

Anil Revri: Into the Light

Project Space

American University Museum
at the Katzen Arts Center

PROJECT • SPACE

Anil Revri: Into the Light

First published by Anil Revri in 2021 in conjunction with the exhibition *Anil Revri: Into the Light*, curated by Eleanor Heartney, art critic, author and independent curator, American University Museum at the Katzen Arts Center, Washington, DC, October 16–December 12, 2021

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Essay:

Eleanor Heartney. Contributing Editor to *Art in America* and *Artpress*, author and independent curator.

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www.anilrevri.com

american.edu/museum



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60 x 50 inches

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Essay

Eleanor Heartney

Contributing Editor to *Art in America* and *Artpress*, author and independant curator

Into the Light

Western art historians tell two very different stories about the emergence of modern art. One is the story of the triumph of rationality, scientific reason, individualistic self-expression, and freedom from all forms of superstition. The other is an account of artists' recoil from the materialism, instrumentalism, and dehumanization of the industrialized world. In the first story, abstraction points straight to the reductive reality of Frank Stella's "What you see is what you see." In the other, it is a doorway to the realm of spirit, inner truth and heightened consciousness.

Until recently, this second story has received far less attention than the first. But driven, perhaps, by the ever more destructive consequences of our misplaced faith in technology and progress, the spiritual origins of modern art are being more deeply examined. Recuperation of overlooked figures like Hilma af Klint, Agnes Pelton, and František Kupka, as well as revelations about the spiritual explorations of canonical figures like Mondrian, Kandinsky, and Malevich underscore the deep spiritual roots of western abstraction. And a dive into their sources reveals that modernist art was born from the cross fertilization of spiritual ideas from East and West.

As an artist raised in India who has lived and worked for almost forty years in the United States, Anil Revri is an embodiment of this rich transcultural tradition. His geometric abstractions are breathtakingly beautiful drawings and paintings composed of receding lines,

checkerboard patterns, nesting rectangles, and metallic dots that draw the eye into complex spaces that seem to exist simultaneously on multiple planes. Each work presents a symmetrical composition ordered around a central point, but beyond that, they display a wide variety of organizational principles. Some are largely flat, some describe a deep perspectival space, while others present optical illusions. There are architectural motifs—suggestions of windows, stages, floors, and vaults. In some works, amorphous cloud-like vapors linger in the far distance. The sparkle of metallic paint and depthless graphite evoke flickering stars in the night sky, while the symmetrical patterns and close bands of marks bring to mind the weave of rugs or textiles. But at the same time these works resist any definitive allusion to the world as we know it. They are finally, themselves, defining spaces that exist only in the eye and mind.

How are we to understand this work? Revri's geometric abstractions can be appreciated simply for their formal beauty, but this would be to shortchange their power. To the western eye, there are echoes of minimalism—of Sol Lewitt's grids, for instance, or Agnes Martin's luminous nets, or the bands of stripes in Frank Stella's early black paintings. Many evoke the vanishing point of Renaissance perspective and its desire to impose order on the visible world. But there are also echoes of the sacred geometry embodied in Islamic decoration, Buddhist mandalas, and Tantric yantras, those intricate diagrams articulating the structure of the cosmos. However, Revri's works are neither depictions of

observable reality nor illustrations of spiritual ideas. Rather, they are designed to draw the viewer into a meditative space where a sense of one's unity with the universe becomes palpable.

Revri offers some vivid metaphors to describe his intentions. In one of our conversations he evoked Sufi dancers captured in a moment when one hand is pointing toward the sky and the other toward the ground. Like them, his art becomes a conduit for the energy passing between realms. In another conversation he spoke of the experience of looking out the window of an airplane as it rises from the ever-diminishing landscape below. It passes into a thick fog of clouds and then miraculously bursts into the clear blue sky above. Such moments of enlightenment, liberation, and freedom are what he strives for with his art.

The idea of art as a tool for expanding consciousness is not new, although it has been overshadowed in the West by the idea of art as representation, self-expression, or conceptual play. But the early modernists were spiritual seekers who drew on ideas from philosophies like Theosophy and Anthroposophy that attempted to synthesize Eastern and Western religious experiences into a single system of thought. Piet Mondrian envisioned his paintings as models for the creation of cosmic equilibrium. Hilma af Klint saw herself and her work as conduits for messages from her spirit guides. František Kupka believed his paintings could communicate with viewers through telepathic vibrations. The spiritual conception of art is even more powerful in many

non-western traditions. Australian aboriginal sand painters create coded narratives that awaken the spiritual presences embedded in the landscape. Buddhist mandalas provide metaphysical and symbolic maps of the cosmos.

Although he resists identification with any specific dogma, Revri reveals that Tantric visualization techniques employed in his own meditative practice encourage him to access the subconscious mind, thereby allowing him to explore the depths of psychic space. Reciting his mantra, he enters into an intuitive state where the works unfold in an unpremeditated way. He works from the outside in, first delineating the frame that will contain the work and moves toward the center. This follows the path through which he guides his viewers. He notes that each work presents three successive stages. The foreground is the conscious world of the here and now, the middle ground moves into the realm of the subconscious, and the farthest vanishing point is the space of infinity, where the unconscious takes over.

Infinity, in these works, is the place where the ego falls away and is replaced by a sense of unity with the cosmos. The idea of infinity was very important to the early modernists. It suggested a realm beyond the three dimensions of the sensible world. Such ideas reflected developments in mathematics around non-Euclidian geometry and anticipated Einstein's theories about the existence of a fourth dimension that he called space-time. Infinity also finds expression in Jung's idea of the collective uncon-

scious with its universal archetypes that reach across cultures and times. Today, such ideas mesh with our own acceptance of the world wide web as a kind of immaterial space that extends indefinitely and expands our experience far beyond the scope of our physical bodies.

For Revri, the tripartite organization of his geometric abstractions reflects a sense of the elasticity of time and space when one is "in the zone"—where the creative impulse takes over. Again, he offers a vivid picture to suggest this experience. "Suppose you are on a wide boulevard under an arch," he says. "We have been taught that going forward is the future, while where you stand is ground zero, or the present. Behind you is the past. But if you turn around, everything changes. The past becomes the future. It's all about your perception of reality."

This description hints at the source of these compositions. Revri sees his geometric abstractions as narratives that take him, and he hopes, his viewers, on a meditative journey into the unconscious. This unconscious is composed of memories and emotions triggered by momentary perceptions and events. The journey toward the infinite is thus also a journey into the psyche. "Infinity is a mirror image," he remarks.

He sees these works as the natural outcome of his earlier concentration on abstracted landscapes. Those works were his focus for the first twenty years of his career. His landscape paintings are fluid, dreamlike compositions created with thin washes of turpentine and oil.

They are translucent and cloudlike, full of forms on the verge of dissolving into the atmosphere. On the surface, they seem the polar opposite of his current preoccupation with symmetry and geometry. But for Revri, the landscapes are about the outside world as an extension of his unconscious. For the last twenty-five years, he has simply reversed direction, turning inward to explore the terrain of memory.

