

# INDIAN HIGHWAY IV

## 24.02 31.07.2011

**Exhibition**  
24 February—31 July 2011  
Wednesday—Sunday  
12:00 am—7:00 pm

**Guided visits: the museum**

*Reservation advisable*

**An hour at the museum**

› Thursdays, 12:30 pm

**Indian Highway—focus visits**

› Friday 15 April, 12:30 pm

› Friday 17 June, 12:30 pm

**Week-end visits**

› Saturdays, 3:30 pm

› Sundays, 3:00 pm

**Visits for families**

› Sundays, 3:30 pm

**Visit in French Sign Language**

› Saturday 18 June, 2:00 pm

**Groups**

Guided visits to one or more exhibitions.  
*For reservations, contact the Service des Publics.*

**Lectures**

*In the Salle des Conférences / Admission free*

– *La Biennale de Kochi-Muziris*

Bose Krishnamachari, artist and president of the foundation for the biennial of Kochi (Kerala, India)

› Thursday 24 February, 7:00 pm

– *Que savez-vous de notre modernité?*

*Conversations sur l'Inde*

Jackie Assayag, philosopher and anthropologist, research director at the CNRS, Ecole des Hautes Etudes en Sciences Sociales, Paris

› Friday 10 June, 7:00 pm

**Performance/encounter**

Nikhil Chopra, artist, and Gunnar B.Kvaran, artistic director of *Indian Highway* and director of the Astrup Fearnley Museet, Oslo

› Thursday 14 April, 6:00 pm

*Admission free for holders of an exhibition ticket*

**Round table**

Discussions, performances and projections, with the participation of the Otolith Group and Shanay Jhaveri, artists, and Deepak Ananth and Devika Singh, art historians

› Thursday 19 May

1st part: 3:00—6:00 pm / 2nd part: 7:00—9:00 pm

*In the Salle des Conférences / Admission free*

**Films**

*Transformations*

A video programme proposed by Shilpa Gupta

*Tous les jours en continu*

*Continuous showings daily in the Salle des Conférences / Admission free*

**Nuit des musées (“Night of the Museums”)**

› Saturday 14 May, 7:00—10:00 pm

*Admission and visit free*

**Catalogue**

Published by Koenig Books, with views of the exhibition and essays by Savita Apte, Iftikhar Dadi, Geeta Kapur, Ranjit Hoskote, Naeem Mohaiemen and Sharmini Pereira, a preface by Thierry Raspail, director of macLYON, and a foreword by Julia Peyton-Jones, Hans Ulrich Obrist and Gunnar B. Kvaran, curators of *Indian Highway*.

