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From the Directors' Desk

This last year has been a productive one for the South Asia Center at Syracuse University, with several changes and new initiatives. A big thank you to all who have made this possible.

On February 14, 2013 the SAC initiated SU Rising, a campus wide call to action to stop violence against women in conjunction with Eve Ensler's global One Billion Rising movement. The primary impetus for the morning panel discussion and the evening candlelight vigil was the horrific Delhi rape case, and to address the fact that violence doesn't only happen in distant parts of the world, but also locally and on the SU campus specifically. With outstanding support from the Syracuse University community, we held the SU Rising Candlelight Vigil again on February 14, 2014 and we plan to make it an annual event. Mark your calendars for February 14, 2015.

Over the summer, we underwent a structural change in how the SAC is run and the administrative positions of the Associate Director and Outreach Coordinator were merged into one position, and the Hindi-Urdu language instructor is now filled separately. This meant the loss of Anand Dwivedi, and we thank him for his service and wish him the best. Emera Bridger Wilson is now the Associate Director/Outreach Coordinator since July 2013.

Professor Susan Wadley, Co-Director of the South Asia Center edited a textbook, "South Asia in the World: An Introduction," which is a collection of case studies, with all but one of the contributions written by South Asia Center faculty, students, and alumni. It was released by M.E. Sharpe in January 2014. You can find more information about the book and additional resources at globalsouthasia.syr.edu.

SAC was awarded the Ray Smith Symposium 2014 grant by the College of Arts and Sciences at SU and organized "Transformations in South Asian Folk Arts, Aesthetics, and Commodities" from Feb. 27 to March 1, 2014. Nearly a dozen scholars and artists from around the world headlined lectures, academic panels, workshops, and exhibitions devoted to South Asian folk art traditions in the contemporary world. You can find out more about the conference on page 3. Special focus was on Mithila art from Madhubani, Bihar, and Mithila master artist and teacher Dr. Rani Jha visited campus for two weeks and took part in many outreach events (see page 5).



Tula Goenka and Susan S. Wadley with visiting artist, Rani Jha. Photo credit: Peter Zirniss.

"Transformations" incorporated various projects from around campus, including three SU Art Galleries exhibitions that ran January 30 to March 16, 2014: "Mithila Painting: The Evolution of an Art Form," organized by the Ethnic Arts Foundation (EAF); "Modern Visions, Sacred Tales," culled from the H. Daniel Smith Poster Archive in SU Libraries and curated by Prof. Romita Ray, Associate Professor, Art & Music Histories; and "Featured Artwork: Selections from The Ruth
(continued on page 2)

A New Face at the South Asia Center

-Haley Kulakowski

We would like to welcome Sarosh Anklesaria, Assistant Professor of Architecture, to the South Asia Center community. Anklesaria joined Syracuse University in Fall 2011. Before joining academia Sarosh worked in Europe, the United States, and ran his own award winning practice, which continues to thrive today. Sarosh grew up and studied in Ahmedabad, India, a city renowned for both its historic and modern architecture. He says, "In a sense, I was very privileged to grow up in that environment and to have many famous architects' work looming large." He subsequently graduated from Cornell University with a Masters in Architecture, where he studied the intersection of post-industrial landscapes and urbanism in the Northeast corridor of the United States and furthered his interest in the rapid urbanism of the developing world.



Sarosh Anklesaria

Sarosh's research interests lie in the vast spectrum of architectural production that happens without architects. He says, "There's a billion people in the world who are essentially living in squatter settlements and these are sites that have historically been underrepresented, under researched and under theorized. If growth in the developing world must also allow for a reduced carbon footprint, develop alternatives to automobile dependency and accommodate high densities, then the sites of the urban informal offer a fantastic opportunity to develop a truly alternative model of the contemporary city." In keeping with this theme, Sarosh is currently teaching a Thesis Research Studio titled 'Informal Redux' which investigates ways of meaningfully engaging with urban informality in developing world contexts -specifically South East Asia and Latin America.

