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## The Newsletter of the American Institute of Indian Studies

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*One of the entrances to the Chawri Bazaar station in Old Delhi*

### **The Delhi Metro and the 'New India'**

by Rashmi Sadana

My first reaction to riding the Delhi metro was similar to that of many Dilliwallas who had lined up for joy rides when the metro first opened in December 2002. People said, in one way or another and in a few different languages, "It's like we're anywhere in the world now." I realized early on that the metro marked the arrival not merely of a new form of transportation, but a new way of experiencing and thinking about the city.

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### **AIIS Holds a Successful "Dissertation into Book Workshop" in Madison**

AIIS held a very successful "dissertation into book" workshop held at the Madison South Asia Conference on October 21 and 22. The workshop was intended to assist young scholars who have recently earned their Ph.D. degree to convert their dissertations into books. The workshop was planned, organized, and run by Professor Susan Wadley of Syracuse University, and AIIS publications committee chairperson. It was sponsored by the American Institute of Indian Studies, the American Institute of Pakistan Studies, the American Institute of Bangladesh Studies, and the American Institute for Sri Lankan Studies. There were 29 applicants, many more than anticipated. Eighteen junior scholars, many but not all previous AIIS junior fellowship recipients and/or language students, attended. The first session was held on Wednesday night October 21 and led by four recent "book writers" (three of whom had won the AIIS book prize), who gave presentations on turning a dissertation into a book. Thursday morning began with bagels at 7:45 am and ended with coffee at 9 pm, including time for a vegetarian dinner at the

nearby Maharani restaurant. Three more senior colleagues (David Lelyveld, John Echeverri-Gent, Geraldine Forbes) joined Susan Wadley and the four more junior scholars (Karlaine McLain, Kalyani Menon, Deborah Hutton, and Mytheli Srineevas) as mentors and commentators in the two concurrent sessions of nine junior scholars each. Workshop participants were asked to come prepared to talk about how their projects could be broadened to engage readers outside the narrow field of their dissertations. In the first of the Thursday sessions, participants were asked to make short presentations about another participant's project. Afterwards, the other participants would discuss that project as well while the person who wrote the project listened. In the second session, 35-minute time slots were dedicated to each of the projects. At that session, the authors of the projects had the opportunity to respond to the issues and suggestions raised in the previous session.



The Eighteen workshop participants were:

Dipika Nath (Feral Disorders and Colonial Exclusions: Animal Reared Feral Children, Discourses of Animality, and the Treatment of Animals in Colonial India)

Elizabeth Mary Rohlman (Dept of Religious Studies, University of Calgary) (Religion, Literature, and Geography: Narrative Design and Regional Identity in the Sarasvati- Pura-na)

Michael Linderman (South Asia Regional Studies, Seton Hall University) (Charity's Venue: Representing Indian Kingship in the Monumental Pilgrim Rest Houses of the Marathra Rajas of Tanjavur, 1761-832)

Mohammad Raisur Rahman (Dept of History, Wake Forest University) (Islam, Modernity, and Educated Muslims: A History of Qasbahs in Colonial India)

Pritipuspa Mishra (Dept of History, Texas A & M University) (Divided Loyalties: Citizenship, Regional Identity and Nationalism in Eastern India (1866-1931))

Saleema Waraich (Dept of Art History, Smith College) (The Ramifications of Ramparts: The Mughal Forts of Lahore, Pakistan and Delhi, India)

Sebastian Prange (Dept of History, University of British Columbia) (The Social and Economic Organization of Muslim Trading Communities on the Malabar Coast, Twelfth to Sixteenth Century)

Taymiya Zaman (Dept of History, University of San Francisco) (Inscribing Empire: Sovereignty and Subjectivity in Mughal Memoirs)

Venkat Dhulipala (Dept of History, University of North Carolina, Wilmington) (Rallying Around the Qaum: The Muslims of the United Provinces and the Movement for Pakistan: 1935-47)

William Elison (Dept of Religion, Carleton College)

