

Fall

2013



# Sandesh

“The Message”

A Newsletter from IndUS of Fox Valley

### From Editors' Desk

India is unique in the sense that it lives simultaneously in several millennia. We see the co-existence of traditional and modern ways in all aspects of life. What is more interesting is that this plurality is not a paradox to most Indians. We bring you four such aspects of life to relate to the theme: “India at Crossroads: Traditions & Modernity”. They range from ancient mural painting art promoted in modern times, healthcare, education and a grandmother’s angst. Enjoy reading.

The same theme will feature in our annual celebration banquet IndUS 2013.

Sandesh

An IndUS of Fox Valley  
Publication

#### Editors

Dr. Sandhya Sridhar

(Chief Editor)

Dr. Sudeep Sodhi

(Feature Editor)

Ms. Sonu Pareek

(News Editor)

Ms. Sonia Beherawala

Ms. Viju Rao

#### Advisor

Dr. Badri Varma

*The views expressed in the articles are not necessarily those of the Editors or IndUS of Fox Valley*

## Village Women Painters of Mithila, Northern Bihar

By Joe Elder

The year 2013 has been an important year for the village painters of northern Bihar, most of whom are women. The March 2013 issue of *Marg*, a Mumbai prestige arts magazine, opened with twelve full-page paintings from villages in the region of northern Bihar and southern Nepal called Mithila or Madhubani (“honey forest”). On September 14, 2013 in Madison, Wisconsin, on the other side of the world, the University of Wisconsin’s Chazen Museum opened a special display of 40 recently-completed Mithila paintings.\* Hundreds of visitors visited the display. Information lectures were well-attended *What led to this 2013 high level of interest in paintings by villagers (mostly women) from Mithila, northern Bihar?*

### History:

For centuries village women in this region have probably been painting figures of gods and village scenes on the walls and floors of their mud homes. Then two historic events – one an earthquake, the other a drought – brought Mithila paintings out of obscurity.

Historic Event #1: In 1934 an earthquake devastated Mithila, collapsing mud homes and jarring the royal Hanuman Dhoka palace in faraway Kathmandu, Nepal. Following the earthquake, William G. Archer, a British-India colonial officer serving in Mithila, toured the villages to observe the earthquake

damage first-hand. Many external house walls had collapsed, revealing the inside walls of the mud homes. On the homes’ inside walls and floors Archer saw startling paintings – of gods and goddesses, birds and insects, and fishes and snakes. Archer was intrigued. He described his findings and photographed many of the paintings. Some of his photographs ended up in the archives of the British Museum in London. William Archer and his wife, Mildred Archer, subsequently published several articles about Mithila village-wall painting.

Historic Event #2: In 1966, nineteen years after India’s independence, a lengthy drought brought famine and economic collapse to the Mithila region. In an effort to find some way Mithila villagers might earn money, Pupul Jayakar, director of the All-India Handicraft Board, sent Mumbai-based artist Bhaskar Kulkarni to Mithila to explore whatever income-generating possibilities he might find. Kulkarni was impressed by the vitality of the Mithila paintings. The idea occurred to him that if villagers could transfer their wall paintings onto paper, they might sell their paintings and earn some family income. The village painters, most of whom were women, were not convinced. It did not help that Baskar Kulkarni dressed like a hippie and had a beard and ponytail.

But Bhaskar Kulkarni persisted. He provided large pieces of heavy, hand-made paper that resembled in some ways the surface of village walls. A few women of the higher Mahapatra Brahman and Kayastha castes tried painting on these large pieces of hand-made paper. Characteristic features of their art form included elaborate



Aradhinarishvara  
Lord Shiva and Goddess Parvathi  
half-male/half-female deity  
painted in Mithila style by Ganga Devi

noses and large eyes of human figures, and flowers, birds, fish, trees and other living objects inserted into any available spaces in the pictures' backgrounds. Berries, juices, and local pigments provided the colors. were striking. Mithila paintings had been transferred from village walls and floors to an art form that might be able to be sold as far away as the All-India Handicraft Emporium in New Delhi.

