

MITHU SEN
BORDER UNSEEN

APRIL 25–AUGUST 31, 2014



Mithu Sen at work on *Border Unseen* in her New Delhi studio, 2014
Courtesy Manabputra

MITHU SEN

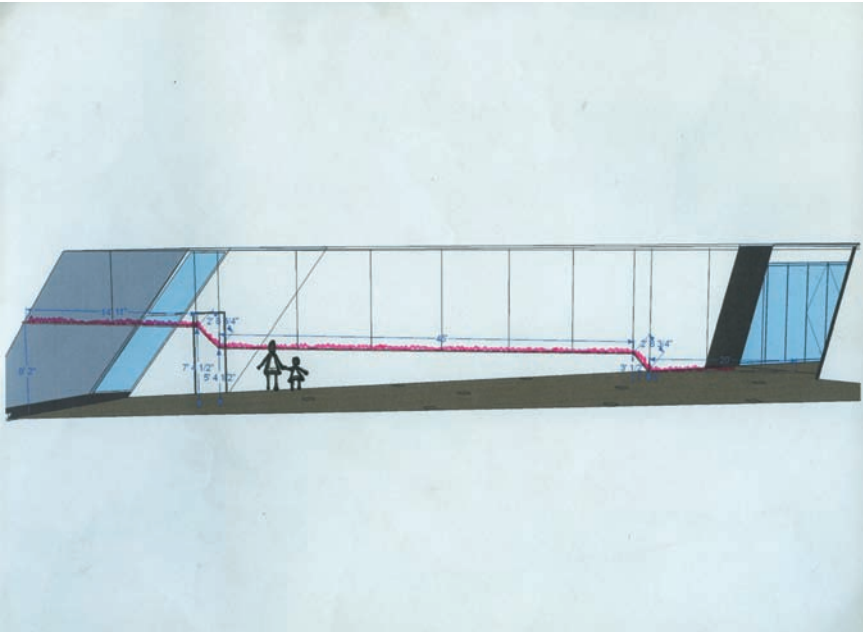
BORDER UNSEEN



In *Border Unseen*, Indian artist Mithu Sen uses false teeth and dental polymer to create a monumental hanging sculpture that rises from floor to ceiling over a span of eighty feet. Sen created this site-specific work in dialogue with the geometric spaces designed by the museum's architect, Zaha Hadid. Drawing an organic and irregular line through the prism-shaped gallery, the sculpture resembles an industrial beam in scale. Yet it functions more like a wall or barrier, dividing the space in two and curtailing the movement of viewers. We are invited to walk beneath or even step across the work when it is reasonable to do so, a violation of the ingrained habits of respect and care that are fundamental to museum etiquette. Viewed at close range, the sculpture's polymer form clearly resembles the dental prosthetics most often made from that material. Both pretty in pink and disquieting, the work evokes a range of memories of the sensitivities of the mouth.

This installation at the Broad MSU is Sen's first solo museum exhibition. Born in 1971 in West Bengal, Sen rose to prominence in the past decade for her drawings, sculptures, and installations, in which sensual and grotesque representations of the human body, animals, and inanimate objects seethe with undercurrents of

Rendering of *Border Unseen* at the Broad MSU prepared by Sen and museum staff, 2014



irony and wit. An important feminist voice in India, she creates works that upend common approaches to gender and sexuality by exploring the broad connotations of physical attributes like genitals, hair, the backbone, and teeth. Her landmark 2010 exhibition *Black Candy (iforgotmypenisathome)* explored homoerotic masculinity in a series of drawings. One set paired texts with images, and was installed so that viewers could slide the frames back and forth on rails. Larger, more complex drawings were accompanied by sound pieces. The exhibition addressed all of the senses; visitors were even given small candies. In a play on excess, the gallery space resembled a carnival. By contrast, *Border Unseen* does more with less. This showing rests on the power of a single work, its use of Hadid's extraordinary space, and the actions of viewers to create meaning.