Amit Ahuja (Dept. of Political Science, University of California, Santa Barbara) (Mobilizing Marginalized Citizens: Ethnic Parties without Ethnic Movements)

Kristen Rudisill (Dept of Asian Studies, Bowling Green State University) (Brahmin Humor: Chennai's Sabha Theater and the Creation of Middle Class Taste from the 1950s to the Present)

Laura Brueck (Dept of Asian Studies, University of Colorado) (Rethinking Resistance: Constructing a Hindi Dalit Literary Identity in Contemporary India)

Michael Baltutis (Dept of Religious Studies, University of Iowa) (The Festival of Indra: The Construction of a South Asian Urban Celebration)

Niharika Dinkar (Dept of Art History, Boise State University) (Colonial Shadows: Indian Nationalism and the Negotiation of Enlightenment Vision)

Pavitra Sundar (Dept of Film and Media Studies, Dartmouth College) (Sounding the Nation: The Musical Imagination of Bollywood Cinema)

Radhika Govinda (Politics of Women's Movements in Contemporary India: Case Study of a Grassroots Organization in Rural Uttar Pradesh)

Tarini Bedi (Committee on South Asia Studies, University of Chicago) (Shiv Sena Women and the Gendered Politics of Performance in Maharashtra)

Varuni Bhatia (New York University) (Devotional Traditions and National Culture: Recovering Gaudiya Vaishnavism in Colonial Bengal)

Kristin Bloomer (Dept of Religion, University of Hawaii) (Making Mary: Hinduism, Catholicism and Spirit Possession in Tamil Nadu, South India)

Many thanks to Professor Susan Wadley who worked on this project tirelessly for several months. The success of the workshop is largely due to her vision, thoughtful preparations, and hard work. The next workshop will be held at the Madison South Asia Conference in October 2010. To apply, please contact Professor Wadley at [sswadley@maxwell.syr.edu](mailto:sswadley@maxwell.syr.edu).

### AIIS BOOK PRIZE

In order to promote scholarship in South Asian Studies, the American Institute of Indian Studies (AIIS) announces the award of two prizes each year for the best unpublished book manuscript on an Indian subject, one in the humanities, “**The Edward Cameron Dimock, Jr. Prize in the Indian Humanities**” and one in the social sciences, “**The Joseph W. Elder Prize in the Indian Social Sciences**”. Indiana University Press has the right of first refusal for any prize-winner, with manuscripts being published in the Indiana University Press/AIIS series *Contemporary Indian Studies*. Only junior scholars who have received the Ph.D. from institutions located in the U.S. within the last eight years (2002 and after) are eligible. A prize committee will determine the yearly winners and can choose to designate no winner in any given year if worthy submissions are lacking. When submitting manuscripts to the prize committee, applicants are committed to publication in the AIIS series with Indiana University Press if chosen as a winner. AIIS will provide a subvention to Indiana University Press for all prize manuscripts. Unrevised dissertations are not accepted. We expect that the applicants will have revised dissertations prior to submission. Manuscripts are due October 1<sup>st</sup>, with an announcement of the awardees at the made early in 2011. **Send TWO copies of your manuscript, postmarked no later than October 1, 2010**, to the Publications Committee Chair, Susan S. Wadley, Anthropology, 209 Maxwell, Syracuse University, Syracuse, NY 13244. Queries can be addressed to [sswadley@syr.edu](mailto:sswadley@syr.edu)

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### AIIS – India International Centre (IIC) Lecture Series