This summer, Sarosh plans to take a group of students on a summer program to Mumbai entitled "Mumbai: Landscape of Urban Misuse". The program will study the various contrasts and juxtapositions in Mumbai's everyday urbanism and the numerous micro cities that thrive within the larger metropolis. Coming from the heat of western India, what does Sarosh think about the Syracuse winter? Well, he is happy to report that he has been bicycling through every single winter at Syracuse! He hopes to keep it up in the future. Good luck with that, Sarosh!

Director's Note (continued from Page 1)

Reeves Collection of Indian Folk Art." We would especially like to thank Romita for helping to organize both the conference and the "Modern Visions, Sacred Tale" and Ruth Reeves exhibitions.

We have continued to have a robust Speaker Series this year and co-sponsored many other events, including lectures by the Venerable Bhikkhu Bodhi, who spoke on his work to combat world hunger (September 2013); linguist Kira Hall about her work on language and sexuality in Delhi, and Tim Barringer's exploration of the soundscape of the British Raj (both in March 2014). We also co-sponsored a number of cultural events including a vocal concert and a dance recital organized by the newly founded SPIC MACAY chapter on campus; a film screening of *I Am* by Indian director Onir; an exploration of dance and embodied spirituality as part of the "If Your Heart Speaks, Listen" screening and performance; and a performance by YaliniDream and Jendog Lonewolf called "Above Street Level" which was a unique blend of hip hop, theater, poetry, and dance, bringing forth stories of their respective communities-- South Asian (Sri Lankan Tamil), Indigenous (Blackfoot and Cherokee) and West Indian (Grand Caymanian).

In addition to all of the events and activities that have been going on this year, we have also been working, with the South Asia Program at Cornell, on writing the proposal for the next Department of Education National Resource Center grant cycle. In working on the proposal, we are reminded of the amazing work that our faculty and students do and we are excited about the possibilities for the next four years!

-Tula Goenka

Transformations in South Asian Folks Arts Conference

-Emera Bridger Wilson

The Cornell-SU Consortium and Ray Smith Symposium Conference “Transformations in South Asian Folk Arts, Aesthetics, and Commodities,” held February 27-March 1, 2014, was received very well by the campus community. This conference brought together anthropologists, art historians, curators, and art lovers to investigate the ways in which “folk arts” are defined in South Asia and how they have changed in light of globalization.

The conference was opened on Thursday evening by Dilip Chakrabarti, Professor Emeritus of South Asian Archaeology at Cambridge University, who discussed the ways in which “the folk” may or may not be represented in the archeological record. He concluded that the folk has not been found perhaps because no one has asked the right questions or looked closely enough at the material culture.

On Friday morning, Ned Cooke, the Charles F. Montgomery Professor of American Decorative Arts, Yale University, gave a comparative talk that looked at the ways in which folk arts have been classified both in the U.S. and in India. In addition to discussing how the folk was classified, Cooke also touched upon how folk arts articulated with regional and national identities during the nationalist and postcolonial periods in India.

At lunch, Rani Jha, master Mithila painter, demonstrated her work in the atrium of Shaffer Art Building, where the exhibition “Mithila Painting: An Evolution of an Art Form” was on display. Jha had two paintings in the exhibition at the nearby SU Art Gallery. For more information about Dr. Jha’s time in Syracuse, see page 5.



Dilip Chakrabarti presents to the audience on Thursday evening.



Ned Cooke discusses Ruth Reeves during his keynote. Photo credit: Peter Zirniss.

The efforts of individuals and institutions to collect and catalog the folk arts of South Asia was another important piece of the puzzle that was addressed at the conference, both in Cooke’s keynote address and in the presentations made by Susan Wadley, Darielle Mason and Rebecca Brown during their panel. Susan Wadley, the Ford-Maxwell Professor of South Asian Studies and Anthropology at SU, highlighted the long relationship that SU has had with the Indian folk arts by focusing on the efforts of Ruth Reeves, who collected over 500 pieces of folk art, including religious artifacts, household utensils, toys and jewelry, and H. Daniel Smith, whose collection of “God Posters” numbers over 3500 pieces. Mason, the Stella Kramrisch Curator of Indian and Himalayan Art at the Philadelphia Museum of Art and Adjunct Associate Professor of the History of Art at the University of Pennsylvania, focused on the work of Stella Kramrisch, another prolific collector of South Asian folk arts while Brown, Teaching

Professor of History of art and Chair of Museum Studies at the Johns Hopkins University, focused on how the folk was represented at three major exhibitions in the 1980s.