In 1977 Ray Owens, a young University of Chicago graduate student, arrived in Mithila to conduct research for his Ph.D. in anthropology. Ray was "blown away" by the Mithila paintings. Ray was concerned that commercial buyers were underpaying the artists and encouraging quickly-reproduced paintings. The better artists, with Ray's encouragement, organized a Master Craftsmen's Association through which they could market their highest-quality paintings. Artists began using non-fading acrylic paints, and lower-caste women started painting their deities and heroes. In 1980, after Ray returned to the United States, he founded the non-profit Ethnic Arts Foundation to encourage the national and international appreciation of Mithila painting. Some of Mithila's finest painters were invited to tour New Delhi, Moscow, and the United States.

Ray Owens and other members of the Ethnic Arts Foundation board of directors traveled periodically to Mithila villages, bought paintings directly from village artists at rupee prices, brought the paintings to the United States, sold the paintings at dollar prices in the United States, and returned the dollar profits to the village artists. The additional income this generated in Mithila led over time to village painters building brick homes, paying for their daughters' education, and raising their families' living standards. Since its founding, the Ethnic Arts Foundation has bought 1,200 paintings from 150 village artists and sold them to about 600 individuals, collectors, and museums.

Ray Owens died in 2000 and left a small endowment to the Ethnic Arts Foundation. In the winter of 2001-2002, during a two-week visit to Mithila,

David Szanton and Parmeshwar Jha, president and vice-president of the Ethnic Arts Foundation, realized that the Mithila painting tradition was facing possible extinction. The older women (and men) were becoming physically disabled, and the younger women (and men) were more interested in commerce, computers, and urban employment. To counter this possible extinction, in 2003 Parmeshwar Jha and some of the senior Mithila painters used some of Ray Owens' endowment to found the Mithila Art Institute in the city of Madhubani. Its purpose was to train the next generation of Mithila painters. In this it has succeeded beyond expectations.

Annually, the Mithila Art Institute invites young people in the Mithila region to come to a one-day painting competition. At the end of that day members of the Mithila Art Institute board select about two-dozen of the most-promising young painters and provide them with a free one-year training course in Mithila painting. During that year the trainees receive instruction from experienced painters, work space on the vacant second-floor of a building in the city of Madhubani, painting materials, and a supportive community in which to develop their talents. If the trainees live at a distance from the Institute, they are provided funds to pay for rickshaw travel. The trainees begin by learning how to paint the classical Mithila gods, goddesses, and village scenes. They are then encouraged to branch out on their own, experimenting with new styles and especially with new topics. Anyone wanting further information about the Mithila Art Institute may go to the website: [http://www.mithilapaintings-eaf.org/about\\_eaf.html](http://www.mithilapaintings-eaf.org/about_eaf.html).

#### **Crossroads: Tradition and Modernity**

The 40 Mithila paintings in the University of Wisconsin's Chazen Museum included the Hindu Lord Ganesh (remover of obstacles), Lord Shiva (drinker of the poison and thereby savior of the world), the Goddess Kali (destroyer of evil), and Lord Krishna and the Gopi milkmaids. All four were

recently-painted fine representations of traditional Mithila art.

But the 40 paintings included modern themes never thought of by the mothers and grandmothers of the current young trainees in the Mithila Art Institute. Three of the paintings portrayed disasters in the characteristic Mithila-painting style: (1) The 9/11 planes crashing into the Twin Towers in New York City. (2) The 2004 Indian Ocean tsunami that swept thousands to their watery deaths off the coast of Sri Lanka, (3) The 2006 Great Flood in Bihar showing the rich surviving by locking their houses and paying boatmen to escape, and the poor being left behind to retrieve and mourn for the dead. One painting titled "Creative Destruction: The Benefits and Costs of Capitalism" showed the light of modern knowledge accompanied by guns, rockets, drugs, pesticides, noise, and pollution. One painting showed Lord Ram, Mahatma Gandhi, and Lord Shiva grieving over the hundreds of deaths from communal riots in Gujarat, India in 2002.

