INTEGRATED

HIGHWAY IV

24.02 >
31.07.11

Hema Upadhyay
8 feet x 12 feet, 2009
Aluminium plates, plastic plates, enamel paint, piece of car
11 panels 255 x 135 cm
Courtesy Chemould Prescott Road, Mumbai

Preview
Wednesday, February 23rd, 2011

Opening Hours
Wednesday - Sunday, from 12 am to 7 pm

Press Contacts
Muriel Japy / Élise Vion-Delphin
T +33 (0)4 72 69 17 05 / 25
communication@mac-lyon.com

High resolution pictures (300 dpi) are available on request.

www.mac-lyon.com
INDIAN HIGHWAY IV

24.02 > 31.07.11

CURATORIAL CONCEPT
THE EXHIBITION
THE ARTISTS
VISITOR INFORMATION
In February 2011, macLYON is putting on Indian Highway IV, an exhibition in the form of a road movie presenting a panorama of Indian contemporary art in the work of 31 artists. It will occupy a space of 2,000 square metres over two floors, which are being specially reconfigured for the occasion.

Curatorial concept

Indian Highway IV: 2nd season, episode IV: the highway goes into overdrive...

Indian Highway continues its journey across 3 continents: Europe, South America and Asia. Each stage along the Indian highway is the occasion for a totally new episode with new curators, new artists, new spatial configurations, and a special focus on a guest artist.

After London (Serpentine Gallery, 10.12.08 > 22.02.09), Oslo (Astrup Fearnley Museet, 02.04.09 > 06.09.09), Herning (Museum of Contemporary Art, 13.03.10 > 12.09.10), Indian Highway is stopping in Lyon for 5 months and taking on a new dimension: 2000 square metres, 31 artists (some already prominent on the international circuit, others youngsters or less well-known), monumental works never seen before, site-specific installations, a focus on the Studio Mumbai (winner of a special jury award at the 2010 Venice architecture biennial), plus the reconfiguration of the curatorial project by Bose Krishnamachari (general curator of the upcoming Kochi Biennial in Kerala, India, in January 2011).

After Lyon, Indian Highway is heading on to the MAXXI in Rome, then to Moscow, Singapore, Hong Kong, São Paulo and Delhi.

Originally conceived by Julia Peyton-Jones, Hans Ulrich Obrist and Gunnar B. Kvaran for the Serpentine Gallery (London) and Astrup (Oslo), this exhibition, which reflects the new global artistic economy, will go through ten successive permutations, defined by 10 new curators. Thus each local incarnation of this permanent work in progress will be different, and Indian Highway will offer a complete image of itself only at the end of its tour – at the end of its multiple interpretations.

This new curatorial principle is a response to today’s flux, to its controversies, contrasting critical voices, varied forms of knowledge and ignorance, different perspectives and traditions, postcolonial attitudes and subaltern studies. It offers the only viable approach in this late modern period if we are to grasp the complexity of culture and the plasticity of art.

The conventional, generic, thematic and closed exhibition (irrespective of theme) is now obsolete – that is, if it is produced in the traditional, unilateral manner, from the authority of a single centre or institution, and sent out prefabricated, ready to circulate and be consumed.

In contrast, Indian Highway adopts a method that does its utmost to get away from the old-fashioned thinking that always assumed an “over there”; it seeks to avoid notions of “exoticism” and to mix and layer differing histories and movements of interpretation.

Indian Highway IV

General Curatorship:
The artistic direction is placed under the supervision of Julia Peyton-Jones, Han Ulrich Obrist and Gunnar B. Kvaran.

Lyon Curatorship:
Thierry Raspail, Director of the Lyon Museum of Contemporary Art, is the curator of this exhibition. Thierry Prat, Production Manager is responsible for the exhibition design.

Their visits to art studios in Mumbai and New Delhi in June 2010 were organized and guided by Vidya Shivadas and Deepti Mulgund, with the collaboration of Bose Krishnamachari.