AIIS continued holding its well-received lecture series for its fellows in conjunction with the India International Centre in Delhi. The series was set up to facilitate academic interaction among AIIS fellows, Indian affiliating institutions and academics from other institutions. On 19 November 2009 AIIS junior fellow Anil Jacob, a graduate student in the Department of Political Science at Rutgers University, whose project is “Business-State Relations in Post-Liberalization India,” gave a lecture entitled, “Business and State in Post-Reform India Through the Lens of the Pharmaceuticals Sector.” Mr. Jacob discussed the research he conducted using primary documents, analysis of public policy and media reports from the 1990s to the present. Bhanu Murthy, Professor of Commerce at the Delhi School of Economics, chaired the talk. On 17 December 2009, AIIS senior fellow Iswari Pandey of the Program in Composition and Cultural Rhetoric at Syracuse University, spoke about his project, “Ways of Writing: Composing (in) Global English, Globalizing Composition.” Professor Pandey discussed the practices of teaching and learning written communication in South Asia in the context of globalization. He illuminated the conflicts and convergences in the realms of language use, code switching/management, rhetorical strategies, audience awareness/construction, instructional philosophy, authorship and the values of written discourse. Professor G.J.V. Prasad, the Head of the Department of English at Jawaharlal Nehru University, chaired that session.



(continued from page one)

Delhi has always been at the center of the nation's competing narratives about modernity. It is and is not "India." Over the course of numerous visits to the city over the last many years, I have thought a lot about the way people move – on foot, by bike, on motorcycles, in buses, in three-wheeler auto rickshaws, and in cars, which have flooded the city and are continuing to do so at a rate of 3,000 new ones a day. Delhi's legendary traffic has made it infamous as a dangerous and disorderly urban space, even though the city has also been an emblem of Mughal elegance and colonial modernity, with its magisterial monuments, gardens, and bungalows. As a symbol alone, the metro has already gone some way to dismantle this paradox and is seen as unambiguous evidence of progress and development, and proof that Delhi is a "world-class" city.

These initial flights of fancy while riding the Delhi metro soon turned into a series of questions and hypotheses. Clearly the metro was not just another global imprint that had been introduced into the city like malls, corporate cafes, and Nike stores, even if it was a marker of intensive capital investment (by the Japanese government) with the anticipation of massive returns (from the Indian government). When I traveled on the metro underground, it was easier to think of it as merely a marker of Delhi's having arrived on the global stage in yet another way; as yet another service catering to the desires and needs of elites while being built by its working classes, mostly un-unionized migrant workers, in the way that so many of the world's metros and subways have been built. This narrative makes particular sense when the metro is seen as one of the infrastructure developments related to Delhi's hosting of the 2010 Commonwealth Games. My interest began to flag: was this yet another story of supposed cultural mimicry, or worse, seemingly predictable stages of development? But then, while riding the metro above ground – and the vast majority of the stations are elevated ones – it was impossible not to see that this massive project and series of structures had and was changing the cultural and physical geography of the city itself, often in unique and unpredictable ways. All of a sudden my long-standing interest in urban space had a concrete set of references.

In 2008-09, I was an AIIS fellow in Delhi and had the opportunity to research the many

questions and hunches I had about the metro. I envisioned the project as "an ethnography of the 'new' India" to address the idea that what was changing physically and culturally in the city due to the metro was linked to ideas about consumption, development, and globalization since the liberalizing reforms of the 1990s – even as I already suspected some of those linkages would turn out not to be as obvious or straightforward as they first might have seemed. When I got to Delhi that year, I created a routine for myself that had me spending part of my time at the Delhi Metro Rail Corporation (responsible for building and running the metro) and the rest of my time riding the metro – on its three lines to its then over 50 stations and surrounding areas at all times of the day and night. It was an alternating schedule between the world of offices, appointments, and sit-down interviews on the one hand, and the experience and observation of people on trains and at stations – their conversations overheard, movements observed, and spaces experienced – on the other. I did this for the first few months.