Perhaps the most interesting "modern" paintings were those traditional-style Mithila paintings challenging the current status of women in India. One painting called "Breaking Through the Curtain" showed women's eyes looking through a fragmenting social curtain designed to hold them back. Another painting called "The Abortion Clinic" showed a daughter watching her mother and grandmother deciding to abort once again a female fetus in the mother's womb ... raising the question "What must the daughter be thinking about herself?" Another painting titled "Better a Flowering Tree than a Girl" showed a wife discovering she was pregnant, being led by her mother-in-law to an abortion clinic, being required to abort the fetus because it was female, and in the final scene wishing that her fetus had been a flower since people love flowers but not little girls. Another painting showed the stages in a tragic marriage, beginning with negotiations between two families, the bride and groom's

wedding ceremony, the mother-in-law oppressing the new wife, and a final scene with the husband pouring kerosene over the wife and the mother-in-law lighting the match to ignite the wife's dowry death.

Today the young women painters of Mithila are using their traditional art form to express their modern concerns

about women's status, health, and even survival. Their young spoken voices cannot be heard outside their villages, but their paintings are resonating with universal concerns for women's rights around the world – wherever their paintings are exhibited. This may help explain the wave of current interest in Mithila paintings.

\*The University of Wisconsin-Madison Chazen Museum exhibit remains on display until December 1, 2013.

*Joe Elder is Professor of Sociology, Languages and Cultures of Asia in the University of Madison. He lived in India for eight years. Each Fall he teaches a course titled: Civilizations of India: Modern Period.*

## My mother and My Daughter

*By Jasjeet Kaur*

Grandparents and grandchildren usually have that bond that circumvents the parents completely. It's an independent relationship that may require no bridging by parental involvement. The grandchildren are happy in this relaxed relationship where there are hardly any demands on them. For grandparents it's a chance to be a parent again without the urgency, the responsibility and stress. Like someone said, "Parents are good. Grandparents are grand."

My mother and my daughter have always shared that happy, relaxed relationship. The grandmother pushes the kids gently to acquire and nurture everyday habits that will help them when they are grown up and independent. The pushing is subtle and done in good humour. My children may say no to me but they never refuse their grandparents. The main reason is that my mother exhibits patience and respect for their time and effort, that I sometimes lack.

But from the last half a decade, my mother has been terribly concerned about a phenomenon that has taken over her granddaughter's life. She is unable to interact with her

granddaughter as much because the girl now lives in a virtual realm where her grandmother has no entry. And watching her loitering there for several hours a day, has become a major source of concern for her. And as I now observe, her concerns are very valid. My mother sometimes removes the gadget from my daughters hands pulling her out of virtual social media that tends to keep my daughter away from her real life.

My mother may not know exactly what is going on in the social networks but she does read growing newspaper reports that elaborate upon the negative effects of these activities on teens these days. Her concern is also practical. While kids spend hour after hour scrolling through posts, she feels all those hours could have been put to better use learning skills that help exercise their bodies, refresh their minds and give them abilities to be competent adults. And she also observes the yo-yoing of her granddaughter's moods as she reacts to

online posts. She is ebullient one minute and down in the dumps the next. Her self-esteem seems based on her online popularity. Kids fret when they get less likes and views. My mother is completely amazed at this new pastime that fools kids into thinking they are living real lives on the net. Their real lives are woven around their online lives...their off line lives are lived in way that makes them saleable on online media...yes, family pictures are taken for the FB albums, experiences are summed up in pithy statuses, random thoughts fill blogs.

As my mother puts it, " Small glass screens have become big barriers between these kids and me...a new sort of glass ceiling that grandparents are unable to break through."

*Jasjeet Kaur is a Bangalore based mother of three. She enjoys chronicling her parenting experiences on a blog. She is constantly surprised with the perceptive and unique observations of children. Her other interests include trying to get her family to appreciate her 'healthy' cooking experiments.*

*"Tradition does not mean a dead town; it does not mean that the living are dead but the dead are alive. It means that it still matters what Penn did two hundred years ago or what Franklin did a hundred years ago."*

*- G.K. Chsterton, What I Saw in America*

*"The difference between technology and slavery is that slaves are fully aware that they are not free."*

*- Nassim Nicholas Taleb*

## India at Cross Roads: Traditions & Modernity in Health Care

By Sudeep Sodhi

Eminent School of Oriental and African Studies historian J Duncan M Derrett noted, "Indians have a special, and perhaps unique faculty for adjusting themselves to foreign ways without themselves ceasing to be characteristically Indian". He continued, "Acculturations are known the world over, but the ease with which Indians...from at least the time of Alexander the Great, became masters of foreign ideas about which they were curious...is not rivaled anywhere. The choice between assimilation or fossilization (as elsewhere) has not apparently presented itself."

