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**TARSHITO**  
**SOUL TO SOUL**

a voyage of discovery through the threads of Bengali embroidery



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## INTRODUCTION

**by Faizul Latif Chowdhury, Director General of Bangladesh National Museum**

Bangladesh National Museum is proud to host an exhibition of works of Tarshito. Italian Professor Nicola Strippoli, popularly known by his Sanskrit name Tarshito meaning 'thirst for inner knowledge', is a living wonder. He has pulled out his artistic endeavor out of his easel and studio in Milan to reach native craftspeople of Bangladesh residing in the rural areas and engaged in collective works of arts.

The dream, approach and energy of this noted Italian artist is unique. He has undertaken many a visit to Bangladesh to engage in collaborative artworks with Bangladeshi craftspeople, men and women alike, overcoming the barriers of verbal language. It is a wonder that an artist of Tarshito's stature discovered artistic value in works of Bangladeshi craftsmen and women living in rural areas and combined his own thoughts and ideas. It is intriguing how he conceptualized this blend of Europe and Asia, essentially an undaunted mix of modernity and tradition. He intends to create a totally new geography, a cleverly juxtaposed world-map, visually impressive, but pregnant with the message of oneness and harmony. It is also a wonder how he stretches art into the realm of performance and, thereby transcends to the world of meditation. His *Carpets of Meditation* dating back to mid-1980s was an exceptional debut into the world of mixed-media. His works are in essence a confluence of gold and clay, of skill and spirit. Apart from his skills as an artist, Tarshito distinguishes himself by the philosophy of shared inspiration. He reaches people far away from of his own city, mingles with them intimately and establishes a communion that enables an avenue for collaborative creativity. He draws on the natural spirit of people living close to Nature. On the other hand, he experiments with unconventional targets on one platter, namely, miniature painting, embroidery, weaving of carpet and mats and terracotta modeling and many more. It is interesting to see how comfortably and befittingly he accommodates local motifs in his works to signify union and harmony. This exhibition in Dhaka is perhaps first of its kind in the country, in taste and smell. It will expose most viewers to arts and crafts of hitherto unseen dimensions, and also to the creative personality behind them known as Tarshito, who, a confluence of far-flung traditions, has rendered the divide between life and works a watershed, and will make them re-think art and its scope. I believe, the exhibition will offer an unforgettable experience of a life inhaled through un-mixed passion.

## **SOUL TO SOUL, CRAZY MAPS FOR WISE TRAVELERS** **by Mario Palma, Ambassador of Italy to Bangladesh**

You will never find on the shelves of any travel agency, maps used by Nicola Strippoli Tarshito for his travels. Because they are customized “soul maps”, where whilst in a conventional geographical map the country of departure and that of destination are located thousands and thousands of miles apart, in these they miraculously appear to be bordering one another! This eccentric traveler apparently needs no ship nor plane to reach the Indian Subcontinent; it is enough for him to cross the Alps and find himself in India or Bangladesh. Is this just a whimsical act of an artist? Not at all! It’s a pure act of love: an act of love for the Planet and the varied humanity that live on it done by a new type of warrior - the love warrior - who roams the lands of this world not to plunder, but to humbly offer to the people the works of his imagination and artistry and joyfully re-invent, together with them, his own and their traditions.

Both this creatively redefined geography and the spinning process set in motion by the journey that dries up the sea of preconceptions about the other that we have, being immersed in our own culture, brings us closer to the ideal of “One Earth One Humanity” that sometimes stops being a mere chimera and comes true. Tarshito’s own life choices, as well as the creative encounters with artists and artisans his work is so much indebted to, tell us about how, in what context, and in how much time this miracle could have happened and may still happen for him. As a young man, Nicola didn’t fall into the trap of that overused and misleading metaphor of rooting and uprooting linked to the vision of man as a tree. As Plutarch rightly put it, a man is not "a plant made to stand still with its roots fixed to the ground where he was born". Nicola felt that even Florence, where he majored in architecture, was too a small world for him to live in and that a trip to the East could open new horizons for him to explore. And in the Indian ashram where he landed, he realized that the external journey - moving from one physical location to another - could easily turn into an interior journey in which one learns something about himself that he did not know before. The two would then grow into a true pilgrimage, a journey into the sacred though different stages of purification.

Though thirsty for inner knowledge - as the Sanskrit name the guru Shree Rajneesh gave to him clearly suggests - Tarshito didn’t opt for leading an ascetic life forever, since travel and cultural interaction were favourite dimensions of his own life. By journeying through the traditions and ri-

tuals of worlds that are so different from his own, Tarshito enriched his own vision of life. He saw for himself that the knowledge of others and of the cosmic unity that reveals itself in every contact with the other helps him to discover and value the universal within himself. After all, Tarshito did nothing but follow, like everyone else, the process of ethical criticism, inherent in Northrop Frye’s transvaluation, a concept Tzvetan Todorov skillfully summarized as "looking back on oneself with a glance informed by contact with others" in his book *The Morals of History*.

In fact, this exhibition is - as recalled by the artist himself - a "hymn to the discovery of the other". And here the "others" are the embroiderer Totini Saha from Jessore and her colleagues, the artisans of Kumudini Handicraft and those who, like Prodip and Mithun Pal, work bronze and brass in the Banik family foundry in Dhamrai. With the formers Tarshito celebrates the traditional Bengali embroidery *nakshi kantha* (very fitting, by the way, the comparison with the Italian tradition of *bobbin lace (merletto al tombolo)*, an embroidery technique represented in the exhibition by three works made in Corato, the artist’s hometown, in collaboration with the artisan Arcangela Gallo. To the latter he entrusts the construction of six bronzes, six small boats that summarizes in their very structure – the vase or tree-shaped prows - and load - sacred animals and warriors of love - the most favorite subjects of his artistic production. A production he always loves to achieve together with other people and sign therefore with the formula "Tarshito with ...". What can truly lead to the full discovery of the other is a soul to soul’s dialogue; hence the well-chosen exhibition’s title. Tarshito seems to invite us to give up Face Book’s virtual dialogue and join the real dialogue, the deep, creative dialogue that he himself, the artist/love warrior, is cheerfully engaged with his new friends, the artisans/artists of Bangladesh.

I’m so grateful to the Bangladesh National Museum for hosting with such enthusiasm an exhibition which can without hyperbole be described as an unprecedented contribution to the cultural exchanges between Bangladesh and Italy. It is unprecedented in the sense that it encompasses and goes beyond the two cultures at the same time, by making them expression of *One Earth One Humanity*.

Heartfelt thanks, finally, to Tarshito who, addressing me as the "Ambassador of love” has unwittingly awarded me a very original title. This is indeed something that I am – immodestly - very proud of!

## **TARSHITO: RE-MAGINING OUR WORLD**

**by Maya Barolo-Rizvi Awal, Country Director Humane Society International - Washington & Gowher Rizvi, Internazionali Affairs adviser to the Prime Minister of Bangladesh**

We had the good fortune of meeting Tarshito many years ago in Delhi, when he was an artist-in-residence at Sanskriti Kendra. Our two families forged a close relationship, and since then, we have admired him and his work from afar and followed with great pride his artistic progress even though we did not see him as often, Maya's wedding gave us the opportunity to reconnect and invite Tarshito and his wife, Emma Silvestris to Bangladesh. Tarshito is, happily for all of us, a frequent visitor to Bangladesh and has developed a following for his collaborations with *nakshi kantha* artisans in Jessore. His exhibition at the Bengal Gallery in 2015 was an outstanding success and took the art community by storm. His ability to fuse European and Bengali stylistic forms and engage local artists in joint artistic creation are truly inspiring and path breaking.

He has now turned his eyes to the brass workers in Dhamrai village in the outskirts of Dhaka, and is working alongside some of our finest sculptors to create statues that – like the *nakshi kantha* tapestries – marry Bengali traditional handicraft with Italian design. All of Tarshito's work – though the pieces vary from architecture, sculpture, painting and even musical instruments – relate to one simple theme: the oneness of the universe. His art is a meditation on the divine love that unites us all and transcends earthly notions of race or religion; geography or language; culture or ethnicity. The central message of his work struck a chord with the Bengalis with our syncretic culture and our deep and abiding commitment to a secular, plural and multicultural society – the consciousness that inspired and informed our war of liberation.

These lessons of unity in diversity are more important now than ever. On the evening of July 1st, 2016, we were dining, along with Tarshito, at the home of our friend Mario Palma, the Italian Ambassador to Bangladesh. On that night, just a few roads away from where we were sitting, Dhaka witnessed unimaginable violence when a group of misguided bigots uncomfortable with our secular and plural society stormed Holey Artisan Bakery and killed innocent people, including several of our dear friends, supposedly in the name of religion. The attackers saw our world divided along religious lines, and according to their skewed and per-

verted understanding of their religion they sought to drive a wedge between us all.

The mindless brutality was so completely alien to our culture and experience that many of us were left wondering if we had been invaded by aliens. In a moment of shock and horror many wondered if we were witnessing the loss of our cherished cultural values of tolerance and pluralism. But despite the gruesome experience of that tragic night, the people of Bangladesh rose to a person against the terrorists. We did not lose faith in our values of tolerance, diversity and a plural society. We found hope and solace in our inclusive and open culture, long cherished and nurtured in our lands, and instead of despairing it made us even more determined to preserve our heritage of syncretic culture and society. Tarshito's work reminds those of us who believe that diversity enriches us, who cherish plurality and find strength and beauty in all cultural practices, that there is a divine that unites us all, regardless of creed or color.

Through his art, Tarshito dismantles barriers and redraws maps through an imagined human geography where the borders we are used to seeing and living cease to exist. In Tarshito's works borders are places where people and countries meet and not separate. Tarshito mixes the continents and the seas to create a Planet Earth without boundaries, thereby restoring unity to the Earth as it emerged millennia ago, before man divided it. It has been this desire of mankind to divide – to define what is mine and what is yours – that has caused centuries of wars and strife. It is our artists who can plant the seeds of love, joy and unity in our hearts. What inspires Tarshito and in turn what he inspires in others is an 'artistic prayer' through his work to see past these boundaries and evoke the fundamental unity of our planet, which echoes the unity of our humanity. Tarshito has spent the large part of his life traveling around the world, seeking to bridge people across. In his work national, cultural and religious divides disappear and we realize our unity.







chniques - a deliberate and systematic choice that sets Tarshito's work aside from the vast majority of contemporary artists.

Moreover, out of reciprocal gift-giving (so to speak), or in order to restore a symbolic balance, Tarshito associates foreign traditions, such as the *khanta* tradition – or in any case the oriental world of embroidery – to a homely and ancient Western tradition. The tradition in question here is the *tombolo*, the impeccable perforated lace, patiently crafted for him by the Italian Arcangela Gallo, that creates an imperceptible metamorphic abode of immaculate thread and pearls, bearing the branches of a tree. One is reminded of a home in the process of transformation, on the verge of returning to its original vegetal state. Or conversely, one could also see a tree opening itself to the other, and that for the other, becomes home.

In a similar way, the bronze boats that have been realized in the workshop of Dhamrai, seem ever-changing in their shapes, animated and sensitive messengers for a world in process: prows that develop into trees, vases, animals, handsome vessels for currents that are both celestial and subterranean, and that although invisible, harmonize the perceptions of people only apparently distant from each other.

These are recurrent motifs and forms in Tarshito's work, like thoughts that keep recurring over the years, every time taking different forms and guises, embodied in different collaborations, but ultimately representing always the same idea: precious boats, made of gold and earth, metamorphic boats, irresistible as flying carpets, that Tarshito and I presented a few months ago at the exhibition titled *Il viandante innamorato (The wayfarer in love)* that was showed at the Mimara Museum in Zagreb. Tarshito explains that the boat is for him like a thread that sows together different worlds: it works as a bridge, a living bridge in living movement, connecting dimensions, forms and cultures. Today, these “with” boats, created in collaboration with Prodip and Mithun Pal, have been made out of bronze, and yet are not any heavier for this reason; on the contrary, they glide smoothly over extraordinary geographies, far away worlds, cosmic currents.

Tarshito enjoys, or rather, needs to blend together spaces and times, the times of tradition with those of innovation: the outcome is in fact something that has never been seen before, totally personal and deeply ancient at the same time, never gratuitous, never superficial nor provocative, never driven towards a facile effect, as it seems often the case in today's contemporary art. On the other hand, artistic research cannot be static. The elements of the constellation

that give shape to this fascinating and profound language have undergone over time a number of adjustments and improvements, along a progressive metamorphosis pushed by a coherent internal dynamic that Kandinsky appropriately named an “inner necessity”. It is within this progressive and sensitive deepening of one's own language that certain recurring forms define their own shape in more precise, less casual ways: a carefully designed, but never rigid, organization of spaces and meanings within which (in my opinion) the heart of the artist's discourse can be recognized. And yet in the case of Tarshito's “discourse”, in contrast with the very meaning of this word, we must recognize that its matrix, or starting point, has never been pre-set by a conceptual order, but always stems out of forms, spaces and colors, on its own, so to speak. Vases, golden ceramics, carpets, benevolent metamorphic animals, boats and embroideries and textiles, geographies of a re-composed world, warriors of love.

In his forms, Tarshito is generous, some would say even baroque, and yet his line is clear-cut, coherent and even essential in its powerful ability to embody the human in the fewest of lines. This is why, at the height of his maturity and self-awareness, Tarshito's works today outline a space – at once physical, visual and also symbolic – in which the logic is neither ideological nor political, but only aesthetic and spiritual: a logic within which whatever happens, whatever is given, has to do with the imperfection of the existence but also with the possibilities of transformation; with the empirical limit of being-here but also with the unlimited openings of the imaginary; with the failure of measuring, but also with the boundless joy of color; with the unbearable incompleteness of being, but also with the ephemeral immensity of beauty. And for this space, we are grateful to him.

## **A LETTER TO TARSHITO** **by Daniela Bezzi, journalist**

Dear Tarshito,

you invited me to contribute with something, for this new publication that will coincide with your next *Soul to Soul* exhibition, at the Bangladesh National Museum. And I'm writing this in the form of a letter because we know each other from such a long time that only a letter can express the few things that I want to say.

What I want to express first of all is love. Love for the beauty of your work. Love for the emotion, joy, sense of elation that stems out of it. Love like in a breath, like in my first encounter with your work, in that Gallery in Milan, several years ago, in front of that large wall plastered with wax and the rope embedded inside it, ready to be set alight under that golden ceiling-sky, a constellation of 108 agates - love for the lovely feeling of being contained by beauty, and part of it. And well, no need to use so many words in order to describe how it feels when beauty is all around - when beauty is not only a matter of refinement and details, but resonates all over, like in a consonance. The consonance of all those creatures that over the years, have been conceived here and there, with your creative inputs...

The second thing that I want to express (not without difficulty) is concern. For the consequence of that night, July 1st, when all your friends around the world received that message of yours:

"An incident here where I am... I am safe..."

and immediately we were all hooked by what was happening inside the Holey Bakery in Gulshan area, the anxiety containing all of us, although so far away from each other.

What happened during that night, that has seen so many butchered, and among those so many Italians - and a few were very dear friends of friends - has been covered more than enough by the media in Bangladesh in all its disturbing aspects and investigative developments. No need to recall it here.

And yet, for us in Europe those days of extreme horror in Dhaka became soon history, the first in a series of terrorist attacks that marked our summertime with unprecedented punctuality.

On July 14, the city of Nice was attacked: such a National Anniversary turned into a carnage.

Then Munich, and Brussels. And then the killing of a priest, directly inside a Catholic Church in Normandy and then... well, I am writing these notes just few weeks after an earthquake wiped out a couple of ancient towns in central Italy. Rescue operations are ongoing, thousand are homeless, hundreds dead or still buried under the ruins - nowhere is safe anymore, in 'civilized' Europe as well.

But what an irony, isn't it? That such slaughterhouse coincided with one of the best moment of your life - in Dhaka. What an irony that you were among the very firsts to know about it, guest of the Italian Embassy that night - and probably a few steps away from the Ambassador Mario Palma when he received that frantic call from the only survivor of the attack. What an irony that an artist like you, whose entire work has been conceived as celebration of Beauty within Harmony and Unity, happened to be the Testimonial of such an horror story.

Only few hours before, on the same July 1st, the joy for the latest collaborative project you were involved with had been projected from your FB page with a series of pictures portraying the bronze craftsmen Mithun and Prodig in action, inside their workshop in the Dhamrai District. You were so typically engaged in the body language that I witnessed many times before - your hands going around the moulded earthen works like in a caress, your white clad figure striking next to the minute darkness of your counterparts, but not imposing - that I felt the urge to call you, just to have a chat. And indeed you sounded so happy, over the moon: "...these craftsmen here are so incredible, we just met, but from what I can see these bronze sculptures that we are preparing for the November exhibition will come out so well, superb work, incredible craftsmanship... and yesterday I was interviewed by the most important daily in Dhaka, the article will come out tomorrow... and this evening there will be a party, oh yes, at the Italian Embassy... yes, yes, in my honor, yes... and what else can I say... gratitude, this is all I can say, gratitude..."

That was our conversation around lunch time. By dinner time, those two lines message about the attack. The following day, under the title *Beauty in Unity*, a large spread on *The Daily Star*, with a series of pictures portraying your latest sacred geographies alongside your interview by the journalist Zahangir Alom - like a Manifesto of your faith in the unifying value of doing what you do. While the front page, and several pages inside, were filled with the most gruesome details of the carnage...

What an irony, that all these bits or reality coexisted in the same 24 hours in total opposition to

each other - and with you inside, like a living version of the *Warrior of Love* that you have been tirelessly represented in every possible material and craft.

Friends who reside in Dhaka are telling me how life has become: more difficult than ever, with security measures so accepted, taken for granted in their preventive logic, that seclusion has become a normal way of life. Social events are limited to the essential, even those few restaurants or cafés that could be considered safe around Gulshan area are almost deserted, the whole of Dhaka has turned into a forbidden zone. "We live at home. We read a lot, we write, watch movies, chat on Skype... we have all the time we want for us. Even for shopping, or visiting each other, we think twice..."

I tried to transmit this picture to you, of a city living inside a cloud of fear, a city so different from the one that you have known and traveled through, a bit like an accepted jail... and inevitably I considered (but only in myself, without mentioning it) the possibility of a meagre attendance at the opening. But you seemed so totally uninterested that ... I am expressing my concern here, for the first time. And you are right, in your total immunity from fear: if there was ever a moment for truth, for everything that you have been doing and saying all these years, for everything that you wanted to express with your artistic practice, it is now, it is this Solo Show that waits for you at the National Museum of Dhaka. It inhabits those beautifully embroidered wall hangings serenely brightened by golden clouds; it lives in all those animals, an embodiment of unity in their reinvented geographies; it floats in those bronze boat-creatures that Mithu and Prodip continued to forge in their workshop after you left, faithful to your inputs, and in spite of the state of alert, the thrashing and everything that was going in their city after that night on July 1st.

And so the third and final thing that I want to tell you is very simple: keep going, dear Tarshito, keep going, keep traveling, keep working, keep following your thread.