However, the folk arts do not just exist in the museum or the archive. The panel “Evolving Traditions” provided more ethnographic insights into how the folk arts are integral parts of people’s lived experiences. Frank Korom, Professor of Religion and Anthropology, Boston University, discussed his work among *patua* (scroll painters) in Bengal while Pika Ghosh, Associate Professor of Art at the University of North Carolina at Chapel Hill, discussed the lives, relationships, and social worlds created by *kanthas* that survive from the nineteenth and first part of the twentieth century and how they were part of the creation of a Bengali identity. Finally, Peter Zirniss, curator and photographer of Mithila art as well as a board member of the Ethnic Arts Foundation, presented a paper by David Szanton, the foundation’s President, as he was unable to join us at the last minute. This paper focused on the history of Mithila painting and how the Mithila Art Institute in Madhubani, Bihar is hoping to preserve and perpetuate the art form .

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“Transformations” (continued from page 3)

The last day of the conference focused on the continuity and change that can be seen in folk arts traditions in South Asia, whether it is how contemporary Mithila painters in Nepal interpret folk narratives (Coralynn Davis, Associate Professor of Women’s and Gender Studies and Anthropology, Bucknell University), the ways in which the idol comes out of the temple as monumental architecture (Kajri Jain, Associate Professor of Indian Visual Culture and Contemporary Art, University of Toronto Mississauga) or how tribal textile traditions get reimagined for a middle class audience (Nora Fisher, Curator Emerita of Textiles and Costumes, Museum of International Folk Art in Santa Fe, and Lakshmi Narayan, Project and Design Consultant, Sandur Kushala Kala Kendra).

Following this panel, Tula Goenka and Susan Wadley, co-directors of the South Asia Center, screened six short documentary pieces in which the motivations and approaches of five contemporary Mithila artists are explored—Rani Jha, Dulari Devi, Rambharos Jha, Amrita Jha, and Shalinee Kumari. This documentary material is a result of a trip that Goenka and Wadley took together to Madhubani, Bihar in 2012 to interview artists about their work.

The conference ended with an exhilarating presentation and performance by Arthur Flowers, Jr., Professor of English at SU. His book, “I See the Promiseland,” released by Tara Books, is a recounting of the life of Martin Luther King, Jr. using patua illustrations by Manu Chitrakar. He discussed what it was like to have his narrative interpreted by a Bengali scroll artist and how there were moments of synergy and others of misunderstanding.

This conference allowed the scholars and audience a space in which to consider these issues seriously and it brought many interesting questions to the fore that people will continue to think about for months and years to come.



Peter Zirmis, Parmeshwar Jha, Frank Korom, Pika Ghosh, and Rani Jha (L to R) take questions from the audience.



Arthur Flowers shows the patua scroll of his Martin Luther King, Jr. narrative.

Rani Jha Brings Art to the Wider Syracuse Community

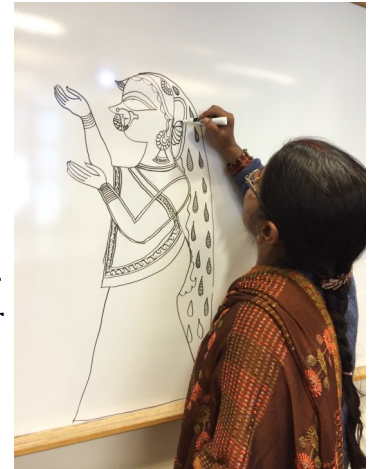
- Susan S. Wadley

For nine days in February, Syracuse University hosted Dr. Rani Jha, a teacher at the Mithila Art Institute in Madhubani, Bihar, India. While here, she did presentations in eight SU classes, as well as six local schools, as close as Ed Smith K-8, where she worked with two of Ms. Mahan’s 7th grade classes, and as far as Fulton. She also gave a teacher training workshop at the CNY/Oswego County Teacher Center in East Syracuse.