Instead of seeing modern India as disconnected from history, it should be viewed as a just part of a continuum dating back millennia. It makes present Indians inheritors of traditions brewed over centuries and enriched by the mixing of diverse sets of peoples. These traditions accommodated the Mughals, the British and, more recently, permitted Indians to harness globalization. It would appear that Indian tradition is a repository for some very modern ideas such as plasticity, flexibility and adaptability. An invertible "will adjust" attitude ("chalta hai") and the famous typical Indian nod where we nod the same way whether to say yes or no, amplifies the duality that an Indian (whether in India or USA) transverses in a typical day.

What is interesting is the continuum of adaptability spanning a millennium not only exists in diverse systems of medicine but also in the definition of health and its delivery models. This diversity in healthcare is exemplified in the co-existence (perhaps with some pulling and pushing sibling rivalry) of traditional (ayurvedic, oral health traditions) and western systems of health care, huge corporate hospital systems and neighborhood or village based individual systems of delivery of healthcare, burden of infectious diseases

and modern chronic diseases, emphasis on treatment versus prevention, treating disease as an imbalance and pharmaceutical deficiency western model. The ability of a billion diverse people to walk into a time capsule of health spanning few centuries at a given moment is an inspiring lesson for all of us.

India has *Classical Health Traditions* (CHT) like *Ayurveda* and *Siddha* that are highly organized, classified, and codified and have sophisticated conceptual and theoretical foundations and philosophical explanations. The other stream, *Oral Health Traditions* (OHT), is very rich and diverse, but is not organized or codified. It is a distilled knowledge from people's experience. It prevails predominantly in rural and tribal areas of India. In these systems health is a conscious pursuit of the highest level of functioning and balance of physical, environment, mental, emotional, social and spiritual aspects of human experience resulting in a dynamic state of being fully alive. A variety of treatments are selected in order to meet the unique needs of the individual. Wisdom tradition is based upon ability to discern and judge which aspects of that knowledge are true, right, lasting, and applicable to your life. It is the ability to apply that knowledge to the greater scheme of life. This contrasts with a standardized western medical knowledge model based on data facts and ideas that we acquire through study, research, investigation, observation, based upon use of pharmaceuticals and emphasis on treatment rather than prevention.

The Indian healthcare delivery system shows that continuum and duality in every aspect. The total value of the health sector in India today is annually over Rs.150, 000 crores (US\$ 34 billion). However, of this only 15 per cent is publicly financed, 4 per cent is from social insurance, 1 per cent private insurance and the remaining 80 per cent

is spent out of personal resources, making it the most privatized health system in the world. India's healthcare costs may be among the lowest in the world and are being touted as medical dollar value for medical tourism but they are still out of the reach of a vast majority of its citizens. For instance, one cycle of chemotherapy and radiation therapy at a premier public cancer center costs just Rs. 750 (\$15). But 40% of those getting treated there can't afford it and request the bill be waived.

This is a country of paradoxes where women from well off families suffer due to unnecessary cesarean operations - in some urban centers close to half of deliveries are done surgically- while their poorer rural women frequently die during childbirth due to lack of access to the same cesarean operation at a time of genuine need.

India today faces this dual burden of infectious diseases and chronic diseases. Infectious problems need more western infrastructure solutions to sanitation issues; in contrast the chronic disease burden is the result of the adoption of a western lifestyle with fast food and a lack of activity. The corporate mega hospitals touted for medical tourism are often built on subsidized public land and are invested in (read profit from) treating disease. On the other hand the majority of the population's need is prevention of disease by provision of clean drinking water and sanitation.