Catalogue

A new version of the Indian Highway IV catalogue (Koenig Books) will be edited for this occasion, incorporating the artists exhibited in Lyon in 104 additional pages, over 300 pages in total.
THE EXHIBITION

The title, *Indian Highway*, reflects the importance of migratory fluxes in the modern world, the impact of movements of thought and the importance of links between rural and urban communities. Some works refer to “information superhighways,” others express current forms of engagement, often of a political nature, with regard to today’s fast-changing Indian society, with its issues of gender, subordination, religious sectarianism, clan mentalities and, of course, globalisation.

At the macLYON, the *Indian Highway IV* exhibition begins in the museum entrance area and is spread out over the two floors, each measuring 1000m².

In Lyon, *Indian Highway IV* presents the works of 31 artists, including 9 new artists listed in blue:


For the Lyon stage of *Indian Highway IV*, Thierry Raspail has decided to focus on Studio Mumbai Architects, working in association with the artist Michael Anastassiades, in order to create a big installation at the centre of the 2nd floor space of the macLYON.

An important place is also given to Subodh Gupta. In this exhibition, he presents *Take Off Your Shoes and Wash Your Hands*, an exceptional work in terms of its size (over 25 metres long), an installation and a video piece.

Nine artists have been specially selected for Lyon and added to the unchanging core of the exhibition throughout its various stages in order to allow an insight into emerging Indian artistic creation. These artists are: Sarnath Banerjee, Hemali Bhuta, Desire Machine Collective, Shanay Jhaveri, Jagannath Panda, Valay Shende, Sumakshi Singh, Studio Mumbai Architects & Michael Anastassiades, Thukral & Tagra.

Subodh Gupta
*Take Off Your Shoes and Wash Your Hands*, 2007
Exhibition view of Indian Highway IV, 24.02 au 31.07.2011, macLYON
Structure of stainless steel and stainless steel kitchen utensils
Variable dimensions
Single item
Courtesy In Situ, Fabienne Leclerc, Paris
© Blaise Adilon
THE ARTISTS

AYISHA ABRAHAM
Born in 1963 in London. She lives and works in Bangalore.

Ayisha Abraham is a member of a Bangalore artists collective, BARI and works as a visual arts consultant at the Srishti School of Art, Design and Technology in Bangalore. Her short film One Way, was screened at the Directors’ Fortnight at Cannes, May 2007. Ayisha Abraham is one of the creators of the 2008 film L’État du monde (The State of the World), alongside Chantal Akerman and Apichatpong Weerasethakul. In this film, 6 film directors each give their point of view on the current state of the world.

For Indian Highway IV, Ayisha Abraham presents a film entitled You Are Here (2008).

Ravi Agarwal
Debris I, 2007
C-print
76,2 x 101,6 cm
Courtesy of the artist

Ayisha Abraham
You Are Here, 2008
Video, 7’00”
Courtesy of the artist
The artist thanks the film-makers Tom d’Aguilar, Mr Benjamin, I A Khan, Mr Subramanian, Jhupu Adhikari and Leela Anjanappa

RAVI AGARWAL
Born in 1958 in New Delhi where he lives and works.

An engineer by training, in 1995 Ravi Agarwal launched a campaign against a building project which threatened an ancient forest, thereby sparking an awareness on his part of the environmental stakes in his country (waste management, asbestos, pesticides) and leading him to create the NGO Toxic Links. His photographs and films combine social documentary and activism. His reports are filmed over a long period of time, during which he is totally immersed in the subject and his images provide an incisive socio-political commentary on what one can call the “informal sector” of the Indian economy, highlighting the reduction of natural resources in the urban environment and the realities of the workplace.


SARNATH BANERJEE
Born in 1972 in Calcutta. He lives and works in New Delhi.