Sen developed her practice within the vibrant artist community of India's capital city. She moved to New Delhi in 1997 after training in painting at the prestigious art school at Visva-Bharati University in Santiniketan, West Bengal. In New Delhi she joined a group of artists who squarely rejected the questions of culture and authenticity that often confront Indian artists, particularly when they show abroad. This rejection happened first in painting, in the 1980s, as Left-leaning and feminist artists drew attention to the role of power in representation. But the shift that made way for Sen's mixed-media practice came just before she moved to New

Installation view of the exhibition *Black Candy (iforgotmypenisathome)*, Chemould Prescott Road, Mumbai, 2010
Courtesy Mithu Sen and Chemould Prescott Road, Mumbai



Delhi, when Indian art saw rapid formal changes that amounted to a final assault on painting's preeminence. Sen draws with extraordinary facility, but she uses her skill to investigate the materiality of images while simultaneously making sculptures and installations. A poet in her mother tongue, Bengali, Sen explores the limits and productivities of language in writings and performances. After returning from a diploma course at the Glasgow School of Art, she emerged as a dramatically innovative and iconoclastic voice. Sen's multidimensional work has consistently extended the limits of acceptable artistic language.

At once instinctual and deeply learned, Sen's work introduces several distinct interventions in contemporary art. Her practice forges intricate connections across disciplines, with installations like *Border Unseen* sharing underlying formal and conceptual elements with her drawings, writings, and performances. The relationship between form and concept in her practice is perhaps best understood in the context of a feminist genealogy of contemporary art, in which the materiality of the body often drives formal choices but the overwhelming investment is in exposing the subtleties of power. This latter concern is an important feature in the global circulation of Sen's art, whether on its own, through India-focused group exhibitions in Western museums, or in her frequent participation in a global network of artist residencies. Sen shows real dexterity in addressing diverse audiences.

no Star, no Land, no Word, no Commitment, 2004
Site-specific installation at Art Omi, New York: artificial human hair
Courtesy the artist and Art Omi, New York



NEGATIVE SPACE

In our discussions leading up to this exhibition, Sen described how in *Border Unseen* the space underneath the suspended sculpture is just as important to the work of art’s effect as are the teeth and other materials. She suspects that viewers will treat the work as if it were a wall, using their imaginations to fill in the negative space below the sculpture. In referring to negative space, Sen identifies the area between and around represented objects, a region that is fundamentally important to her practice. She believes that viewers will supply their own meanings for the spaces between things, if only she allows them room to reflect over time. Her belief in the power of this address connects her sculpture to her drawings and to her work in text and sound.

The most dramatic instance of Sen’s faith in her viewers is her groundbreaking installation of artificial hair *no Star, no Land, no Word, no Commitment* (2004), which she created during a residency in New York City. Sen strung and draped strands of hair around pushpins to create long horizontal lines of what superficially resembles an Indian script. Playing on the opacity of language and its capacity to signify otherness, she asked her viewers to “translate” the text, using what they knew—or thought they did—about her as an Indian. More recently, in a 2013–14 performance developed for an exhibition curated collaboratively by Tate Modern, London, and Khoj International Artists Association in New Delhi, she read poetry

I am a poet, 2013
Artist’s book, performance, and interactive booth
Documentation of performance at Tate Modern, London
Courtesy Tate Modern, London, and Khoj Workshop, New Delhi



formed from nonsense syllables and sounds and asked viewers to record themselves reading a booklet of nonsense characters. Sen works at the limits of linguistic intelligibility, but she also relies upon the audience’s role as meaning-maker. She admires artists like Tino Sehgal (b. 1976), who forbids the recording of his ephemeral participatory performances on the principle that interaction is the true work of art.

And so Sen deliberately challenges viewers, placing a relatively high level of responsibility onto her audience for the effects of her work. In return for their efforts, she consistently provides them with strong provocation.