One common lesson from a variety of international experiences (keep in mind our recent Affordable Health Care law) is that healthcare is a long, ongoing process that requires significant experimentation and innovation to determine what works in one's own country. Indian health system will ultimately be a uniquely Indian solution keeping in mind one billion diverse people with a multicultural diverse thought process and belief systems spread in a huge country with a wide

spectrum of infrastructure challenges under a looming shadows of both Ayurveda and western sciences. It seems to me that India as a nation has made a conscious choice, as it has done for many centuries, to assimilate rather than

fossilize its own healing traditions with western knowledge based systems. The balance between tradition and modernity that India is trying to maintain reminds me of a story of few native Indians and an Englishman riding for few days, the

natives refuse to go further. They said, "If we ride too fast, our souls may be left behind....."

*Sudeep S Sodhi is a physician. He has lived in Appleton with his family for the past 13 years.*

## Education in India: Challenges and Promises

*By Ritu Subramony*

There appear to be no absolutes in discussions of the Indian educational system: "Do children in India learn to read and write in English?" "Are there modern resources and equipment in the classrooms?" "Are there extra-curricular activities at school?" The equivocal answer to these and similar questions is a yes ... *but*. Private and urban schools in India are more likely to be integrated with global education standards, technologically enabled, and provide a comfortable environment for learning. Whereas, rural and government funded schools continue to be plagued by infrastructure problems (e.g., lack of clean drinking water or a usable toilet), inadequate staffing, and lack of books and study materials. However, India is at a crossroad; recent technological advances, changing social norms, and an increasing acknowledgement of education as paving a way to a higher socio-economic stratum, do make it seem that we have made the right turn into modernity. On the surface, the educational crossroad debate appears to address the balance of traditional and modern pedagogies and curricula, but at a deeper level the questions asked continue to be those of basic equity, access, and quality of education for the vast majority of children growing up in the Indian subcontinent.

The present day Indian educational system is an amalgam of indigenous tradition, and the British colonial influence. For thousands of years prior to the advent of the British, children followed two – primarily caste driven paths – toward education. While the upper castes focused on scriptural knowledge acquired through formal instructions from a preceptor ("Guru"), the other castes primarily used apprenticeship systems where boys

learned caste-specific skills (e.g., blacksmithing, pottery, farming) from their fathers and girls learned the skills necessary to efficiently run a household. Modernity arrived with the advent of the British, who began building a replacement to the indigenous system to arguably "train a set of Indians who could occupy subordinate offices . . . and help in the administration of the country" (Mukherjee, 1944; p. 30). As part of this new system, students across castes, religions, and genders attended school with structured curricula centered on language arts, arithmetic, science, and history. The new system advocated a national curriculum, rigid age-grade attendance policies, and standardized examinations to assess mastery of grade level concepts. However, access to education was mostly confined to those who could afford it, i.e., the middle and upper classes. Archival data indicates a literacy rate of 12 percent in pre-independence India.

Following independence in 1947, the Indian Government focused on a faster diffusion of the British model of education by funding free government schools, supporting a common set of standards (and curricular material), and most recently by declaring education as a fundamental right of all citizens. In spite of such policies, India's present literacy rate of 74 percent is considerably below the world average. As the Indian society faces the crossroad between tradition and modernity, there are several questions that remain unanswered particularly within the educational context: Should there be a persistence/continuation of colonial pedagogies or is there a need for more modern and applied pedagogical approaches? Should there be a continued focus on

theoretical knowledge or is it time to define education in applied competencies? Should the formal educational system with the dominance of the English language be replaced by a system that accommodates the linguistic and specific cultural heritage of Indian children?

Traditional teaching methods in Indian schools have typically been characterized by: (a) a focus on rote memorization (e.g., the sing-song times tables), (b) unquestioned obedience to teachers (Guru Brahma, Guru Vishnu ...), (c) a competitive individual oriented curriculum where children are ranked and teamwork is frowned upon, (d) standardization of teaching with no concern for the differently abled, and (e) a "Sage on Stage" model of teaching where teachers have all the questions and all the answers. The life of a student in an Indian school has not changed much since our cohort was in elementary school three decades ago. It still mostly consists of listening, taking notes, completing homework, seeking extended help from parents or professional tutors, and being assessed using school-specific and national level examinations. As we mentioned earlier, these practices are amalgams of indigenous and colonial influences, with smatterings of modern pedagogy evidenced in the token acceptance of "creativity and imagination" by the designers of educational curricula (e.g., The National Council of Educational Research & Training). While this education system produces a few thousand distinctively qualified technocrats annually, and perhaps an equal number of students who are ready to pursue higher education in foreign lands, it does not guarantee graduates with a genuine interest in exploration,