That image of yourself that sometimes you like to project, as a Walking Artist that goes around the world with the lightest kind of equipment, only a roll of fabric under his armpit... is indeed a wonderful image, poetry in action.

And there it is, the best piece of your new collection, and that surely will be the most admired within the show: a 14-meter-long piece of cloth, that was first painted by the *pattachitra* artists in West Bengal and then refined with gold in Italy and then embroidered in the tradition of *khanta* stitches in Bangladesh. And the result of all these consonances, is now in that multi-

tude of tiny creatures and all sort of animals, rural tools, village details, dancing along - what a wonderful thing!

And so, concluding these notes:

- Yes, you are right: everything that happened during that night, more than ever appeals for a New Humanity, a multitude of Warriors of Love armed with their creative potential, and perhaps able to outnumber the Warriors of Hatred;
  - I am (only slightly now) concerned about how you will find Dhaka this time - and how Dhaka will receive you...
  - ... and at the same time I am filled with hope, aware of the difficult times we are in and even more ahead, because Yes, we know: there will be more attacks and attempts of annihilation, that will result into more hatred and fear... And the only possible response will be more good will, more love and elation, more creativity, more wondering and exploration, more patience towards each other differences - and surely, in so doing, Beauty will prevail, at least in what we can control, within our hearts, homes, circles of friends, working units...
- Have the best *Soul to Soul* show in Dhaka, dear Tarshito. You deserve it!  
Looking forward, With gratitude,



## TARSHITO WORKING WITH KUMUDINI HANDICRAFTS

Kumudini's main work in handicraft is with *kantha* embroidery.

Because so many women have lost contact with *nakshi katha*, few feel free and confident enough to stitch original designs.

Kumudini artisans use soft hand-woven unbleached cloth with locally spun rayon thread for the designs. *Kantha* and natural dyes, have been revived and combined to create crafts of exquisite beauty. Since 1981 when the project began, to the present, about 8,000 women have taken up *nakshi kantha* and tapestry work. Since this is done at home, the household peace is maintained, as the women work in their spare time. Other members of the family also learn and help. Already some landless widows have purchased land, while others have poultry and livestock. From the beginning the women understand that since embroidery can be a temporary trend, they must prepare for an alternate means of income, investing while they can. Education and improved health care are also high in their priorities. With the demand for fine quality work, a minimum of 20,000 women will be needed to carry on the work and so to share in this development opportunity.

*Nakshi kantha*, the famous embroidered quilt of Bangladesh, is one of the oldest and certainly, one of the most beautiful of traditional arts produced by women. Using old saris, lungis and other articles of clothing, housewives joined several layers of cloth, usually having white on top. They used long running stitches to keep the layers together, having spread out their work in the sun-baked courtyard. With light yellow thread, the artist stitched her design in images. She then filled in her design with small running stitches using the colored threads pulled from the sari borders.

Most traditional *kanthas* are laid out with a central lotus representing the world, unity strength, and life and in each corner, is tree of life, a paisley or a stylized flower. Village *kanthas* abound in fertility symbols: trees, flowers, animals, fish.

Women stitched things which they hoped would grace their own lives and those of their families: jewellery, winnowing fan, farm equipment, household tools and livestock. Myths were great favorites. In the past, Muslim women specialized in geometrical and floral designs in their *kanthas*, while others portrayed myths, religious and secular, folk heroes and village tables.

Because old cloth was used *kanthas* were very soft, warm and absorbent. A husband taking a long journey had a lovely protecting reminder of his wife who sewed her love so painstakingly over many months and even years. For small children, the women used less elaborate quilts. The *kantha* has an endless variety of styles, as many as there are women who sew. The northwestern area of Bangladesh is known for the heavy *sujni*, often done with new colored cloth decorated with geometrical designs utilizing the *lohori* or the cross stitch. Khulna, Barisal and Faridpur abound with intricately designed *nakshi* crowded with village stories, often reflecting good wishes from a mother to her daughter at marriage. *Kanthas* are produced for many purposes: large and small for bed covering; *bostanis*, square wrappers for books; *arshilate* for wrapping toilet articles, *gilaf*, *quran* covers; dastarkhan runners for table or floor to hold dishes at meal time.

Tiny match cover *kanthas* are still found in the village; and ashons, for seating an honoured guest or a bridegroom, are common articles. There are as many as thirteen different variety of *kanthas*, each meant for a specific purpose.

During the past 30-40 years, amidst socio and economic and political upheavals, this magnificently rich folk art was on the brink of disappearing. However, since 1978, several groups and individuals have made a concerted effort to rescue the *kantha* from extinction, every year exhibitions have been held; old *kanthas* researched and new products added.

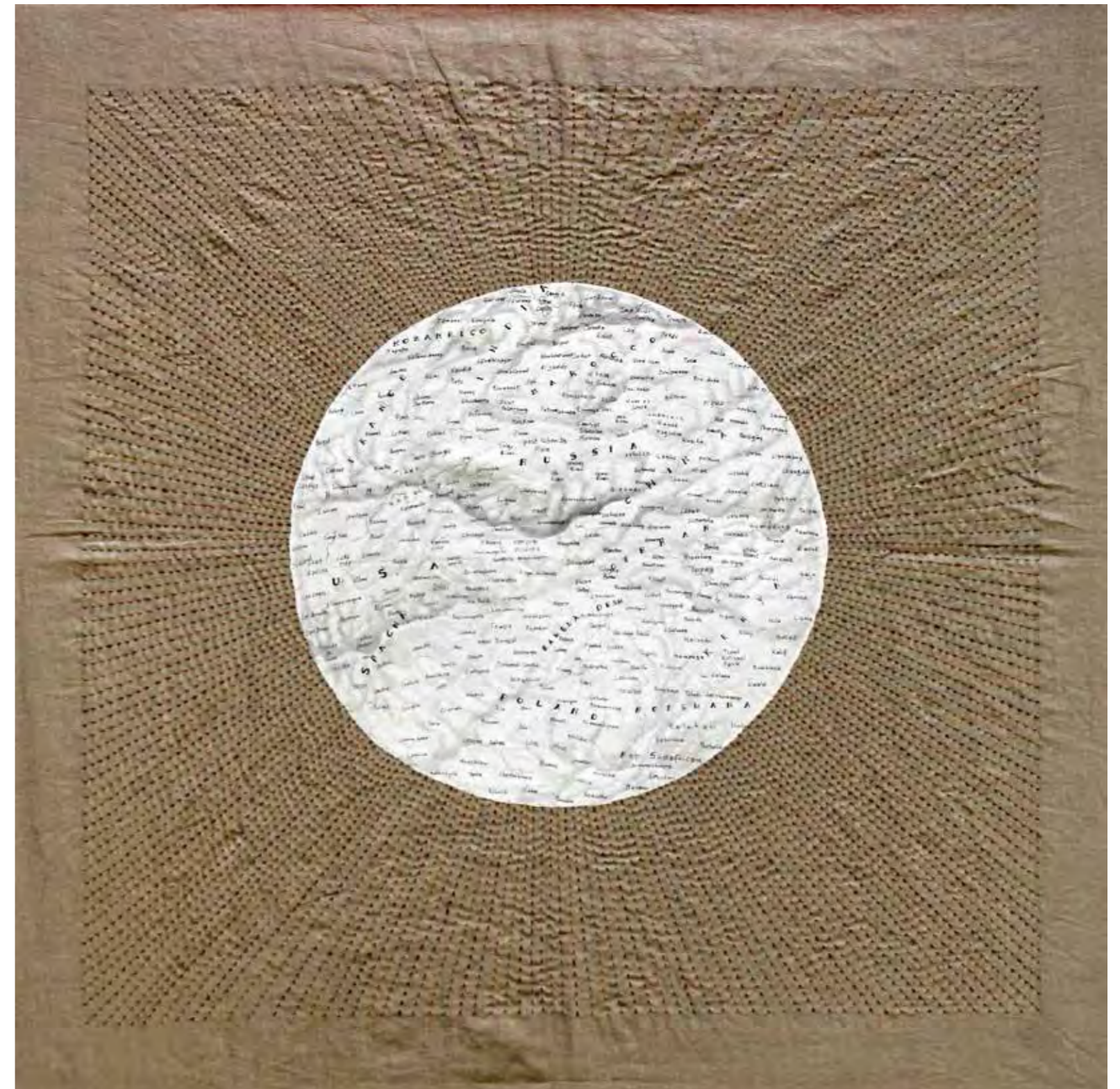
Tarshito deeply appreciated Kumudini's works so he started to work at his embroidered projects in 2014, when he realized a first part of his *sacred animals* and *trees* embroidered series exposed for the first time during the art show *Embroider the World* at the Bengal Gallery of fine Arts of Dhaka. Now Tarshito is developing his research about the symbolism of the thread as "a means that connects all the state of existence at their principle" (Guenon).



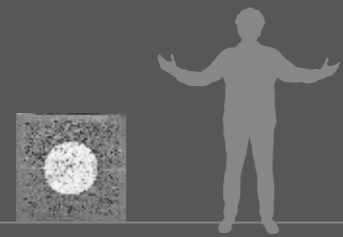
Tarshito at work with the artisans of Kumudini Handicrafts

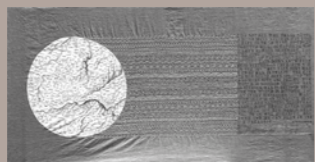
Tarshito at work with the artisans of Kumudini Handicrafts





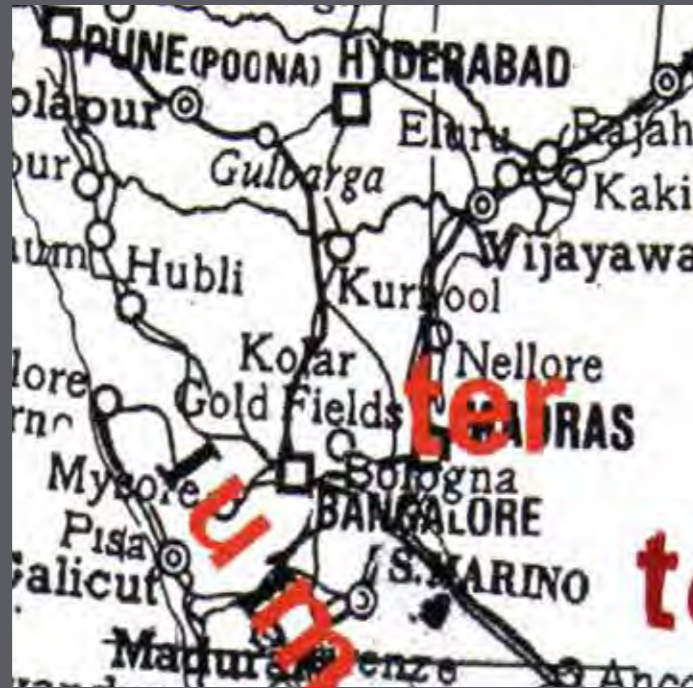
NEW WORLD | 2016  
Tarshito with artisans from  
Kumudini Handicrafts, Kumudini  
Welfare Trust of Bengal, Dhaka,  
Bangladesh  
collaboration: Frank Ventura,  
Corato, Bari, Italy  
Mixed media: acrylic and kantha  
stitches on canvas  
dimensions: cm 112 x 112 (h)



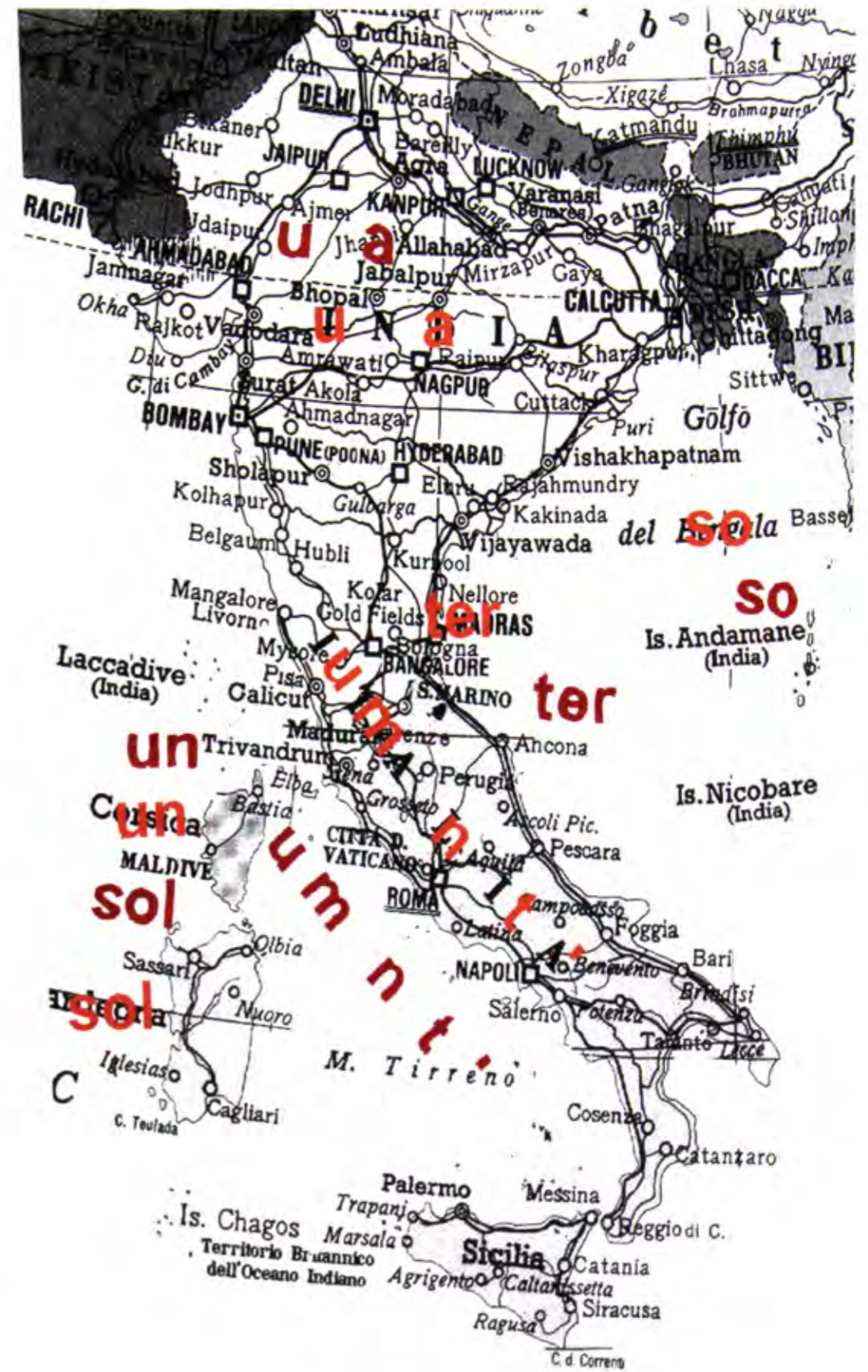


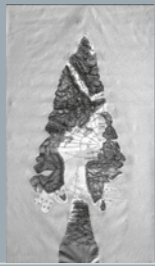
NEW WORLD, NEW PARADISE | 2016  
 Tarshito with artisans from Kumudini  
 Handicrafts, Kumudini Welfare Trust of  
 Bengal, Dhaka, Bangladesh  
 collaboration: Frank Ventura, Corato,  
 Bari, Italy  
 Mixed media: acrylic, gold leaf and  
 kantha stitches on canvas  
 dimensioni: cm 250 x 130 (h)





NEW CONTINENT 1 | 2016  
 Tarshito with artisans from  
 Kumudini Handicrafts, Kumudini  
 Welfare Trust of Bengal, Dhaka,  
 Bangladesh  
 Mixed media: digital printing  
 and kantha stitches on canvas  
 dimensions: cm 90 x 135 (h)





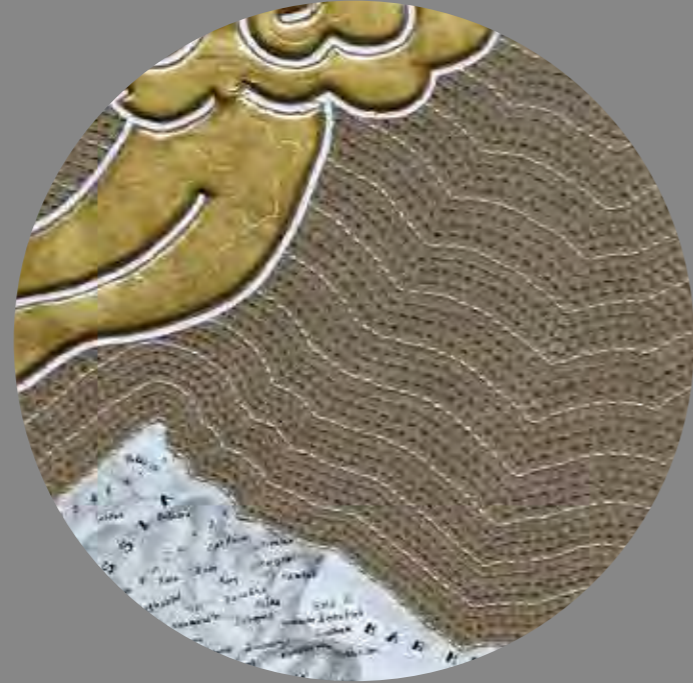
HOLY GEOGRAPHIC TREE 4 | 2011 - 2016  
 Tarshito with artisans from Kumudini  
 Handicrafts, Kumudini Welfare Trust of  
 Bengal, Dhaka, Bangladesh  
 collaboration: Andrea Natuzzi, Bari, Italy  
 Mixed media: acrylic, gold leaf and kantha  
 stitches on canvas  
 dimensions: cm 140 x 216 (h)