MATERIALITY AND MEANING

A more conventional play on negative space is visible in Sen’s drawings. This is true even of her early work *To Have and To Hold* (2002), where what is represented is almost overwhelmingly provocative. The piece juxtaposes an anatomical drawing of a tongue, beautifully transcribed and annotated; stylized, stencil-like roses; and an erect penis held by a woman’s hand, the fingers tipped with long red nails. These elements are distributed irregularly on a slightly shiny sheet of

To have and to hold, 2002
Painting and drawing on embossed handmade paper
Private collection

embossed paper, whose texture is an important element. The drawing seems brazen not just because of its inclusion of the phallus, but also because of the differences in the rendering of the pictorial elements. The dispassionate stance of the anatomical drawing, perfectly replicated, is utterly undermined by the sensuality of the rest. Since the viewer is given no narrative context, the negative space of the drawing is filled with the uneasy relationships between tongue and rose, rose and penis, sexual act and clinical gaze. The effect is visceral: both revolting and highly erotic.

As Sen has written, “The ‘sexual overtone’ in my work is to provoke and trap people, to force them to see. . . . I try to draw sexuality from living and inanimate objects with both sensitivity and political acumen. . . . [All] I object to [is] people dealing with its surface value instead of exploring the undertones.” By undertones, Sen refers to the secret or inexpressible meanings that are attached to parts of the body or to objects that become fetishes. Beyond the more obviously sexualized parts of the body, whether genitalia or lips, Sen has explored the connotations of fish, birds, hair, the backbone and, as in *Border Unseen*, teeth. In Sen’s work, teeth are taken both literally—for their use in eating, speaking, and sex—and metaphorically, as a bodily weapon and defense. The things Sen chooses to use in her work sit at a meaningful intersection of desire, fear, and humor.

What Sen calls “traps” are the involuntary triggers that have long interested feminist artists. She works in the wake of a line of feminist thought in which invocations of the body also had the potential to expose the role played by irrationality in human experience. This is particularly true of contemporary feminist art that uses body-based media like hair and blood, as does Sen’s. But it is possible to trace her deft exploitation of the organic connotations of her materials further back, to such key American artists as Louise Bourgeois (1911–2010) and Eva Hesse (1936–1970), who were reacting to Minimalism, an artistic movement emergent in New York in the 1960s. Hesse is a particularly apt example, for her latex works imitated and fetishized the body while extending her practice beyond her training in painting. Hesse flouted the then-insistent expectation that an artist stick with one discipline. I find this comparison instructive for understanding Sen’s use of dental polymer. This sophisticated, highly engineered material is treated as a prosthetic—used to make an injured body whole—but here it allows the artist to draw lines in space.



What you touched—I did not. May I touch you—if only, just?, 2009
Mixed-media drawing on acid-free handmade paper; two panels
Courtesy the artist and Galerie Krinzinger



THE BORDERS BETWEEN US

Sen has begun to find the role of the feminist artist limiting. She has become more interested in the way that a feminist perspective allows for the exposure of all forms of power. This interest emerges from early experiences in which being a girl always vied for significance with her distinction of having relatively dark skin. To this she adds her struggle as an adult to gain the necessary proficiency in English, the global but also colonial language used in the art world, after having established herself earlier as a poet in Bengali. In all cases, the personal experiences of slights and differential behaviors are intimate and individual, though tied to more systemic histories of which the artist is acutely aware. But Sen has come to question whether one of these experiences should be considered more significant than the others, or if, instead, she could focus on the seismic effects of power.

This thought prompted her 2012 performance during a residency in Johannesburg, where she joined a group of day-workers who advertised with signs listing their trades—plumber, tiler, etc. She held her own signs, one reading “human” and the other “mother.” How jarring it would be to drive by these simple invocations of humanity, juxtaposed with a particularly humiliating outcome of an exploitative labor market.

I am Not Me, 2012
Documentation of performance staged in Johannesburg, South Africa,
as part of a NIROX foundation residency
Courtesy the artist



The confrontation set up by *Border Unseen* is subtler in its nature, because the border in question is less political than phenomenological—a matter of how the installation might make us feel as we navigate the gallery space. The question asked by the work, however, remains the key one for Sen’s oeuvre: how can we be made to acknowledge how fundamental our bodies are to our experience?