In addition to her demonstrations of her painting techniques, Dr. Jha discussed her paintings that advocate social justice, especially for the women of India. Her art is her way of giving voice to the issues facing women in India today, whether breaking out of the curtain of purdah or speaking against sex selective (female) abortion. One of her newest paintings addresses the issues of sexual harassment and attacks on females due to the lack of females in the Indian population due to practices such as sex selective abortion. Two of her paintings were in the “Mithila Painting: An Evolution of an Art Form” exhibit at SU ART, and it was Jha’s first opportunity to see her own works presented in a museum.

While here, Dr. Jha also attended the Ray Smith Symposium, Transformations in South Asia Folk Arts, Aesthetics, and Commodities,, where she again demonstrated her painting and spoke about her work. See page 3 for more details on the conference.

For more information about Dr. Jha, please see the clip from Wadley and Goenka’s documentary on the conference webpage: <http://mithila.syr.edu/Video.html>.



Rani Jha draws a female form as part of a demonstration in Romita Ray’s class.



Rani Jha with Marsha Macarian, Oswego County BOCES Arts-in-Education Coordinator. Photo credit: Kathryn Mihalek.



Six grade students at EJ Dillion Middle School in Phoenix learn how to draw Mithila fishes.

Mithila, Museums, and Memories: Travels in Bihar

- Cheyenne Bsaies

During my time in Madhubani, the director of the Mithila Art Institute, Kaushik Jha, escorted me on a few day trips to nearby villages and cities. He knew it was important to me to speak directly with some of the older generation of artists to hear about their beginnings and the changes they have seen occur in the painting and the culture surrounding it. The artists I met were all very accommodating of my ignorance and curiosity, invariably hospitable and wholly interesting. This is an excerpt from my journal recounting one such trip.

From Dulari's house we walked, with our entourage of children in tow, to the house of Karpuri Devi, Bibha Das and Santos Das, et al. The joint houses are arranged around a common courtyard, at the centre of which sits a *marwa*—an open gazebo-like structure which serves as a dais for weddings, etc. In fact, it was here that the funeral gathering for Mahasundri Devi took place only a few days prior to our visit. Bibha Das and her husband received us, but he did most of the talking as he seemed eager to practice his English. Eventually, we excused ourselves to meet and talk with Karpuri Devi. I asked her about her beginnings as a painter and Kaushik translated as we snacked on some pastries and drank tea. Her story and the one which Godawari Dutta would relate to me later that day were quite similar. Both learned, as was common then, from their mothers. It was expected that young women learned to paint prior to marrying so that they would know how to decorate their future homes. Karpuri and Godawari are from the same generation, and so they both benefited from the same events in the late 60s which propelled their careers—namely the creation of an All India Crafts Council office in Madhubani. Lalit Narayan Mishra (who was the grandfather of Vibha Jha Mishra—wife of Parmeshwar Jha) was the Railway Minister during the incumbency of Indira Gandhi. Due to his work, he travelled frequently all around India, and encountered the promotion of local crafts—such as miniature painting in Rajput. As a Maithil, he felt that Mithila painting should also be represented. He approached Indira Gandhi to ask that a Crafts office be established. She sent two art historians, Pupul Jaykar and Bhaskar Kulkarni, to gather information on the circumstances of Mithila painters and their tradition.



Cheyenne Bsaies give the students instructions on creating a microblog at the Mithila Art Institute (MAI).

At this time, the *purdah* system was still in place, which prohibited women from going out of the house unescorted, or being seen by or associating with men outside their family. Mithila painting was still the exclusive province of women, which meant gaining access to them and their work was nearly impossible. Still, the new director of the local Crafts office persisted and persuaded until he was able to discover the best painters and how to approach their families.

In addition to the restrictive social order, many painters such as Karpuri Devi faced the added obstacle of unsupportive or downright discouraging family members. Karpuri told us that she painted in secret for nearly two years, until her mother-in-law finally rescinded her disapproval and allowed her to sell her work.

