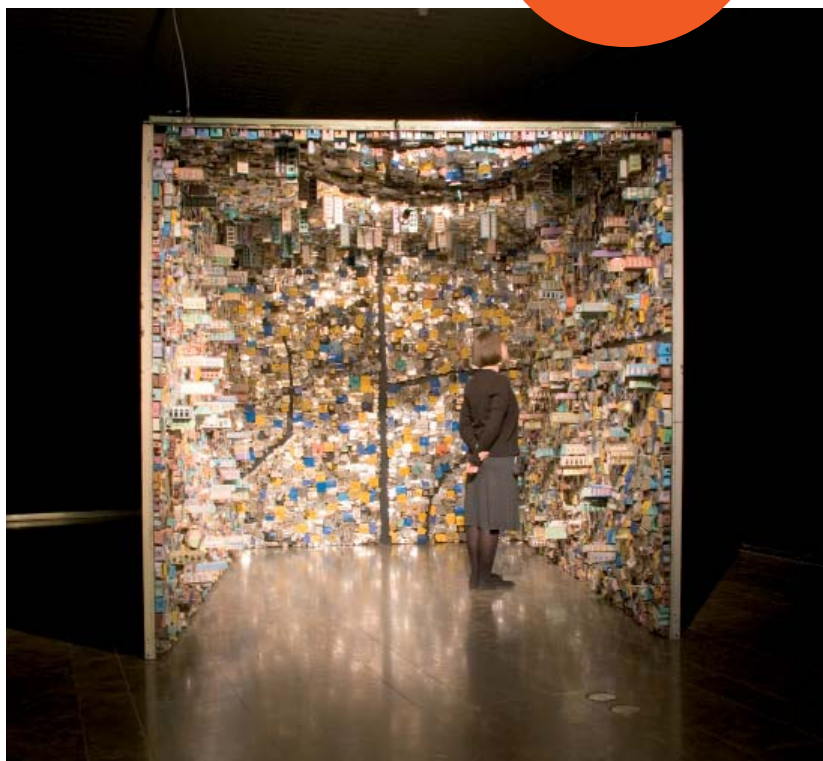


INDIAN HIGHWAY IV

PRESS
RELEASE

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

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musée
d'art contemporain
de Lyon

INDIAN HIGHWAY IV

24.02 >
31.07.11

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CURATORIAL CONCEPT

INDIAN HIGHWAY IV

In February 2011, mac^{LYON} 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, Hans 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.



Dayanita Singh,

Dream Villa II – 2007, 2008

Wallpaper

Courtesy of the artist and Frith Street Gallery, London

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 MAC^{LYON}, THE *INDIAN HIGHWAY IV* EXHIBITION BEGINS IN THE MUSEUM ENTRANCE AREA AND IS SPREAD OUT OVER THE TWO FLOORS, EACH MEASURING 1000M².

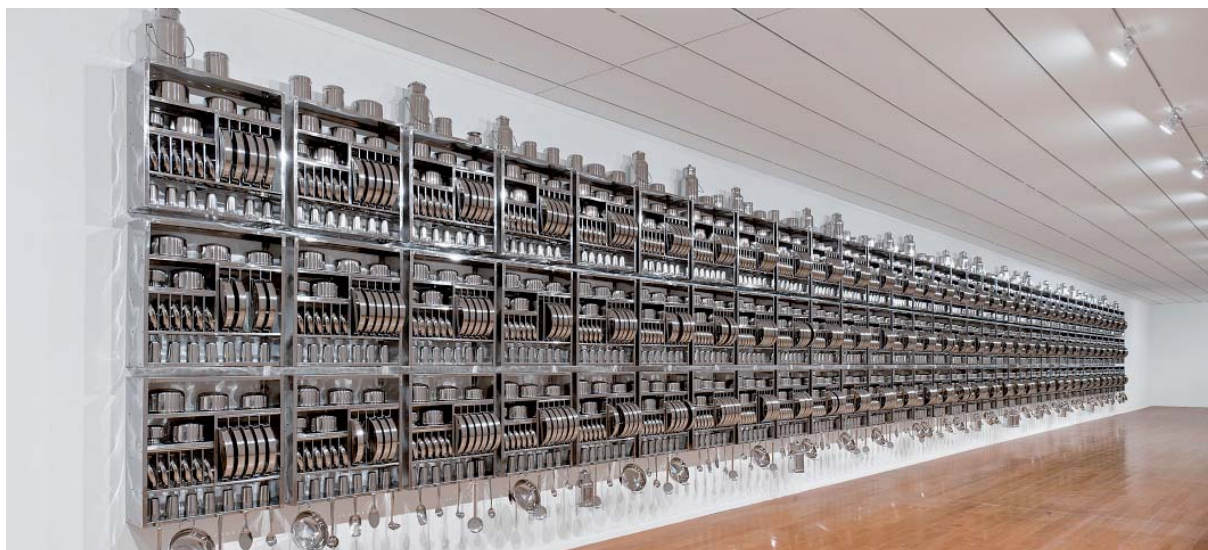
In Lyon, *Indian Highway IV* presents the works of 31 artists, including 9 new artists listed in blue:

Ayisha Abraham, Ravi Agarwal, Sarnath Banerjee, Hemali Bhuta, Nikhil Chopra, Desire Machine Collective, Sheela Gowda, Sakshi Gupta, Shilpa Gupta, Subodh Gupta, N S Harsha, Abhishek Hazra, Shanay Jhaveri, Jitish Kallat, Amar Kanwar, Bharti Kher, Bose Krishnamachari, Nalini Malani, Jagannath Panda, Prajakta Potnis, Raqs Media Collective, Tejal Shah, Valay Shende, Sudarshan Shetty, Dayanita Singh, Sumakshi Singh, Studio Mumbai Architects & Michael Anastassiades, Kiran Subbaiah, Ashok Sukumaran & Shaina Anand, Thukral & Tagra, Hema Upadhyay.

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 mac^{LYON}.

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 hende, 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, mac^{LYON}

Structure of stainless steel and stainless steel kitchen utensils

Variable dimensions

Single item

Courtesy In Situ, Fabienne Leclerc, Paris

© Blaise Adilon

THE ARTISTS

INDIAN

HIGHWAY IV

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'Etat 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).



Ayisha Abraham

You Are Here, 2008
Vidéo, 7'00"

Courtesy of the artist

The artist thanks the film-makers Tom d'Aguiar, 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.

For *Indian Highway IV*, Ravi Agarwal presents photographs: *Debris I* (2007), *The Shroud* (2007) and *From the series Alien Waters* (2004/2006), and a vidéo, *Machine* (2007).



Ravi Agarwal

Debris I, 2007

C-print

76,2 x 101,6 cm

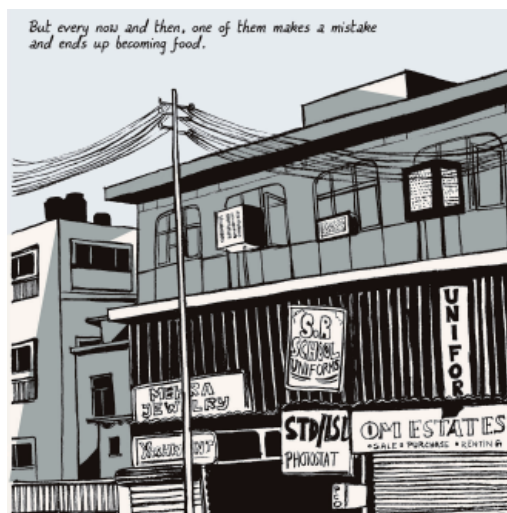
Courtesy of the artist

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.



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 (...)

INDIAN HIGHWAY IV

HEMALI BHUTA

Born in 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.



Hemali Bhuta
Growing, 2009
Bâtons d'encens d'essences variées
304,8 x 304,8 x 304,8 cm
Courtesy M.S. University, Baroda et Project 88, Mumbai
© Hemali Bhuta

NIKHIL 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.



Nikhil Chopra
Yog Raj Chitrakar: Memory Drawing V, 2008
Mixed media installation
Documentation of a performance that took place at the Serpentine Gallery,
10-12 December 2008
Courtesy of the artist

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).