In 2004, he published Corridor (edited in France by Vertige graphic) considered to be India’s first graphic novel. The stunning mastery of this journey to the heart of modern India ensured that this book had an impact all over the world. Sarnath Banerjee writes in English in a semi-autobiographical style. His graphic style is inspired by European and American comic books and manga, all the while retaining a strong personal identity, which is clearly Indian. In 2006, he was invited to the Angoulême Festival and in 2007 to the Paris Book Fair. A multi-skilled artist, Sarnath Banerjee also creates installations and animated films.

For Indian Highway IV, Sarnath Banerjee recreates the atmosphere of his studio.

Ayisha Abraham
You Are Here, 2008
Video, 7’00”
Courtesy of the artist
The artist thanks the film-makers Tom d’Aguilar, Mr Benjamin, I A Khan, Mr Subramanian, Jhupu Adhikari and Leela Anjanappa

Sarnath Banerjee
Those Furry Things, 2009
Drawing, screenprinting
20,3 x 20,3 cm (series of 16)
Edition of 6 + 1 AP
Courtesy of the artist and Project 88, Mumbai
THE ARTISTS (...)

HEMALI BHUTA
Born 1978 in Mumbai. She lives and works in Mumbai.

Hemali Bhuta works for the most part with perishable materials (incense, wax, soap, cacti) in ephemeral installations, which she documents through photography or video. Therefore, preparation in advance and “archival proof” play an integral part of her work. She interacts with spaces, creating a “total” experience for the visitor.

For Indian Highway IV, Hemali Bhuta creates a new in situ installation.

NIKLHIL CHOPRA
Born 1974 in Calcutta. He lives and works in Mumbai.

Nikhil Chopra works at the boundaries between theatre, performance, live art, painting, photography and sculpture. He devises fictional characters that draw on India’s colonial history as well as his own personal history. He inhabits these characters in largely improvised performances that last up to three days. These are signified by the elaborate costumes, which are changed throughout performances to indicate the character’s transformation.

For Indian Highway IV, Nikhil Chopra achieves a performance before the opening of the exhibition and presents a new drawing.

DESIRE MACHINE COLLECTIVE
Sonal Jain was born in 1975 in Shillong. Mriganka Madhukaillya was born in 1978 in Jorhat. They live and work in India.

Collaborating since 2004 as Desire Machine Collective, Sonal Jain and Mriganka Madhukaillya work through image, moving image, sound, time and space. Assuming their name and theoretical disposition from Anti-Oedipus, a seminal text from 1972 by French philosopher Gilles Deleuze and psychoanalyst Félix Guattari, Desire Machine seeks to disrupt the neurotic symptoms that arise from constricting capitalist structures with healthier, schizophrenic cultural flows of desire and information. Desire Machine Collective have initiated Periferry, a artist-led space, a ferry which serves as a laboratory in flux for generating hybrid practices. The space and its activities also provide a connective platform for dialogue across artistic, scientific, technological, and ecological modes of production and knowledge.

For Indian Highway IV, Desire Machine Collective presents a video: Residue (2010).
THE ARTISTS (...)

SHEELA GOWDA
Born in 1957 in Bhadravat. She lives and works in Bangalore.
Sheela Gowda’s process-based practice, which includes paintings, drawings, sculptures and installations, blurs the boundary between fine art and craft. Her materials are chosen for their symbolism. Substances such as cow dung, incense, threads, fibres and ceremonial dyes are used as subversive political statements, which straddle their everyday presence both in urban and rural India. This history of manufactured found objects, such as tar drums and plastic sheeting, recycled by India’s migrant workers, is further extended towards a nuanced reading.

For Indian Highway IV, Sheela Gowda presents an installation entitled Darkroom (2006).