Karin Zitzewitz
Guest Curator
Assistant Professor of Art History and Visual Culture
Department of Art, Art History and Design, Michigan State University



“WHAT IS THE WEIGHT OF YOUR IMAGINATION?”
KARIN ZITZEWITZ IN CONVERSATION WITH MITHU SEN

Excerpted from an interview recorded in New Delhi on January 10, 2014.

KARIN ZITZEWITZ: Let’s start with the work itself, *Border Unseen*. What is the conceptual basis for this piece and how did you think about designing an installation for the Broad MSU?

MITHU SEN: Well, when you came to me with the idea of presenting a show at the Broad MSU—which is designed by Zaha Hadid, who is one of my very favorite architects—I immediately thought I would like to create a dialogue between the museum space and my practice. *Border Unseen* takes its form from a very visceral, very organic body part, whereas the architecture of the building is very geometric. The work’s title gives you a clue about what it is—it’s definitely like a border or boundary, and “unseen” suggests the ways it relates to negative space. So three different dimensions will work together here, I think. There is the space Zaha Hadid created, which is geometric, and there is the organic, linear flow of my sculpture. And then there is the invisible part that the viewer is imagining. The human mind will try to relate everything. I always like to attract people, or provoke them.

I want to give the space a particular mood, focusing on interiority, femininity, and eroticism. The idea is to counter the somewhat disorienting effects of Hadid’s architecture with a more organic, immersive space that mimics the body.

Border Unseen creates a sense of harmony, not chaos. It’s also a matter of loving the space—respecting and forming a friendship with it. So my work and the building are truly in dialogue. I’m so honored to be given a space to work with that is part of a great creative person’s thinking. Technically, maybe, I cannot say this is a collaboration between Zaha and me; [Zitzewitz *laughs*] but actually, emotionally and mentally, I have acted completely in collaboration with her.

KZ: It’s interesting to hear you use the words harmony and dialogue as opposed to challenge or contestation. You brought up the organic form of the sculpture, and then also its function as a border or boundary. Let’s start there, if we can. What kind of precedents were you thinking about? What exactly are you thinking of, when you’re thinking of borders?

MS: I think it’s more of a conceptual border. Throughout our lives we encounter different levels of human consciousness in society, which can be seen and felt in many forms. There are many, many, many borders coming between things. They could take the form of war, colonialism, gender, class, race—whatever. Any kind

of repressed and marginalized voices immediately create an unseen boundary between themselves and the next hierarchy. My own self feels walled at different levels. Those kinds of mental or psychological boundaries can also arise in relationships. The moment you feel a coldness, that is a boundary. It doesn’t have to be a physical boundary—if you feel that a division is there, then it’s real.

I am trying to really look at the invisible boundaries that create so many divisions between us—the in-between spaces that we can feel but that we cannot read or see. I leave it to viewers to contemplate—I just give clues. My work is about provoking people so that they can take this journey further, wherever they want. This process is, in a way, very open. Viewers become part of the work and respond in their own way. There can be no final statement about what a work is or what it means, because each human being is experiencing their life in a different way. They start thinking, and they become curious and they start searching. And that leads them somewhere else.

In a general way, I think of my practice as drawing. Drawing in a very literal sense. It’s like a pulling out or extension of something. So in that way, I also think my work is a kind of performative practice. Not in the sense of a physical performance by me, the artist, but more as a collective performance that brings together mind, body, location, geography, culture, politics—everything. It is all related. So the physical artwork is like a by-product of my process. I work in my mind and my practice resides somewhere between materiality and concept.

KZ: One way to think about it, when you talk about the work being performative, is that there are two ways of using that word. We might think of performance as an action in which you’re staging something for someone to take home. Or we might think about performative speech acts that do something—maybe the most famous example is “I now pronounce you man and wife.” The pronouncement itself creates a material change in the relationship, right? In much the same way, *Border Unseen* is meant to enact something: to do something to the viewer, to do something to the community by being here. It sets into motion this kind of spider web of reaction. And that, I think, is a really important concept for your work—the setting into motion of different kinds of ideas or even, sometimes, uncomfortable reactions in people.

