

- Festival of the Culture and Civilization of Persian Gulf Coastal Communities, Gheshm Island, Iran - winter 2001. An installation of semi-transparent coloured 3-D fiberglass free forms lit from within by rhythical light effects installed by irregularly scattered man-made water wells built close to the sea; these ancient wells are still being used by the islands’ inhabitants. The function of these wells is such that: During the night where

- October/November 2001, Khoj International Artists’ Workshop, New Delhi, India.

The workshop took place in the inspiring setting of the Sikribagh gardens situated on the edge of Modinagar, an industrial town north of Delhi. For a period of 2 weeks, 22 artists with different cultural backgrounds from countries including Argentina, Australia, Bangladesh, Britain, Canada, China, Cuba, France, Pakistan, Sri Lanka and Thailand were invited to work together on a “Khoj”; “Khoj” in Urdu being a “quest” or “search”, experimenting with new processes and media, it was challenging and enlightening.

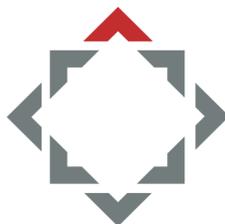
- January 2000, "Children of the Dark City", Tehran.

A multimedia installation consisting of sculpture, video, photography and painting about the harmful effects of air pollution on children. The purpose of this exhibition was to express the issue of air pollution through art. The artists tried to create spaces in which to realize their individual visions while complementing each other's works. My part consisted of 34 plaster, life-size sculptures of children.

[www.npr.org/programs/watc/000305.pollution.html](http://www.npr.org/programs/watc/000305.pollution.html)

-1998, "Experiment 98" Conceptual Art & Installation, Tehran.

An exhibition of Ephemeral Art (Art of Demolition) in which 4 participant artists ventured out on conceptualizing a house due for demolition. The house



**MINISTRY OF NOMADS**

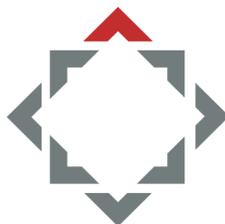
GALLERY | SALON | ART FOUNDATION

was situated in the city of Tehran in the vicinity of Hosseinieh Ershad Mosque. A new high-rise was due to replace the old abandoned house. My work was an installation of a number of sculpted crows on top of used fruit crates. Maziar Bahari, a documentary film maker, made a film of the whole process of turning the house into a workshop for the participant artists which eventually served as the actual exhibition venue.

-1997, "Road Kill" An installation of 200 prostrate terracotta (crushed and ran-over) dogs which were consequently buried as in a grave where now a high rise is built upon. The whole process of burial has been filmed to be screened as in the form of a large video projection. The initial inspiration for the project came to be as the result of collaboration with the artist Mostafa Dashti. (This work has never been exhibited).

#### Miscellaneous:

- Installment of the work "Kismet" in Fabrica (Communication Research Centre for the Benetton Group), Treviso, Italy, 2007
- Member of the jury for the the 8<sup>th</sup> Tehran Ceramic and Glassware Art Biennial in 2007 at Saba Cultural Centre.
- Correspondent Editor for the British art magazine the "Contemporary".
- As part of a documentary film about Iran, "Women in Black", February 2001, by Sean Langan who made series of documentary films called "LANGAN BEHIND THE LINES" for the BBC television.
- A member of the selection committee and jury for the 7<sup>th</sup> Tehran Ceramic Arts Biennial in 2001 at the Museum of Contemporary Arts.
- As one of the participant artist in the online project "Peep Radio", based in Denmark initiated by the Danish artist Rosan Bosh. Peep Radio is an online audio programme in which the participant artists created their work as in the form of music, monologue, dialogue, sound tracks, story telling, etc.... I in collaboratin with a musician friend, Nirvan Fadaai-Moghadam, who plays the Tanboor, a traditinally suphies string musical instrument, composed a 15 minutes recording of a piece called "The Bazaar and the Tanboor Player", Nov. 11th, 2000.  
<http://www.peep.dk/programmer/111100/bitarn>



**MINISTRY OF NOMADS**

GALLERY | SALON | ART FOUNDATION

## Exhibition reviews on-line:

<http://www.tavoosmag.com/artists/fayazi/main.htm>

<http://www.iranian.com/Arts/2000/January/soosk.html>

<http://www.iranian.com/Arts/2001/May/London/fayyazi.html>

<http://www.guardian.co.uk/arts/story/0,3604,471498,00.html>

[http://www.artaddiction.se/7fem\\_fayyazi.htm](http://www.artaddiction.se/7fem_fayyazi.htm)

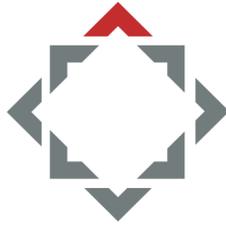
<http://www.thehotspotonline.com/blahblah/articles/IranArt.htm>

[http://www.iran-bulletin.org/Art\\_Review.html](http://www.iran-bulletin.org/Art_Review.html)

[http://www.bbc.co.uk/worldservice/arts/highlights/010427\\_iranian.shtml](http://www.bbc.co.uk/worldservice/arts/highlights/010427_iranian.shtml)

[http://www.khojworkshop.org/khoj2001\\_r3.htm](http://www.khojworkshop.org/khoj2001_r3.htm)

<http://www.britishcouncil.org/visitingarts/v43it3.html>



**MINISTRY OF NOMADS**

GALLERY | SALON | ART FOUNDATION