Revri's geometric abstractions are, as he notes, painted in monastic colors—gold, silver, maroon, black, and white—creating a sense of harmony and peace. They are about the reconciliation of opposites. In the spirit of the Tantric yantra, these works are in communication with a female deity whose energy is nurturing, healing, and creative. They are designed to awaken the feminine spirit that exists within all of us. Revri credits his mother, a classical Indian dancer, as an important influence on his geometric abstractions. He describes the experience of watching her dance—a lone figure on the stage—as not unlike the concentrated energy of the still center that pulls the eye into his works. And he describes how the classical dancer tells a story using only subtle gestures and facial expressions. In a similar way, he translates the narratives of memory into a visual language of lines, dots and colors. Their geometry is designed to take us backward and forward at the same time. “When you see an open window in the work, you have reached the goal,” he says.

An intellectual grasp of concepts surrounding consciousness, spirituality,

and metaphysics is not necessary for the perception of these works. Instead, Revri uses art to draw us toward an experience of wholeness and peace. In *The Varieties of Religious Experience*, his groundbreaking 1902 study of the transcultural nature of religious traditions, William James maintained, “Our normal waking consciousness, rational consciousness as we call it, is but one special type of consciousness, while all about it, parted from it by the filmiest of screens, there lie potential forms of consciousness entirely different.”¹ With these geometric abstractions, Revri encourages us to pull aside the screen and see what lies beyond.

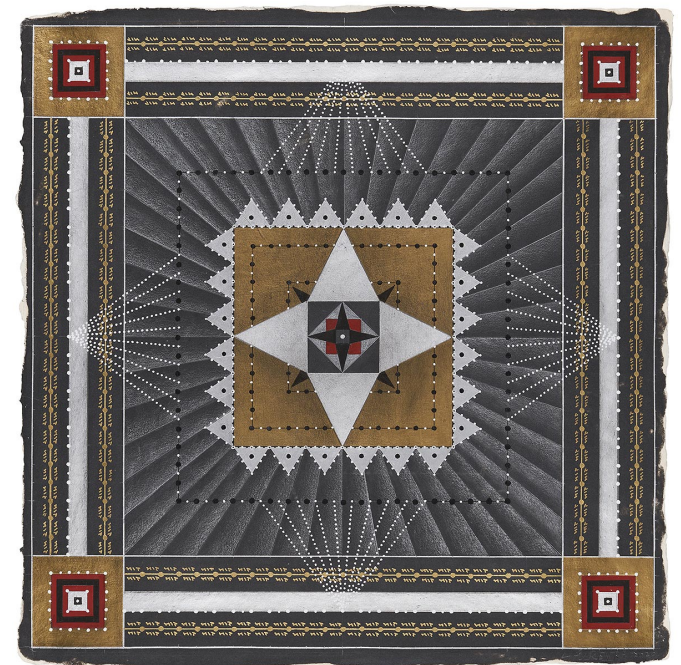
Notes:

1. William James, *The Varieties of Religious Experience: A Study in Human Nature*, (Longmans, Green & Co., 1902), 34.

Geometric Abstractions

Mixed media on handmade
paper, 18 x 18 inches

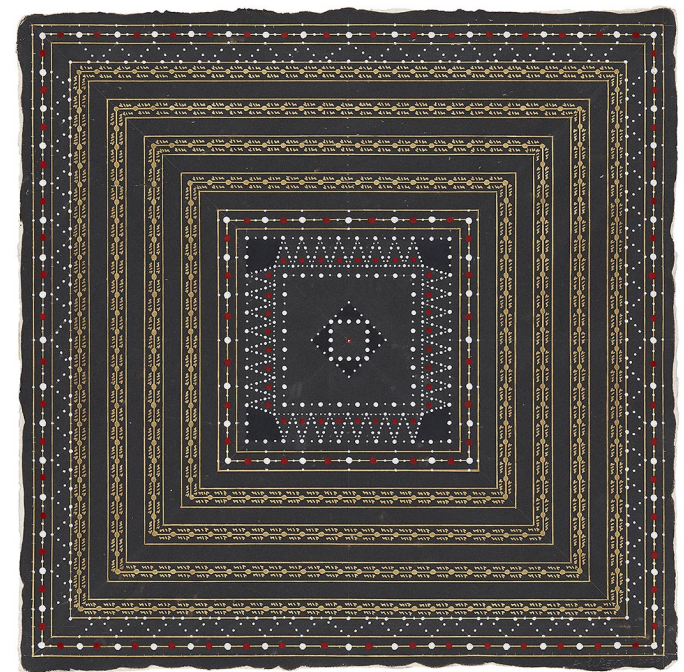
Geometric Abstraction 1, 2020
Mixed media on handmade paper, 18 x 18 inches



Geometric Abstraction 8, 2020
Mixed media on handmade paper, 18 x 18 inches



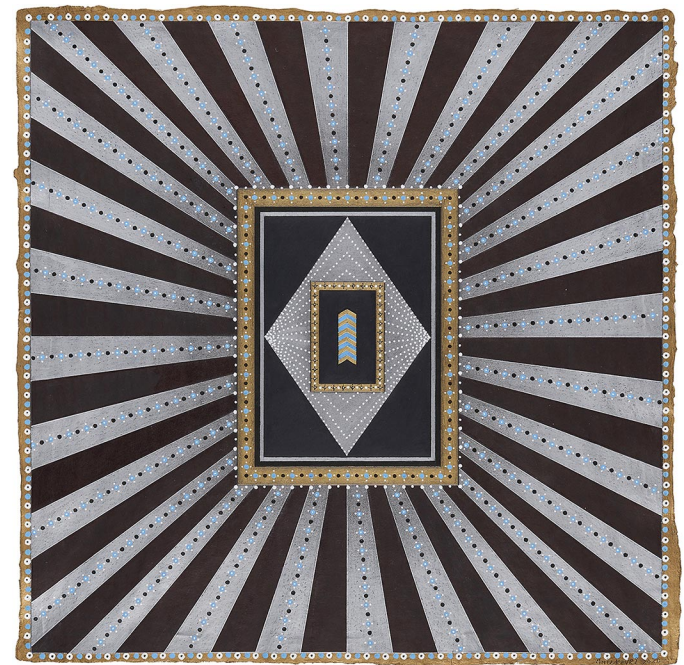
Geometric Abstraction 2, 2020
Mixed media on handmade paper, 18 x 18 inches



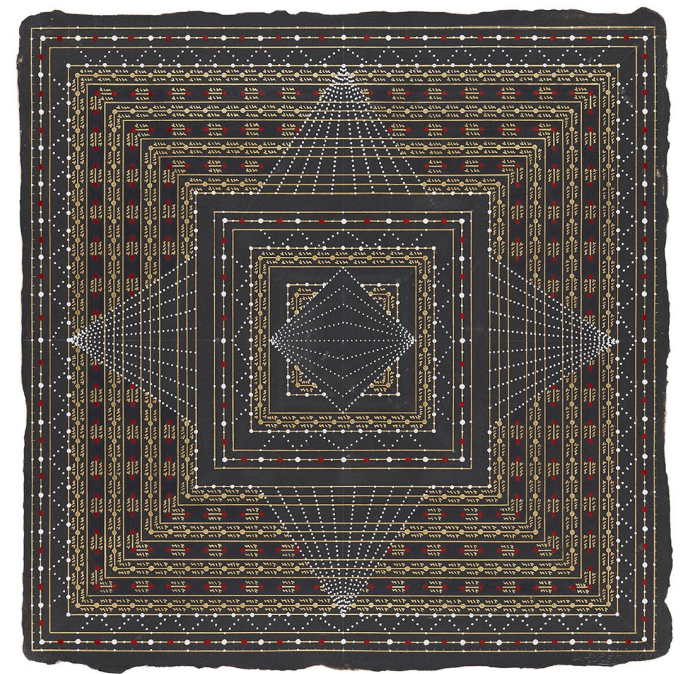
Geometric Abstraction 5, 2020
Mixed media on handmade paper, 18 x 18 inches