This kind of reaction occurs across your work, whether in the drawings, the sculptures, the installations, or your sound pieces. Let’s talk about the way

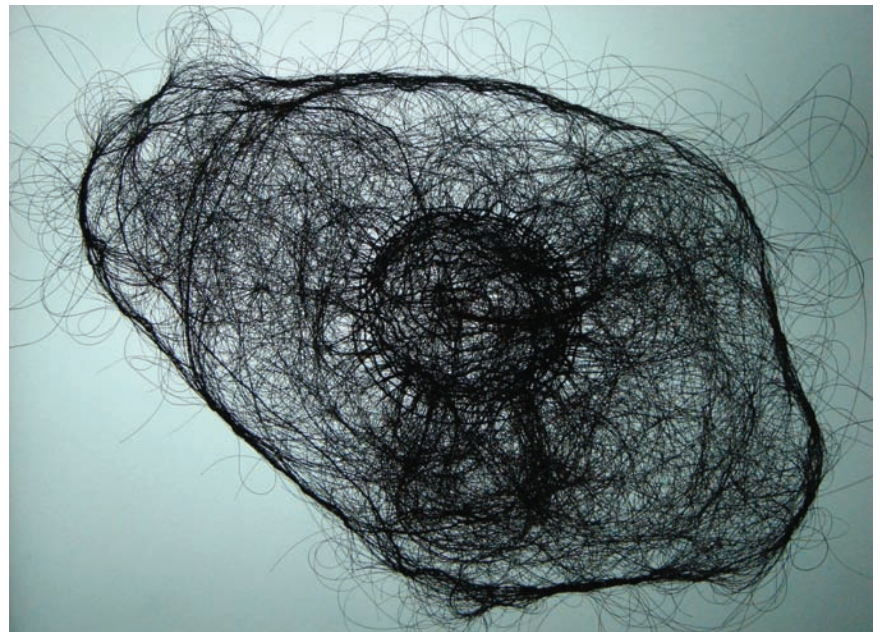
that this is enacted, particularly in terms of the material form of your work. For instance, you started out with a landmark show in 2003 called *I Hate Pink*. And yet your work is still pink. [*Sen laughs*] And it is very beautiful. Even your sculptures in dental polymer, which are so visceral, are also really pretty. And I think that there's something that is both attractive and also very deliberate about it. You operate within a space that is so feminine and ornamented. And yet at the same time, your works hit us right in the middle of the stomach. I'd like to ask you what it is that keeps you in the space of pretty, even though you very clearly want to also live in the space of the body and the space of a kind of visceral reaction.

MS: I believe that life is made up of positive and negative things; it depends on how you look at it. So even though many of the dark sides of life have somehow spontaneously come into my work, maybe in a very subjective way, it's a matter of perspective. I bring these issues in as a celebration. Or, if you like, as a carnival. When your desires and self-expression are repressed or suppressed, then you need a carnival. You need a day to release yourself and to celebrate. And I think that the end products of my work, in particular, become a celebration. But this effect is very paradoxical and also ironic. Here I am celebrating with the color pink—which is a lovely color, but one that I have had a personal issue with since I was four or five years old. Eventually, I came to think that pink or reddish-pink is also a color of life—a life force, in many ways. You can relate it to flesh, blood, fantasy, sex; it's alive.

You mentioned that *I Hate Pink* show. Though I said that I hate pink, the whole show was in pink—everything. It was a celebration of that color and all it can represent. But that show was also about a very dark side of human life. The same was true of the 2006 exhibition *Drawing Room*, for which I made a lot of intimate and erotic and sexual things in a drawing room space. I like to challenge my viewers and test their tolerance level. These sculptures are, in some ways, aesthetically pleasing, and they were made with a lot of love. But look closer, as you said, and they really hit you in the stomach.

So my work prompts a wide range of reactions in the mind and body. I remember once when I was using my own hair, making beautiful sculptures and putting them in jewelry boxes. They're truly very beautiful. But they are all un-belongings because they're made from lost hairs. I wanted to capture the moment of attachment and detachment: that second in which a beautiful, pretty thing becomes the most repulsive object in life.