innovation, and problem solving. Nor does it guarantee access to or equity in quality of education for the vast majority of school age children. Fortunately for all, the recognition and acceptance of educational capital and adoption of technology may well be the magical combination that may trigger an evolution in Indian pedagogy.

Advances in information technology have provided opportunities for greater access to content (e.g., contemporary events, subject matter) that can be integrated with classroom texts, as well as novel methods of instruction (e.g., educational games, 'Khan Academy'). Such opportunities have allowed the process of teaching and learning to be more customized (i.e., tailored to individual abilities and motivation) and interactive. Perhaps for the first time, children of varied abilities can benefit from classroom instruction, and indeed be excited about learning at their differential rates. Further, as corporations and real-world environments require increased teamwork and communication skills from their employees, schools will, need to emphasize collaborative work in classrooms, and focus on presentation skills in addition to technical content.

Exposure to a 24/7 media has also triggered a change in *social norms*. There is a shift toward a more humane treatment of children with progressive educators and parents favoring rational methods of persuasion as opposed to corporal punishment. The student ranking system is being supplemented with grades based on mastery of content. Progressive schools are beginning to

recognize the need to accommodate and educate students with special needs, and the emphasis on educating the girl-child is greater than ever before across all segments of the population.

While such trends are promising, their diffusion across urban and rural settings will require significant financial investment, and the advocacy or championship by parents, teachers, and the public. In a way, technology dethrones teachers from the status of demi-gods to facilitators of learning. In this, the model of effective teaching might be the ancient Hindu/Buddhist tradition of "Vada-Vivada" (argument and counter-argument with the aim of discovering the truth), as opposed to the scholar at the podium. Similarly the emerging social norms are likely to be resisted by those teachers who still subscribe to the classical paradigm of instruction, memorization, and coercion. Clearly, there is a need for an evolution in teacher-training programs toward the fostering of a different skill- and mind-set among teachers and administrators.

In conclusion, the Indian education system has performed effectively enough to provide output in the form of technically skilled professionals in India and abroad. However, viewing its inner working is akin to visiting a rust-belt production facility. The system is replete with infrastructural inadequacies, outdated instructional methods, and limited incentives for innovation. However emerging social norms and technological advances – if systematically leveraged – can help in bringing about changes that echo the classical Vedic ideal of learning: The

### **India at Crossroads- Traditional Education Thriving in Modern India.**

Purnapragna Institutions were established a little over 50 years ago. In the last five decades they have spread their wings far and wide throughout India. Their mission is to preserve and spread the Dualistic Dwaitha philosophy (Madhwa school of Hindu Philosophy). One of the affiliates is Purnabodha Vidya Peetha In Hyderabad. The disciples undergo rigorous training on the tenets of Madhwa philosophy. This is a residential school where children are taught holy scriptures such as Vedas, Vedanthas, Puranas Vedantha and Tarka (debating skills). They undergo extensive educational course for 13 years. The older kids are also encouraged to simultaneously pursue their mainstream education (high school and college to help them prepare for their future, while at the same time gain knowledge of the ancient scriptures that have existed from ages.

— Contributed by Viju Sethu Rao

teacher and all students working together in a safe environment with energy and vigor.

*Ritu Subramony is a higher education professional currently working at Northern Illinois University in DeKalb, IL*

*Would you like to join our team?*

*We would like to expand Sandesh Editorial team. If you enjoy creative endeavors, writing and critiquing, we would love to have you on our team. We publish three issues a year, meet face-face once in three months and communicate electronically to get to the final line.*

*Would you like to contribute your ideas and articles to appear in Sandesh?*

*We would love to hear from you. In case you are interested, in either of these two, please send an email to sandhyasridhar5@gmail.com.*

**The Board of Directors**

Ms. Nancy Heykes (Chair)

Ms. Sridevi Buddi

Mr. Terry Dawson

Dr. Mahendra Doshi

Dr. Sonja Downing

Mr. Tim Higgins

Ms. Ruth Mansukhani

Dr. Sandhya Sridhar (*ex-officio*)

Dr. Badri Varma

Ms. Chitra Pandya

(India Association NEW *ex-officio*)

The President, Vice President, Secretary, and Treasurer of IndUS Executive Committee are *ex-officio* members of the board.