Sakshi Gupta
Landscape of Waking Memories, 2007
Galvanized wire, mesh and chicken feathers
165.1 x 93.9 x 25.4 cm
Courtesy GALLERYSKE, Bangalore

SAKSHI GUPTA
Born in 1979 in New Delhi. She lives and works in New Delhi.
Sakshi Gupta recycles scrap-materials, often with industrial origins, to produce sculptures that transform the meaning of the materials to provoke spiritual contemplation. This emphasis on materiality results in an evocative and ephemeral lightness and fragility. Through this engagement with material weight, Sakshi Gupta’s works can be understood as a commentary on the contemporary world – highlighting the shift from the economics of heavy industry to the weightless age of information and technology.

For Indian Highway IV, Sakshi Gupta presents a sculpture: Landscape of Waking Memories (2007).

SHILPA GUPTA
Born in 1976 in Mumbai. She lives and works in Mumbai.
Shilpa Gupta offers an unsettling perspective on globalisation and its technological advances, in interactive installations and public performances that enable the artist to investigate religion, the imagination, and the subversion of human desire. Her interactive videos, internet sites, installations, photography and performances explore mostly the theme of terror – whether it is connected to racism or religious fundamentalism. Her work is obsessed with safety, alienating borders or zones of friction, whether real or imagined, between individuals.

For Indian Highway IV, Shilpa Gupta presents I Keep Falling at You (2010) and a program of videos chosen by her.

Sheela Gowda
Darkroom, 2006
Tar drums, tar drum sheets, asphalt and mirrors
238.8 x 259.1 x 304.8 cm
Courtesy Shumita and Arani Bose Collection, New York

Shilpa Gupta
I Keep Falling at You, 2010
1500 microphones with integrated speakers, audio editing setup
370 x 180 x 150 cm
© Didier Barroso

© Didier Barroso

© Didier Barroso
THE ARTISTS (...)

SUBODH GUPTA
Born in 1964 in Khagaul. He lives and works in New Delhi.
An emblematic figure of contemporary Indian art, Subodh Gupta uses iconic objects of everyday Indian life; stainless steel cooking utensils, bicycles, scooters, taxis, transformed from the function and status as common object and elevated to the realm of art. Shining and immaculate, the various kitchen utensils create a bridge with the Western world, which imports such objects in mass.
For Subodh Gupta, these objects are also the symbol of the ascension of the middle classes and of the homogenization of ways of life in his country. Working across a full range of media, he draws on his own experience of cultural dislocation, through migration from rural to urban areas, and highlights the threat to the traditional way of life resulting from India’s rapid modernisation. Confronting tradition and globalization, urban and rural spaces, this artist makes sacred the products of consumerism, a far cry from the images of India’s Bollywood kitsch.
Subodh Gupta’s work also attempts to understand how culturally symbolic objects construct individual or collective identities, as well as forming part of the body politic of a nation.
For Indian Highway IV, Subodh Gupta presents the work Take Off Your Shoes and Wash Your Hands (2007) exceptional by its size, an installation and a video, Date by Date (2008).

N S HARSHA
Born in 1969 in Mysore. He lives and works in Mysore.
N S Harsha is celebrated for reworking Indian miniature painting by adapting it to the monumental style of mural paintings. His large-scale and intricate canvases depict a multitude of figures all animated in unison and wittily combine details from everyday Indian life with images drawn from world events.
For Indian Highway IV, N S Harsha presents the huge painting Come Give Us a Speech (2008).

ABHISHEK HAZRA
Born in 1977 in Kolkata. He lives and works in Bangalore.
Artist and designer, Abhishek Hazra explores the relationship between technology and culture in the works and performances that often incorporate fragments of text taken from the media, advertising, films… He describes his practice using the term “visual fable”. His work also questions our relationship to science or scientific discourse.
For Indian Highway IV, Abhishek Hazra presents a video entitled Laughing in a Sine Curve (2008).