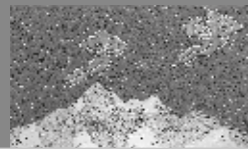


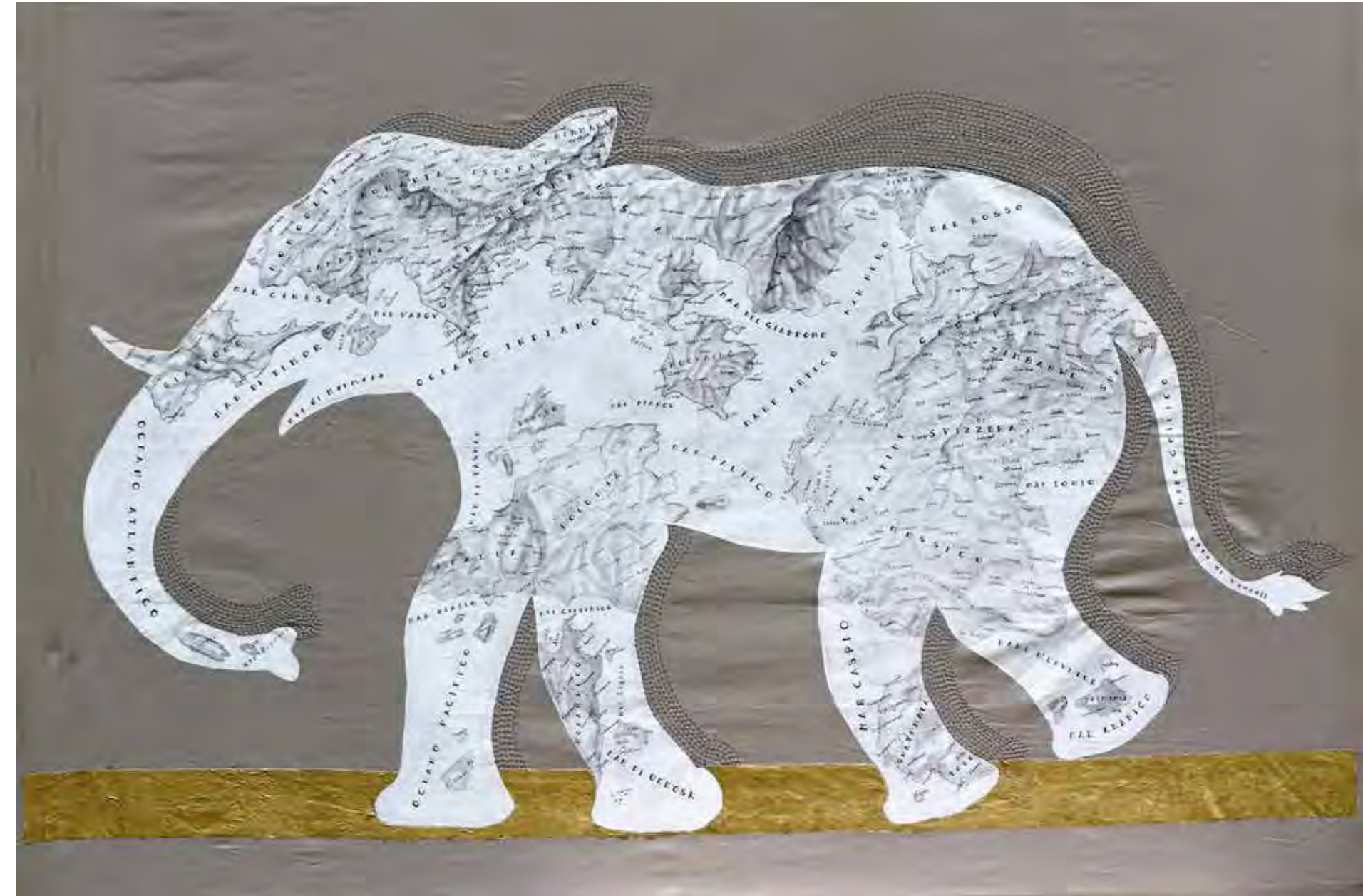
HOLY GEOGRAPHIC TREE 3 | 2011 - 2016  
Tarshito with artisans from Kumudini  
Handicrafts, Kumudini Welfare Trust of  
Bengal, Dhaka, Bangladesh  
collaboration: Andrea Natuzzi, Bari, Italy  
Mixed media: acrylic, gold leaf and kantha  
stitches on canvas  
dimensions: cm 140 x 216 (h)



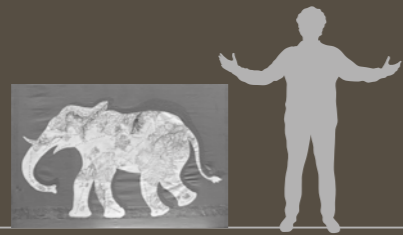


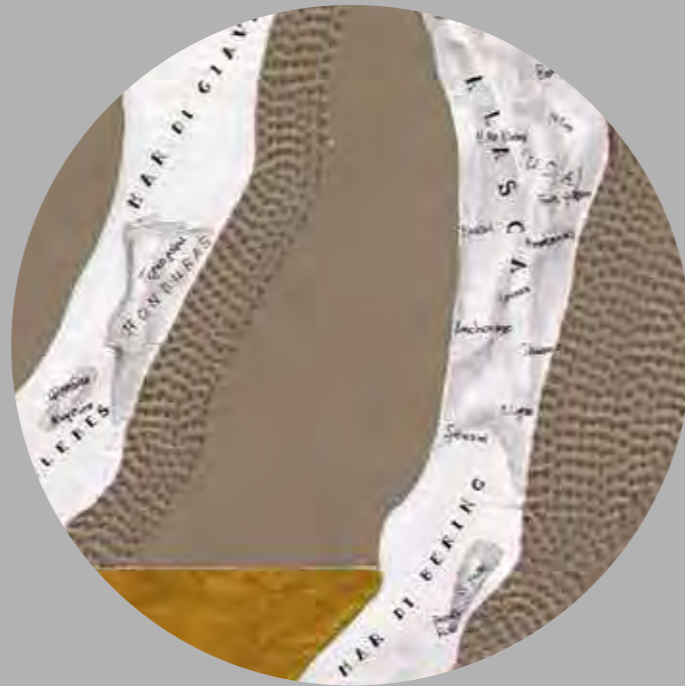
CLOUDS | 2016  
Tarshito with artisans from  
Kumudini Handicrafts, Kumudini  
Welfare Trust of Bengal, Dhaka,  
Bangladesh  
collaboration: Frank Ventura,  
Corato, Bari, Italy  
Mixed media: acrylic, gold leaf  
and kantha stitches on canvas  
dimensions: cm 200 x 120 (h)





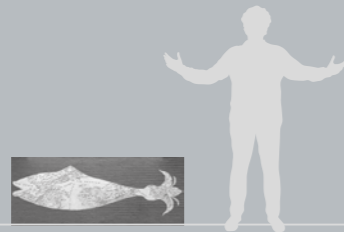
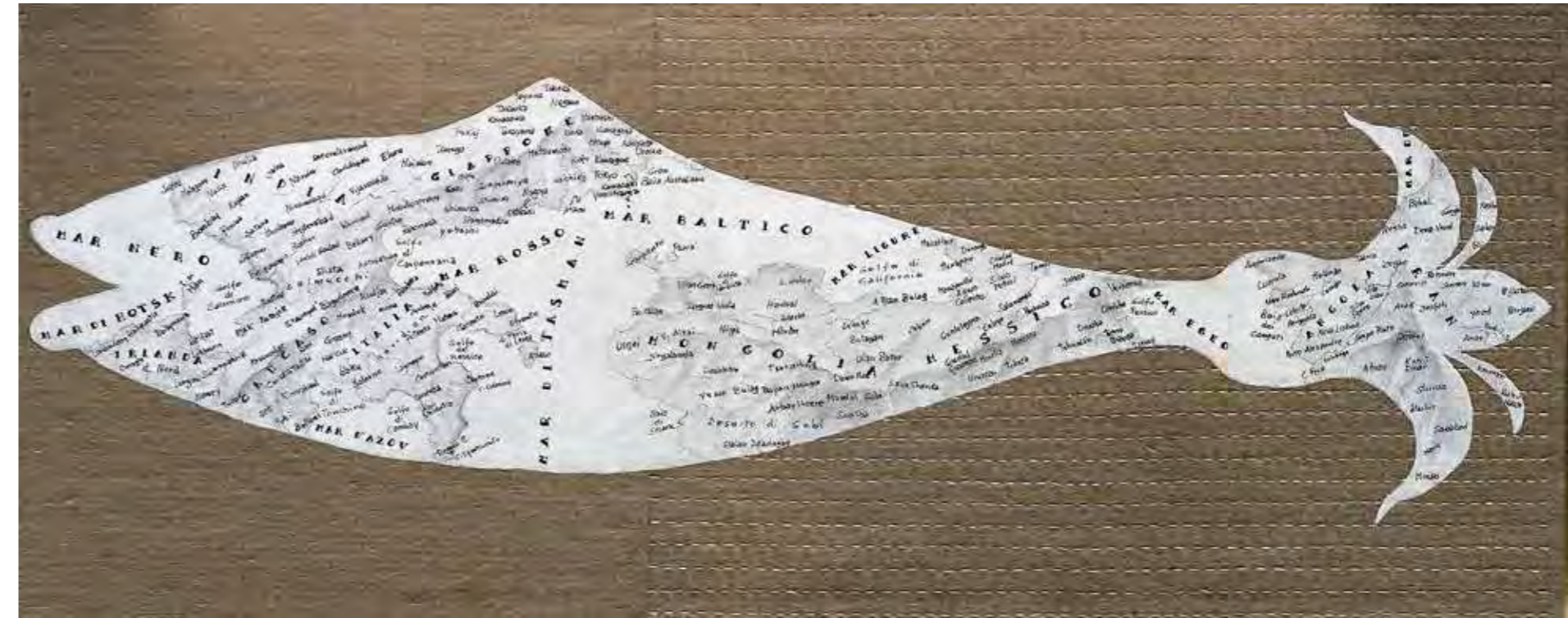
HOLY GEOGRAPHIC  
ELEPHANT | 2011 – 2016  
Tarshito with artisans from  
Kumudini Handicrafts, Kumudini  
Welfare Trust of Bengal, Dhaka,  
Bangladesh  
collaboration: Frank Ventura,  
Corato, Bari, Italy  
Mixed media: acrylic, gold leaf  
and kantha stitches on canvas  
dimensions: cm 200 x 120 (h)



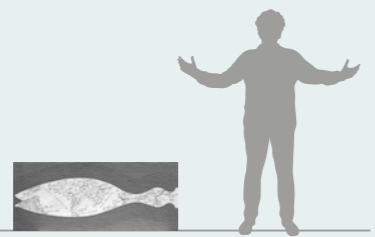
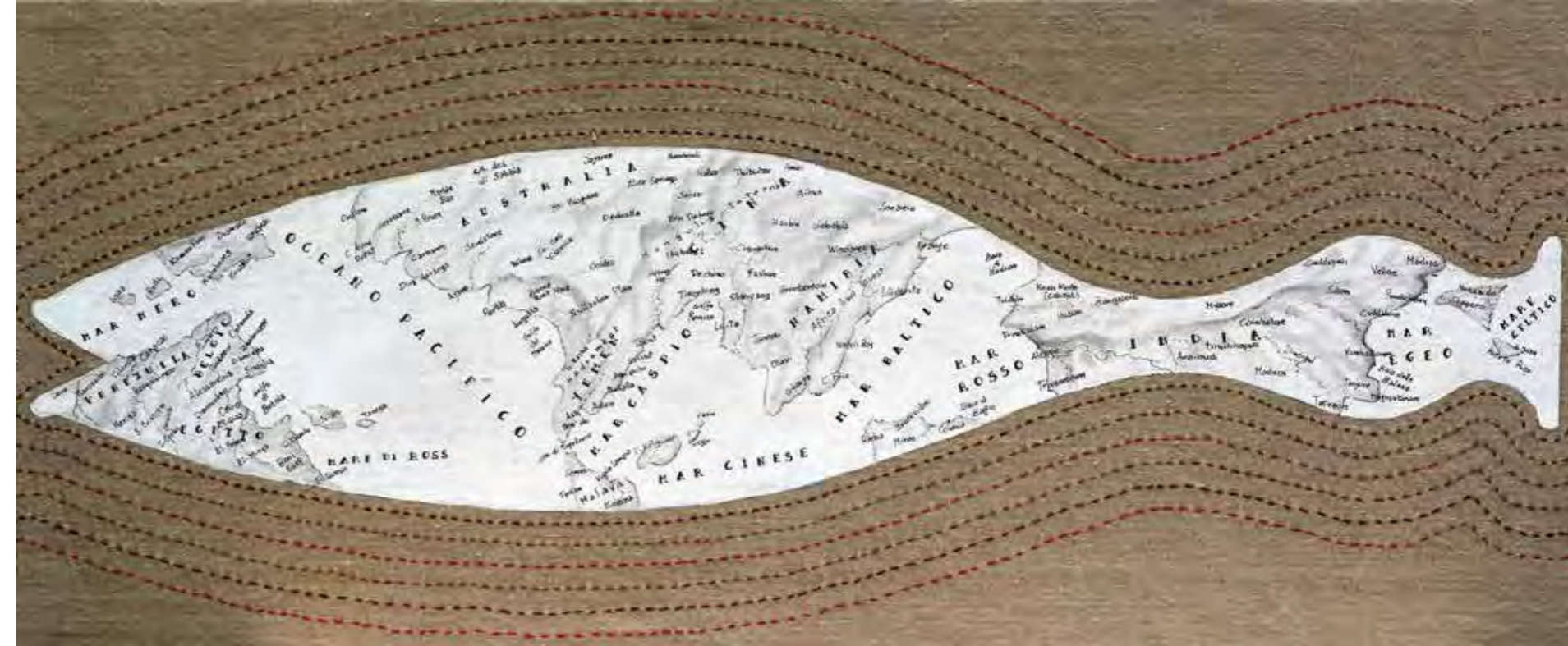


HOLY GEOGRAPHIC COW | 2011 – 2016  
 Tarshito with artisans from Kumudini  
 Handicrafts, Kumudini Welfare Trust of  
 Bengal, Dhaka, Bangladesh  
 collaboration: Frank Ventura, Corato, Bari,  
 Italy  
 Mixed media: acrylic, gold leaf and kantha  
 stitches on canvas  
 dimensions: cm 190 x 120 (h)



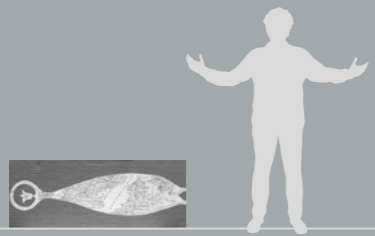
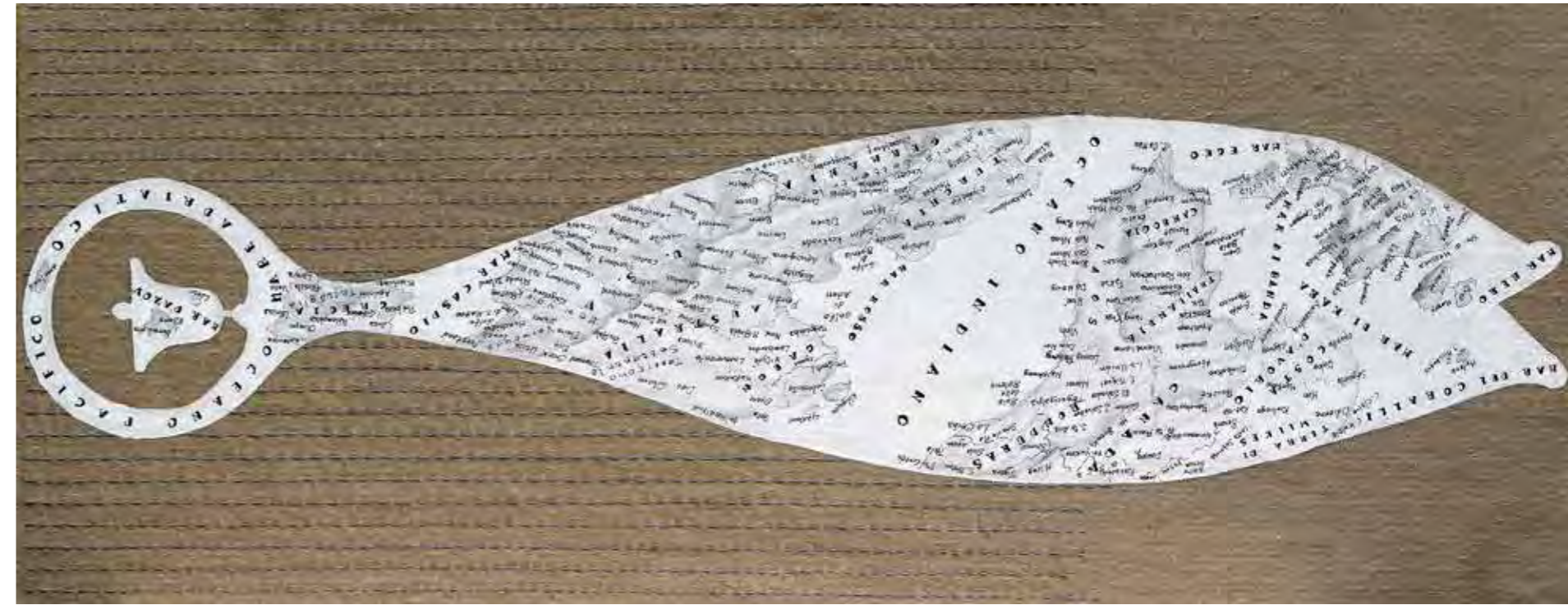


THE FISH AND THE LILY | 2011 - 2016  
 Tarshito with artisans from Kumudini  
 Handicrafts, Kumudini Welfare Trust of  
 Bengal, Dhaka, Bangladesh  
 collaboration: Frank Ventura, Corato,  
 Bari, Italy  
 Mixed media: acrylic and kantha  
 stitches on canvas  
 dimensions: cm 135 x 57 (h)

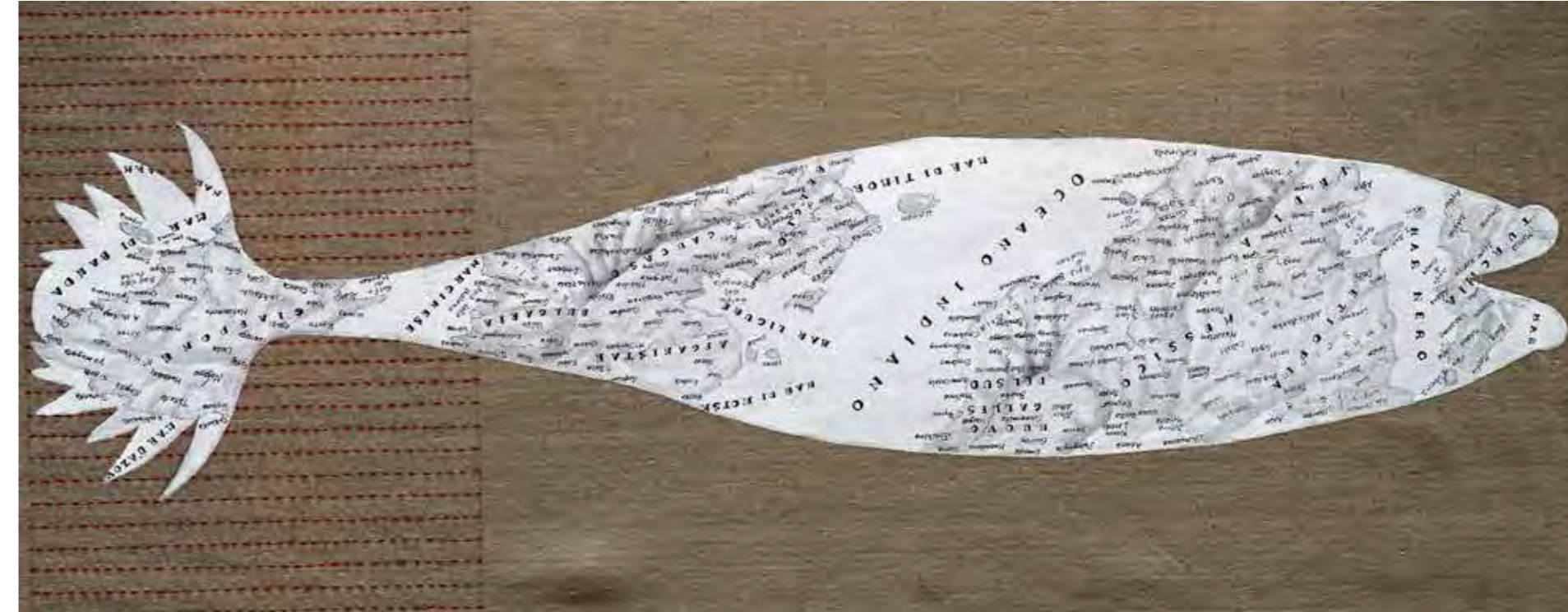


THE FISH AND THE VASE | 2011 - 2016  
 Tarshito with artisans from Kumudini Handicrafts, Kumudini Welfare Trust of Bengal, Dhaka Bangladesh  
 collaboration: Frank Ventura, Corato, Bari, Italy  
 Mixed media: acrylic and kantha stitches on canvas  
 dimensions: cm 135 x 57 (h)

