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The Beauty of Everyday India, the Vast Emptiness of Namibia

In New York photo galleries: Exhibits of works by Bhupendra Karia, Maroesjka Lavigne and Rosalind Fox Solomon



Bhupendra Karia's 'Women's Feet with Bangles, Bhavnagar' (1969). PHOTO: BHUPENDRA KARIA ARCHIVE/SEPIAEYE

By **WILLIAM MEYERS**
March 6, 2016 10:17 p.m. ET

Bhupendra Karia: India 1968-1974

[sepiaEYE](#)

547 W. 27th St., Suite 608

212-967-0738

Through March 19

In 1974 Cornell Capa asked Bhupendra Karia to help him establish the International Center of Photography. Karia (1936-1994) went on to hold several positions at ICP and curated over 45 exhibitions. Capa valued Karia for the work he had done on "Population Crisis," a project sponsored in part by Capa's International Fund for Concerned Photography. Fifteen of the 37 black-and-white pictures at [sepiaEYE](#) are from that project. They exemplify Karia's "listening to India with one's eyes" and testify not only to his artistic abilities but to his identification with his homeland.

"Population Crisis, B.101 Bombay" (1968-1971) is an overhead shot of an intersection, with cars, trucks, horse-drawn carriages and pedestrians in gridlock. "Population Crisis, B.96.70 Bombay" (1970) is a street scene shot from the middle of the road; it is lined with shops on either side and packed with pedestrians, one of whom, a woman in the foreground, stares at the camera. There are several pictures of individuals, ragged, alone and exhausted. Other pictures, like "Birdcage and Saris on Porch, Sankheda" (1967) and "Old Man by Gnarled Tree, Bhakarla" (1969), are Karia's homage to the everyday beauty he found in his extensive travels. "Peasant's Foot on Cart, Bhuj, Kutch" (1968) is a complex image; all we see of the peasant are his feet, one of which is bandaged and dangling in the air. Also included are clay jugs suspended in rope slings, sections of the cart's wooden wheels, and a cow's tail.