Godawari Dutta's story varies a bit due to some special circumstances. She's a national awardee, like Mahasundri Devi, but she is the only painter to have been invited multiple times for residences at the only Mithila painting museum in the world in Tokamachi, Niigata Prefecture Japan. When the director of the Crafts office finally met her, he gave her a stack of 100 pieces of playing-card sized papers and told her to paint whatever she liked. Once she completed those and he collected them, he began ordering large paintings from her.

When I asked about whether or not her husband was supportive of her art career, she told me the story of how he abandoned her and their son. Apparently he didn't score well when he sat for some state exams, which meant that he wasn't able to secure a good job. Like many Maithil families, his family had some ancestral connections in Nepal.

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SPIC MACAY Returns to SU Campus

-Emera Bridger Wilson

The South Asia Center is pleased to announce that, after being a defunct organization on campus for several years, that SPIC MACAY (Society for the Promotion of Indian Classical Music And Culture Amongst Youth) has now again become an active chapter on SU's campus thanks to the hard work of Arun Subramanian and Sid Nadendla, both graduate students in the L.C. Smith College of Engineering, and under the guidance of Sudha Raj, Associate Professor of Nutrition, who is the faculty advisor for the group.

The group hopes to bring two or three Indian performers to campus per year. In their inaugural year, they have done just that! In the Fall, on September 6, SPIC MACAY brought Pandit Bholanath Mishra, well-known Indian classical vocalist to campus. He and his accompanists, Kulbhushan Goswami on the sarangi and Jai Shankar Mishra on tabla, performed for an audience of close to 300 people in Setnor Auditorium. They were joined by SU student, Ketan Shah, on harmonium. SPIC MACY will close out the Spring semester with a Bharatanatyam performance by Vidya Subramanian on April 24.



(L to R) Jai Shankar Mishra, Ketan Shah, Bholanath Mishra, and Kulbhushan Goswami perform in Setnor Auditorium

If you are interested in becoming part of SPIC MACAY or learning more about them, please visit their Facebook page, <https://www.facebook.com/spicmacay.su>, or contact them at their email address, spic-macay.su@gmail.com.

Mithila, Museums, Memories (continued from page 6)

His relations there found him a job, and so he migrated for work and left his wife and son behind. For a while, he would return regularly. Later on, however, he remarried in Nepal and stopped coming. His new wife was a member of the Rana (royal) family. Godawari mentioned something about family politics regarding his remarriage, suggesting that his family pressured him to take a new wife while saying that she thought he was a good man. Kaushik speculated that the family politics may have had something to do with the worsening of her "skin condition." Godawari has vitiligo, which causes her skin to lose pigmentation over time. In the albums of newspaper clippings & photos & facsimiles of her work, I saw many pictures of her in years past. They showed the progressive loss of melanin which has left her, in her advanced years, uniformly pale. Indeed, I misjudged her condition as albinism, when we met. Regardless of the precise circumstances, she said quite plainly that if it weren't for the fact that he left her she probably would never have been able to leave her household for her residencies in Japan.



Cheyenne Bsaies looks at the students' artwork at the Mithila Art Institute.

Cheyenne Bsaies, a graduate student in the Museum Studies program, spent the summer of 2013 working as a technology instructor at the Mithila Art Institute (MAI) in Madhubani, Bihar.

SU Undergrad takes Advantage of Study Abroad in India

- Mary O'Brien

I can't believe it was a year ago that I arrived in Chennai, Tamil Nadu, India. Going to India was a life changing experience that I am continually thankful for. Freshman year a representative from South India Term Abroad (SITA) came to my anthropology class to hand out flyers. I turned to my friend in class and declared, "I am going to India!" Three years later, I was accepted to the program and ready for my adventure.

My favorite part of the time I spent in Madurai, the city in which the program was based, was my host family. I experienced living in an Indian home. My father and mother were in their early 40's and I had a younger sister and brother. Being part of a family really made me feel like I was part of the community and that I was an insider of the culture as opposed to a tourist visiting the city.



SITA is a wonderful program with tons of amazing opportunities. As part of the program we were required to conduct an ethnography of our choosing. I worked with children in a local slum, Karumbalai. I had the wonderful opportunity to teach these children photography and allow them to express their opinions about the social and environmental conditions they live in. This project even inspired me in my future career of working with at risk youth. The last day I was at the slum I held a gallery show for the children; at the show they gave me gifts and notes to thank me for the time I spent there.