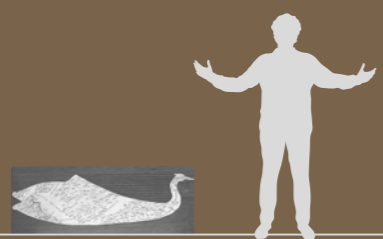
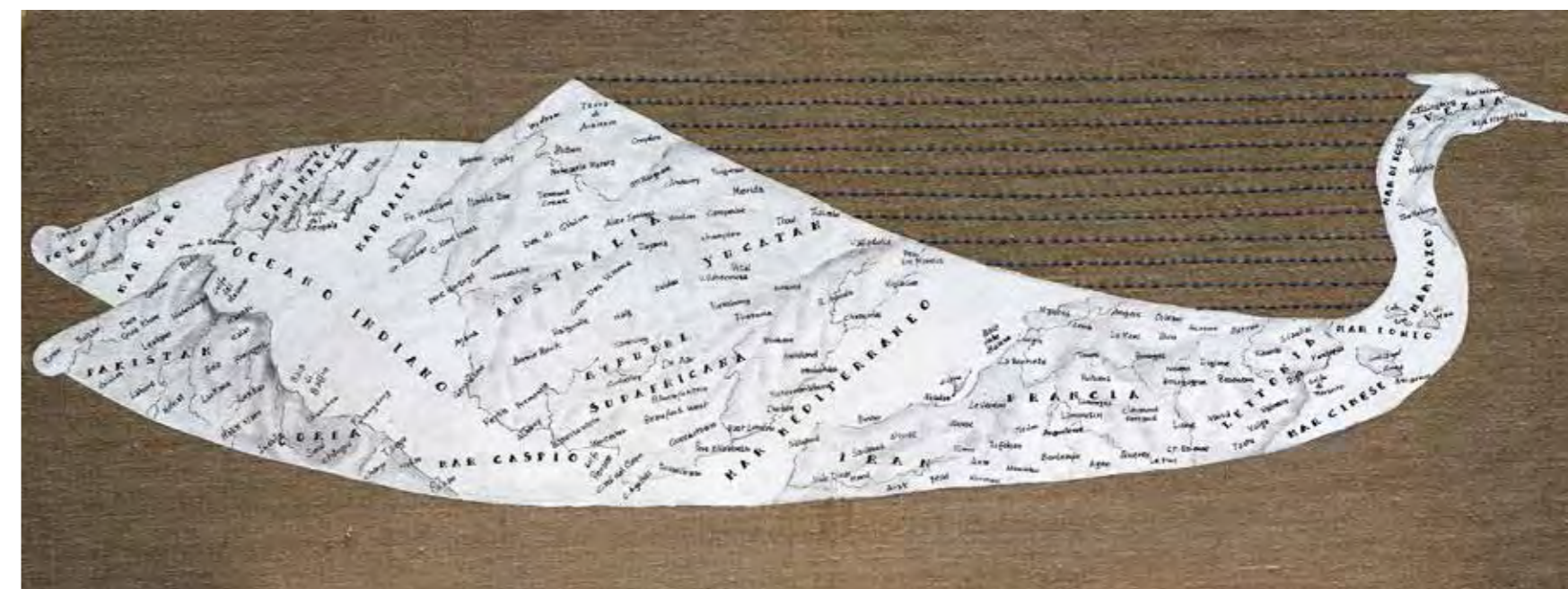




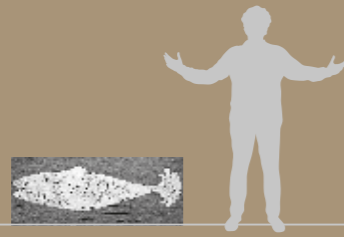
THE FISH AND THE BELL | 2011 - 2016  
 Tarshito with artisans from Kumudini  
 Handicrafts, Kumudini Welfare Trust of  
 Bengal, Dhaka, Bangladesh | 2016  
 collaboration: Frank Ventura, Corato,  
 Bari, Italy  
 Mixed media: acrylic and kantha  
 stitches on canvas  
 dimensions: cm 135 x 57 (h)



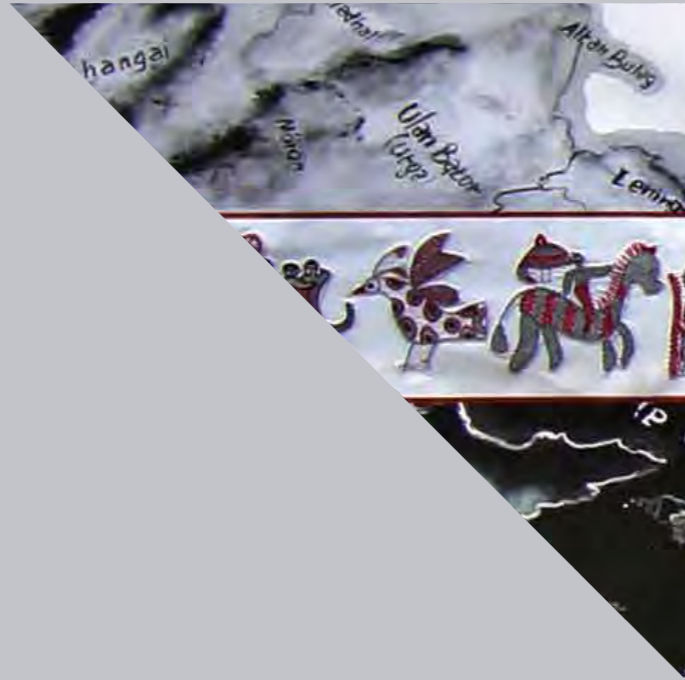
THE FISH AND THE LOTUS | 2011 - 2016  
 Tarshito with artisans from Kumudini  
 Handicrafts, Kumudini Welfare Trust of  
 Bengal, Dhaka Bangladesh  
 collaboration: Frank Ventura, Corato,  
 Bari, Italy  
 Mixed media: acrylic and kantha stitches  
 on canvas  
 dimensions: cm 135 x 57 (h)



THE FISH AND THE BIRD | 2011 - 2016  
 Tarshito with artisans from Kumudini  
 Handicrafts, Kumudini Welfare Trust of  
 Bengal, Dhaka, Bangladesh  
 collaboration: Frank Ventura, Corato,  
 Bari, Italy  
 Mixed media: acrylic and kantha stitches  
 on canvas  
 dimensions: cm 135 x 57 (h)



THE FISH AND THE ROSE | 2011 - 2016  
 Tarshito with artisans from Kumudini  
 Handicrafts, Kumudini Welfare Trust of  
 Bengal, Dhaka, Bangladesh  
 collaboration: Frank Ventura, Corato,  
 Bari, Italy  
 Mixed media: acrylic and kantha stitches  
 on canvas  
 dimensions: cm 135 x 57 (h)



NEW BLACK AND WHITE WORLD | 2016  
 Tarshito with artisans from Kumudini  
 Handicrafts, Kumudini Welfare Trust of  
 Bengal, Dhaka, Bangladesh  
 collaboration: Veronica Condello, Bari, Italy  
 Mixed Media: digital printing, acrylic and  
 khanta embroideries on canvas  
 dimensions: cm 407 x 106 (h)

## TARSHITO WORKING WITH TOTINI SAHA

Chhonya Hosto Shilpo is the name of a Bengali organization from Jessore which fights poverty by focusing on girls and women, in order to allow them to achieve dignity through the art and the tradition of *khanta* embroidery. Totini Saha, and her young embroiderers Niharun, Rehana, Sabina, Sharmin, Sahiuli, met Tarshito in 2014 and they started working together realizing new Inspiring worlds through the art of embroidering. Founded in 2003, Chhonya Hosto Shilpo was an impression by Xeverian Fr. Giovanni Abbiati (ITALY). Chhonya has selected the best trained women who were previously belonging to the hand embroidery of Jessore district in Bangladesh.

These groups are specialized in handicrafts and particularly in Traditional *nakshi kantha* embroidery. More than 300 village and urban women are directly producing goods with Chhonya Hosto Shilpo. It is independent and run by 8 women including the founder Totini Saha aimed to the financial sustainability of marginalized women.

Totini Saha, and her young embroiderers Niharun, Rehana, Sabina, Sharmin, Sahiuli, met Tarshito in 2014 and they started working together realizing new inspiring worlds through the art of embroidering.



Artisans from Jessore involved with Tarshito's artworks.  
Sabina, Shiuli, Rehana, Niharun, Sharmin.



Tarshito at work with the artisans of Chhonya Hosto Shilpo

Tarshito at work with the artisans of Chhonya Hosto Shilpo

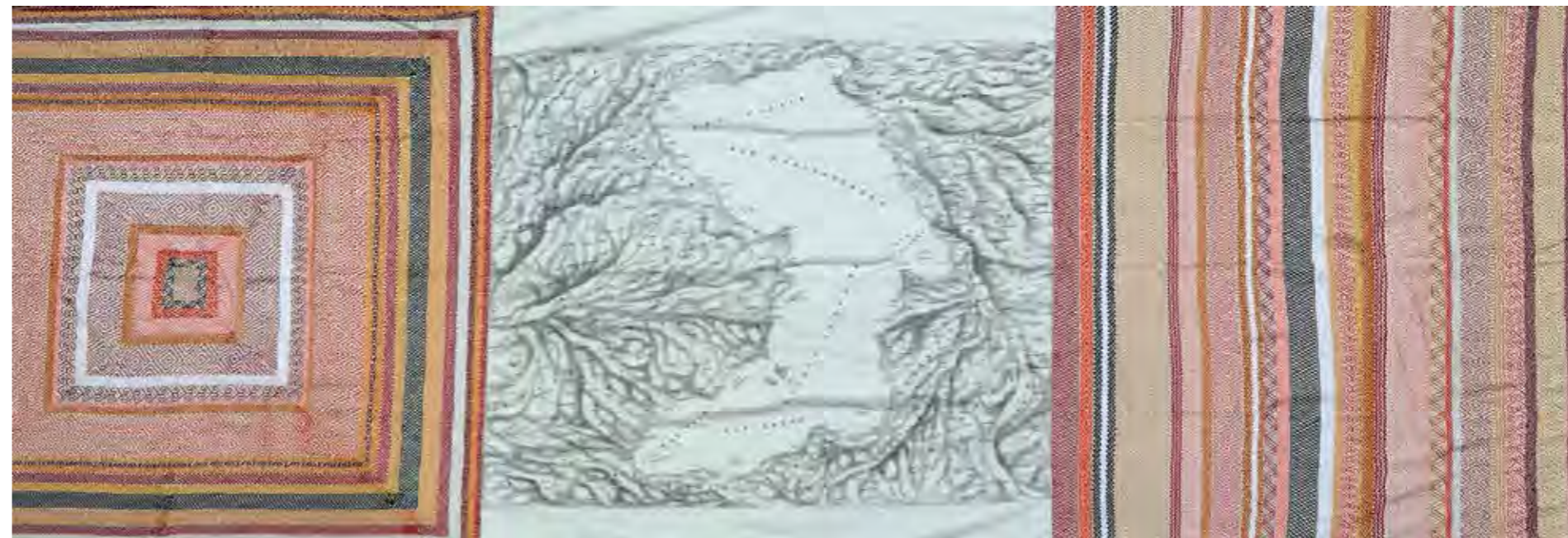


THE PLANET THE UNITY AND  
THE EMBROIDERY | 2014  
Tarshito with Totini Saha -  
Chhonya Hosto Shilpo. Artisans  
of Jessore area who were  
involved in Tarshito artworks:  
Lipi Khatun, Selina Khatun,  
Alladi Khatun, Anjona Khatun,  
Reshma Khatun, Sabina  
Begum, Rehana Begum, Sapna  
Begum, Niharun Begum,  
Fulmoti Begum, Arjina Begum,  
Selina Begum, Jesmine Akter,  
Laboni Akter, Karuna Saha  
collaboration: Frank Ventura,  
Corato, Bari, Italy  
Mixed Media: acrylic and kantha  
stitches on canvas.  
dimensions: cm 200 x 160 (h)  
courtesy of Bengal Foundation



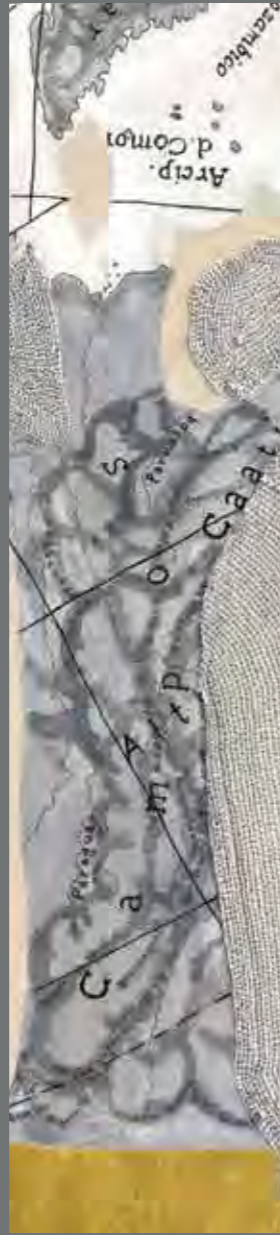


NEW WORLD AND THE  
EMBROIDERY | 2016  
Tarshito with Totini Saha -  
Chhonya Hosto Shilpo. Artisans  
who were involved with Tarshito  
artworks: Niharun, Rehana,  
Sabina, Sharmin, Shiuli, artisans  
from Hosto Shilpo factory,  
Hidarajapur, district, Jessore,  
Bangladesh  
collaboration: Frank Ventura,  
Corato, Bari, Italy  
Mixed media: acrylic, gold leaf  
and khanta stitches on fabric  
dimensions: cm 390 x 130 (h)





NEW WORLD AND THE EMBROIDERY | 2016  
 Tarshito with Totini Saha - Chhonya Hosto  
 Shilpo. Artisans who were involved with  
 Tarshito artworks: Niharun, Rehana, Sabina,  
 Sharmin, Shiuli, Hosto Shilpo factory,  
 Hidarajapur, district, Jessore, Bangladesh  
 collaboration: Frank Ventura, Corato, Bari,  
 Italy  
 Mixed media: acrylic, gold leaf and khanta  
 stitches on fabric  
 dimensions: cm 390 x 130 (h)



HOLY GEOGRAPHIC TREE 1 | 2011 – 2014  
 Tarshito with artisans of Jessore area who were involved with Tarshito  
 artworks: Lipi Khatun, Sabina Begun, Selina Khatun, Alladi Khatun, Anjona Khatun, Alladi Khatun, Anjona Khatun, Jesmin Akter, Rehana Khatun, Sapna Begun, Reshma Khatun, Niharun Begun, Laboni Akter, Fulmoti Begun, Arjina Begun, Selina Begun, Karuna Saha, Hidarajapur, district, Jessore, Bangladesh  
 collaboration: Frank Ventura, Corato, Bari, Italy  
 mixed media: acrylic, gold leaf and kantha stitches on fabric  
 dimensions: cm 200 x 140 (h)





HOLY GEOGRAPHIC TREE 2 | 2011 – 2014  
 Tarshito with Totini Saha, artisans of Jessore area who were involved with Tarshito  
 artworks: Lipi Khatun, Sabina Begun, Selina Khatun, Alladi Khatun, Anjona Khatun, Alladi Khatun, Anjona Khatun, Jesmin Akter, Rehana Khatun, Sapna Begun, Reshma Khatun, Niharun Begun, Laboni Akter, Fulmoti Begun, Arjina Begun, Selina Begun, Karuna Saha, Hidarajapur, district, Jessore, Bangladesh  
 collaboration: Andrea Natuzzi, Bari, Italy  
 mixed media: acrylic, gold leaf and kantha stitches on fabric  
 dimensions: cm 140 x 216 (h)





**HOLY GEOGRAPHIC TIGER | 2011- 2014**

Tarshito with Totini Saha, artisans of Jessore area who were involved with Tarshito

artworks: Lipi Khatun, Sabina Begun, Selina Khatun, Alladi Khatun, Anjona Khatun, Alladi Khatun, Anjona Khatun, Jesmin Akter, Rehana Khatun, Sapna Begun, Reshma Khatun, Niharun Begun, Laboni Akter, Fulmoti Begun, Arjina Begun, Selina Begun, Karuna Saha, Hidarajapur, district, Jessore, Bangladesh

collaboration: Frank Ventura, Corato, Bari, Italy  
 mixed media: acrylic, gold leaf and kantha stitches on fabric  
 dimensions: cm 200 x 140 (h)