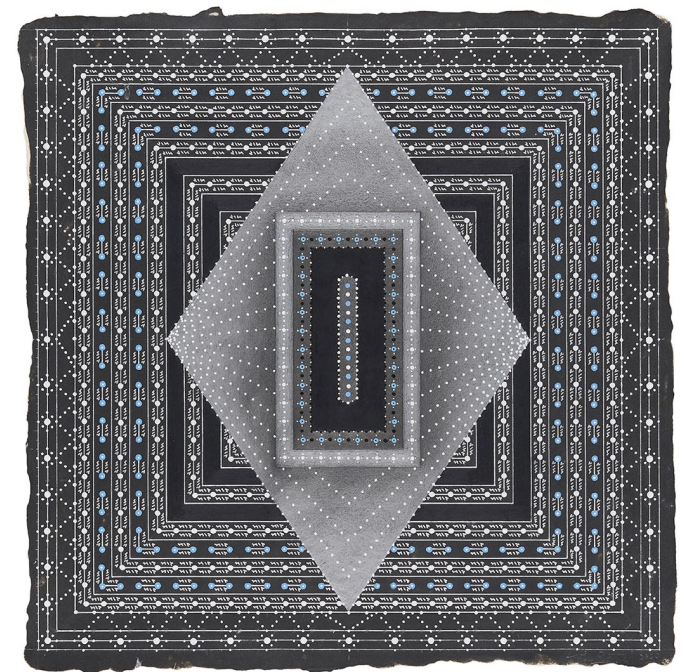
Geometric Abstraction 7, 2020
Mixed media on handmade paper, 18 x 18 inches



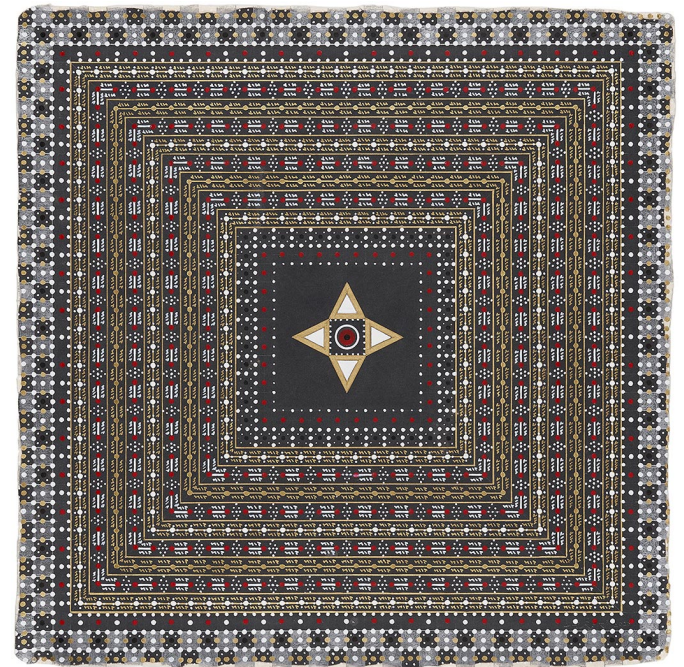
Geometric Abstraction 3, 2020
Mixed media on handmade paper, 18 x 18 inches



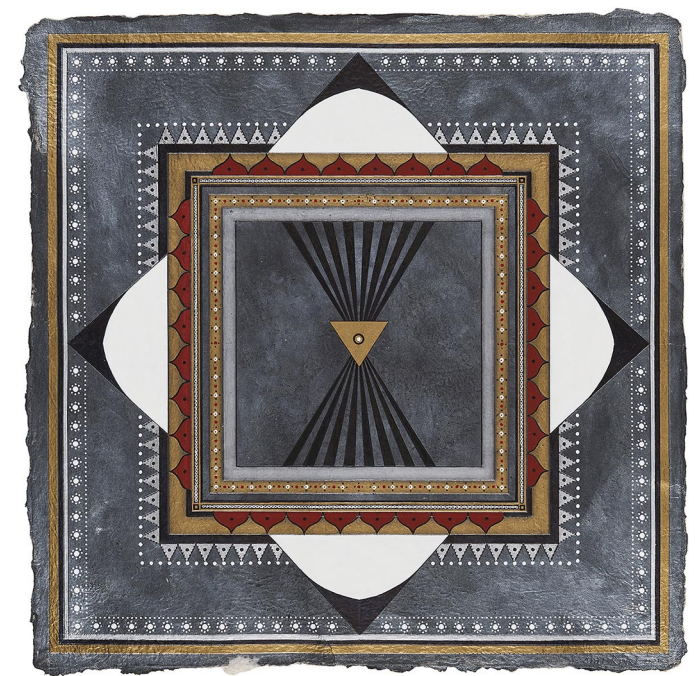
Geometric Abstraction 4, 2020
Mixed media on handmade paper, 18 x 18 inches



Geometric Abstraction 6, 2020
Mixed media on handmade paper, 18 x 18 inches



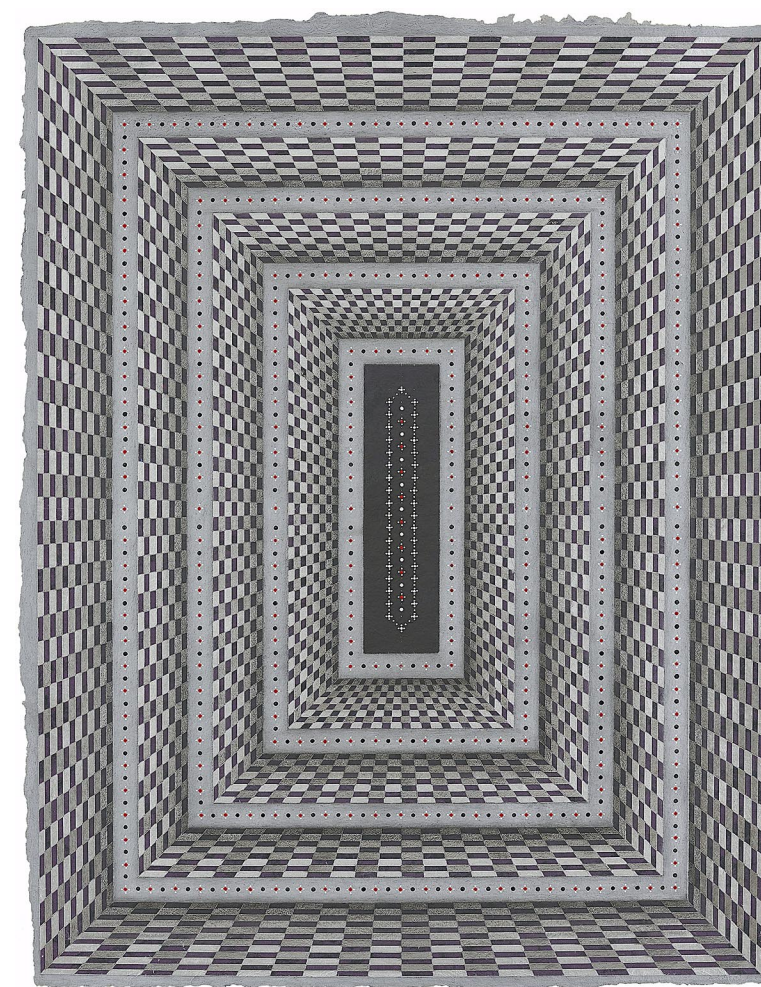
Geometric Abstraction 9, 2020
Mixed media on handmade paper, 18 x 18 inches