Over time, I was able to establish a "lay of the land." I was able to document the official narratives of the metro through the DMRC's public relations department and through metro publications, newspaper reports, blog entries, and the Metro Museum. I also got a sense of the "culture" of the organization, its unique blend of efficiency, punctuality, and extreme image-control, while being a large government entity working with over 500 private contractors. At the PR department, I got to know several people, from the head of PR to mid- and lower level staff. I gained insight into how the institution was structured and most importantly, how it dealt with "the public" and who and what constituted "the public" in different situations. In the following months, this line of inquiry led me to other institutions that interacted with the DMRC--NGOs and other government entities including the Delhi Development Authority, the Delhi Urban Arts Commission, INTACH, the Archaeological Survey of India, the Hazards Centre, and the Save the Yamuna Campaign. Through meetings with people at these organizations I came to understand the much wider field of debate around the metro and Delhi's urban development more generally, involving issues of land acquisition, workers' rights, monument protection, and the relocation of displaced families. I also became acquainted

with the politics of global finance and organizations linked to the Japanese government that were in charge of determining if the metro was actually benefiting “the people.” These investigations led me in turn to small, community groups in various Delhi localities that have organized and gotten involved in either supporting or protesting various aspects of the metro. When I gave my first public talk on the metro as part of a lecture series organized by AIFS, some of these activists showed up and new contacts were made. The discourse of opposition to the metro is a small but strong and wide-ranging one and says much about issues of development in the city and the control of space, land, and resources. Linked to this is how the “metro dream” has taken shape in other cities that are planning them – including Bangalore, Jaipur, Chennai, and Hyderabad – but where committed financial investment is not at the same level as it is in the nation’s capital.

The other half of my research activities stemmed from my study of the metro itself as a form of transport, a set of new urban spaces, and what I saw as a new imaginative grid on the city. Some metro stations, such as Chandni Chowk, Chawri Bazaar, and Rajiv Chowk (Connaught Place), have already become iconic. These are underground stations that link some of the most historic parts of central Delhi. The DMRC’s narrative of the making of Chawri Bazaar station, for example, was one of modern technology meeting “tradition” since it was the deepest station built underground in order to preserve the historic structures above ground. Connaught Place, meanwhile, has once again emerged as the center of Delhi as people from all over the city can now access it in less than a third of the time it had once taken – and that too, in style and air-conditioned comfort. In the course of my research, however, I became most interested in the vast majority of the metro stations that are above ground and in localities I had never heard of before. This led me to understand how the metro is forging new areas of Delhi, and developing them along with the metro. This physical and cultural expansion is in fact the major long-term impact of the metro and comes with a host of political questions. I spent a lot of my research time in places like Dwarka and Rohini and the stations leading up to these areas – 40-50 minutes from central Delhi. I studied how these areas were attracting and repelling people in new ways, alongside the

growth of malls, roads, apartment complexes, and schools.

My data collection for this aspect of my research is in the form of field notes. On days when I did not have scheduled appointments, I rode the metro, got to know the “cultures” of the metro as part of the urban experience, the intricacies of various lines, and the places where they went. I had numerous informal interactions with metro riders, workers, hawkers, security staff and others, and these field notes are a substantial part of the portrait I am now writing. To what extent was the metro creating new ways of being for city dwellers from a range of backgrounds? While observing people on the metro trains, I sometimes thought of Georg Simmel’s classic theory of urban anomie; it was hard not to as I watched commuters hooked up to MP3 players or talking on their mobiles. Yet, just as often I saw how people, while more distant from each other as compared to on the city buses, were being influenced by how those around them looked and acted; maybe there was even more to look at, more heterogeneous ways of being and acting as compared to on the buses. Everything about the metro was faster than the buses – getting on and off, the time between stations – but there was still a physical intimacy to it, especially on the increasingly crowded trains. The metro was capturing a cross-section of the city like no other transport or urban space had before it. What effect might this have over time on people’s view of others and of themselves?

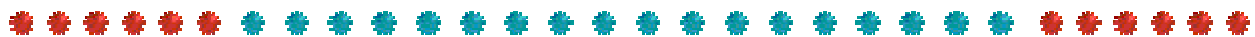
I also came to understand the feel of the different metro lines at different times of day. I saw how the adjacent neighborhoods and areas related to each metro station and vice versa, how poorer areas responded to the presence of a metro station in their midst as opposed to richer areas. On the trains and platforms I talked to women (about such issues as sexual harassment – mostly the lack of it – on the metro as compared to on buses and city streets), while outside stations I came back to the cycle rickshaw drivers again and again. They were always there at the exits waiting for passengers, and it was clear from talking to them that their lives and work were being affected by the presence of new stations in some of the most interesting ways. Yes, they had more routes and passengers because of the metro, and were sometimes able to charge higher fares for shorter routes, but for many of them, the presence of the gleaming stations was a constant

reminder of how they did not fit with this “new” city under construction.