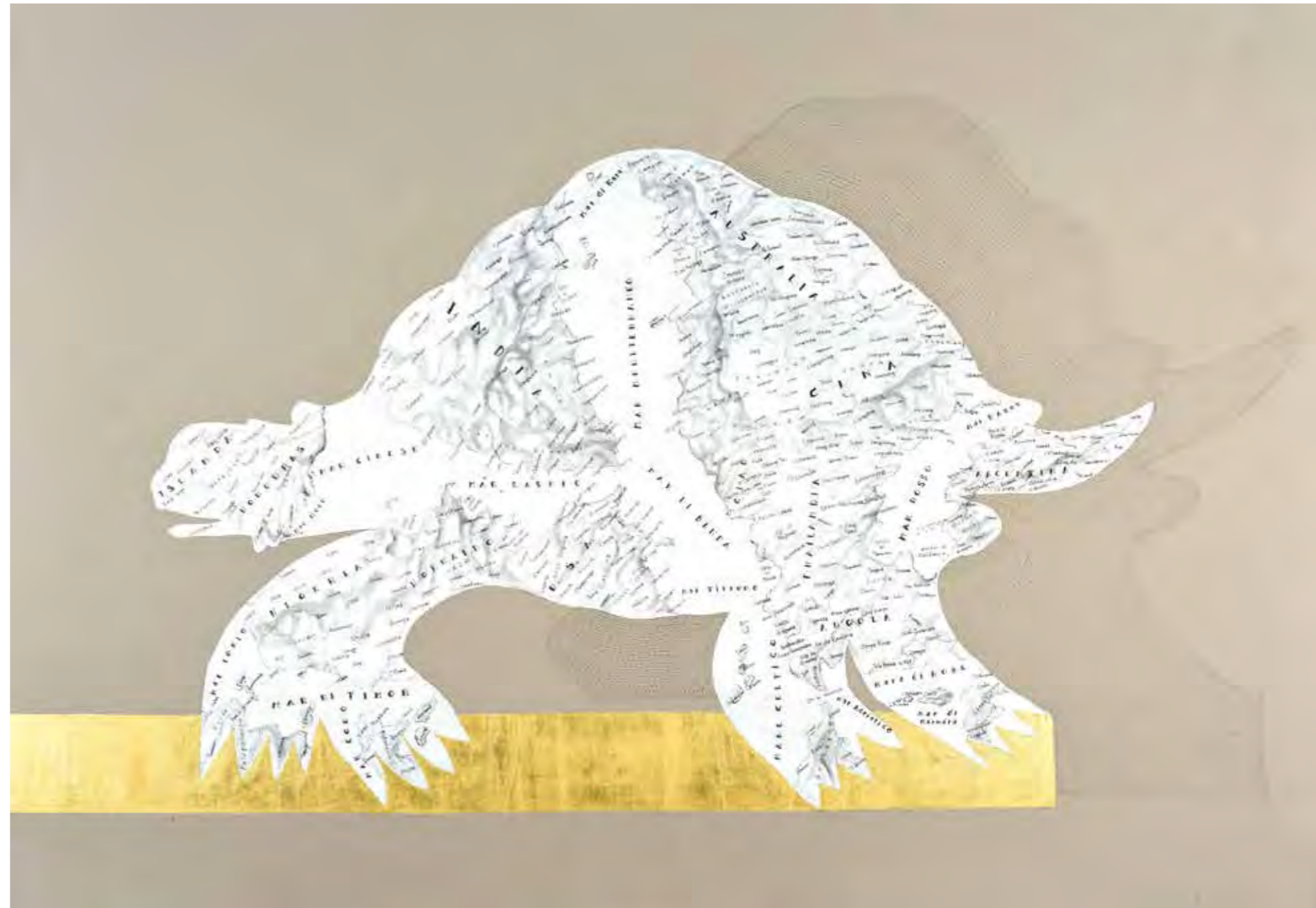


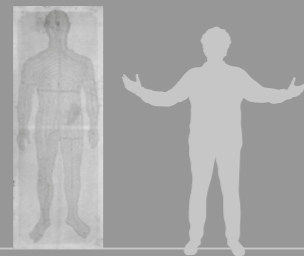
HOLY GEOGRAPHIC TURTLE | 2011-2014

Tarshito with Totini Saha, artisans of Jessore area who were involved with Tarshito

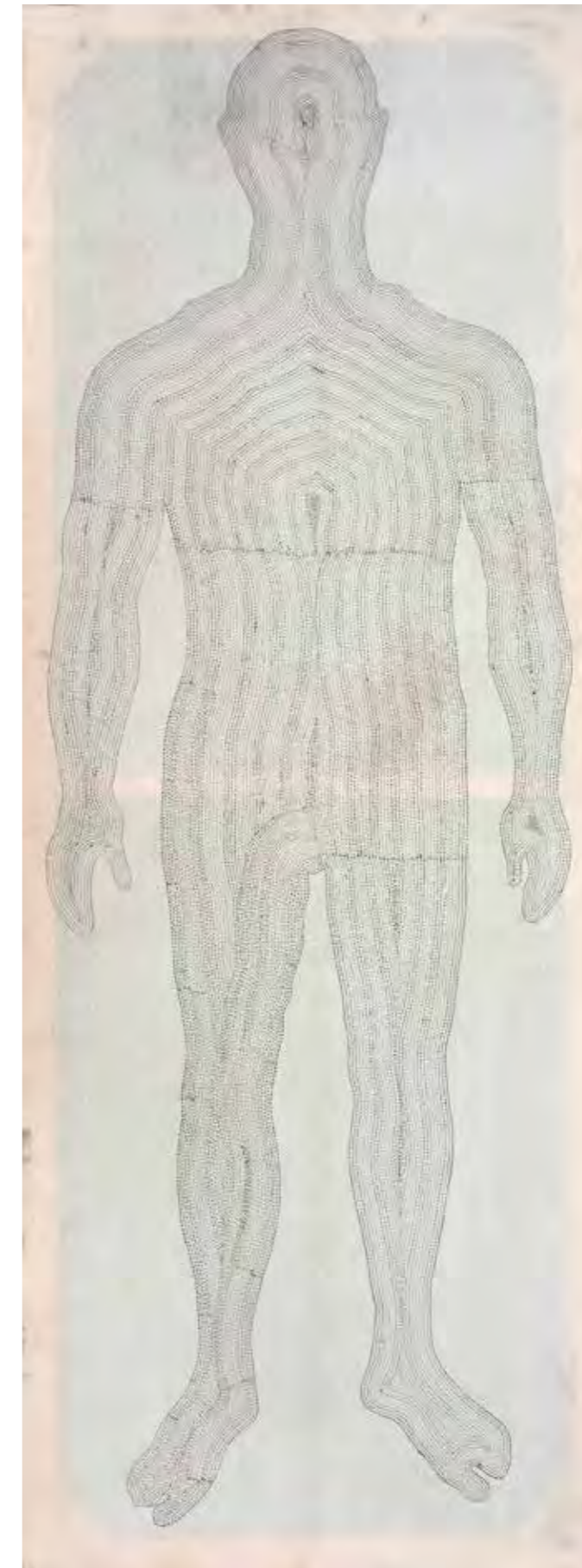
artworks: Lipi Khatun, Sabina Begun, Selina Khatun, Alladi Khatun, Anjona Khatun, Alladi Khatun, Anjona Khatun, Jesmin Akter, Rehana Khatun, Sapna Begun, Reshma Khatun, Niharun Begun, Laboni Akter, Fulmoti Begun, Arjina Begun, Selina Begun, Karuna Saha, Hidarajapur, district, Jessore, Bangladesh  
collaboration: Frank Ventura, Corato, Bari, Italy

mixed media: acrylic, gold leaf and kantha stitches on fabric  
dimensions: cm 200 x 140 (h)





WARRIOR OF UNITY | 2014  
Tarshito with Totini Saha,  
artisans of Jessore area who  
were involved with Tarshito  
artworks: Lipi Khatun, Sabina  
Begun, Selina Khatun, Alladi  
Khatun, Anjona Khatun, Alladi  
Khatun, Anjona Khatun, Jesmin  
Akter, Rehana Khatun, Sapna  
Begun, Reshma Khatun,  
Niharun Begun, Laboni Akter,  
Fulmoti Begun, Arjina Begun,  
Selina Begun, Karuna Saha,  
Hidarajapur, district, Jessore,  
Bangladesh  
courtesy of Maya Barolo-Rizvi  
Awal and Tafsir Awal  
dimensions: cm 71 x 200 (h)





GUERRIERO D'UNITA' | 2012  
Tarshito with Totini Saha,  
artisans of Jessore area who  
were involved with Tarshito  
artworks: Lipi Khatun, Sabina  
Begun, Selina Khatun, Alladi  
Khatun, Anjona Khatun, Alladi  
Khatun, Anjona Khatun, Jesmin  
Akter, Rehana Khatun, Sapna  
Begun, Reshma Khatun,  
Niharun Begun, Laboni Akter,  
Fulmoti Begun, Arjina Begun,  
Selina Begun, Karuna Saha,  
Hidarajapur, district, Jessore,  
Bangladesh  
collaboration: Frank Ventura,  
Corato, Bari, Italy  
courtesy of Maya Barolo-Rizvi  
Awal and Tafsir Awal  
dimensions: cm 71 x 200 (h)







PILGRIMAGE | 2016  
Tarshito with Totini Saha -  
Chhonya Hosto Shilpo. Artisans  
who were involved in Tarshito  
artworks: Niharun, Rehana,  
Sabina, Sharmin, Shiuli, artisans  
from Hosto Shilpo factory,  
Hidarajapur district Jessore,  
Bangladesh  
collaboration: Frank Ventura,  
Corato, Bari, Italy  
Mixed media: acrylic, gold leaf  
and khanta stitches on canvas  
dimensions: cm 1400 x 137 (h)





WALKING TO UNITY | 2014 Tarshito with Totini Saha, artisans of Jessore area who were involved with Tarshito  
artworks: Lipi Khatun, Sabina Begun, Selina Khatun, Alladi Khatun, Anjona Khatun, Alladi Khatun, Anjona Khatun, Jesmin Akter, Rehana Khatun, Sapna Begun, Reshma Khatun, Niharun Begun, Laboni Akter, Fulmoti Begun, Arjina Begun, Selina Begun, Karuna Saha, Hidarajapur, district, Jessore, Bangladesh  
collaboration: Frank Ventura, Corato, Bari, Italy  
mixed media: ink, acrylics and kantha stitches on fabric  
dimensions: cm 648 x 146 (h)  
courtesy of Bengal Foundation



## TARSHITO WORKING WITH BANIK'S FOUNDRY FROM DHAMRAI VILLAGE

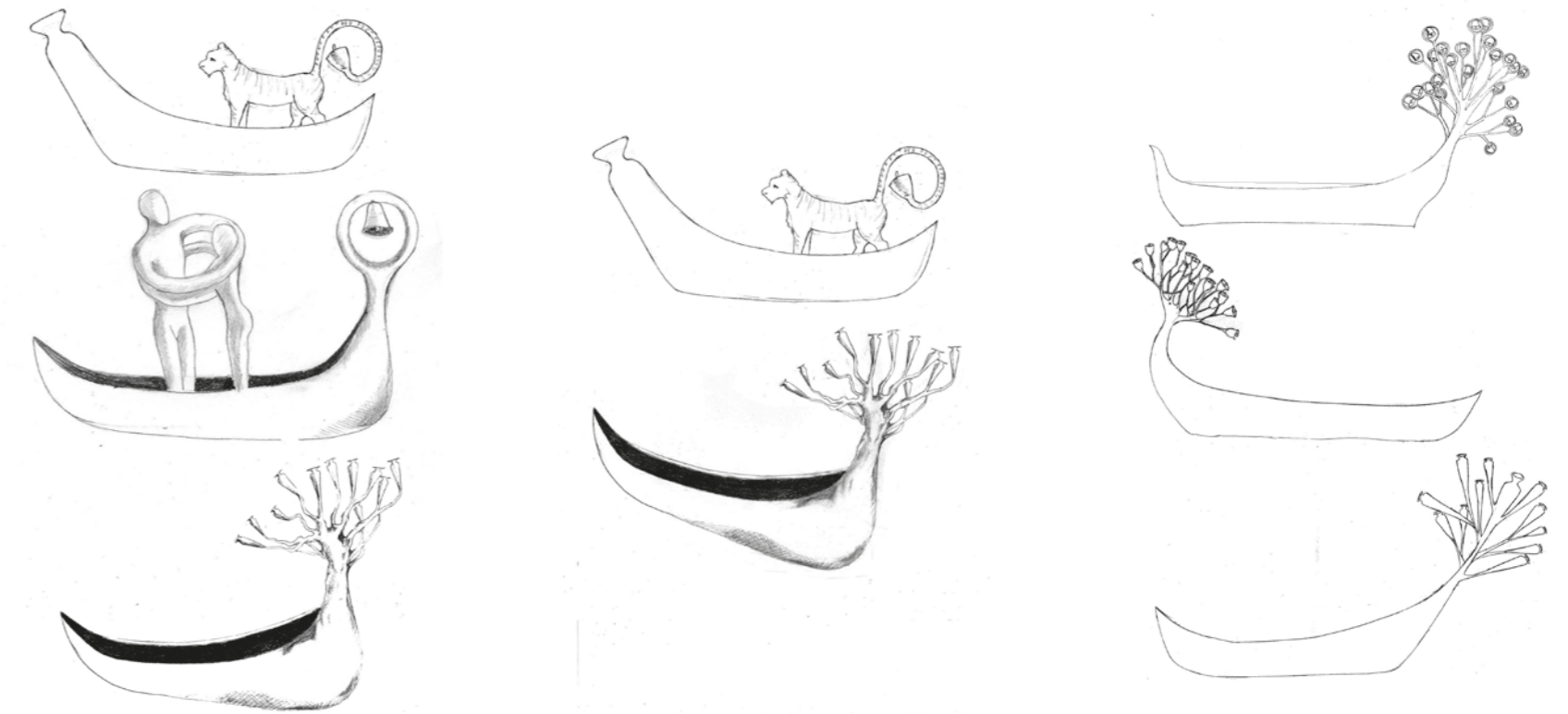
a journey inside the bronze casting technique: a new series of flowering boats

Tarshito lives every journey as an occasion to create new relationships with precious and ancient traditions. The result of his spiritual research is the expression of universal values through both a classic and a contemporary artistic language.

In early 2016, he built his strong connection with the Banik family from Dhamrai Village. For many generations, this predominantly Hindi village has produced handmade metalware to be sold at markets throughout Bangladesh. This area has a rich history that can be traced back to the Pala Dynasty (899 - 1100 AD), a period of time during which early Buddhist and Hindu settlements both flourished. This aspect of history is specifically reflected in each of the metal crafts produced in Dhamrai. For generations, Bangladeshi craftsmen in this tradition have been making beautiful metal objects using a variety of different techniques. These metal objects, ranging from everyday use items like culinary tools to religious idols from both Buddhism and Hinduism are not only unique artworks, but also represent the tradition of centuries of craftsmanship practiced in a certain part of the country, among certain communities. Ever since meeting with Mr. Sukanta Banik, the youngest son of the Banik family, Tarshito decided to create something both significant and symbolic, a series of six flowering boats which represent vehicles aiming to raise consciousness, sculptures that help to change attitudes and thoughts.

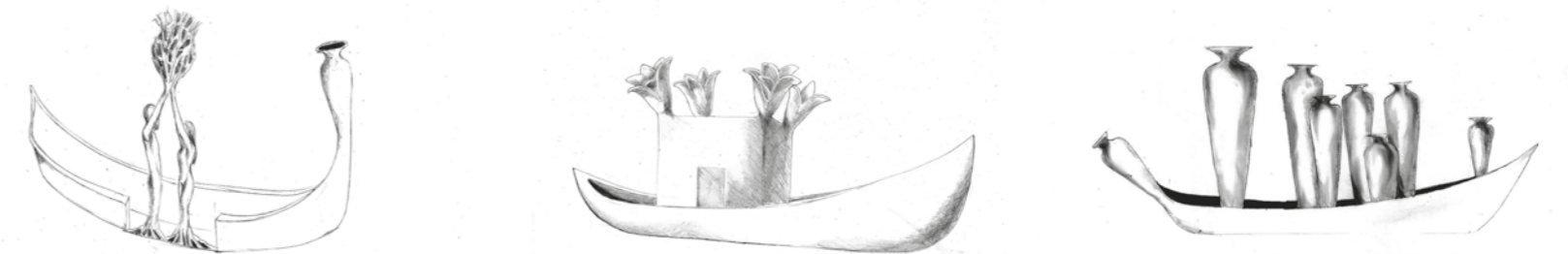
They are objects that lead people through the amazing and wonderful journey into the Soul.

source: [http://www.bengalart.ch/sukanta\\_banik\\_engl.htm](http://www.bengalart.ch/sukanta_banik_engl.htm)



May | 2016

Here are some sketches about Tarshito's boats. The sketching process has started before his first meeting with Mr. Sukanta Banik at the Dhamrai Village. Tarshito has immediately felt a new opportunity for his artistic work that should have been interpreted by the traditional metal craft of Dhamrai.





July 2016

The workers of the foundry working at the wax spruing, wax chasing and wax pouring process, all parts of the lost wax casting technique for bronze sculptures.

June 2016

Tarshito at Dhamrai village, working on his new series of flowering boats with the craftsmen of Banik's Foundry: Prodip Pal, Gokul Pal, Suresh Pal, Bashanta Saker, Azahar Ali, Niranjan Sarjar and Nanda Sarkar. In the picture: Tarshito and Prodip Pal.





RECEPTIVE BOAT | 2016  
Tarshito with Banik's Metal Crafts  
foundry, Dhamrai Village, Bangladesh  
lost wax brass sculpture: h 30 x 73 x  
18 cm  
collaboration: Prodip Pal (models),  
Gokul Pal (clay, mold and casting),  
Suresh Pal and Bashanta Saker  
(casting), Azahar Ali (welding), Niranjan  
Sarjar and Nanda Sarkar (finishing) and  
Sukanta Banik (director).





GROUNDING BOAT | 2016  
Tarshito with Banik's Metal Crafts foundry,  
Dhamrai Village, Bangladesh  
lost wax brass sculpture: h 40 x 70 x 17cm  
collaboration: Prodip Pal (models), Gokul  
Pal (clay, mold and casting), Suresh Pal  
and Bashanta Saker (casting), Azahar Ali  
(welding), Niranjan Sarjar and Nanda Sarkar  
(finishing) and Sukanta Banik (director).





SPECIAL BOAT | 2016  
Tarshito with Banik's Metal Crafts foundry,  
Dhamrai Village, Bangladesh  
lost wax brass sculpture: h 30 x 76 x 15 cm  
collaboration: Prodip Pal (models), Gokul Pal  
(clay, mold and casting), Suresh Pal and  
Bashanta Saker (casting), Azahar Ali  
(welding), Niranjana Sarjar and Nanda Sarkar  
(finishing) and Sukanta Banik (director).





TEMPLE BOAT | 2016  
Tarshito with Banik's Metal Crafts foundry,  
Dhamrai Village, Bangladesh  
lost wax brass sculpture: h 30 x 70 x 20 cm  
collaboration: Prodip Pal (models), Gokul Pal  
(clay, mold and casting), Suresh Pal and  
Bashanta Saker (casting), Azahar Ali (welding),  
Niranjan Sarjar and Nanda Sarkar (finishing)  
and Sukanta Banik (director).





CONNECTED BOAT | 2016  
Tarshito with Banik's Metal Crafts foundry,  
Dhamrai Village, Bangladesh  
lost wax brass sculpture: h 40 x 68 x 18 cm  
collaboration: Prodip Pal (models), Gokul Pal  
(clay, mold and casting), Suresh Pal and  
Bashanta Saker (casting), Azahar Ali  
(welding), Niranjana Sarjar and Nanda Sarkar  
(finishing) and Sukanta Banik (director).