Geometric Abstractions

Mixed media on handmade
paper, 40 x 30 inches

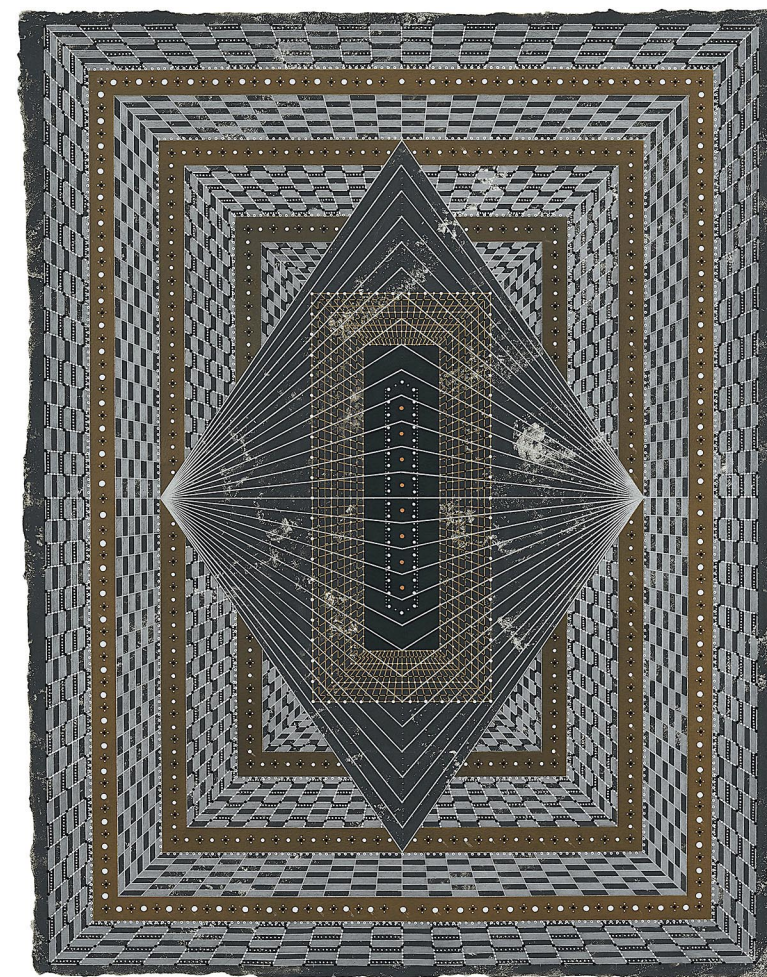
Geometric Abstraction 1, 2019
Mixed media on handmade paper, 40 x 30 inches



Geometric Abstraction 2, 2019
Mixed media on handmade paper, 40 x 30 inches



Geometric Abstraction 3, 2019
Mixed media on handmade paper, 40 x 30 inches



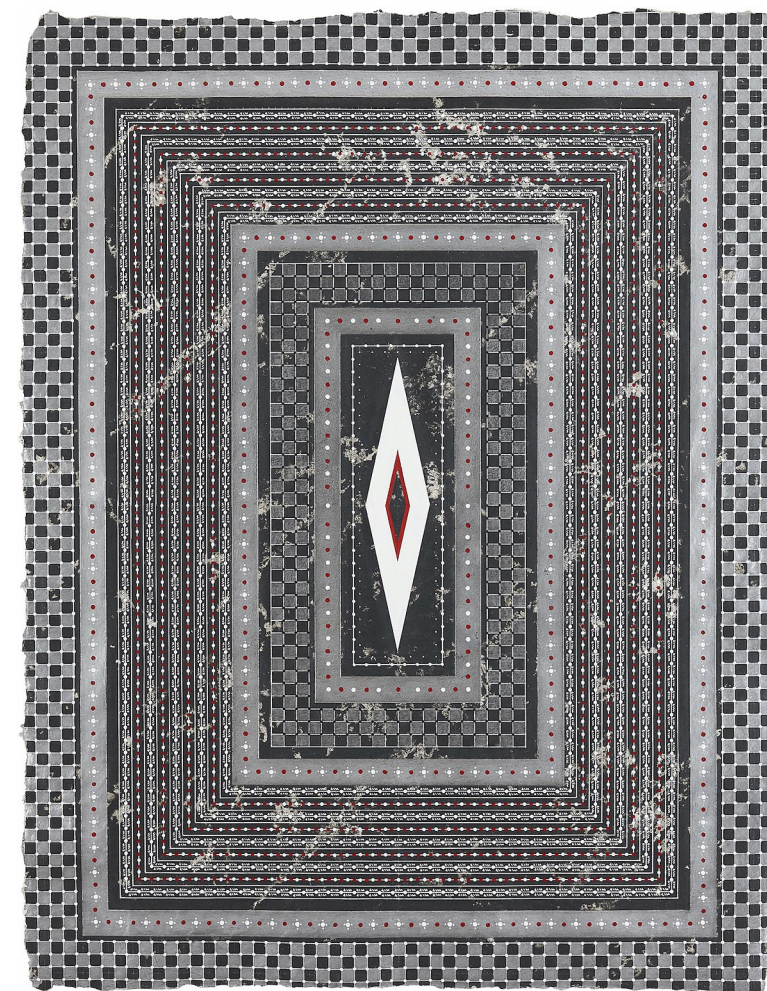
Geometric Abstraction 4, 2019
Mixed media on handmade paper, 40 x 30 inches