Desire Machine Collective
Residue, 2010
Video, 39'00"
Courtesy of the artists
© Nikhil Arolkar (filmmaker)

THE ARTISTS (...)

SHEELA GOWDA

Born in 1957 in Bhadravati. 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).



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

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).



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

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.



Shilpa Gupta
I Keep Falling at You, 2010
1500 microphones with integrated speakers, audio editing setup
370 x 180 x 150 cm
Courtesy of the artist, GALLERIA CONTINUA, San Gimignano / Beijing / Le Moulin and Yvon Lambert, Paris
© 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).



Subodh Gupta

Date by Date, 2008

Mixed media installation

Variable dimensions

Courtesy of the artist and Hauser & Wirth, Zürich London

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).



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

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).



Abhishek Hazra

Laughing in a Sine Curve, 2008

Vidéo, 4 min 54

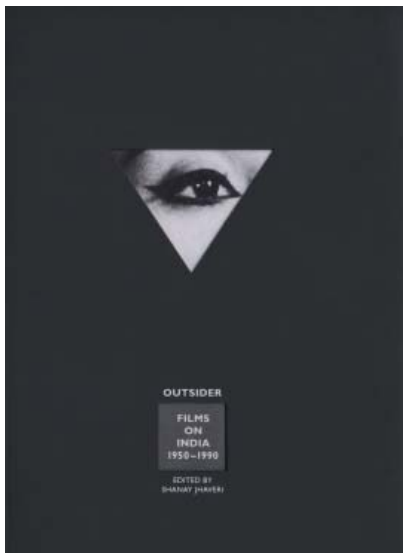
Courtesy GALLERYYSKE, Bangalore

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.

For *Indian Highway IV*, Shanay Jhaveri presents a program of films in connection with his book *Outsider : Films on India 1950-1990*.



Shanay Jhaveri
Outsider: Films on India 1950-1990
Edited by Shanay Jhaveri
The Shoestring Publisher, 2009

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.

For *Indian Highway IV*, Jitish Kallat presents two "Prehistoric" vehicles: *Aquasaurus* (2008) and *Autosaurus Tripous* (2007), a series of photographs (2007) and two paintings.



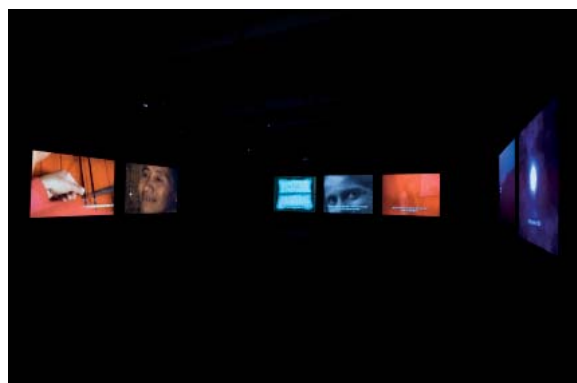
Jitish Kallat
Autosaurus Tripous, 2007
Resin, paint, steel, brass
259 x 134 x 167 cm
Courtesy of the artist
© Iris Dreams, Mumbai

AMAR KANWAR

Born in 1964 in New Dehli 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).



Amar Kanwar
View of installation *The Lightning Testimonies*, 2007
Video installation (8-channel), 32'31"
Courtesy of the artist and Marian Goodman Gallery, Paris / New York
© Photo: Katrin Guntershausen

THE ARTISTS (...)

BHARTI KHER

Born in 1969 in London. She lives and works since the 90s 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 jewellery 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.



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

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).



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.

For *Indian Highway IV*, Nalini Malani presents four works: *Tales of Good and Evil* (2008), *Part Object* (2008), *Hieroglyphs 1* (*Stories retold series*) (2007) and *The Wasteland* (2008).



Nalini Malani
Part Object (Diptych), 2008
Acrylic, ink and painting enamelled on 12 sheets of Plexiglas
Each 78,7 x 78,7
Total dimension totale: 236 x 315 cm
Courtesy Galerie Lelong, Paris
© Fabrice Gibert

JAGANNATH PANDA

Born in 1970 in Bhubaneswar. He lives and works in New Delhi.

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.