Subodh Gupta
Date by Date, 2008
Mixed media installation
Variable dimensions
Courtesy of the artist and Hauser & Wirth, Zürich London

N S Harsha
Come Give Us a Speech, 2008 (détail)
Acrylic on canvas
182.8 x 1097.2 cm
Courtesy of the artist and Victoria Miro Gallery, Londres
© Mallikarjun Katakol

Abhishek Hazra
Laughing in a Sine Curve, 2008
Video, 4 min 54
Courtesy GALLERYSKE, Bangalore
THE ARTISTS (...)

SHANAY JHAVERI
Born in 1985 in Mumbai. He lives and works between Mumbai and London.
Shanay Jhaveri is the editor of Outsider: Films on India 1950 - 1990 which he refers to as a "lifesaving project". Its aim was to go beyond the clichés and to decipher the films made by international directors at the time when India had just gained her independence and was beginning to evolve. He therefore refers to Alain Corneau’s Indian Nocturn, Marguerite Duras’ India Song, (Notes for a film on India) by Pier Paolo Pasolini, The River by Jean Renoir, Journey to the Lost City by Fritz Lang and Louis Malle’s Phantom India... But Shanay Jhaveri doesn’t just limit himself to cinema; on a scholarship to the Royal College of London, he explored Indian fashion through the self portraits of artists from the 19th century to our day.


JITISH KALLAT
Born in 1974 in Mumbai. He lives and works in Mumbai.
The practice of Jitish Kallat combines painting, photography and collage as well as large-scale sculpture and multimedia installation. His work reflects a deep involvement with Mumbai, the city of his birth and derives his visual language from the immediate urban environment - “the dirty, old, recycled and patched-together fabric of urban India”. Wider concerns include India’s attempts to negotiate its entry into a globalised economy, housing and transportation crises, city planning issues, caste and communal tensions and government accountability.


AMAR KANWAR
Born in 1964 in New Delhi where he lives and works.
Amar Kanwar’s (born 1964) poetic and contemplative films explore the political, social, economic and ecological conditions of the Indian subcontinent. Interwoven throughout are investigations of family relations, sectarian violence, gender and sexuality, philosophical and religious questions, and the processes of globalisation. Through images, ritualistic objects, literature, poetry and song, Amar Kanwar creates film theses, both lyrical and contemplative, not so much to represent a trauma or a political situation but as a way of overcoming such circumstances.

For Indian Highway IV, Amar Kanwar presents a video installation entitled The Lightning Testimonies (2007).
THE ARTISTS (...)

BHARTI KHER
Born in 1969 in London. She lives and works since the 90’s in New Delhi. Bharti Kher draws inspiration from her double identity; Indian and British. She situates her work in the interstices of a society organized along class and race lines, which aspires (without ever really attaining it) to a “true modernity”, in the residual space between the exterior – a society buffeted by a global market – and the interior universe of rites and repressed desires. Kher uses the bindi as a central motif in her work to connect disparate ideas. The bindi transcends its mass-produced diminutiveness and becomes a powerful stylistic and symbolic device, creating visual richness and allowing a multiplicity of meanings. Bharti Kher belongs to that generation of Indian artists who lead an international career. She imagines spectacular environments, surreal and fantastical, populated by strange figures. Attractive at first glance, these creatures, allegories of violence or death, are actually cruel or frightening, and reveal the unrest and chaos of an époque.

For Indian Highway IV, Bharti Kher presents a body of work including a sculpture in the shape of heart covered by bindis, entitled An Absence of Assignable Cause (2007) and a diptych.

* The “bindi” from the sanskrit “bindu” means a “drop”. It is an item of make-up or a jewellry accessory placed between the eyes to symbolize the mystical third eye of a person. Believed to bring good luck, it is a sign of religious belief as well as marital status, which has also become a common fashion accessory.