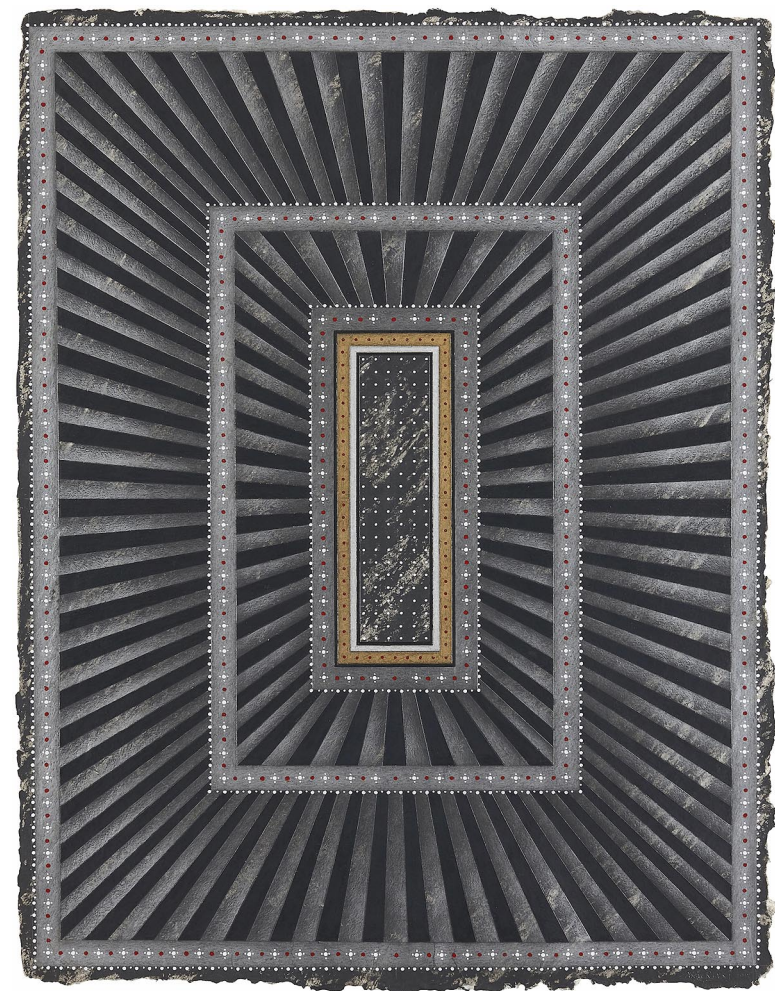
Geometric Abstraction 5, 2019
Mixed media on handmade paper, 40 x 30 inches



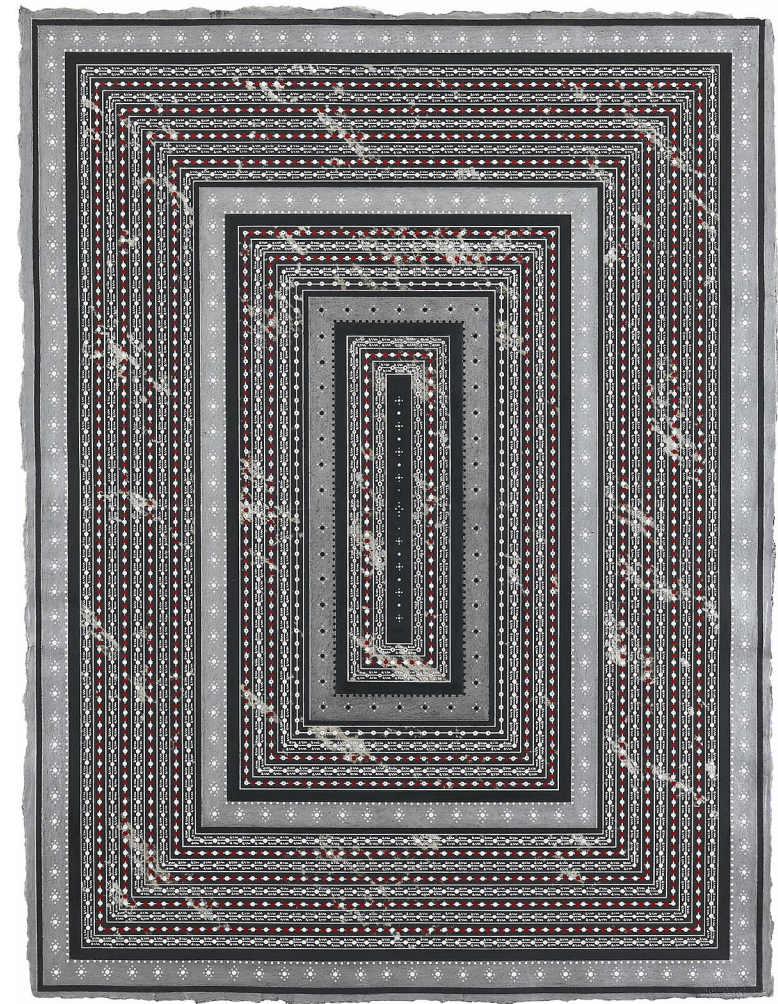
Geometric Abstraction 6, 2019
Mixed media on handmade paper, 40 x 30 inches



Geometric Abstraction 8, 2019
Mixed media on handmade paper, 40 x 30 inches



Geometric Abstraction 7, 2019
Mixed media on handmade paper, 40 x 30 inches



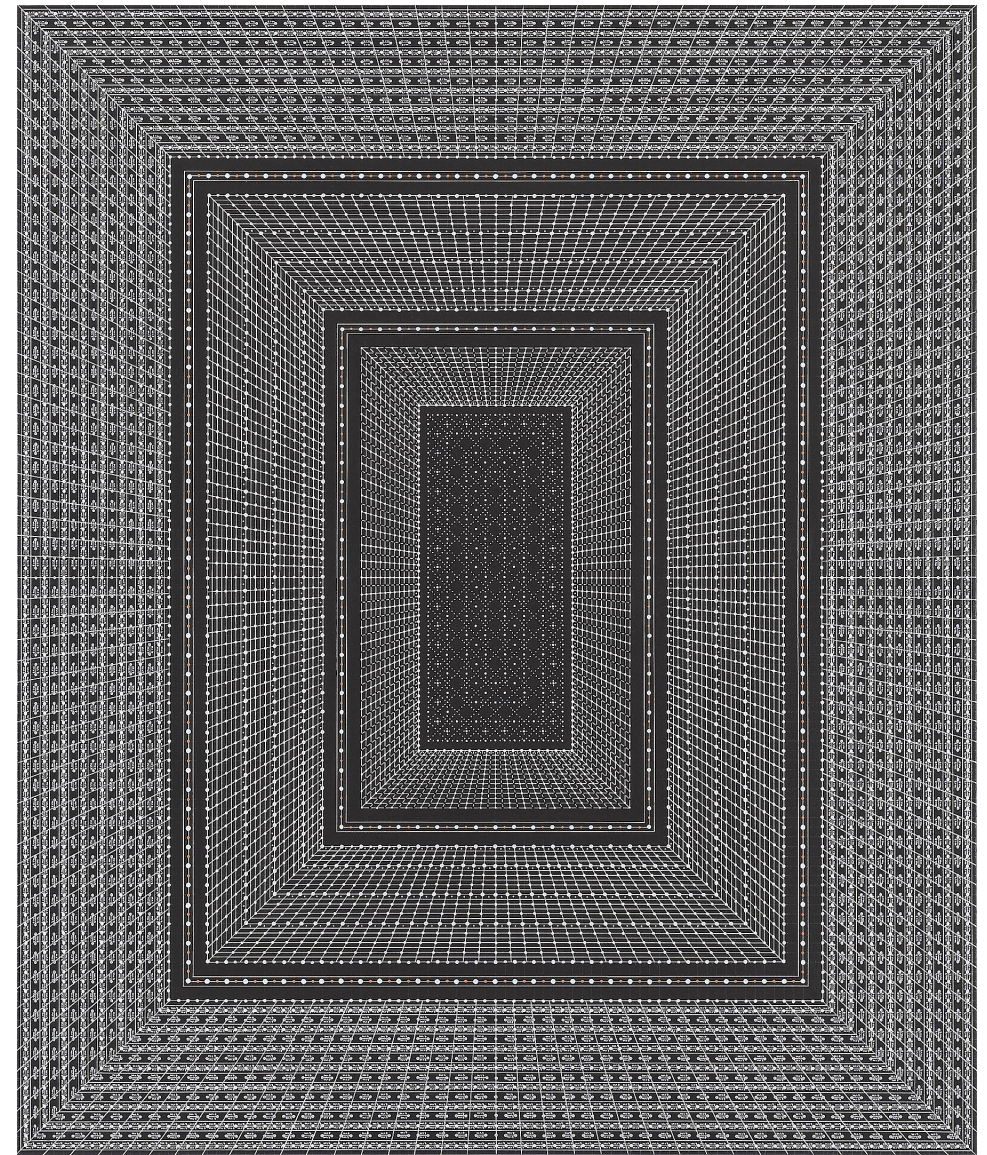
Geometric Abstraction 9, 2019
Mixed media on handmade paper, 40 x 30 inches