Jagannath Panda
An Embryonic Space, 2010
Acrylic, material, paste on canvas
223 x 305 x 5 cm
Courtesy Monica de Cardenas
© Jagannath Panda

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.

For *Indian Highway IV*, Prajakta Potnis presents a series of photographs entitled *Still Life* (2009/2010).



Prajakta Potnis
Still Life, 2010
C-print on paper archival
86,4 x 152,4 cm
Edition of 5 + 1 AP
Courtesy The Guild, Mumbai
© Prajakta Potnis

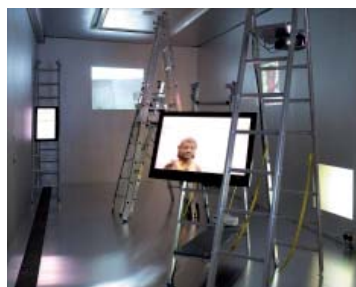
RAQS MEDIA COLLECTIVE

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.

For *Indian Highway IV*, Raqs Media Collective combines in the installation *Steps Away From Oblivion*, videos of Ruchir Joshi, Kavita Pai & Hansa Thapliyal, Debkamal Ganguly, Surabhi Sharma (with Siddhart Gautam Singh), Priya Sen, Vipin Vijay and M.R. Rajan.



Raqs Media Collective
Steps Away From Oblivion 2008
View of the exhibition *Indian Highway*,
Serpentine Gallery, Londres
(10 décembre 2008 - 22 février 2009)
Photographer: Sylvain Deleu
© 2008 Raqs Media Collective

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.



Tejal Shah
Swelling of the Neck in a Hysteric, 2007-09
From the series *Hysteria: Iconography from the Salpetrier Series*
96,5 x 81 cm
Courtesy of the artiste et Project 88, Bombay

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.



Valay Shende
Transit, 2010
Stainless steel, Ipac screens
368 x 274 x 701 cm
Courtesy Sakshi Gallery, Mumbai
© Anil Rane

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).



Sudarshan Shetty
Untitled (Double Cow, from the Show Love), 2006
Aluminium, brass, electric wire
279,4 x 281,9 x 55,9 cm
Collection Frahm, London
© Vinay Mahidhar

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.



Dayanita Singh
Seema Shetty's kitchen view, Chembur, 2008
C-print
100 x 100 cm
Courtesy Dayanita Singh / Frith Street Gallery, London / Nature Morte, New Delhi

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.



Sumakshi Singh
Ear and Shadow, 2006
Exhibition *Lumps, Bumps and Things That Are Art*, Gallery Van Harrison, New York
Acrylic on polymer clay and resin
5,1 x 5,1 x 3,8 cm
Courtesy of the artist
© Sumakshi Singh

STUDIO MUMBAI ARCHITECTS & MICHAEL ANASTASSIADES

Bijoy Jain, born in 1965 in Mumbai, lives and works in Mumbai. Michael Anastassiades, born in 1967 in Chypre, lives and works in London. 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.



Studio Mumbai Architects & Michael Anastassiades
Corner Shop, 2010
Project proposal for mac^{LYON}
Courtesy Studio Mumbai Architects + Michael Anastassiades
© Studio Mumbai Architects

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 videos called *Suicide Note* (2006).



Kiran Subbaiah
Suicide Note, 2006
Vidéo, 26'00"
Courtesy of the artist

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.



Ashok Sukumaran & Shaina Anand
Suroor TV, 2008
DVD
16 min
Courtesy des artistes, ChitraKarkhana,
CAMP, Bombay and Thomas Erben
Gallery, New York

THUKRAL & TAGRA

Jiten Thukral, born in 1976 in Jalandhar.

Sumir Tagra, born in 1979 in New Delhi. They live and work in New Delhi.

Thukral & Tagra are prime examples of artists whose work is unmistakably 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.



Thukral & Tagra
PUT IT ON (détail), 2011
Wall Paper
Courtesy Thukral and Tagra studio

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

HIGHWAY IV

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

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By car:

- along "Quai Charles de Gaulle", follow "Cité
Internationale", carparks

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 loca-
ted around the Museum.

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Concessions: 4 euros*

Free for visitors under 18

* subject to modification

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