PEACEFUL BOAT | 2016  
Tarshito with Banik's Metal Crafts foundry,  
Dhamrai Village, Bangladesh  
lost wax brass sculpture: h 25 x 73 x 15 cm  
collaboration: Prodip Pal (models), Gokul Pal  
(clay, mold and casting), Suresh Pal and  
Bashanta Saker (casting), Azahar Ali  
(welding), Niranjan Sarjar and Nanda Sarkar  
(finishing) and Sukanta Banik (director)



## TARSHITO WORKING WITH ARCANGELA GALLO

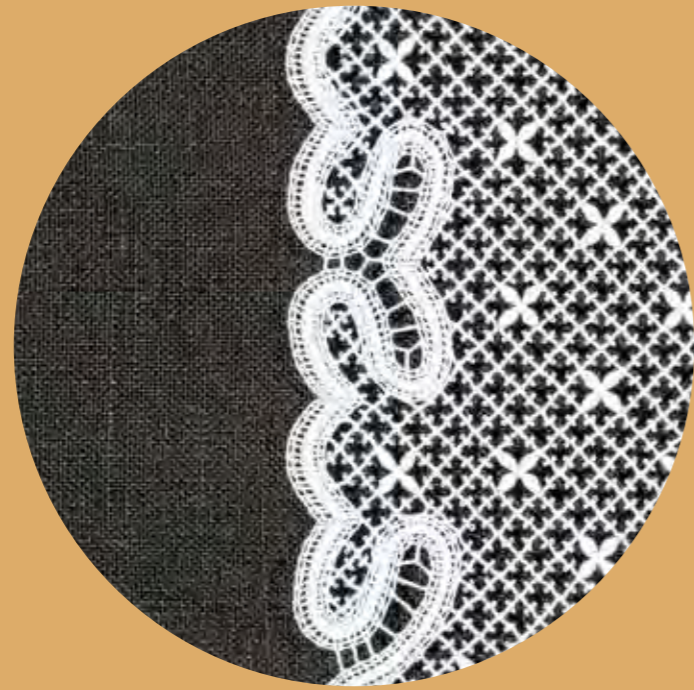
*Bobbin lace* is a traditional embroidery technique, probably born in Italy in the 15th century. Traditionally *bobbin lace* was made with linen, silk, wood or cotton, in some cases also with precious material. There are so many different kind of tools used in this technique, each of them are often examples of works of art in themselves. Tarshito met Arcangela Gallo in his hometown, Corato, in 2015. After having elaborated and truly recognized the beauty behind such an ancient embroidery technique, he started his bobbin lace projects.

Born in Corato (Bari) in 1951, she was initiated to the art of *bobbin lace* making when she was just ten years old. During her long and demanding training process, still at a very young age, she put herself to the test and learned to work with very refined elements embroidered on a lace pillow, following the classical tradition of embroidery and dowry fabrics from her region (Apulia). As an adult, however, she found herself to be headstrong and innovative, and decided to prove herself in a variety of ways, often undoing her previous work in order to remake it differently. In this way, she created landscapes, complex still lifes, elaborate nativity scenes, mythological scenes, ladies and knights in dynamic poses, wild animals, decorative elements for jewelry, and bridal accessories. She began to display her works in individual, collective and thematic exhibitions, as well as in historical re-enactments. She also held classes, teaching the ancient craft to her students. In 2012, she took part in the International Lace Biennial in San Sepolcro (Arezzo), where she came 1st in the category of "Single Artist" with the work titled *Dignitas Sexus*, representing the open book of laws of Frederick II, with the Castel del Monte on the right hand, and two figures – Frederick II and Biancalancia – on the left. In 2015 she received the "Le Torri di Corato" award, in a special edition dedicated to local creative excellence. Here, alongside other award winners, she met the architect and international designer Tarshito, for whom she would have the pleasure of embroidering subjects dear to the artist's heart.



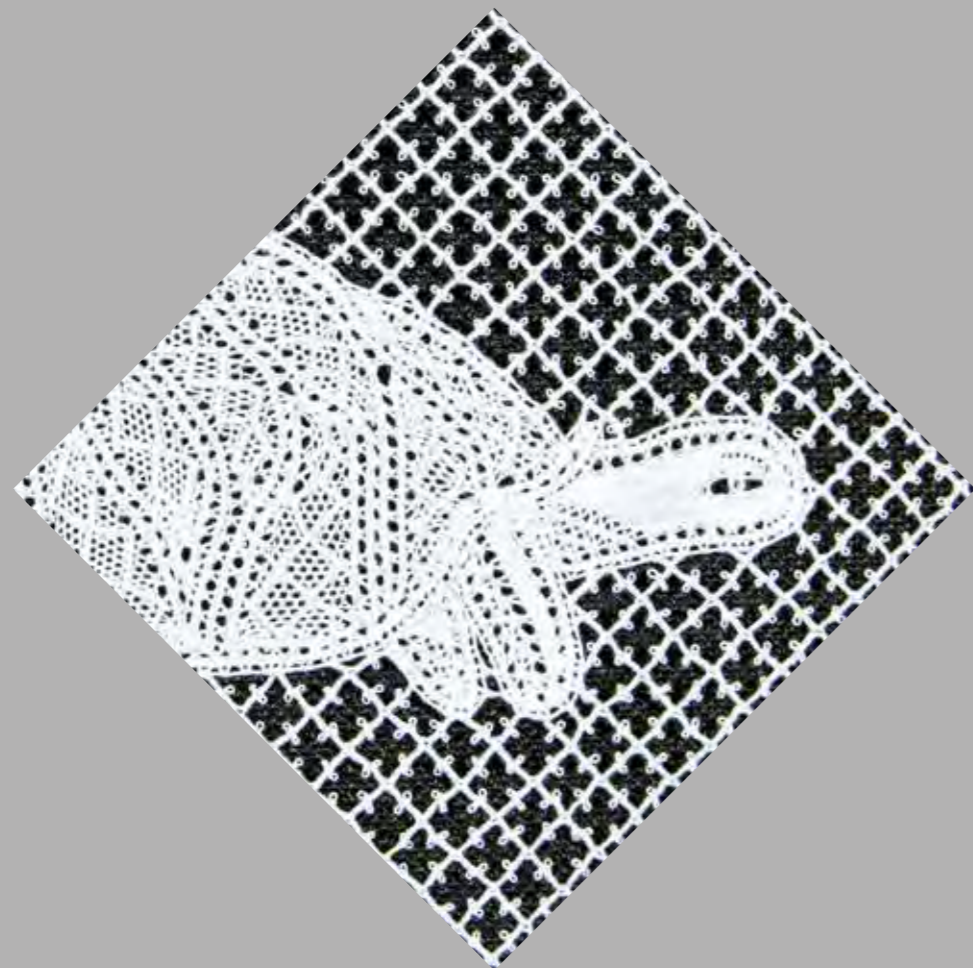
Tarshito at work with Arcangela Gallo



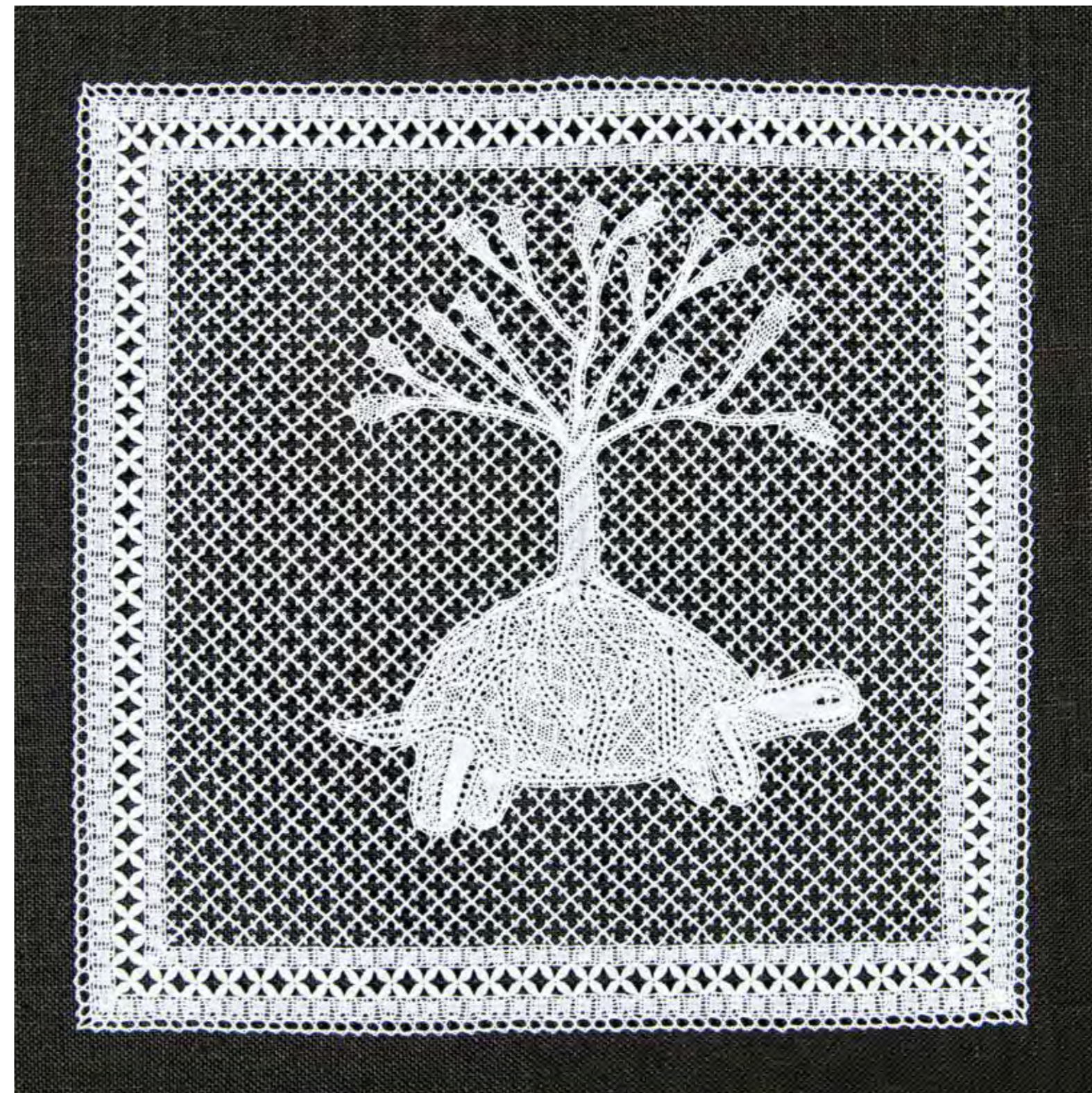


BOBBIN LACE WARRIOR OF LOVE | 2016  
Tarshito with Arcangela Gallo  
Technique: *bobbin lace* embroidery  
dimensions: cm 27 X 27 (h)





BOBBIN LACE HOLY TURTLE | 2016  
Tarshito with Arcangela Gallo  
Technique: *bobbin lace* embroidery  
dimensions: cm 27 X 27 (h)



BOBBIN LACE FLOWERING  
ARCHITECTURE | 2016  
Tarshito with Arcangela Gallo  
Technique: *bobbin lace* embroidery  
dimensions: cm 27 X 27 (h)



## TARSHITO STUDIO

In the Speciale Tarshito village we share creativity, spirituality and tradition through workshops, meditation and work practice.

Creativity unfolds into various disciplines: architecture, painting, sculpture, design and performance.

Spirituality stems from the knowledge of various spiritual masters, beyond religions.

Tradition lives in various disciplines: gilding, lining, hand made paper, ceramics...

For the exhibition at the Bangladesh National Museum, Tarshito will be present with his artwork and performance *Offering*.

*Offering* is a painted canvas, but also an installation and a gesture of unity and solidarity.

13 meters long, the canvas includes painted and shuffled maps that result into new territories, all united in one land, all united in one humanity. It was shown and performed for the first time in Croatia, and now in Bangladesh for the public of the National Museum of Dhaka.

During each exposure of the artwork to the public, various pieces of fabric have been applied all along the surface of the canvas, carrying stitched words, evoking positive values, *Offering* is an artwork in the process of constantly evolving, since its completion will only occur when the painting will have been entirely covered with pieces of fabric filled with good words.

From Tarshito's point of view, this is a way of offering an art that expresses the feeling of the encounter with the countries and with the people who have already welcome its arrival.

*Offering* is therefore a ritual of Union, it is the result of the search for unity between creativity and spirituality that Tarshito has pursued for years and that each time he shares in the act of receiving and offering.

Shown in the pictures below, are some moments from the performance *Offering* that Tarshito presented at Mimara Museum of Zagreb on the occasion of the exhibition Tarshito, *The wayfarer in love* (September 24 - October 20, 2016).

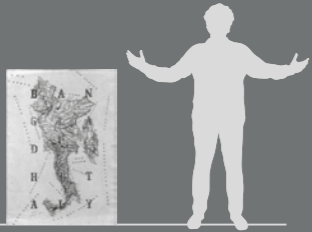




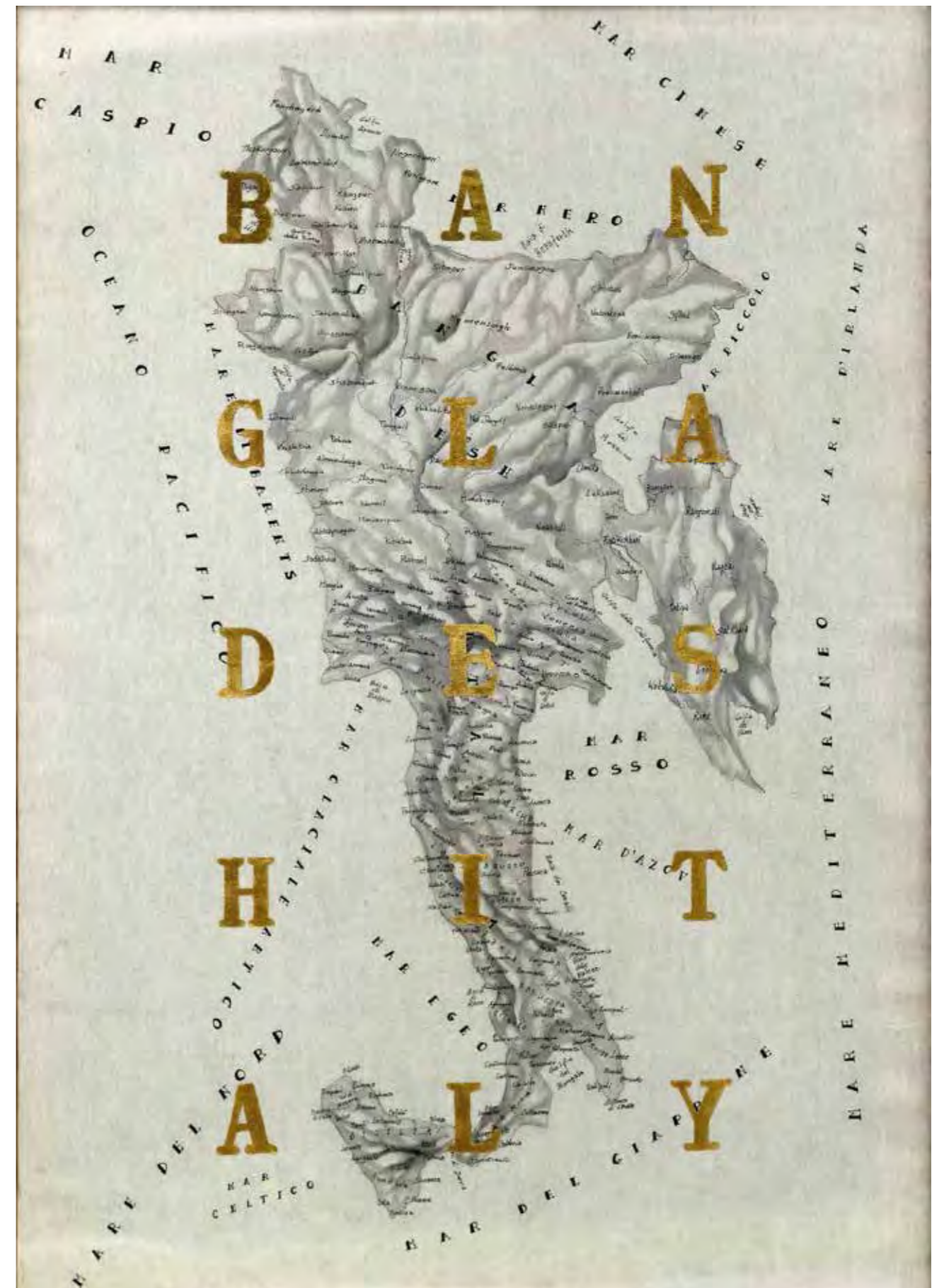
OFFERING | 2016  
Tarshito Studio  
collaboration: Frank Ventura, Corato, Bari, Italy  
and Totini Saha, Hidarajapur, district, Jessore,  
Bangladesh  
Mixed Media: acrylic and embroidered pieces  
of fabric applied on canvas  
dimensions: cm 1300 x 60 (h)







NEW CONTINENT | 2014  
 Tarshito Studio  
 collaboration: Frank Ventura, Corato, Bari, Italy  
 Mixed media: acrylic and gold leaf on canvas  
 dimensions: cm 90 x 129 (h)  
 courtesy of Maya Barolo-Rizvi Awal and Tafsir  
 Awal, Dhaka, Bangladesh





## TARSHITO. THE CORNERSTONES OF CREATIVITY

Dear Creatures,

What I'm about to say is very important to me and I would like to share it with you, I'm talking about the motivation for any artistic act, I mean... a sense of gratitude and wide love that goes beyond religions and which is open to Transcendence, to the mystery, to light; that moment in which you are at peace with your life, perfectly aware of your presence in being there, without any reason.

The word Transcendence expresses all this.

Here is a series of attitudes I want to experience in my creative works and share with you.

1 Make Art as a service of Love, love towards Transcendence.

2 No complaints, no desires, no expectations.

3 Move through art spurred by the intensity of the divine, by the spiritual realization.

4 The spiritual / artistic researcher has to guide the attention on what has real values, on the eternal truths.

5 Art facilitates the conjuncture with the mystery of Life.

6 Be indifferent to what slows down, obstructs and deteriorates the relationship with Transcendence.

7 Art unifies thoughts, words and actions.

8 Art helps to raise awareness, positive attitudes and good thoughts.

9 Every Artwork has to contain Light.

10 Consider Art as an offer to the Divine and through it, learn to deconstruct the masks in order to discover true identities.

The practice of these attitudes makes sure that every artist is pleased with himself, independently of external factors ...

These are the cornerstones of creativity which let the artists experience happiness no matter what happens.

Unconditional Love transforms the feelings, from the mundane to the sacred, it turns egoism into love. He who puts love in his life is capable to give his love to everyone, he is equitable.

Love is not selective, it includes everything and everyone.

## ABC OF ART

### 1 Art

The artist is an empty vase... creativity belongs to everyone, creativity is from divine nature, it's not yours! It simply manifests itself through you...it fills your "vase", preparing oneself for the encounter with the divine and with creativity. How to empty oneself to welcome them? How do I clean the inner welcoming space so that the passage of creativity through me is the least contaminated possible? The possibility to encounter the divine through art, to live in the divine. To breathe the divine. The awareness of being open, like a vase, to receive. Learning to recognize particular virtues in every being, in every object that we encounter. Opens our hearts and minds, everything becomes nourishment for our interior lives.