BOSE KRISHNAMACHARI
Born in 1963 in Kerala. He lives and works in Mumbai. Bose Krishnamachari is an artist, gallery owner and curator. His artistic practice includes abstract painting, drawing, sculptures, photography and multi-media installations. All of these different modes of expression converge towards a criticism of the power structures at work in the art world and more generally in contemporary society (the caste system, flagrant economic inequalities, etc.). In his role as curator, Bose Krishnamachari promotes emerging artists. He is the main curator of the first Kerala Biennial which opens in Kochi, India in January 2011.

For Indian Highway IV, Bose Krishnamachari presents an installation: Ghost / Transmemoir (2006-2008).

Bharti Kher
An Absence of Assignable Cause, 2007
Bindis on fibreglass
173 x 300 116 cm
Courtesy of the artist and Hauser & Wirth, Zürich and London

Bose Krishnamachari
Ghost / Transmemoir, 2006-08
108 used tiffins, LCD monitors, amplifiers, DVD players, headphones, cables, scaffolding and wood
Variable dimensions
Collection D. Daskalopoulos

*Bose Krishnamachari*

Ghost / Transmemoir, 2006-08
108 used tiffins, LCD monitors, amplifiers, DVD players, headphones, cables, scaffolding and wood
Variable dimensions
Collection D. Daskalopoulos
THE ARTISTS (...)

NALINI MALANI
Born in 1946 in Karachi (Pakistan). She lives and works in Mumbai.
Nalini Malani’s work is influenced by her experience as a refugee. She questions iconographic heritage and cultural stereotypes. Her viewpoint, which is resolutely urban and international, is damning in its condemnation of a cynical nationalism which exploits faith. Her art is all about excess, going beyond the limits of traditional storytelling and conventions. More and more frequently, she uses new media in her work, extending her practice to wall murals, installations, projections and theatre.


JAGANNATH PANDA
Jagannath Panda is sensitive to the questions or issues raised by urbanization and politics. He doesn’t “dramatize” these themes but rather tries to state them in the most objective way possible. His paintings and sculptures, made up of various materials and collages, combine realism and the wonderful.

For *Indian Highway IV*, Jagannath Panda presents paintings and a sculpture.

PRAJAKTA POTNIS
Born in 1980 in Thane. She lives and works in New Delhi.
Inspired by everyday objects and landscapes, Prajakta Potnis incorporates a dreamlike dimension into her works, several of which highlight the fragility of our desire to possess, creating a false sense of security.


RAQS MEDIA COLLECTIVE
The collective Raqs Media is formed in 1992 by Jeebesh Bagchi (born in 1965), Monica Narula (born in 1969) and Shuddhabrata Sengupta (born in 1968). Raqs Media Collective is based in Delhi.

Raqs is a word in Persian, Arabic and Urdu and means the state that “whirling dervishes” enter into when they whirl. It is also a word used for dance. Raqs Media is a collective whose members could be described as artists, curators (they were co-curators of the Manifesta 7 Biennial in 2008), researchers, writers and catalysts of cultural processes. Their work locates them on the intersections of contemporary art, historical enquiry, philosophical speculation, research and theory, often taking the form of installations, online and offline media objects. In 2001 Raqs co-founded Sarai (www.sarai.net) at the Centre for the Study of Developing Societies (CSDS) in Delhi. For Raqs, Sarai is a space where members have the freedom to pursue interdisciplinary and hybrid contexts for creative performances and encounters.

THE ARTISTS (...)

TEJAL SHAH
Born in Bhilai in 1979. She lives and works in Mumbai.
Tejal Shah works in video, photography and performance. Her work is primarily concerned with issues of gender, sexuality, class and politics, such as the video I Love My India (2003), which focuses on the ignorance and lack of understanding of the genocide against the Muslim minority in Gujarat in 2002. In 2003, she co-founded, organised and curated "Larzish" – India’s 1st International Film Festival of Sexuality and Gender Plurality.

For Indian Highway IV, Tejal Shah presents a series of photographs on the experiments of Charcot on the hysteria, and a performance.