Since the metro “community” is by definition amorphous, my biggest research challenge was approaching people who would talk to me about their experiences in depth – and I often ended up relying on other contacts I had made in my investigation of institutions. I would meet people who would tell me about people they knew who used the metro to commute. I would then call them and talk on the phone and sometimes meet them in person. This, somewhat unexpectedly, became a very interesting part of my research activities. Sometimes my leads led nowhere, but other times they led to substantial interviews that bordered on life histories – something difficult to achieve with a stranger on a metro platform. Through these interviews I began to see how issues of transportation and urban space could relate to issues of self, family, community, one’s emotional life, and a host of other seemingly unrelated topics. This gave me a much deeper

understanding of what being a Dilliwalla means at this time in history. It also gave me a different view into theoretical relationships between gender, class, and space, a theme that had already become central to my research. I was able to gain a comparative perspective on some of these questions during a research trip to Kolkata, where I talked to urban planners and commuters there about the history of their own metro (just one line with sixteen stations, in operation since 1984). More recently, I have been in contact with other scholars who are researching other metros and subway systems – new and old – around the world. These days I am living in Lajpatnagar, in south Delhi, where I have watched the construction of the metro line being extended above ground, and where my own station is set to open soon.

Rashmi Sadana is currently a visiting assistant professor in the Department of Humanities and Social Sciences at the Indian Institute of Technology in Chennai.



### **AIIS Welcomes Two New Member Institutions in 2010**

The Trustees of the American Institute of Indian Studies, at their annual board meeting in March 2010, voted to admit two new member institutions: Dartmouth College and the University of Nebraska. AIIS now has a record number of 64 member institutions in 32 different states and the District of Columbia.

Dartmouth College currently offers about two dozen courses with considerable India content including “Ethnomusicology: Popular, Folk and Sacred Music of South Asia,” “History of Popular Hindi Cinema,” and History of Modern India.” Its Asian and Middle Eastern Studies (AMES) Program offers a major concentration in South and Southeast Asia and a student can choose to focus on India. AMES expects to begin offering regular instruction in Hindi-Urdu. Dartmouth has just established a joint foreign study program sponsored by AMES and Women and Gender Studies, to be located in Hyderabad, that will be starting to offer programs in winter 2011. Twenty-Seven students have applied for the program. The trustee from Dartmouth is Douglas Haynes of the Department of History, who has held a number of AIIS fellowships; his most recent fellowship, in 2005-2006, was for the project, “Consumption and Capitalism in Urban India: The Bombay Presidency, 1880-1940.”

The University of Nebraska has indicated its strong commitment to building its programs in India; President James Milliken recently visited India to meet with AIIS Director-General Purnima Mehta and to become acquainted with Indian leaders from the academic, judicial and political sectors. The University has identified key areas for focusing their work on developing strategic partnerships with colleagues in India, including food security, water and clean energy. These new projects will build on its long tradition of collaborations with Indian scholars and institutions, especially in the scientific and technical areas. The University of Nebraska also recognizes the importance of integrating scientific approaches with those of the social sciences and humanities, and expects that membership in AIIS will enable more of its students to pursue language study in India as well as affiliate with Indian institutions for research and study programs. Trustees for the University of Nebraska will be Thomas Farrell, the Associate Vice President for International Affairs, who was formerly Deputy Assistant Secretary of State for Academic Programs as well as a Peace Corps volunteer in India, and Pradeep Barua of the Department of History, who specializes in Colonial South Asia and military history. Other faculty members with research and teaching interests in India include faculty in a wide range of departments and disciplines, including Yaroslav Komarovski of the Department of

Religion who specializes in Buddhism; Vijendra Boken of the Department of Geography and Earth Science who has conducted research on agricultural drought in India; and Sandi Zellmer of the College of Law, who is including a chapter on India in her new book on comparative environmental law and who is involved in the Water for Food project.