### 2 Beauty

The magic that comes from the encounter with the other is a mix of energies, this meeting produces beauty, plenitude, is the union between the roots of heaven. Through my work I try to support the brightest part of each of us, the art that I propose is open to the beauty of life, the concepts that I want to show through my works are: "caring," "the other as friends," "visitors to the planet in celebration," "offer to the transcendent," "love."

### 3 Contemporaneity

I like to dance on the edge between tradition and modernity, between ancient and modern. I would like to dip my hands in the crucible of ancient knowledge, timeless wisdom and bring all of this in art, in the contemporary world of the modern. I would like to get rid of the ego and be a ferryman of "good news" through art.

### 4 Divine

The art brings good news, of compassion, understanding and love. Creativity is of divine origin, and the artist is called to bring in the material information pertaining to the celestial sphere.

### 5 Essence

The creative act is the result of inspiration, it obtains its energy from the force of transcendence, mystery, light, the awareness of his presence, gratitude and unconditional love. Moving artistically means to be guided by the ardor of the sacred and spiritual realization. The spiritual/artistic seeker is always in search of timeless truth, the artistic skills are put to the service of the essence in continuous connection with the experience. Each work must contain the essence, must be able to raise awareness and change bad habits, must be a means through which it is possible to reclaim his thoughts. Art is always an offering to the divine and as such can carry with it.

### 6 Flowers

Flowers embody the beauty of nature. The shape of a flower evokes that of a cup, a receptacle. The symbol of the flower is often associated with the feminine polarity, the flowers are synonymous of regeneration, the freshness of the rebirth of life. Symbolically perceived as a hymn to creation. Image: a "warrior of love" blooms through the beauty of a flower. And the bearer of the power of love, the quality of this woman / warrior is the ability to reveal the beauty of others through the flower.

### 7 Gratitude

The soul's place is where the essence lives. The awareness of being a fragment of pure love, to be a small part of the mystery fills me with gratitude of intelligence and the "know how" of man. In front of the perfection and harmony of renaissance architecture in Florence, or the magic of Venice, I learned to love in the same way the simplicity of many places in the world as the beloved Apulia or Orissa ... By attending the outskirts of the megalopolis of the third worlds, full of humanity overflowing, I saw the fever of India, beautiful and horrible. The trips that I make lead me to live these strong contrasts, but at the same time, send me a strong sense of unity, my walk on planet earth makes me aware that every space, every place is God. Evviva.

#### 8 Here and now

I start from the “here and now”, from the moment, and from that point I try to sink into the very bowels of the earth, in order to experience the ground of humanity, the roots – the tradition – and then I go along the vertical journey again, until I come to the offering, to the divine, through meditation. This is the method I use to create art, this is the chance I give myself to be sure that my works have light, truth, something “good” to share with people looking at them! In India the richness of the various arts (including all crafts) gives me a chance to stay on a safe platform that joins together peoples and races from various continents – one earth, one humanity – and for me the contemporaneity of art can’t set aside this worldwide need!

#### 9 Inspiration

Through the act of painting, I materialize the charm of the circle, I recall the harmony that, like a hug, connects the material with the spiritual part of man.

Image: the highest part of the circle, the one closest to the sky, is the seat of creativity, the inspiration that you, as an artist, will receive as a gift.

In accepting this gift, you begin to know it, you analyze it and then rework it through your heart and your emotions, this is the stage at which transpire the warmth and beauty of art.

The project advances following the contour of the circle, now runs the bottom that corresponds to the material part of the work: the "doing" is an offer that the artist turns to the "highest" part of the circle, the one who gave him inspiration, the starting point of the creative process.

#### 10 Journey

Orissa, a journey among the tribes of this state of India. The joy of returning to this land, to better understand the joy of traditions. A meeting with the master craftsmen of Puri to search for an exchange, a common sentiment and growth through art. Here, a young woman named Puspa Rao receives me with great dignity in a small studio full of young female students learning the artistic tradition of *pattachitra*. She is talented at painting and is a custodian of ancient techniques and proportions and she also has the great ability to listen.

I felt she was totally fascinated by the concept of the Warrior of Love, the new humanity with blossoms in various places of the body to call to mind freshness and beauty. We began an in-

tense collaboration where the concepts that I have been given by existence are being shared completely with Puspa, my little sister.

#### 11 Kathmandu

The appeal of tibetan culture, nepalese acquaintances, the Bodhnath and Daramsala stupa, traditional paintings, thangkas, the rituals of approach to contemplation. The symbolism of the clouds, usually around buddha, representing the teachings that are transmitted to the Bodhi-sattva. The clouds also represent the union of method and wisdom, discipline to reach high goals. Image: a flying bird that turns into clouds. The space of freedom of a heaven, of a flight through the teachings of spiritual teachers and through methods and rules.

#### 12 Love

The awareness of being there, the appeal of the relationship, belonging to nature. Two creatures, warriors of love, a strong connection with each other through hair, celestial roots, and also through the sign of the circle, harmony and perfection, materialized in their bodies. Their embrace contains the tree, nature through the part of the body that is a large circle. A visible reality of union with themselves, each other, with nature. You are, with the other, with the tree, with the whole. Spark of the great fire.

#### 13 Mud

Maharashtra a large area of India. Inside one Warli tribe villages.

The huts are made of red mud and straw, the walls are decorated elaborately with pigments extracted from rice, the drawings depict the most important events for the tribe: weddings, pacts between families, ritual dances in which creatures come together in a large spiral and I'm with them, dancing, placed in the center of the spiral but in fact, everywhere. This is a traditional dance, full of symbols and rituals, full of the joy of the experience of interiority and exteriority, the inside and the outside.

#### 14 Need

The awareness of feeling and living the unity. Unity inside me, unity with you, with you, with all the creatures. Hearing the 'one' deep inside me the gaze towards planet earth becomes a pra-

yer of art. I abolish all the boundaries of the earth to recreate new worlds, new geographical maps that do not involve fragmentary powers that divide the world. My skin reflects the unity of the planet earth, that prayer, the world united. And my hair roots become celestial, strong, vertical, go to connect with the power of heaven, they go to make friends.

#### 15 Offer

The charm of sound of bells. A vase made by so many bells, receptivity - vessel built by the vibration of sound that goes to call the inhabitants of heaven, inform them of thoughts dedicated to them, an offer, the purest part of ourselves. I have always been impressed by the widespread use of bells and rituals that every culture uses with these objects that symbolize heaven. The presence of the divine, driving out negative or transmissive energy through sound, images and concepts to unite them to breathing, the primary act of life.

#### 16 Peace

Building new worlds is the least minimalist act conceivable. For an artist, it is an extraordinary chance to bring peace to the planet earth, a prayer through art. Art can materialize something that has become another through the power disease. The earth was not born divided. Man, with his greed, started to divide the planet for his arrogance of possession. With the division of land, the division of humanity also increased. Now, a thought of unity has given continents a new shape. One land, one unity

#### 17 Quality

A receptive vase for concepts and good words. Can a work of art remind us of the qualities that can be reawakened in us in case we have forgotten them? Can I contemplate the painting that becomes a mirror of my best aspect - that part in connection with the light?

#### 18 Roots

You are on the great sphere of the planet earth, straight, fully aware of being, stable. The world is holding you up. You feel the roots that arise from your feet, touch the center of the earth and more and more flowing, creating a connection between you and the rest of the world, here and now in totality. Your legs, your pelvis, your chest, straight, perpendicular to the ground like an

antenna and your head, like a round sky, a large crown of the tree. You, man / woman tree. Connector between the earth and the heaven where you belong. In you the lifeblood, the golden light from the sky, hits the ground. Units inside yourself.

#### 19 Sound

Why not make musical instruments that, with a kind of harmonious extension, can also accommodate the player? I was seized by that great excitement from unexpected inspiration, in San Gimignano, a place of harmony. I thought that art can be a bridge to the divine and I saw in the sound of the object the possibility of materializing the origin of the cosmos. The word of god produced the universe, an effect of the rhythmic vibrations of primordial sound. Whatever is perceived as sound is divine power. Sound as an internal vibration, a union with the rhythm of life, replacing the word, the universal word. Inhabitable musical instruments, auditory architecture, places of rest and communication, gesture emanating music. For sophisticated hearing, for people on the move, to have new encounters, beyond words, for a symphony of living people.

#### 20 Tradition

The meeting, so unique and exclusive, between me and the “craftsman” makes impossible the work’s repetitiveness (distinctive of the depreciation of crafts in comparison with art), because my energy, my concept, mix with the craftsman, making that kind of traditional painting, that act, unique and full! So the search for people to work with becomes very important and worth caring, in order to make a magic meeting! For me, being contemporary means remembering myself as a “warrior of love”, using in my life all the qualities inborn in each of us, with our critical eye pointed towards the blossoming of human being into a full life, into a celebration of life itself.

#### 21 Unity

Like a plow that furrows the earth to put seeds in the earth, itself painted with a planet with new continents that are mixed with no boundaries, drives along the earth sowing images and concepts of peace. The movement of this car spreads this concept, it blends territories and humanity: one earth, one humanity. Its journey round the earth leads to the elimination of

boundaries like a positive tsunami, the storm of love that removes the barriers in order to find unity on the planet and in humanity, which no longer has differences.

#### 22 Vase

The vase is symbol of receptivity, such as a heart, it is always ready to receive the celestial influences. I'd like to be a big pot to accommodate within me the magic of life ... Here is my prayer to nature.

#### 23 Warrior of love

There is no more time!

Each person is armed with his or her own beauty and qualities and recognises inside him or herself the warrior of love.

The weapons are the kindness in a gesture, the beauty of a flower, the compassion of an embrace, the entirety of the presence, the sound of the good word... hair becomes roots to touch the celestial sphere, feet honour the place where they stand, bells call the divine here and now!

"...I see you flourished..." Your presence is fragrant and beautiful as a flower, I see you in a golden light and handsome, pretty as a flower ... All your vital energy is in place, it manifests itself. Your body flourishes and I participate in this blooming that brings me closer to god.

#### 24 X

My studio, a large table, an appointment between me and one of my assistants. In the days leading up to the meeting, I prepared myself by making space, resolving various problems, so as to arrive at the encounter as empty as possible, receptive. In front of the table are two or three white sheets waiting. Various tools next to them: paintbrushes, colours...and bells, singing bowls, sound shells, devotional music... I start with an exercise that brings me to the 'here and now', right after a Thank You, it begins: to myself, to my assistant and to the existence. One colour attracts me. The strokes of rubber give depth and lucidity to the image, the rubber mixes with the colours, the painting takes form by itself, I am a witness and coordinator. An encounter with inspiration, wholly purifying, fresh, exciting.

#### 25 Yes

May art be aware of having to be the bearer of important values and to investigate on what might be beyond matter, beyond religion and culture.

#### 26 Zoo

I've always felt quite distant from animals, too different, until I saw that they too are creatures. So I stopped eating creatures. A wave of respect for them gave me the following image: the elephant walking on earth, authoritative, strong and incisive. The elephant skin emanates the unity of the planet. A world without borders on the surface of this immense body that sows and gives a sense of unity on planet earth.

The allure of the turtle, his hidden strength that seems to belong to the silence of life. In case of danger, the turtle always knows where to take refuge. The turtle holds the world resting on his back to ensure the stability of the cosmos, symbolizes the harmonious union between heaven (the carapace) and the earth (the plastron). Picture: the tortoise brings over his house, where she protects herself from any external attack, the house of the divine. The round part of her carapace, a symbol of heaven, becomes the basis, earth, the home of his divinity, the sacred turtle.

## SELECTION OF SOLO EXHIBITIONS

2016

Tarshito Soul to Soul, Bangladesh National Museum of Dhaka, Bangladesh - Catalogue

il Viandante Innamorato, curated by Martina Corgnati, Italian institute of Culture of Strasburg, France

il Viandante Innamorato, curated by Martina Corgnati, Lapidarium Museum, Cittanova, Croatia

il Viandante Innamorato, curated by Martina Corgnati, Mimara Museum, Italian Institute of Culture of Zagabria Croatia

2015

Embroider the World, curated by Chandra Shekhar Saha, Bengal Gallery of Fine Arts, Dakha, Bangladesh – Catalogue

The Seduction of Delhi, Embassy of India, Rome, Italy – Catalogue

The Seduction of Delhi, India International Centre Art Gallery, Delhi, India – Catalogue

Jatra, City Museum, Kathmandu, Nepal – Catalogue

2014

Energjarmonia – Aldo Mondino – Tarshito, curated by Alessandro Demma, Cortile Lagrange - Galleria delle arti, Torin, Italy

Carezze all'Anima, curated by Alexander Larrarte, CoArt Gallery, Corato, Italy

Tarshito Vasi Comunicanti, curated by Silvana Annicchiarico, Triennale, Milan, Italy

Spirit of Delhi/ The Seduction of Delhi, Lalit Kala Akademi Galleries, Delhi India

2013

I Guerrieri d'Amore sbocciano a Corfù, curated by Rosa Capozzi, Cappella latina della Fortezza vecchia, Corfù, Greece

Creator, Creatures, Created, curated by Italian Embassy Cultural Centre, New Delhi with Sid-dhartha Art Gallery, Katmandu, Nepal

Vasi – l'Ascolto, curated by Marina Pizzarelli, Palazzo della Cultura, Poggiardo, Lecce, Italy

Alberi – le Creature, curated by Marina Pizzarelli, Sale del Palazzo Vescovile, Castro, Lecce, Italy

Animali Sacri – il Rispetto, curated by Marina Pizzarelli, Galleria Francesca Capece, Maglie, Lecce, Italy

Guerrieri d'Amore – le Qualità, curated by Marina Pizzarelli, Palazzo Baronale, Nociglia, Lecce, Italy

Il Mondo di Tarshito – Architetture di Luce, curated by Marina Pizzarelli, Castello Carlo V and Elite Studio Gallery, Lecce, Italy

2012

Divine Allure, curated by Maurizio Corrado, Otto Luogo dell'Arte, Firenze, Italy - Catalogue

Divine Allure, curated by Maurizio Corrado, Bongiovanni Gallerie, Bologna, Italy - Catalogue

Divine Allure, curated by Maurizio Corrado, Museo Brunori, Bertinoro, Italy - Catalogue

Shanti Dam La Casa della Pace, curated by Antonio Pugliese, Sukiya, Lamezia Terme, Italy - Catalogue

2011

The Circle of Making I, curated by Laila Tyabji, Italian Institute of Culture, Delhi India - Catalogue

The Circle of Making II, curated by Amal Allana, Art Heritage Gallery, Delhi India - Catalogue

Meraviglioso Creato, curated by Gianni Pettena, Sala Murat and Fortino S. Antonio Abate, Bari, Italy

2010

Tarshito Ora, curated by Gigliola Fania, Spazio Arteora, Foggia, Italy – Catalogue

2009

Tarshito, Sztuka Dla Nowej Ludzkosci / Arte per la nuova umanità, curated by Dipartimento di Italianistica dell'Università di Stettino, National Museum, Szczecin, Poland - Catalogue

Il Vaso e la Croce, curated by Andrea B. Del Guercio, Scuola Grande San Giovanni Evangelista, Venice, Italy

The Vase and The Warriors of Love, Taj Bengal, Kolkata, India

The Vase and The Lines, Bose Pacia Gallery, Kolkata, India

Jugalbandhi Encounters in Creation, curated by Daniela Bezzi, The Nehru Centre, London, U.K

Le Culture Sacre dell'Arte, curated by Andrea B. Del Guercio, Facoltà Teologica dell'Italia Settentrionale, Chiostrì San Smpliciano, Milan, Italy – Catalogue

2008

Le Culture Sacre dell'Arte, curated by Andrea B. Del Guercio, Castello di Trani, Italy – Catalogue

Le Culture Sacre dell'Arte, curated by Andrea B. Del Guercio, Ex-Chiesa San Francesco, Como, Italy – Catalogue

2007

Il mondo dei Guerrieri d'Amore, Artemisia Art Gallery, Montecarlo, Principality of Monaco

Opere di Pace, curated by Maria Vinella, Galleria Provinciale di Arte Contemporanea-Palazzo Dogana, Foggia, Italy and Museo Archeologico Nazionale-Castello Svevo, Manfredonia Foggia, Italy – Catalogue

Territori di contemplazione, Spazio Tashi Delek, Milan, Italy – Catalogue

Guerrieri d'Amore, curated by Manuela De Leonardis, Galleria Sala 1, Rome, Italy – Catalogue

2006

Ferveur, curated by Mohammed Messaoudi, Galleria Makhzen, Tunis, Tunisia

Abbracciando il mondo, curated by Maria Paola Porcelli, Ex-Carcere, Corato, Bari, Italy - Catalogue

Offering, curated by Peter Nagy, Gallery Nature Morte, Delhi, India

Carezze with pennelli, gesti, occhi, respiro, parole, curated by Maria Paola Porcelli, Sala Murat Bari, Italy – Catalogue

Sundervan, curated by Sangita Sinh Kathiwada, Morarka Cultural Centre, NCPA, Mumbai, India

The Vase and Fish – An Italian Season, curated by Peter Nagy for Jaipur Heritage International Festival, Jawahar Kala Kendra, Jaipur, India

2005

Discipline di Armonia, curated by Anna Gambatesa, Misia Arte, Bari, Italy

Celebration, curated by Vito Intini, Biblioteca Comunale, Putignano Bari, Italy – Catalogue

2004

Nel tempo dell'incontro, curated by Regina Gambatesa, Regina Gambatesa, Bari, Italy

2003

Anima Indiana, curated by Anna Gambatesa, Misia Arte, Bari, Italy

2002

I Guerrieri d'Amore, curated by Vito Intini, Kunsthalle, Noci, Bari, Italy

No Borders no Wars, Lokayata Art Gallery - Haus Khas Village, Delhi, India

2001

Warriors of Love, Morarka Centre for Crafts, NCPA, Mumbai, India

The Gold and the Clay, curated by Daniela Bezzi and Jyotindra Jain, The Crafts Museum, Delhi, India – Catalogue

2000

Blessing, Galleria Roberta Lietti Arte Contemporanea, Como, Italy

Forme Affettuose, curated by Clara Mantica, Speciale Terra, Milano, Italy

1998

Costruzione in ikebana nel corpo-vaso, Speciale Terra, Milano, Italy

L'aura di Federico-Evocazione 07-02-1998, Cappella del Castello di Lagopesole, Italy

1997

Omaggio a Tarshito, Expolevante, Fiera del Levante, Bari, Italy

1991

Catalizzatori del sacro, curated by Roberta Lietti, Roberta Lietti Arte Contemporanea, Como, Italy

Guerra d'amore, Oxido, Milano, Italy



1990

Il Mondo Speciale, Groninger Museum, Groningen, Holand – Catalogue  
Una sola terra una sola umanità, Istituto Culturale italo/francese, Bari, Italy

1989

Architetture Sonore, Istituto Culturale italo/francese, Bari, Italy

1987

Riti Lontani della Casa, Speciale, Bari, Italy - Catalogue

1986

Shama e Tarshito, Galerie Objecte, Munchen, Germany  
Riti Lontani della Casa, Museo Alchimia, Milano, Italy - Catalogue