Unbelongings, 2006
Woven human hair and thread
Courtesy the artist

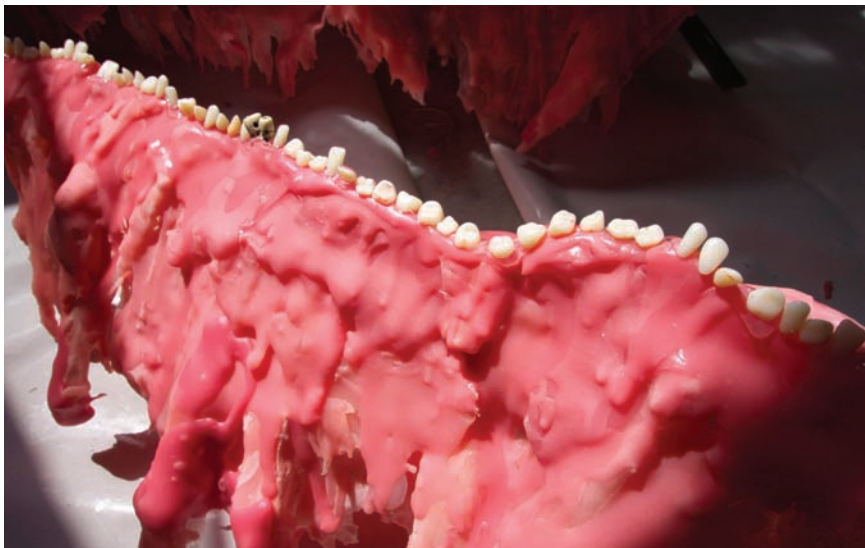


This idea also guides my choice of materials. For the teeth I use that polymer that is made for dentists. It is a non-toxic substance that can go inside your body—you can even try and taste it. [*laugh*] So it looks really weird, because it is essentially used to make internal body parts that you would see when people talk or smile, but the whole sculptural thing has been taken out of the body. And not only has it been taken out, it's also distorted—in *Border Unseen* it's an eighty-foot-long set of teeth. So you think, what is this? It's a human form that has been isolated and flattened, making a kind of landscape or line.

The structure of the sculpture is similar to the landscape around Santiniketan, where I studied for seven years. This geological formation, called *khoai*, is made up of small hills of a soil that is rich in iron and so bad for farming that it often remains uncultivated.

KZ: I think teeth themselves make many people really fearful. People are afraid of the dentist.

MS: Yes, yes, yes. Teeth also accrue more complex sets of meanings in the practices of sex, tracing a line between desire and fear, satisfaction and pain. It is an intersection of sensuality and violence. But when you have a tooth problem, a toothache, it immediately goes straight to your brain, because of some kind of relay of the nerves. And this kind of nerve pain is the most painful.



KZ: It is a very intense pain, yes.

MS: And I personally have had tooth problems; my father has had tooth problems. It is a very personal thing, a kind of pain that we cannot express. Pain is pain, definitely. But some pain is more difficult to communicate, even though you feel it so intensely.

KZ: Yes. This kind of discomfort is both very personal—totally incommunicable—and also universal. I mean that everyone has had this same private experience of feeling very exposed and very vulnerable.

MS: Very vulnerable, yes. So it doesn't give you a comfortable feeling when you visualize these things. It's a hugely discomfoting experience to encounter these kind of teeth, presented in such a grotesque way. And also, as I said, I am using the same material that dentists use. It's a long process, because I cannot make a huge quantity all at once. I have to go through the process the way they do—bit by bit—because of the material characteristics of the chemicals. I really work tooth by tooth. Making the gums with the polymer, slowly, drop by drop, layer by layer. Setting the teeth, one by one. The whole process is like a meditation. And as I am working I am as sincere and responsible as possible, almost as though it were really going inside a human body. Each piece is unique. You will not find a similar segment in the whole eighty-foot-long work.