**American Institute of Indian Studies**  
**Fellowship Competition**  
*2011 - 2012*  
Deadline: 1 July 2010

The AMERICAN INSTITUTE OF INDIAN STUDIES is a cooperative, non-profit organization of sixty-four American colleges and universities that supports the advancement of knowledge and understanding of India, its people, and culture. AIIS welcomes applicants from a wide variety of disciplines. It especially encourages applicants in fields such as Development Studies, Natural Resources Management, Public Health, and Regional Planning. Applications to conduct research in India may be made in the following categories:

**Junior Research Fellowships** · Available to doctoral candidates at U.S. universities in all fields of study. Junior Research Fellowships are specifically designed to enable doctoral candidates to pursue their dissertation research in India. Junior Research Fellows establish formal affiliation with Indian universities and Indian research supervisors. Awards are available for up to eleven months.

**Senior Research Fellowships** · Available to scholars who hold the Ph.D. or its equivalent. Senior Fellowships are designed to enable scholars in all disciplines who specialize in South Asia to pursue further research in India. Senior Fellows establish formal affiliation with an Indian institution. Short-term awards are available for up to four months. Long-term awards are available for six to nine months. A limited number of humanists will be granted fellowships paid in dollars funded by the National Endowment for the Humanities.

**Senior Scholarly/Professional Development Fellowships** · Available to established scholars who have not previously specialized in Indian studies and to established professionals who have not previously worked or studied in India. Senior Scholarly/Professional Development Fellows are formally affiliated with an Indian institution. Awards may be granted for periods of six to nine months.

**Senior Performing and Creative Arts Fellowships** · Available to accomplished practitioners of the performing arts of India and creative artists who demonstrate that study in India would enhance their skills, develop their capabilities to teach or perform in the U.S., enhance American involvement with India's artistic traditions, and strengthen their links with peers in India. Awards will normally be for periods of up to four months, although proposals for periods of up to nine months can be considered.

Non U.S. citizens are welcome to apply for AIIS fellowships as long as they are either graduate students or full-time faculty at a college or university in the U.S. Citizens of the United States, however, can apply for senior fellowships if they are not affiliated with an institution of higher education in the U.S. Fellowships for U.S. citizens are funded by the National Endowment for the Humanities (also available to permanent residents); the Bureau of Educational and Cultural Affairs of the United States State Department and the Council of American Overseas Research Centers under the Fulbright-Hays Act of 1961, as amended; and the Smithsonian Institution. Some fellowships for non-U.S. citizens and artists can be funded from the AIIS Rupee Endowment in India. Fellowships for six months or more may include limited coverage for dependents.

Applications can be downloaded from [www.indiastudies.org](http://www.indiastudies.org)

For application further information, please contact:  
email: [aiis@uchicago.edu](mailto:aiis@uchicago.edu)  
phone: 773-702-8638



### **Martha Selby Succeeds Philip Lutgendorf as AIIS Language Committee Chair**

Martha Selby, Associate Professor in the Department of Asian Studies at the University of Texas, took over as Chair of the AIIS Language Committee in April 2010. She succeeds Professor Philip Lutgendorf of the University of Iowa, who will become the AIIS President on 1 July 2010. Professor Selby has served AIIS with distinction for many years as a member of the AIIS Language Committee since 1998, of the Selection Committee from 2006-2008, and of the Publications Committee. Professor Selby earned her Ph.D. from the University of Chicago. Her dissertation was entitled, "Toward a Grammar of Love: A Comparative Study of Interpretive Modes in Classical Indian Poetry. Her research interests include: representations of women, birth, and disease in classical Indian medicine; Sanskrit poetry and poetics; Prakrit and Old Tamil poetry; and Sanskrit medical literature, and she is the author of *The Circle of Six Seasons: A Selection from Old Tamil, Prakrit and Sanskrit Verse* and *Grow Long Blessed Night: Love Poems from Classical India* as well as a number of translations of poems from Tamil and Sanskrit into English. In addition to AIIS fellowships, she was a research fellow at the Radcliffe Institute of Advanced Study at Harvard University and held a fellowship from the National Endowment for the Humanities. Her assumption of the Language Committee Chair comes during a time of exploding interest in the AIIS language programs. This year AIIS received a record 207 applications for its summer, academic year, and semester language programs.