One little girl who I had grown very close to came up to me and kept repeating something in Tamil (the local language) that I couldn't understand. One of the program directors translated for me that she was saying "Please never forget us." It was one of the most touching moments I experienced while in India.

Photo Credit: Mary O'Brien.

Even today as I began to write this I thought "I can't believe I went to India! I spent four whole months there." India is an amazing country, the sights, smells, culture - everything amazed me. I had such a good time on the trip and it really changed the way I look at my American life. I would recommend anyone who wants to experience the culture in depth to go on this program, it is an amazing opportunity and the staff works very hard to have their students adapt to life in India as a local. Someday soon, I hope to return to the program as a program assistant, a position specifically for alums. Until then, I constantly look at my photographs and souvenirs waiting for the day I return.

Mary O'Brien is senior Art & Design major. She is currently working on her senior thesis which draws on her experiences in India.



Anupama Irri and Pranathi Adhikari perform at the 2013 Asian Elephant Extravaganza at the Rosamond Gifford Zoo. Photo credit: Nathan Keefe.



Kristie Beaulieu gives a little girl a henna design at the 2013 Asian Elephant Extravaganza. Photo credit: Nathan Keefe.

Campaigning for Change? Politicians Come to the *Basti*

- Stephen Christopher

Today is December 1st in Rajasthan, voting day. I'm watching the pageantry unfold from the Kacchi Basti, a sprawling slum encroachment on jungle land to the east of Jaipur. From this vantage the Indian political process takes on a different hue. The weather's turned cold, and children in sweaters and caps distribute BJP informational pamphlets. They are far too young to vote, but they participate in the communal excitement. They recite catchy BJP slogans, and when there's nobody at hand they just toss the pamphlets into the air and giggle. Once they hit the ground there's not much difference between campaign materials and the everyday trash that lines the street. It's all destined to be collected tomorrow morning and burned.

The residents of the *basti* (slum) can only hope that their democratic contribution will be longer lasting. That maybe this is the election cycle that matters for them, and the promises of the politicians will ring true. That sewage lines and sanitary communal bathrooms will replace defecating on the sand dunes out back. That clean drinking water will be piped in from Bisalpur. In short, that people here will be given basic amenities – schools, parks, and an environment rid of toxins and festering water that breeds high rates of malaria and dengue.

The rub is that the Kacchi Basti is an illegal settlement encroaching on federally-protected land. Residents here live with the diffuse fear of government seizure and resettlement. But that's not to say they're helpless. Demographic concentration has given them power in numbers. The reality is that politicians need the basti residents' votes as much as the basti residents need political protection and uplift. On top of this, urban sprawl makes campaigning easier here than in the colonies, where houses are spaced apart and street life is less lively.

Last week I accompanied a third party candidate. We zoomed around in jeeps with loudspeakers piping the name of the candidate, waving to pedestrians. The khadi-clad candidate shook hands and held babies, gave three minute campaign speeches inside temples, and pledged to make development in the basti his very first priority. Behind the scenes, many of the men cheering him on and whipping up public interest were drinking homemade wine and planning a late-night non-veg dinner. It felt like fun, like time pass.

Not to be outdone, the BJP has a major toehold in the basti. Almost everybody I've talked to is voting for Ashok Parnami, the BJP candidate, and indirectly for Narendra Modi. This will set up next year's showdown between Rahul Gandhi and Modi, the Gujarat Chief Minister who promises economic development and the sweeping away of corruption, but who is cloaked in Hindu nationalism and accusations of facilitating deadly riots against Muslims in 2002. But the BJP is the rockstar party this time around. Three days ago, thousands of basti residents amassed for a BJP campaign rally headlined by no less a Bollywood dream girl than Hema Malini, the heroine of the classic movie *Sholay*. It was surreal to see a celebrity at the basti, which usually attracts no attention at all.

Today the basti is full of BJP cars providing free transportation to the voting center two kilometers away. But tomorrow, after the votes are cast and the dust settles, I don't think the residents of the basti expect much attention – not from Hema Malini, not from their elected politician – not until the next election cycle.

