'When we find ourselves in the subject position of two determinate decisions, both right (or both wrong), one of which cancels the other, we are in an aporia which by definition cannot be crossed, a double bind (...) It can only be described as an experience. It discloses itself in being crossed. Every day, even by supposedly not deciding, one of those two right or wrong decisions gets taken, and the aporia or double bind remains.'

In conversation with Sophia Powers at the TATE, Chhachhi describes how she and her peers at Chitrabani Center for Social Communication (Kolkata) sought to develop an 'ethical code' for documentary practice. In the early days of the Indian feminist movement, street photography had come to the fore with figures like Bresson, Satyajit Ray, Raghubir Singh and Friedlander. "Much of the conversation about ethics pivoted around photographing the 'Other'. However, even working ethically, with awareness and sensitivity, the power of representation remains with the photographer. After a decade of documentary work, I questioned this in my own work, and in documentary practice in general, which seemed to unconsciously reproduce something close to the colonial recording of 'natives'", Chhachhi explains when she began to explore the potential of self-determined portraiture. Working closely with her sister, gender and labor studies scholar, Amrita Chhachhi, who was based in Delhi at the inception of the Indian Feminist Movement, Sheba built her community amongst mothers of victims of dowry-based killings, campaigning on the streets, and documenting the uprisings from within. Establishing an empathetic connection through her camera (which she began as a student at the National Institute of Design (NID)), Chhachhi grew acquainted with women who had no choice

her hearing which brought her mother to teach her how to lip-read, in order for Janhavi to communicate in a speaking hearing environment. Janhavi recalls sitting beside her mother, watching her lips move in a mirror placed before both of them. By the age of 15, her mother was diagnosed with breast cancer, succumbing to the illness by the time the artist was 18. Recalling her mothers 'imprint' on her, she navigates the aural through light, touch, experimental sound and tactile media, something she shares to be comforting while situating herself in an able-bodied world.

Being brought up as 'normal' in a society that to some degree still believes in impairment as 'hereditary', 'handicap' or 'defect', Janhavi defies convention by situating herself in both the hearing and non-hearing worlds. She considers herself 'privileged' for her education, and prides herself in defying socio-cultural stigma. Janhavi's dexterity in woodcut printmaking, animation and experimental vibrational media amalgamates, allowing her to 'imprint' upon the viewer. Placing them directly into a tactile-aural experience, she conjures environmental record through charcoal rubbings and relief prints, imagining what it would be like "to see and feel a storm and not hear it". Her fear of being in danger and not being able to discern its arrival, her exhaustion from her dependence on her 'visual' faculty, and glints of the artists desires for intimacy and affection create an immersive video installation for Janhavi to confide in her viewer.

Janhavi's adeptness with woodcut print points to her schooling at Santiniketan, West Bengal. Home to lithography and printmaking virtuosos Chittaprosad Bhattacharya and Somnath Hore, who paid tribute to the suffering of the Indian common man, specifically during the Bengal famine, Janhavi objectively employs the craft to expose the social and political evils of her time. Disruptign a 'normative' social order, she masterfully shifts the face of the paper beneath each woodcut, disturbing the surface of the print, intentionally employing misplacement as a technique to render visible her day-to-day experience of mistranslation. Indian Disability scholar, Prof. Shilpa Das speaks on the linkages between gender, disability and Indian 'normative' social order, positing the impaired female Indian body as the 'Other of the Other'. Coming from a place where impairment

involved in the expansion of the industry, placing a great emphasis on the secure employment and ethical work conditions for craftswomen on the field. Working directly with silk harvesting communities, she grew attuned to the nature of the *Bombyx Mori* cocoon, developing an affinity for the dull-gold, short haired silk threads they produce. "Untreated Tussar attributes its rigidity to a gum-like protein called sericin that coats fine silk threads" she explains. Introducing ESO acid free dyes to Tussar, she began to experiment through *shibori*, a stitch resist dyeing technique that finds its origins both in India and Japan.

*Shibori*, known for treating two dimensional textiles as three dimensional form, allowed Neha to challenge the conceptual and formal limits of the circle. The spiritual connotations of the circle as a bindu or dot, allowed Neha to meditate on the form infusing it with energetic color processes. Neha seeks what she calls 'colored-

daik skinned, bare chested female figure "(with a) hypnotic I(fi) 0.7k id, bais "t...otkis idk st) hypnn idk sal "ki