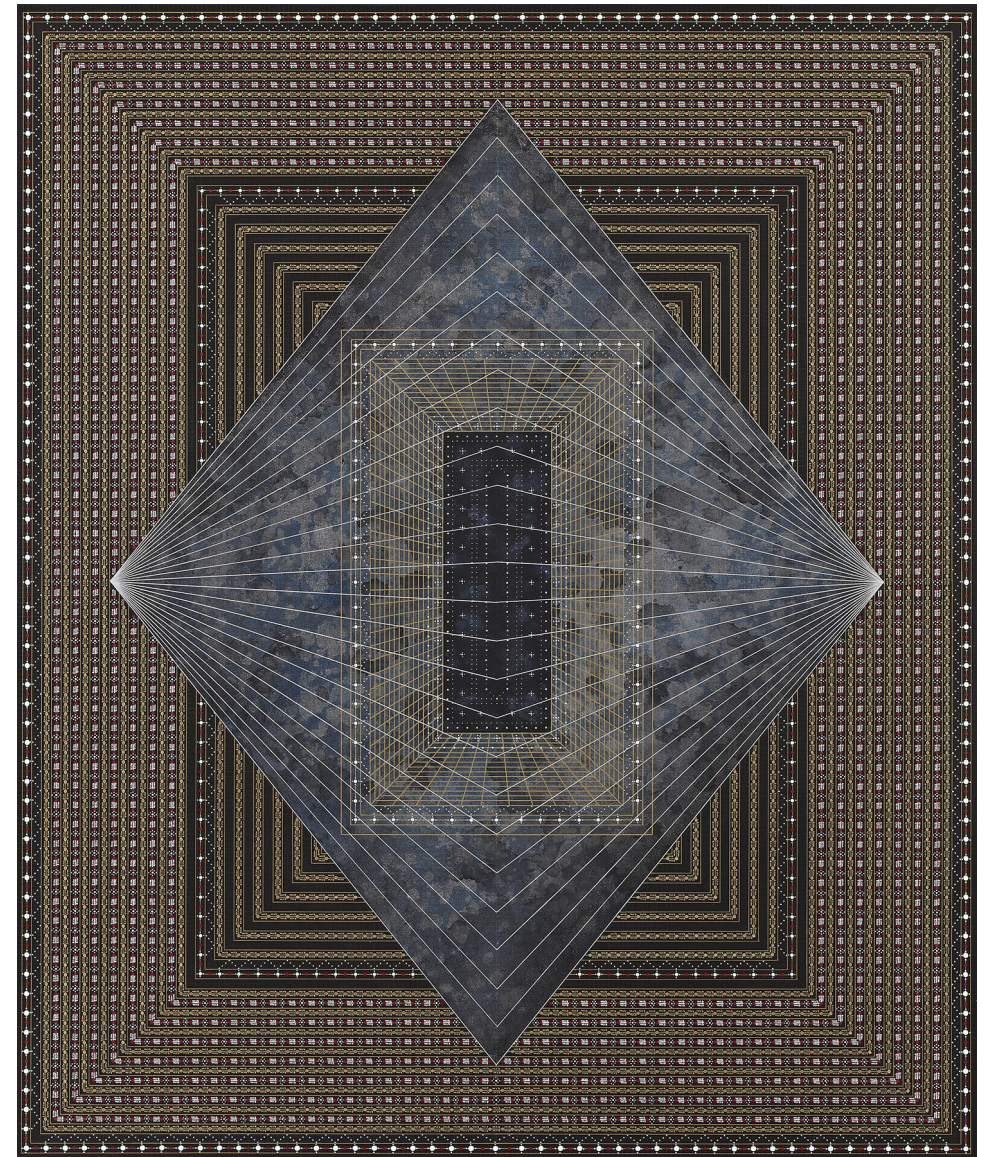
Ram Darwaza

Mixed media on canvas
60 x 50 inches

Ram Darwaza 3, 2009
Mixed media on canvas, 60 x 50 inches
Collection of Mr. and Mrs. Jindia



Ram Darwaza 11, 2011
Mixed media on canvas, 60 x 50 inches
Collection of Mr. and Mrs. Jindia



Artist's biography

Education

1995
BFA graphic design. Corcoran College of Art + Design, Washington, DC

1977
BFA interior design. Sir J.J. School of Art, Mumbai

Museum shows

American University Museum at the Katzen Arts Center, Washington, DC

Baltimore Museum of Art, Baltimore, MD

Corcoran Gallery of Art, Washington, DC

F. Donald Kenney Museum, St. Bonaventure University, St. Bonaventure, NY

Fort Worth Museum, Dallas, TX

Jane Voorhees Zimmerli Art Museum, Rutgers University, New Brunswick, NJ

Jewish Museum of Florida, Miami, FL

OAS, Art Museum of the Americas, Washington, DC

Peabody Essex Museum, Salem, MA

Tempra Museum, Malta

Solo shows

2021
Anil Revri: Into the Light. Project Space, American University Museum at the Katzen Arts Center

2012
Anil Revri: Faith And Liberation Through Abstraction. American University Museum at the Katzen Arts Center, Washington, DC

2011
India Art Summit, New Delhi. Represented by The Fine Art Company, Mumbai

2007
Prakriti. Sundaram Tagore Gallery, New York, NY

Vadehra Art Gallery, New Delhi

2005
Quantum. Sundaram Tagore Gallery, New York, NY

2004
In Search of Self: Paintings and Drawings by Anil Revri. Corcoran Gallery of Art, Washington, DC

In Search of Self: Paintings and Drawings by Anil Revri. Sundaram Tagore Gallery, New York, NY