**The Executive Team**

Ms. Kamal Varma

*President*

Mr. Sethu Rao

*Vice President*

Mr. Salil Joshi

*Secretary*

Ms. Janice Dugal

*Treasurer***Team Leaders**

Mr. Sujal Baherawala  
(*Cultural & Art Programs*)

Dr. Sandhya Sridhar  
(*Chief Editor, Sandesh & Education and Outreach*)

Mr. Rajeev Dugal  
(*Fund Raising*)

Mr. Gaurav Gandhi  
(*Publicity & Communication*)

Dr. Gaurav Bansal  
(*Webmaster & Database*)

Ms. Ritu Tannan (*Chair, IndUS-2013*)

Dr. Sujatha Kailas (*Co-Chair, IndUS-2013*)

Visit our website at

[www.indusfoxvalley.org](http://www.indusfoxvalley.org)

Contact us at

[indusfoxvalley@yahoo.com](mailto:indusfoxvalley@yahoo.com)

**NEWS ...**

**Juneteenth** is a celebration of African American history and heritage and the end of slavery. The word comes from emancipation of last remaining slaves in the United States. In Texas, Emancipation Day is celebrated every year on June 19. It commemorates the announcement of the abolition of slavery made on June 19 in 1865. Since then it is commonly known as Juneteenth. In many states it is a holiday.



On June 23<sup>rd</sup>, 2013, City of Appleton and African Heritage Inc. organized Juneteenth at the City Park in Appleton. It was the fourth year of the celebration. IndUS had an information booth to share Indian culture with the community. Visitors, young and old, stopped at our booth to get henna tattoos. We look forward to participating in this event in the coming years.

**Appleton Octoberfest 2013:** On Saturday, September 28, 2013 IndUS of Fox Valley and India Association of North East Wisconsin had a booth at Appleton Octoberfest. More than 40 volunteers worked hard to make it a successful event. We sold delicious food and made beautiful henna designs. More than hundred thousand people enjoyed the festivities. The funds raised will be donated to non-profit organizations in



India and local charities in the Fox Valley area, dedicated to meeting the needs of children & youth.

**Neenah Joint School District** invited us to discuss cross-cultural issues faced by Indian students. On October 25th, 2013, IndUS volunteers made a presentation on comparing two educational systems, of USA and India, followed by Q-A session and in-depth discussion of issues such as family dynamics, parental expectations, transitions to new schools, sensitivity to their previous experiences, and requests to place the students in higher grades than age levels. Both academic and administrative staff participated in the lively discussion.

*We wish you a peaceful and joyous holiday season. May your New year be the best ever.*

**An IndUS appeal.....**

Our hearts go out to thousands of people from Phillipines suffering from wrath of a terrible natural disaster, typhoon Haiyan. In the past we have always done whatever we can to alleviate such sufferings. IndUS will be sending a generous donation to help the victims. If you want to join us send your tax deductible donations. Make your check payable to IndUS of Fox Valley and send it to

Janice Dugal  
Treasurer, IndUS of Fox Valley  
2 Brookwood Ct. Appleton 54914.

If you have any questions, please contact [rajanice03@gmail.com](mailto:rajanice03@gmail.com). We thank you for your support.

**IndUS Of Fox Valley**  
3600 N. Shawnee Ave.  
Appleton WI 54914

**IndUS of Fox Valley**

*Presents*

**IndUS - 2013**

***India at Cross Roads:  
Traditions vs. Modernity***

**Saturday, November 23, 2013  
5:00 to 9:30 p.m.**

**Radisson Paper Valley Hotel  
Appleton**

***Exhibition  
Social Hour  
Authentic Indian Cuisine  
Cultural Program***