

Never Done Object Tour

Co-curator Minita Sanghvi reflects on artist Rina Banerjee's *Mother gathered Three and no more dirty stones, tossed them to sky that could break what had hardened her ground and without frown or flirt of flower father like grease or butter slipped aside to free from forty and some more grown men who held her as housewife like plant life with Three or no more daughters*, 2017

Transcript

Minita: I love this Rina Banerjee painting for many reasons. First, because it is great to see so many diverse voices represented in our show, *Never Done*. Seeing the work of an artist of Indian descent may be commonplace in cities like New York, London, L.A., San Francisco, or Chicago. But here in Upstate New York, it's still quite uncommon and, therefore, all the more exciting.

Second, I see a lot of motifs that I recognize, like, parts that look like peacock feathers, which is the national bird of India, or the white silver zari work that is very famous in India, too.

Finally, Rina Banerjee talks about how her father used to call her mother "Jungli," a term that is often used for women who are not traditionally feminine. It means wild or savage, untamed by patriarchy, a term that was often used for me, too. With my tomboy manners, short hair, and ambitions that went beyond being a housewife, I was often considered someone that was untamed, wild, or savage, a jungli.

So, seeing this painting and the generations of women linked to it, the artist's mother, what she taught her three daughters and what, in turn, the artist carries forward to her daughters, all of it which is reflected in this painting. But it's more than just the artist's story. It is the story of all mothers and daughters who are junglis or raising junglis, women who are untamed by patriarchy.