KZ: Nothing will repeat.

MS: Yes, nothing repeats. Every inch is different.

KZ: And that, I think, really connects it to the rest of your practice. Could you talk about the relationship between the drawings, your performance work, and this kind of installation work—a more material, sculpturally based practice? How do you see those parts of your practice working together? And if you need a center to that question, let's talk about the images of teeth that you've used in your drawings. It's so interesting to see the way that teeth, the backbone, and other parts of the body have emerged as images that you combine and recombine in different ways, across periods of time in your work.

MS: Well, my true medium is life—I live and believe in it. Everything else is just a by-product of that. I believe that the different media I use in my art help to communicate this. It also comes from my constant need to be expressive in whatever way possible and keep myself free from any self-imposed restrictions. An idea cannot always be communicated through visuals, it must be felt or experienced. My work draws on emotions, meanings, feelings, memories and experiences, as well as a sense of movement, sound, touch, and smell.

I think that there is a very simple, linear progression throughout my practice. And it is based not on any particular form or shape or color or anything. Even if there is a link, it is not intentional. Say I'm making a drawing—suppose it is a two-dimensional surface. What is given there is an image; it's not what I'm saying. The viewer has to go beyond that surface. It is just a gateway or clue. It's like a title. And then you start thinking, even after taking your eyes away from that particular visual.

KZ: And so for you the experience is extended in terms of time; a work's effect is felt even after you've viewed it.

MS: That's what I'm saying: my drawings actually extend. In my *Drawing Room* exhibition, and in many other shows, I extended my drawings beyond the frame and into that space. These are metaphorical ways of telling—

KZ: Of producing imagery and effects.

MS: I'm always trying to think or imagine or feel that part that is beyond what is given. This long line of teeth collapses the distinction between sculpture and drawing. And all of the elements in my work are familiar things. Apart from the

teeth, I also use other small objects like skulls and sea shells. These are not abstract forms, they add to the corporeality of the sculpture. But in a sense they are abstract, because they talk about something that exists behind or beyond themselves. And I feel safe creating or claiming that unseen space in our mind, because it doesn't ask me to follow some kind of hierarchy. It allows me to explore the presence in absence, life in death, and existence in non-existence.

KZ: Let me ask you one last question. You've talked a lot about love in your work and, in your project *Free Mithu* (2009), about gifting and exchange. I'm thinking about the very similar way that Yoko Ono has talked about her performance *Cut Piece* (1964/1965). She has said that it was a gift to her audience. And this is a very visceral work that has huge impact on the viewer. And if you watch the videos—

MS: Shocking.

KZ: [over *Sen*] It's very shocking. So to think about her giving a gift to her audience is extremely jarring, in the context of what has been read as a radical feminist work. But in essence, the idea was to give a gift of the self, right?

MS: From the self, yes. Very interesting, how you relate that piece of Yoko Ono's with my *Free Mithu*. It has the same kind of essence and feeling. Also my *Museum of Unbelongings* (2011), which is a collection of abandoned, impermanent toys and unusual belongings, drawn together. I consider each of my pieces—whether it's a collected item or whether it's manipulated—to be like one of my children. Giving them away, offering them to be adopted by somebody else—it's hugely emotional. Because each one is personalized by name and their history and my relationship with them is important. So I cannot just consider these pieces in a regular way, as art objects or artworks or art projects. A kind of energy and emotion is related with each material piece, and this creates a different value for each one. It can be a five-rupee plastic toy, but the story it has, the personal history, the amount of time I spent on it, thinking it and loving it and making it an emotional object in my life—you have to count all those things. So when somebody says, "Oh, it's an installation of seventy-one different toys from Mithu's collection," that is completely wrong. I want to give people another idea, and tell them these are my children. And they might call me funny. But at least for a second they'll think, why is she calling them her children? And that might lead them to redefine the relationship between parents and kids.