1985

Buon Compleanno a ..., Speciale, Bari, Italy

1984

Transit-Art, Traghetto, Bari-Corfù, Italy

1983

Passare di notte velocemente, Studio Soligo, Rome, Italy

## SELECTION OF GROUP EXHIBITIONS

2016

In nomine Sancti Nicolai, curated by Stefania Cassano, Palazzo Barone Ferrara Bari, Italy  
Iside e la Wunderkammer della fertilità, curated by Dores Sacquegna, Palazzo Vernazza, Lecce, Italy  
“Form of Devotion” curated by Sushma K. Bahl and Archana B. Sapra, Casa de la India. Madrid, Spain CC Conde Duque,  
“Dal libro al libro” curated by Accademia di Belle Arti di Bari, Castello Svevo di Trani, Italy  
“El signo de la Pasion,” curated by Accademia di Belle Arti di Bari and Universidad Complutense de Madrid, Spain  
“The Matchless Gift,” curated by Francesco Gallo Mazzeo, The Bhakti Center, New York, U.S.A  
“Altri Animali” curated by Elisabetta Longari, Cascina Grande, Complesso Monumentale di Rocca Brivio Sforza, Milano, Italy

2015

“Dimensioni Parallele,” curated by Accademia di Belle Arti di Bari, Museo Archeologico di Biondo Bari, Italy  
“MadreUniverso,” 15 may - 30 may 2015, Palazzo Ducale, Sassari, Italy  
“Tutte le dimensioni della Pace,” 17 april -26 april 2015, Torre civica di Cisternino, Italy  
“Materials,” 11 december 2015 - 22 January 2016, Alliance Francaise, Bari, Italy  
“Ceramic Food and Design,” 18 december 2015, Mic, Faenza, Italy  
“Per il Nepal,” 27 may - 30 may 2015, Teatro Margherita, Bari, Italy  
“Form of Devotion” 6 november 2015 - 21 february 2016, China Art Museum of Shanghai (China)

2014

“Do ut Des,” 23 september 2014, MamBo Bologna, Italy  
“Abiti da Lavoro,” 25 june - 31 august 2014, La Triennale di Milano, Italy  
“Arte di Facciata,” 23 october - 26 october 2014, Facciata Teatro Comunale di Corato BA), Italy

“Energjarmonia,” 16 may - 30 june 2014, Cortile Lagrange, Torino, Italy  
“Gurizi,” 14 may, Sotheby’s Milano, Italy  
“L’arte per la Natura,” riserva naturale di Torre Guaceto, Castello Dentice di Frasso, Carovigno, Brindisi, Italy  
“Mano e Terracotta,” 4 september - 7 september, Museo Internazionale delle Ceramiche, Faenza, Italy  
“Produzione d’autore,” 27 december 2014 - 11 January 2015, Chiesa Santa Teresa dei Maschi, Bari, Italy  
“Spirit of Delhi”, Lalit Kala Academy, New Delhi, India

2013

“Mostra Bla Bla,” 8 - 14 april 2013, Fabbrica del Vapore, Milano, Italy  
“I giorni di Don Tonino Bello,” 5- 13 april 2013, Sala San Felice, Giovinazzo Bari, Italy  
“La Natura delle Cose,” 30 november 2013 - 14 January 2014, Galleria BluOrg, Bari, Italy  
“Murart,” 9 november - 23 november 2013, Borgo Murattiano, Bari, Italy  
“Ottoconotto,” 18 march, 1 april 2013, Otto, luogo dell’ Arte, Firenze, Italy  
“Primavera Mediterranea,” 14 - 19 may 2013, Palazzo della Provincia, Bari, Italy  
“Santi Medici Tra Arte e Culture,” 1 - 24 november 2013, Galleria Civica di Arte Contemporanea, Bitonto, Italy  
“Saturarte“ 14 - 28 september 2013, Palazzo Stella, Satura art gallery, Genova  
“Scrivo il tuo volto,” 19 october -11 november 2013, Museo della Città e del territorio di Corato, Bari, Italy  
“Expo Arte 30^ edizione,” Padiglione Nuovo, Fiera del Levante, Bari, Italy - Catalogue

2012

“KIAF 2012-Earth|Body|Mind,” Nepal Art Council, 25 november-21 december, Kathmandu & Nepal– Catalogue  
“Homo Faber Il ritorno del fare nell’arte contemporanea,” curated by Mimmo Di Marzio and Nicoletta Castellaneta, Castello Sforzesco, Milano, Italy – Catalogue  
“Culture a Confronto: Up patriots to Art-Engagez-Vous!,” curated by Luna Pastore, Sotterranei del Castello di Barletta, 13 october-4 november, Barletta, Italy

“Murart,” 15 september -13 october Borgo Murattiano, Bari, Italy  
“Murart,” Fiera del Levante, Padiglione della Provincia, Bari, Italy  
“Nojart-Biennale di Arte Contemporanea Internazionale,” curated by Rosa Didonna, Palazzo della Cultura, Noicattaro, Bari, Italy (prize winner)  
“Home, my Place in the World,” curated by Lia De Venere, La Galleria, Pall Mall, 8 Pall Mall, Londra (UK) – Catalogue  
“5 artisti dall’Accademia di Belle Arti di Venezia,” curated by Laura Safred, Museo della Gorenjska and Castello di Lubiana, Kranj e Lubiana (Slovenia)– Catalogue  
“Semi di Speranza, di Amore e di Rispetto,” Associazione InAccordo, Bari, Italy  
“Sesta Triennale di Arte Sacra Contemporanea,” curated by Toti Carpentieri, Seminario Arcivescovile, 30 Lecce-vincitore premio Paolo VI per la scultura, Italy – Catalogue  
“Biennale del Salento-2° Rassegna Internazionale d’Arte Contemporanea,” Castello di Carlo V, 16 Lecce, Italy – Catalogue  
“Meditazioni,” curated by Federico Simonelli, Museo Diocesano di Amalfi e Chiostro del Paradiso, Amalfi, Italy  
“Borgo in Festa 2012- FISH\_ART,” Frantoio Ipogeo-Palazzo D’Amely, Borgagne, Lecce, Italy  
“Le Stagioni del Carteggio Aspen,” Giardino Palazzo Soranzo Cappello, Venezia, Italy  
“Gandhi e i tessitori della Pace,” curated by Rossana Vittani, Spazio Ratti-Ex-Chiesa di San Francesco-15-20 may, Como, Italy  
“Spring and Soul,” curated by Raimonda Z. Bongiovanni, Banca Popolare dell’Emilia Romagna, Bologna, Italy  
“On the Threshold of Time II” Art Heritage 2, New Delhi, India

2011

“Haeretici,” curated by Antonino Foti, Castello Svevo, Barletta, Italy  
“Fundamentum Artis-Scenari dell’arte contemporanea” curated by Raimonda Bongiovanni, Unicredit-Filiale Private Banking, Bologna, Italy  
“Progetto Itaca-Casa di Ulisse” curated by Alessandro Guerriero, Fabbrica del Vapore, Milano, Italy  
“Open 14” curated by Paolo De Grandis, Hungaria Palace Hotel-Lido di Venezia, Venezia, Italy-Catalogue

“Padiglione Italia-Sezione Puglia della 54° Biennale di Venezia” curated by Vittorio Sgarbi, Complesso Monumentale di S. Scolastica-Bari, Italy  
“Megalopoli di Agneta Holst” curated by Mauro Lovi, Galleria Otto luogo dell’arte, Firenze, Italy  
“L’artista come Rishi “ curated by Lory Adragna and Manuela De Leonardis, Museo d’Arte Orientale Giuseppe Tucci, Roma, Italy  
“Women & co project-prima parte,” curated by Francesca Pietracci, Spazio 88, via Dei Cappellari 88, Roma  
“VISIONI E UTOPIE DELLA MODERNITÀ 9 interpretazioni,” curated by Dalmazio Ambrosioni, SpazioOfficina, Chiasso, Switzerland  
“D’infinitis paysages -entre ciel et terre,” Artoteca Alliance, opere di Gaetano Fanelli e Tarshito, Bari  
“I disegni di Alchimia,” curated by Alessandro Guerriero, Italian Institute of Culture, Colonia, Germany

2010

“Vernacular, in the Contemporary-part one,” curated by Jackfruit Research and Annapurma Garimella, Devi Art Foundation, New Delhi, India  
”Dell’arte sacra e dell’esperienza spirituale,”curated by Andrea B. Del Guercio, Galleria Accademia Contemporanea, Milano  
“9 Artisti x Napoli milionaria,” curated by Fabrizio Vona e Lia De Venere, Palazzo Ducale, Martina Franca, Taranto, Italy  
“Etno Antropologia dell’arte Contemporanea,” curated by Andrea B. Del Guercio, Galleria Accademia Contemporanea, Milano, Italy  
“Quali cose siamo,” III Triennale Design Museum, Milano, Italy

2009

“Il segno dei designers,” Triennale Design Museum, Milano, Italy  
“Ars Creandi,” Museo Venanzo Crocetti, Roma, Italy  
“Arte del Quotidiano-un percorso tra arte e design,” Fondazione Ragghianti, Lucca, Italy  
“Friends from the past, Friends from the present,” Salone del Mobile 2009, Dilmos, Milano, Italy  
“On CDOs and Double Club,” Wharf studios, Londra, U.K

2008

“The Bride to Peace A Tribute to Pippa Bacca,” UPSD: Macka Demokrasi Parki Sanatci Islkleri, Sisli, Istanbul, Turkey  
“Johar! Territori del sacro. Continuità e tradizione delle culture indigene dello Jharkhand,” Museo Nazionale Preistorico Etnografico “L. Pigorini,” Roma, Italy  
“Arte nella Natura e la Natura nell’Arte”-Florilegia 2008, Villa Torlonia, Roma, Italy  
“Il Risveglio della Grande Madre,” Centro Studi Cappella Orsini, Roma, Italy

2007

“Fatto ad Arte-Territori di Ceramica Italiana Contemporanea,” Musei di San Salvatore in Lauro, Roma, Italy  
“Mithos. Miti e Archetipi nel Mare della Conoscenza,” Evagoras & Kathleen Lanitis Foundation, Cipro, Greece  
“Mithos. Miti e Archetipi nel Mare della Conoscenza,” The National Gallery of Art in Tirana, Tirana, Albania

2006

“Mithos. Miti e Archetipi nel Mare della Conoscenza,” Museo Bizantino di Atene, Atene, Greece  
“Il Corpo e la Santità,” Museo della Devozione e del Lavoro, Bitetto, Bari  
“An Italian Season,” Jaipur Heritage International Festival, Jawahar Kala Khendra Museum, Jaipur, India

2005

“Art of italian design” New exhibition Hall of Megaton, the Athens Concert Hall, Atene, Greece  
“Ad arte,” biennale delle arti applicate, palazzo dei congressi, Darfo Boario Terme, Italy

2004

“Normali Meraviglie,” Magazzino del cotone, Porto antico, Genova, Italy  
“Industriale,” Masedu, Museo di arte contemporanea, Sassari, Italy  
“Radical Design. Ricerca e Progetto dagli anni ’60 ad oggi,” curated by Gianni Pettena, Casa Masaccio, San Giovanni Valdarno, Italy

2003

“Housing, Case per la mente,” Esperimenta 2003, Museo del Territorio, Alberobello, Bari, Italy

2001

“Natale 2001,” Galleria Roberta Lietti Arte Contemporanea, Como, Italy

2000

“Ukelele Oro Subito,” Studio Mediterraneo, Bologna, Italy

“Il ritorno degli Dei,” Porta Sant’Agostino, Bergamo, Italy

1999

“Il trullo - Esperimenta ‘99,” Alberobello, Bari, Italy

1998

“Tecnocaliente,” Centro Cultural del Ministerio de educaciòn y cultura, Montevideo, Spain

“Puglia in arte 1987/1998,” Arena della Vittoria, Bari, Italy

“Oscar Wilde -Le sue opere i suoi personaggi,” Studio Maze, Torino, Italy

1997

“4° Biennale arte sacra,” Collegio Santa Maria, Siracusa, Italy

“Artinmosaico,” Scuderie Palazzo Reale, Napoli, Italy

“Biennale off Architettura,” Enoteca Centro Storico, Torino, Italy

“Enlightenment,” Galleria Ammiraglio Acton, Milano, Italy

“La Sala del Basilikòs,” Abitare il Tempo, Verona, Italy

“Le pillole per l’intelletto,” Associazione culturale Modì, Bari, Italy

“Flowers,” Sala Lancisi, Roma, Italy

“Ottavia,” Portico del Pellegrino, Basilica San Nicola, Bari, Italy

1996

“Design Italiano 1973/1990,” Triennale di Milano, Milano

“Design & Identità,” Louisiana Museum of Modern Art, Humlebæk, Copenhagen, Denmark

“Keramos Design,” Galleria Martano, Torino, Italy

“Kundalini,” Hannover Messe, Hannover, Germany

“Mobili teorici,” Centro Sperimentale Arte a parte, Milano, Italy

1995

“Un cuore per amico,” Palazzo Triennale, Milano, Italy

“Cinderella’s Revenge,” Smith’s Gallery, London, U.K

“Mandala,” Glas, Milano

“Cinderella’s Revenge Exhibition,” Lane Crawford, Hong Kong, China

“Tappeti della Meditazione,” Galleria Architettura e Design, Roma, Italy

1994

“Piccolo Mercato,” Piccola Scuola, Milano, Italy

“Cinderella’s Revenge,” Cristnerose Gallery, New York, U.S.A

“Primordi,” Palazzo della Triennale, Milano, Italy

1993

“Scarperentola,” Idea Books, Milano, Italy

“Italy at Taejon Expo 1993,” Seul, South Korea

“La Fabbrica Estetica,” Ice, Milano, Italy

“Design,” Grand Palais, Paris, France

1992

“Reggisecolo,” Fiera di Genova, Genova, Italy

“L’emozione e la regola,” Istituto Italiano del Design, Napoli, Italy

“Video d’arte,” Pinacoteca Provinciale, Bari, Italy

## TARSHITO BIO

Born in Corato (Bari) on 13 August 1952, Nicola Strippoli received his bachelor's degree in 1979 from the Faculty of Architecture at the University of Florence with a dissertation on street theatre (supervised by Gianni Pettena, a member of the Radical Architecture Movement). Immediately afterwards he began traveling in India, a journey that he experienced like a second birth. In India he met his teacher, Osho Rajneesh, who named him TARSHITO, meaning "thirst for inner knowledge".

In the early 1980s, he founded the Speciale Gallery in Bari with Shama - his partner at the time - who was also an artist and a designer. This experience continued until 1987, and involved famous designers and artists (Alessandro Mendini, Mario Merz, Nanda Vigo) as well as unknown ones, provided that they were all interested in the experience/design of moments and objects representing a 'new rituality'. Examples of this work include the beautiful series of *Carpets and Tapestries for meditation*.

In 1990, the experience of Speciale was documented through a large exhibition at the Groninger Museum in Groningen (Netherlands), the final chapter of a trilogy that the director at that time, Frans Hacks, chose to dedicate to 1980s Italian design (the other experiences documented in the same trilogy were Ettore Sottsass's Memphis and Alessandro Mendini's Alchimia).

The 1990s saw Tarshito as the protagonist of both collaborative and personal exhibitions, and as increasingly involved with the archetype of the *Warrior of Love*.

He went on to teach at Futurarium, the experimental school founded by Alessandro Guerriero and at the Bari Arts Academy, fostering meditation as a method for research and project design.

In 1998, Tarshito opened *Speciale Terra* in Milan, a space-gallery conceived as a way of sharing life and work at the same time. The collaboration with Geologika (Andrea Facchi and Barbara Narici) was fundamental for the realization of clay works, as was the collaboration with Clara Mantica for the capillary and in-depth work of reading and systematizing his creative and spiritual path. Thus, the volume *Tarshito, Meditation and Design* was published in 2001 by Electa, designed in collaboration with Alessandro Mendini's Studio. The book and exhibition Indian Ocean, about the excellence of Indian craftwork, in its value and world heritage (curated by Clara Mantica and Daniela Bezzi), created the opportunity for more in-depth exploration of

the Indian world of crafts. Daniela Bezzi, who at that time was living as resident in India and was deeply involved in Indian contemporary culture, assisted Tarshito along this path, in particular in the role of co-curator with Jyotindra Jain of the exhibition *The Gold and the Clay* (2001) at the Crafts Museum of New Delhi. From that moment Tarshito's artistic journey both expanded and focused through the exciting practice of collaborating with India's traditions of craft. From terracotta to iron works, from tribal paintings to Warli or Sohrai traditions, to embroideries from Gujarath and Rajasthan, from the delicate miniatures of Bikaner to the flamboyant devotional paintings of Orissa: the thirst for experimentation in ever-new relations of "creative sharing" knew no limits, whilst at the same time his desire grew for painting on his own, another way of testing himself onto the canvas as a gestural event.

The result is the endless series of vases, whether big, huge or small, on paper, cloth or in large-scale sculptures, that are the most eloquent manifestation of his poetics: the work of Tarshito expresses itself in the act of welcoming and filling, to the point of overflowing. This is a conceptual and emotional sort of pouring off that occurs through the relation with the form/matter of the artisan, or through guiding very specific meditative sessions, or through designing works that can be considered as monuments to a completely new and yet ancient, unadulterated sacred Art: an Art in which the artist puts himself forth as a humble medium for the transmission of a creativity that, being already in itself a 'gift', could only be joyfully shared, even at the level of authorship, with others.

All this while remaining always and unmistakably by Tarshito, with the same lightness with which everything is performed and celebrated, each time.

## **TARSHITO SOUL TO SOUL**

a voyage of discovery through the threads of Bengali embroidery  
Bangladesh National Museum of Dhaka  
Shahbagh Rd, Dhaka, Bangladesh  
19 November - 05 December 2016

**Organization:** Speciale Tarshito Studio, Maria Sciannimanico, Bari, Italy

**Construction management:** Bangladesh National Museum

**Logistics:** Speciale Tarshito Studio, Ryan Arvee Laluz and Aaron Paul Laluz, Bari, Italy;  
Bangladesh National Museum of Dhaka

**Installation design:** Speciale Tarshito Studio, Bari, Italy

**Installation production:** Bangladesh National Museum of Dhaka

**Exhibition design and graphic design:** Buonsante+Torro Visual Design Bari, Italy

**Photographs:** Bangladesh National Museum of Dhaka - Sheikh Mehedi Morshed  
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**Press office:** Sayeed Shamsul Karim, Bangladesh National Museum, Dhaka

**Digital components:** Shahidur Rahman Khan, Bangladesh National Museum, Dhaka

**Publisher:** Noor E Nasreen, Dhaka, Bangladesh

**Printer:** Yusuf Hassan, ROOP, Gulshan, Dhaka, Bangladesh

## **Thanksgiving**

Bangladesh National Museum, Dhaka

Italian Embassy in Dhaka









Ambasciata d'Italia  
Dhaka

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