*Professor Martha Selby*

### **News from the AIIS Center for Art and Archaeology**

As part of a project to raise public awareness of Indo – Islamic monuments in Haryana and Punjab area the AIIS Center for Art and Archaeology organized a program with schools in the Gurgaon and Sohna regions of Haryana. Over 100 students from the G.D. Goenka world school in Sohna visited the Center continuously for three days in three groups. Sohna is one of the important sites of Pre – Mughal structures, built probably during fourteenth through early sixteenth centuries, which the Center documented under this project. The idea behind inviting children from a school in this region was to create awareness amongst the student communities about the architectural traditions of the area and also to encourage them to think about the issues related to preservation and maintenance of these structures. The Center's documentation team planned a number of activities for the students revolving around the documentation done for the project. An exhibition consisting of maps, floor plans, and photographs demonstrating the regions and monuments documented for this project was displayed for the students. The activities conducted in conjunction with the exhibition helped the students to learn reading maps and architectural drawings. They also learnt about the old trade routes and major stopovers on the routes as well as the specific types of architecture which

developed in those regions due to the particular requirements of the travelers, such as sarais or inns, bridges and step-wells. Another purpose of this interaction was to make students aware of the other information resources such as the photo archives and the library of the Center that contain significant supporting materials for studies on architecture and related disciplines.

Another project of the effort to create wider awareness about the Indo-Islamic monuments located in Haryana and Punjab area was the organization of a number of in-house displays of an exhibition demonstrating the documentation done through the Ambassador's project for various specialist and general visitor groups. Two in-house exhibitions were organized of old and new documentation of Indo-Islamic monuments available in the Center's photo and drawing archives for a group of 30 students of architecture from Deen Bandhu Chhotu Ram University of Science & Technology Murthal, Sonapat. This group visited the Center to consult its photographic and architectural drawings collection of Indo-Islamic monuments as part of their course on medieval period architecture of the country. The students as well as the teachers found the documentation of the Indo-Islamic monuments, particularly, the recent coverage in Haryana and Punjab regions relevant and absorbing. They also showed interest in using this documentation for creating a travelling exhibition of the monuments on the Grand Trunk Road which can be taken to all the architecture colleges situated along the Grand Trunk Road. A further discussion between the teachers of the Architecture College and Center's professionals is in progress regarding structuring of the exhibition.

AIIS organized a photo exhibition entitled, River Goddesses in the Sculptural Art of India that was held at the India International Centre from 10 to 18 October 2009. The exhibition included representations of the two sacred rivers of India: the Ganga and the Yamuna.

Professor Gregory Possehl, of the Department of Anthropology, University of Pennsylvania, gave a lecture at the AIIS Center for Art and Archaeology on 21 December 2009. He talked about the University of Pennsylvania excavations at the UNESCO World Heritage site of Bat in the Sultanate of Oman which uncovered remains of the third millennium B.C.



### News from AIIS Performing/Creative Arts Fellows

Although the majority of its fellowships are awarded to graduate students and scholars to conduct their academic research projects in India, AIIS is also committed to supporting performing and creative artists to conduct their artistic projects in India and thereby to promote the arts of India in the United States through performance, creation of artistic works, collaborative projects, and teaching. Many of the fellows supported by AIIS make enormous financial and personal sacrifices--and forego more lucrative livelihoods-- in order to pursue their artistic visions and goals. AIIS is pleased that it continues to provide what are often critical opportunities at pivotal moments in their careers, enabling these talented artists to move in exciting new directions.