SUDARSHAN SHETTY
Born in 1961 in Mumbai. He lives and works in Mumbai.
Sudarshan Shetty initially studied painting before turning towards sculpture and installations. His strange constructions, blending everyday objects, skeletons, fragments of the body and mechanical elements, encourage a reflection on the relationship between the living and the dead, spirituality and consumerism. As he says in his own words “my idea is to create a monument using everyday objects from the middle classes”. Sudarshan Shetty is also interested in the notion of borders or frontiers, whether they be personal, psychological, social or sexual – and in their destruction.

For Indian Highway IV, Sudarshan Shetty presents a sculpture: Untitled (Double Cow from the show Love) (2006).

VALAY SHENDE
Born in Nagpur in 1980. He lives and works in Mumbai.
Valay Shende’s installations recreate the anonymous, sensitive and violent experiences, the contrasts and the spirit of the individuals who populate the metropolis that is Mumbai. Sculptures and videos by the artist create a point of view on contemporary Indian society that is at times poetic, at times historical, but always engaged.

For Indian Highway IV, Valay Shende presents a piece called Transit (2010): a huge truck transporting anonymous individuals, an elegant silhouette that takes on a ghostly appearance as it is entirely made of a variety of stainless steel corks.
THE ARTISTS (...) 

DAYANITA SINGH
Born in 1961 in New Delhi. She lives and works in New Delhi and Goa.
Starting in 1980s she worked as a photo journalist on assignments for international magazines and newspapers, including the New York Times, before switching to documentary-style and portrait photography. Her keen eye not only captures space but, as Khilnani Sunil commented on her series on Varanasi, she captures “what goes on beyond the pools of light”. Dayanita Singh is known for her portraits of India’s urban middle and upper class families.

For Indian Highway IV, Dayanita Singh creates a wallpaper and presents a series of five new photographs.

SUMAKSHI SINGH
Born in 1961 in New Delhi. She lives and works in Chicago.
Sumakshi Singh’s work consists mainly of “micro-interventions” on walls, the floor or the ceiling. These draw on history and space to create tiny, very subtle interventions, often made up of organic materials, like tiny scars where life thrives. In so doing, Sumakshi Singh creates a sense of ambiguity: are we going to notice these micro-interventions? Will we consider them as acts of nature or as objects of art?

For Indian Highway IV, Sumakshi Singh presents micro-interventions.

STUDIO MUMBAI ARCHITECTS & MICHAEL ANASTASSIADIES
Bijoy Jain was trained as an architect in the USA and worked in Richard Meier’s ofﬁce. He returned to his native India in the 1990s and founded Studio Mumbai Architects in 2005. The Indian landscape as well as local resources, materials and technology play key roles in the ofﬁce’s projects, which train local artisans and skilled labourers during the planning and building process. Studio Mumbai’s projects invariably involve a social dimension, which aims at improving people’s living and housing conditions through local resources. In 2009, Studio Mumbai Architects was one of the 5 recipients of the Global Award for Sustainable Architecture. And a special mention is awarded to Studio Mumbai Architects for the 12th International Architecture Exhibition of Venice (2010) for “the immersive environment presented in their installation – an exceptional insight into the creative context of the atelier in which their work originates.”

For Indian Highway IV, Studio Mumbai Architects presents an exhibition in the exhibition.
THE ARTISTS (...)

KIRAN SUBBAIAH
Born in 1971 in Sidapur. He lives and works in Bangalore.

Formally trained as a sculptor, Kiran Subbaiah works in a range of media, including assemblage, video and internet art. A common approach of his practice is subverting the form and function of objects, through which he questions the relationship between use and value, highlighting contradictions inherent in everyday life.

The artist considers his work to be a form of emancipation, in which objects no longer have to conform to their initial function. “The advantage of making art lies in the fact that it doesn’t have to have a purpose”, confides the artist.