2002
Cultural Crossings: First Anniversary of 9.11. The IndoCenter of Art & Culture, New York, NY

2001
Cultural Crossings, Fourth Presbyterian Church, Chicago, IL

Cultural Crossings, F. Donald Kenney Museum, St. Bonaventure University, NY

2000
Cultural Crossings, Millennium World

Peace Summit of Religious and Spiritual Leaders, Waldorf-Astoria, New York, NY

1999
Cultural Crossings, Arts Club of Washington, Washington, DC

IMF Gallery, Washington, DC

1997
American Institute of Architects, Washington, DC

1996
Indian Council for Cultural Relations, New Delhi

India International Centre, New Delhi

1995
Mount Vernon College, Washington, DC

1993
American Institute of Architects Headquarters Gallery, Washington, DC

1992
National Arts Club, New York, NY

1991
New India House, New York, NY

1990
India International Centre, New Delhi

1987
Shridharani Gallery, New Delhi

1985
Festival of India, M. Darling Ltd., New York, NY

1981
Foyer du Beffroi, Tours, France

Meridien Hotel, Paris

1980
India House, London

India Tourist Office, Paris

Alliance Française de Delhi

Taj Art Gallery, Mumbai

1978
Galerie 't Atelier, Eindhoven,
The Netherlands

Gallery Chemould, Mumbai

1977
Bhulabhai Memorial Institute, Mumbai

Cymroza Art Gallery, Mumbai

Academy of Fine Arts, Calcutta

Shridharani Gallery, New Delhi

1976
Jehangir Art Gallery, Mumbai

Group/juried shows/art fairs

2018
Fall Exhibition. Aicon Gallery, Palo Alto, CA

2017
Interwoven Dialogues: Contemporary Art from Africa and South Asia. Aicon Gallery, New York, NY

2016
The Corporeal and the Cosmic. Aicon Gallery, New York, NY

Art Dubai. Represented by Aicon Gallery

2015
Abu Dhabi Art 2015. Represented by Aicon Gallery

ArtInternational, Istanbul. Represented by Aicon Gallery

The Story of Indian Modern Art. Aicon Gallery at Bryant Street Gallery, Palo Alto, CA

2014
United States Embassy, Art in Embassies Exhibition, Rangoon

The Chosen: Selected Works from Florida Jewish Art Collectors. Curated by Bernice Steinbaum, Jewish Museum of Florida, Miami, FL.

2012
Installment 1. Sundaram Tagore Gallery, New York, NY

2011
Art Miami. Represented by Sundaram Tagore Gallery

Asian Art Fair, Hong Kong. Represented by Sundaram Tagore Gallery

Pulse, Los Angeles. Represented by Sundaram Tagore Gallery

Houston Fine Art Fair. Represented by Sundaram Tagore Gallery

Aspen Art Fair. Represented by Sundaram Tagore Gallery	<i>Art Chicago</i> . Represented by Sundaram Tagore Gallery
<i>Scope</i> , Basel. Represented by Sundaram Tagore Gallery	International Art Fair, New York, NY. Represented by Sundaram Tagore Gallery
<i>Continuum</i> . Sundaram Tagore Gallery, Hong Kong	<i>Art Dubai</i> . Represented by Sundaram Tagore Gallery
<i>India Art Summit</i> . Represented by Sundaram Tagore Gallery	2007 Florence Biennale, Italy
2010 Singapore Art Fair. Represented by Sundaram Tagore Gallery	Asian Contemporary Art Fair, New York, NY. Represented by Sundaram Tagore Gallery
<i>The Sacred Arts of Asia</i> . Curated by John Ford. Asian Arts & Culture Center, Towson University, Towson, MD	Toronto Art Fair. Represented by Sundaram Tagore Gallery
2009 <i>Here and Now</i> . Sundaram Tagore Gallery, Hong Kong	<i>Colors</i> . Sundaram Tagore Gallery, New York, NY
2008 Zurich Art Fair. Represented by Sundaram Tagore Gallery	<i>Gateway Bombay</i> . Peabody Essex Museum, Salem, MA
Toronto Art Fair. Represented by Sundaram Tagore Gallery	DC Art Fair, Washington, DC. Represented by Sundaram Tagore Gallery
<i>In Your Mind's Eye</i> . Sundaram Tagore Gallery, New York and Hong Kong	<i>Art Miami</i> . 17th International Modern + Contemporary Art Fair. Represented by Sundaram Tagore Gallery
<i>Checkpoint 3, Ilgen</i> , Berlin. Works by Christina Barroso, Ali Hassan, Fré Ilgen and Anil Revri in conjunction with a talk on global art	2006 Asian Art Fair, Shanghai. Represented by Sundaram Tagore Gallery
<i>Lights and Shadows: Art from Asia and the West</i> . Sundaram Tagore Gallery, Beverly Hills, CA	<i>Heart of DC</i> . City Hall Art Collection, Washington, DC
	<i>Next Level</i> . Sundaram Tagore Gallery, New York, NY

East/West. Sundaram Tagore Gallery,
New York, NY

Asian Art Fair, Hong Kong. Represented
by Sundaram Tagore Gallery

Chicago Art Fair. Represented by
Sundaram Tagore Gallery

Asian Art Fair, The Armory Show, New
York, NY. Represented by Sundaram
Tagore Gallery

*Collaboration as a Medium: 25 years of
Pyramid Atlantic*. Maryland Art Place,
Rockville, MD

2005
*Searching for a Path: Contemporary
Expressions by Seven Artists*. Asian Arts
Gallery at the Asian Arts & Culture
Center, Towson University, Towson, MD

Secret Places/Silent Journey. The Art
of Kit-Keung Kan, Yuriko Yamaguchi,
Juliane Min, Foon Sham, Anil Revri,
and Chul-Hyun Ahn. CapitalOne
Headquarters Gallery, McLean, VA

*Collaboration as a Medium: 25 years
of Pyramid Atlantic*. PEPCO Gallery,
Washington, DC

Art Miami. Represented by Sundaram
Tagore Gallery

Chicago Art Fair. Represented by
Sundaram Tagore Gallery

2004
*Erasing Borders: Passport to
Contemporary Indian Art of the
Diaspora*. Curated by Sundaram Tagore

at the Indo-American Arts Council, Inc.,
New York, NY

2003
About Time. Corcoran Alumni
Invitational Show. Juror: Ms. Lisa
Messenger, Curator of Modern Art,
Metropolitan Museum of Art, New
York, NY

2002
*India: Contemporary Art from
Northeastern Private Collections*. Jane
Voorhees Zimmerli Museum, Rutgers
University, New Brunswick, NJ

2001
*Lichtenstein and Beyond: Recent
Acquisitions of Modern Prints and
Drawings*, Corcoran Gallery of Art,
Washington, DC

2000
All Media Juried Show. Arlington Arts
Center. Juror: Jane Farver, Regional
Curator, 2000 Whitney Biennial and
Director of the List Visual Arts Center
at MIT, Boston, MA

1999
Grolla D'oro, Italy

Malta Bienalle, Malta

*Pyramid Atlantic: Washington Area
Artists*. Arts Club of Washington,
Washington, DC

Fellowship Recipient Exhibition. DC
Commission on the Arts and Humanities/
NEA, Washington, DC

1998

Pyramid Atlantic: A Study in Collaboration. Curated by Mary Anne Goley, Director, the Federal Reserve Board Exhibitions. The Federal Reserve Board, Washington, DC