Stephen Christopher is a 4th year PhD student in Anthropology. He lived in Jaipur's Kacchi Basti and studied Hindi at the American Institute of Indian Studies during Fall 2013. His research, about the Gaddi tribe in Dharamsala, is supported by a Fulbright grant.



Stephen Christopher, on the right, poses with a local politician.

Faculty Updates

Tula Goenka has just put the finishing touches on her forthcoming book, *Not Just Bollywood: Indian Directors Speak*, which is being released by Om Books.

Ann Gold has been named a Fellow of the John Simon Guggenheim Memorial Foundation for 2014-15. She has also been awarded a 9-month residential writing fellowship at the National Humanities Center in North Carolina and will be living in Chapel Hill for the coming academic year. She will be completing a book manuscript provisionally titled "Shiptown: North Indian Lives between Rural and Urban."

Tazim Kassam edited a volume with Eliza Kent called *Lines in Water: Religious Boundaries in South Asia*, published by Syracuse University Press. A number of SU faculty and alumni contributed to the volume.

Prema Kurien received a National Science Foundation grant for her project, "Incorporation of Minorities in Canada and the United States." She also received a research paper award from the Asia and Asian American section of the American Sociological Association for her article, "Decoupling Religion and Ethnicity: Second-Generation Indian American Christians" in *Qualitative Sociology* 2012, 35(4):447-468.

Romita Ray has been awarded a 2014 Summer Stipend from the National Endowment for the Humanities, to undertake archival research in the UK, for her book about the visual cultures of tea consumption in colonial and post-colonial India. This year she also presented research papers on different threads of her tea book at Dumbarton Oaks, Skidmore College, Hunter College (CUNY), Yale University, and the College of Holy Cross.

Yuksel Sezgin's new book "Human Rights under State-Enforced Religious Family Laws in Israel, Egypt and India" was published by Cambridge University Press in September 2013.

Farhana Sultana won the 2014 Moynihan Challenge as well as receiving additional funds from PARCC and CEPA for an international workshop to be held in early 2015 on climate change adaptation. In other exciting news, Farhana's 2012 edited volume, "The Right to Water: Politics, Governance, and Social Struggles" has been recently translated into two other languages, Polish and Spanish.

Susan Wadley is the editor of "South Asia in the World: An Introduction" (M.E. Sharpe 2013), a collection of case studies that provides a multidisciplinary introduction to the region. Many of the South Asia Center faculty, graduate students, and alumni contributed to the volume.

Cecilia Van Hollen's newest book, "Birth in the Age of AIDS: Women, Reproduction, and HIV/AIDS in India" has been released by Stanford University press. The book has received a good deal of positive attention in the media including a review in the USAID's Bureau of Global Health blog and the Times of India.

FLAS FELLOWS 2013-14

The South Asia Center has named twelve Foreign Language and Area Studies (FLAS) Fellows for this academic year, whose studies will reflect the interdisciplinary nature of the fellowship and its focus on language. We are proud to welcome to the Center's family the following individuals. For the 2013-2014 academic year, Foreign Language Area Studies fellowships were awarded to:

Ross Freedenberg	Anthropology
Shaki Shawnak Kar	International Relations
Jocelyn Killmer	Anthropology
Grace Kim	International Relations
Charlie Mansour	International Relations
Karen McNamara	Anthropology
Sean Mills (Spring)	PA/IA
Nitika Sethi (Spring)	PA/IA
Melanie Shaffer-Cuttillo	Falk College
Lisa Ward	Anthropology
Alisa Weinstein	Anthropology
Ian Wilson	Anthropology

BHARATI SUMMER RESEARCH GRANT 2013

The friends and family of Agehananda Bharati established a memorial grant in his honor in the early 1990s. Each year, awards are made to doctoral students in the Maxwell School for research leading to their dissertation research on South Asia. This year's recipients were:

Yoshina Hurgobin	History
Natasha Koshy	Social Science
Silas Webb	History

FALL EVENTS 2013

Monday, September 9

Developing Regional Women's Studies in India: The Intersections of Gender and Caste