AIIS performing arts fellow **Max Zbiral-Teller** was featured in an article in the *Times of India* in February 2010. Mr. Zbiral-Teller, who is proficient on the dulcimer, among other instruments, is currently in India to study the

santoor under Shiv Kumar Sharma, and to apply some of the principles of Hindustani classical to the dulcimer. He will be performing with tabla player Aditya Kalyanpur, who studied under famed musicians Allahrakha Khan and Zakir Hussain. According to the *Times* article, the first time Kalyanpur heard a dulcimer was when he jammed with Mr. Zbiral-Teller. Mr. Kalyanpur said that he was amazed by the sound of the dulcimer. He said, "He started playing and I joined him. We had a musical conversation." Their joint performance, he continued, will be a new sound. "It's something based on Indian classical but it's not like Indian classical as it doesn't work within the framework of classical music. It's all impromptu." Mr. Zbiral-Teller has been described as "the Jimi Hendrix of the hammered dulcimer, an instrument he has played since his childhood. As a senior at Bard College, he won the Hammered Dulcimer National Championship. He has had a long-standing interest in the different variations of the dulcimer, as well as in incorporating different

world music traditions in his compositions. He previously studied a Chinese version of the dulcimer called a Yang-Qin and also studied with a Griot musician in Senegal, where he became intrigued by the Kora, a 21-stringed instrument made of a gourd that was cut in half and covered in goat hide. Ultimately he would like to create a hammered dulcimer that is capable of playing all twelve notes in an octave. Soon after his return to the U.S. Mr. Zbiral-Teller and his group House of Waters will be performing at the Old Town School of Folk Music in Chicago. Mr. Zbiral-Teller's web site is <http://www.maxzt.com/live/>

**Joshua Geisler** was an AIIS performing arts fellow 2006-2007, when he worked on a textbook about the bansuri (bamboo flute). *The Chromatic Bansuri*, now in its second edition, presents an innovative approach to bansuri playing that combines traditional Indian music and modern western music. He issued a new CD in 2009: "The Acoustic Mandala Project." He has just started a two-year position with the famous Cirque de Soleil in its new traveling show "Totem," where he will be playing guitar and bansuri. According to the show's web site, "Totem traces the fascinating journey of the human species from its original amphibian state to its ultimate desire to fly. The characters evolve on a stage evoking a giant turtle, the symbol of origin for many ancient civilizations." Mr. Geisler is currently in Montreal with the show and will be traveling to Quebec, Amsterdam, London, Madrid, Barcelona and Zurich; his good

fortune has inspired jealousy in DAK's editor whose childhood dream was to run away and join the circus.

**Janaki Patrik** carried out her AIIS fellowship to study contemporary Kathak (Classical North Indian dance) choreography and performance in 2008-2009. Since her return The Kathak Ensemble & Friends, of which she is founder and artistic director, presented a piece called "Flashpoint" including the poetry of W.H. Auden and Bindadin Maharaj and the music of John Adams, Samuel Barber and Pandit Birju Maharaj, at the Ailey Citigroup Theater in New York in March 2010. Ms Patrik directed and performed in the piece. The group received a 2010 New York City Department of Cultural Affairs Public Service Award for its public performances of "Flashpoint." Ms Patrik is also committed to arts education; her Caravan project carries out auditorium performances, in-class residencies, staff development workshops and family and community participatory workshops to bring the performing art traditions of India to both adults and children. Its performances and residencies are facilitated by Young Audiences/New York, Young Audiences/New Jersey, Arts Connection and the Henry Street Settlement.

AIIS gratefully accepts gifts to support its performing/creative arts programs. For more information, please contact the Director of Institute Advancement, Brigitte Treumann at [brigitte.treumann@aiis.org.in](mailto:brigitte.treumann@aiis.org.in).



*Former AIIS fellow Max Zbiral-Teller*



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