Contemporary Print Fair, Baltimore
Museum of Art, Baltimore, MD.
Represented by Pyramid Atlantic

Neighbors: The Corcoran at the OAS, the Art Museum of the Americas, Washington, DC. Jurors: Ana María Escallón, Director, OAS and Samuel Hoi, Dean, Corcoran College of Art + Design, Washington, DC

21st Annual Art on Paper, MFA.
Gallery on the Circle, Annapolis, MD.
Juror: Eliza Rathbone, Curator of Contemporary Collections, the Phillips Collection, Washington, DC

International Juried Show '98. New Jersey Center for Visual Arts, Summit, NJ. Juror: Nan Rosenthal, Consultant, 20th Century Art, Metropolitan Museum of Art, New York, NY

1996

December in Japan. Japan Information & Culture Center, Washington, DC

Wallace Galleries, New York, NY

Watermarks. The Athenaeum, Arlington, VA. Jurors: Willem de Looper, artist and former curator of the Phillips Collection and art historian William Kloss, Mansion Art Gallery, Rockville, MD

Juried Exhibition, Arlington Arts Center, Arlington, VA. Juror: Howard Fox, Curator, Contemporary Art, Los Angeles County Museum of Art, Los Angeles, CA

1995

Fourth Annual Corcoran Alumni Exhibition. Corcoran Gallery of Art. Jurors: Sally Troyer, Troyer Fitzpatrick Lassman Gallery and Marsha Mateyka, Marsha Mateyka Gallery, Washington, DC

Penn State University Juried Exhibition. Central Pennsylvania Festival of the Arts. Juror: Tom Nakashima, Professor of Painting, Catholic University, Washington DC

Laurel Art Guild Juried Exhibition, Montpelier Cultural Arts Center. Juror: Barry A. Nemett, Chairman, Painting Department, Maryland Institute and College of Art

Songs of Tagore. Set design for Battery Dance Company, New York. Exhibited at Alliance Française, New York, NY; Marvin Theatre, George Washington University, Washington, DC; Fort Worth Museum, Dallas, TX; Labuda Theatre, Allentown College, Allentown, PA; Sofia Music Weeks Festival, Bulgaria; Varna Summer Festival, Bulgaria and the Malta Festival, Poland

1994

Gallery 84, Inc., New York, NY.
National Juried Exhibition. Juror: Theodore F. Wolfe, Art Critic, the *Christian Science Monitor*

Light. Capitol Hill Arts League, Washington, DC. Juror: Margery E.

Goldberg, Director, Zenith Gallery,
Washington, DC

Northern Virginia Fine Arts Festival,
Reston, VA

DCAC, First Anniversary Exhibition,
Washington, DC

1980
Punjab Lalit Kala, Chandigarh, India

Grants

2000
Exhibition Sponsors for *Cultural Crossings* at the Millennium World Peace Summit of Religious and Spiritual Leaders, Waldorf-Astoria, New York, NY:

Mr. & Mrs. Thomas F. Cullen

Mr. & Mrs. Shoaib Hashmi

Embassy of India

Mr. & Mrs. John D. Mussells

Washington Art Associates

1998
Visual Arts Fellowship, DC Commission
on the Arts and Humanities/NEA

1997
Small Projects Grant, DC Commission
on the Arts and Humanities/NEA

Sponsors for the American Institute
of Architects exhibition catalogue:

American Institute of Architects

The Boeing Company

Mr. Steve Drill

Fox River Paper Company

Interiors & Lifestyles, India

Textron

Washington Art Associates

1996
Air India travel grant

Indian Council for Cultural Relations,
New Delhi

1985
Air India travel grant

1981
Indian Council for Cultural Relations,
New Delhi

Sanskriti, India

Awards/publications

2021
Anil Revri: Into the Light. Exhibition cata-
logue with an essay by Eleanor Heartney,
American University Museum at the
Katzen Arts Center, Washington, DC

2017
*Fracturing Conceptual Art: The Asian
Turn*. Essay by Fré Ilgen, 1st International
Forum, Art Platform Asia

2014
Fré Ilgen. *Artist? The Hypothesis of
Bodiness: A New Approach to Under-*

standing the Artist and Art. (Wasmuth GmbH, 2014)

2012
Anil Revri: Faith and Liberation Through Abstraction. Exhibition catalogue with an essay by Donald Kuspit, American University Museum at the Katzen Arts Center, Washington, DC

2007
Gateway Bombay. Exhibition catalogue with an essay by Susan S. Bean, Peabody Essex Museum, Salem, MA

Anil Revri: Prakriti. Exhibition catalogue with an essay by Robert C. Morgan, Sundaram Tagore Gallery, New York, NY

Anil Revri. Exhibition catalogue with an essay by Michaël J. Amy, Vadehra Art Gallery, New Delhi

2004
In Search of Self. Exhibition catalogue with an essay by James W. Mahoney, Corcoran Gallery of Art

Erasing Borders: Passport to Contemporary Indian Art of the Diaspora. Exhibition catalogue, Indo-American Arts Council, Inc., New York, NY

2001
Graphis *Poster Annual 2001* poster design for Georgetown University, Washington, DC

2000
51st Annual Show. Art Directors Club of Metropolitan Washington, Washington, DC

1999
First Prize, *Grolla D'oro*, Italy

First Prize, Malta Biennale, Malta

Graphis *Promotion Design 1* invitation design for the Friends of the Corcoran Gallery of Art

1998
14th Mayor's Arts Awards finalist, Washington, DC

1997
Graphis *Poster Annual 1997*, two posters: *Homage to Tadanori Yokoo* and *Homage to Yusaku Kamekura*

1995
Annual Show. Art Directors Club of Metropolitan Washington, Washington, DC

1994
Real Show. Art Directors Club of Metropolitan Washington, Washington, DC

Federal Crop Insurance Corporation, USA

1980
First Prize, Punjab Lalit Kala, Chandigarh, India

Selected collections

Air India, Mumbai and New York

Alliance Française de Delhi

American University Museum at the Katzen Arts Center, Washington, DC

Asian Art Museum, Berlin

Baroda Rayon, Mumbai

Battery Dance Company, New York, NY

Corcoran Gallery of Art, Washington, DC

DC Commission on the Arts and Humanities, Washington, DC

Foray International, New Delhi

Great Eastern Shipping Co., Mumbai

ITDC Hotels, India

Library of Congress, Washington, DC

Ministry for Broadcasting, New Delhi

Ministry for Energy, New Delhi

Oberoi Hotel, New Delhi

Vikas Publishing House Pvt. Ltd., New Delhi

Sanskriti, New Delhi

Smart Technology, LLC, Naples, FL

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About the author

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Eleanor Heartney is a New York-based curator, art critic, and author with a special interest in the relationship of art, politics, and spirituality. In two recent books she explores the role that religion plays in the work of contemporary artists who were raised as Catholics, and the debt that contemporary art and culture owes to ancient apocalyptic texts. She has contributed essays to numerous books, monographs, and exhibitions that explore contemporary and modern art's debt to various religious traditions. She has also written extensively on contemporary Asian art, the politics of culture, and the influence of feminist ideas on contemporary art.

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