For Indian Highway IV, Kiran Subbaiah presents a video called Suicide Note (2006).

THUKRAL & TAGRA

Thukral & Tagra are prime examples of artists whose work is unmistakeably rooted in the culture and aesthetic language of their homeland, but whose message is heard and understood by an international public.

They move with a playful lightness of touch between painting, video, graphic design, fashion and complex installations. Through their own charitable foundation, which they see as an integral part of their artistic endeavours, they also actively strive to meet their social obligations. Whatever subject they address – whether it’s modern patterns of consumption, the significance of brands in forming identities, AIDS education, or the primal human preoccupation with dreams – they integrate it into a brightly coloured dream world; a world characterised by a rare mix of high culture and reflective, ironic kitsch.

For Indian Highway IV, Thukral & Tagra realize a wallpaper for the entrance hall of the museum and design the workshop space for children.

ASHOK SUKUMARAN & SHAINA ANAND
Ashok Sukumaran (born in 1974 in Japan) and Shaina Anand (born in 1975 in Mumbai) live and work in Mumbai.

Ashok Sukumaran and Shaina Anand, an architect and a film-maker are cofounders of CAMP, a collaborative venture linking independent artistic research and software-based activities at ‘infrastructural scales’ in Mumbai. CAMP is a continuously changing acronym, thereby repopulating the remit of its own activities. Together and with others, the artists examine the forces between individuals, communities and technologies, producing inventive projects with new medias. Shaina Anand is a film-maker, she has created an alternative media project, called Tellavision Project and the allied Chitrakarkhana net web site. This project aims to document social and political processes in Mumbai, post September 11.

For Indian Highway IV, Ashok Sukumaran and Shaina Anand presents a cycle of films, screened on monitors.

HEMA UPADHYAY
Born in 1972 in Baroda. She lives and works in Mumbai.

Hema Upadhyay uses photography and sculptural installations to explore notions of identity, displacement, nostalgia and gender. She draws on her own personal and family history of migration to express her concerns. Her works often portray “home” not as a secure place but to address a sense of dislocation.

For Indian Highway IV, Hema Upadhyay presents a sculpture forming a real environment, entitled 8 feet x 12 feet (2009). (Image on the cover of the press release)
VISITOR INFORMATION

Exhibitions
General Curatorship & artistic direction:
Julia Peyton-Jones, Hans Ulrich Obrist
and Gunnar B. Kvaran
Lyon Curatorship:
Thierry Raspail
Production Manager and exhibition design:
Thierry Prat
Exhibition assistant:
Marilou Laneuville
Registrar:
Xavier Jullien

Press contacts
Muriel Jaby/Elise Vion-Delphin
T +33 (0)4 72 69 17 05/25
communication@mac-lyon.com

Address
Lyon Museum of Contemporary Art
Cité internationale
81 quai Charles de Gaulle
69006 LYON
France

T +33 (0)4 72 69 17 17
F +33 (0)4 72 69 17 00
info@mac-lyon.com
www.mac-lyon.com

Opening hours
Wednesday - Sunday, from 12 am to 7 pm

Access
By car:
- along "Quai Charles de Gaulle", follow "Cité Internationale", car parks

By bus, Stop Musée d'art contemporain:
- Line 4 Jean Macé > Cité internationale change with metro A at Foch or metro B and D at Saxe-Gambetta
- Line C1 Part-Dieu station > Cité internationale
- Line 58, Bellecour (via Hôtel de Ville) > Rillieux Sathonay Camp

By bike:
- Several Velo’V stations are located around the Museum.

Admission
Full rate: 6 euros*
Concessions: 4 euros*
Free for visitors under 18
* subject to modification

+ COMPLETE PROGRAM OF GUIDED TOURS: FOR ADULTS, IN FAMILY, IN ONE HOUR...

+ WORKSHOPS:
LE PETIT LABO (children from 5 to 10),
LE STUDIO during holidays for teenagers.