I am a poet, 2013
Artist's book, performance, and interactive booth
Documentation of performance at Tate Modern, London
Courtesy Tate Modern, London, and Khoj Workshop, New Delhi



So I think a lot. I write a lot. I have all these folders filled with random thoughts and ideas. I start writing, writing. And maybe after five years or so, I start developing one of those ideas. Actually, I am collecting emotions. By doing this kind of metaphorical poetry, or imaginary poetry, I'm making a sound piece that is a sound capsule for the future. Maybe, two hundred years from now, somebody will wonder, "what was in the sound of the emotions that she collected as a form of poetry from the twenty-first century?"

KZ: This is another undercurrent in our conversation: that your work is very future oriented, and it's very optimistic. Because in all cases you imagine new meanings to come, meanings that exceed the meaning of now. That, I think, is very forward looking. Because it's not like when the work leaves you it dies.

MS: It's good that you say "new meanings," whereas I'm often told, "Oh, it is your fantasy or your imagination." But in a way, with *Border Unseen* I want to create in that space—I want to weight that space, the boundary. Because by leaving only the top of the wall or border, the whole thing is invisible. The meaning is equally transient. So when you are imagining the wall extending from the top to the floor, what will be the weight of that invisible space? What material can you imagine over there? Is it concrete, is it iron, is it steel? Is it air? What is the weight of your imagination?

ABOUT THE ARTIST

Mithu Sen (b. 1971) is based in New Delhi, India. She completed her BFA and MFA degrees in painting at the Kala Bhavana (Institute of Fine Arts) at Visva-Bharati University in Santiniketan, West Bengal, and went on to study at the Glasgow School of Art in the United Kingdom with the support of an award from the Charles Wallace India Trust. She is an important force in contemporary art in South Asia, and has already exhibited well-received projects in 2014 at the Dhaka Art Summit in Bangladesh and Art Chennai. Her 2010 solo exhibition *Black Candy (iforgotmypenisathome)* was awarded the prestigious Škoda Prize for Indian contemporary art. Sen has exhibited in museum exhibitions, biennials, and art festivals all over the world, including Tate Modern’s *Word. Sound. Power.* (2013); *The Unknown*, Mediations Biennale, Poznań, Poland (2012); *Spheres 4*, Gallery Continua, Le Moulin, France (2011); *Indian Xianzai*, Museum of Contemporary Art, Shanghai (2009); *Abstract Cabinet*, Eastside Project Space, Birmingham, U.K. (2009); Emotional Drawing, SOMA (Seoul Olympic Art Museum), Seoul (2009); *Nothing Lost in Translation*, part of *Emotional Drawing*, National Museum of Modern Art, Tokyo (2008); *Where in the world* and *Still Moving Image*, Devi Art Foundation, New Delhi (both 2008); Incheon Women Artists’ Biennale, Incheon, South Korea (2007); *Horn Please: Narratives in Contemporary Indian Art*, Kunstmuseum Bern, Switzerland (2007); *Tiger by the Tail!: Women Artists of India*, Brandeis University, Waltham, MA (2007); and *Private/Corporate IV*, DaimlerChrysler Collection, Berlin (2007). Important solo shows of her work have been held at Galerie Nathalie Obadia, Paris; Espace Louis Vuitton, Taipei; Krinzinger Projekte, Vienna; Albion Gallery, London; Bose Pacia, New York; Chemould Prescott Road, Mumbai; and Nature Morte, Delhi. Sen’s work was featured in *Vitamin D2: New Perspectives in Drawing* and *Art Cities of the Future: 21st-Century Avant-Gardes*, both published by Phaidon Press in 2013.

WORK IN THE EXHIBITION

Border Unseen
2014
Dental polymer and artificial teeth suspended by aluminum frame and steel cables
dimensions variable
Commissioned by the Eli and Edythe Broad Art Museum at MSU, courtesy the artist and Chemould Prescott Road, Mumbai

Mithu Sen: Border Unseen is organized by the Eli and Edythe Broad Art Museum at MSU. Support for this exhibition is provided by the Broad MSU’s general exhibitions fund with additional funding from the Michigan State University India Council and the Dr. Delia Koo Global Faculty Endowment administered by the Asian Studies Center.

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