Vidyut Bhagawat, University of Pune

Monday September 16

Engaged Buddhism: Listening and Responding to World Hunger

The Venerable Bhikkhu Bodhi, founder of Buddhist Global Relief

Thursday, September 26-Saturday, September 28 SU Human Rights Film Festival

Tuesday, October 15

When Men Become Women and Women are the Goddess: Performativity of Guising in a South Indian Goddess Tradition

Joyce Fleuckiger, Department of Religious Studies, Emory University

Wednesday, October 23

When love and violence meet: Women's agency and transformative politics in Rubaiyat Hossain's Meherjan

Elora Halim Chowdhury, Department of Women's Studies, University of Massachusetts Boston

Tuesday, October 29

Translating India in Image and Text: The Gentil Album of 1774

Chanchal Dadlani, Department of Art, Wake Forest University

Monday, November 4

Screening of the film, *I AM*, followed by a discussion with film maker **Onir**

The Herg, Newhouse 3, 7 pm,

Tuesday, November 12

Korla Pandit Plays America: Racial Performance, Exotica, and the Idea of India

Manan Desai, Department of English, Syracuse University

Tuesday, November 19

Women for Afghan Women: Transforming Community from within Community

Sunita Viswanath, co-founder of Women for Afghan Women

SPRING EVENTS 2014

Tuesday, January 28

Women and Forced Displacement in South Asia

Paula Banerjee, Associate Professor, South and Southeast Asian Studies, University of Calcutta

Friday, February 14

SU Rising! Candlelight Vigil

Thursday, February 27-Saturday, March 1

2014 Ray Smith Symposium and Cornell-Syracuse University Consortium Conference: *Transformations in South Asian Folk Arts, Aesthetics, and Commodities*

Tuesday, March 25

"History is My Story!": Women's Devotional Narratives in South Indian Sufism

Afsar Mohammad, Lecturer, Department of Asian Studies, University of Texas at Austin

Monday, March 31

Crown of India: the British Empire as Audio-Visual Experience, 1903-1914

Tim Barringer, Paul Mellon Professor of Art History, Yale University

Tuesday, April 1

Hindu Gurus Moving up: New Sites for Spiritual Practices in Singapore

Joanne Waghorne, Professor, Department of Religion, Syracuse University

Tuesday, April 8

If Your Heart Speaks, Listens Film Premiere and Dance Performance

Thursday, April 10

From Durkheim to Derivatives: Cultural Approaches to Contemporary Finance

Arjun Appadurai, Paulette Goddard Professor of Media, Culture, and Communication, New York University

Tuesday, April 15

The Changing Face of Political Violence in Bangladesh: Shahbagh and After

Navine Murshid, Assistant Professor of Political Science, Colgate University

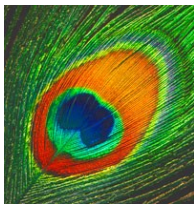
Above Street Level

Performance by **YaliniDream** and **Jendog Lonewolf**

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The South Asia Center newsletter is the official outreach bulletin for the South Asia Center, Moynihan Institution of Global Affairs, Maxwell School of Citizenship and Public Affairs, Syracuse University.

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SOUTH ASIA CENTER

Funded as a National Resource Center by the Department of Education, the South Asia Center at Syracuse University serves as a liaison between Syracuse University faculty with research interests in South Asia, educators, and the wider public in the Central New York area. Our resources and faculty interests cover the South Asia region, broadly defined as Afghanistan, India, Pakistan, Bangladesh, Sri Lanka, Bhutan, and Nepal. Our audience includes educators in area schools and colleges, the general community, individuals interested in the region, and the Syracuse University community. South Asia Outreach presents workshops, seminars, lectures, film and video screenings, school and college lectures and discussion programs, cultural programs, and other public events. In addition, Outreach loans a wide variety of educational materials to educators at no cost. These resources include books, maps, videotapes, slide sets, comic books, and "hands-on" kits. We also have curriculum units and our staff is available to offer teachers advice on curriculum development. A list of media items may be found on our web page at:

http://www.maxwell.syr.edu/moynihan_sac_media_search.aspx

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