**Information and reservations**

**Service des publics**

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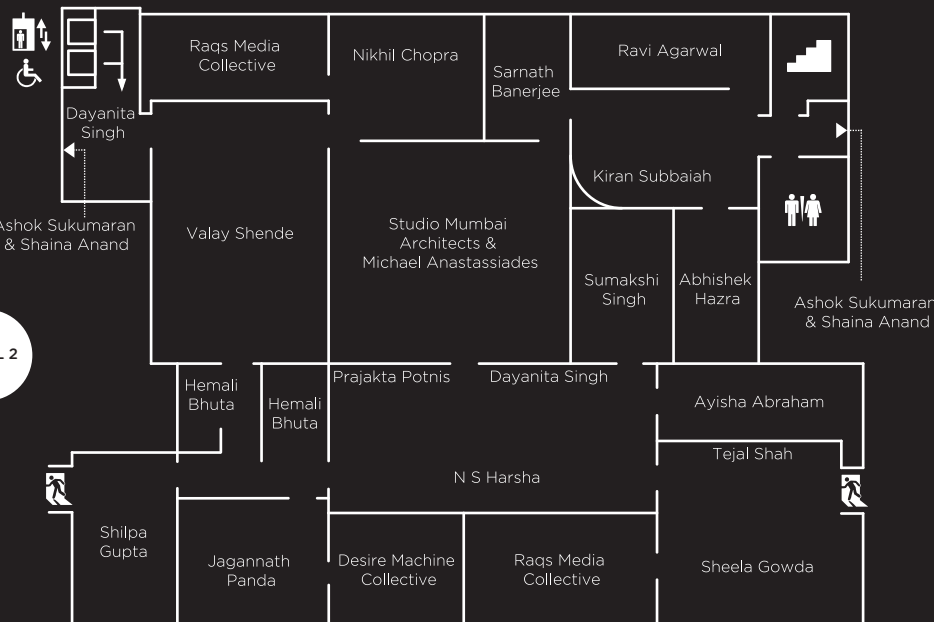
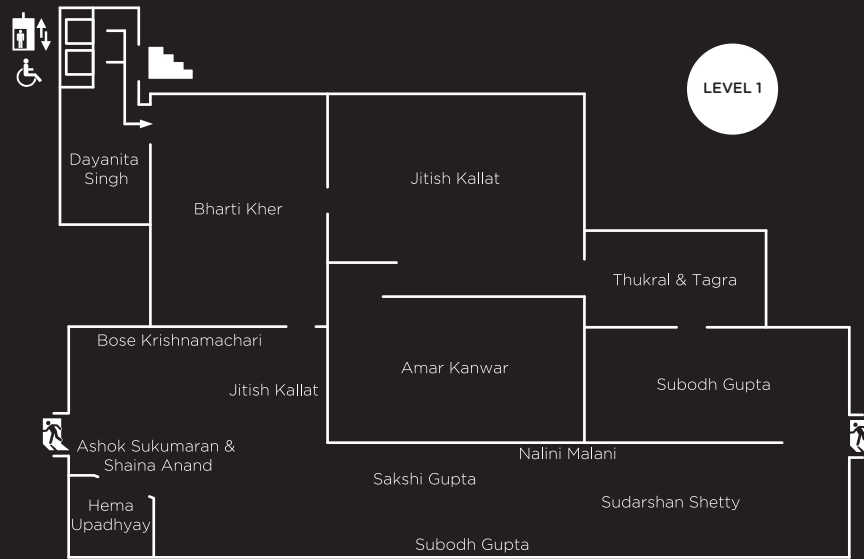
**Forthcoming at the museum:**

2—4 June 2011

NUITS SONORES

15 September—31 December 2011

11th BIENNALE DE LYON  
*A TERRIBLE BEAUTY IS BORN*



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



# INDIAN HIGHWAY IV

**INDIAN HIGHWAY WAS DESIGNED BY DIFFERENT ART CENTRES AND MUSEUMS FOR INTERCONTINENTAL TRAVEL. AT EACH STAGE OF ITS ITINERARY, IT IS RENEWED—TRANSFORMED BY MOVEMENT.**

**IN LYON, INDIAN HIGHWAY IV—SEASON 2, EPISODE 4 OF THE SERIES—THE MACHINE GOES INTO OVERDRIVE, WITH 2,000 M<sup>2</sup> OF EXHIBITION SPACE ON 2 LEVELS, AND WORKS BY 31 ARTISTS: PAINTINGS, SCULPTURES, INSTALLATIONS, PERFORMANCES, VIDEOS, AND AN “EXHIBITION WITHIN THE EXHIBITION” FEATURING A RECENTLY-ESTABLISHED ARCHITECTURAL PRACTICE, STUDIO MUMBAI ARCHITECTS.**

## 3 QUESTIONS FOR MAC<sup>LYON</sup>

**THE INDIAN HIGHWAY EXHIBITION IS BEING REINTERPRETED, CITY BY CITY. WHY THESE MODIFICATIONS BETWEEN ONE STOPOVER AND ANOTHER?**

The European tradition consists of projects generated by a centre of “expertise” that designs “off the peg” exhibitions and then sends them out on the road. But in every corner of the world there are now viewpoints that are both divergent and convergent, forming complex networks that can no longer be ignored. We are connected to one another in such a way that the concepts of “here” and “there” no longer apply. And that of “rooted identity” has given way, in art, to generalised relocation. Three curators—J. Peyton-Jones and H.U. Obrist, the co-directors of the Serpentine Gallery in London, and G.B. Kvaran, the director of the Astrup Fearnley Museet in Oslo—invited us to take part in this evolutive project for an exhibition whose itinerary would span continents, and which would be constantly renewed. In fact the central core is preserved, but the different curators can add or remove works; which means that each exhibition is, so to speak, a variation on the theme of present-day India. Lyon is the fourth

stop, following London, Oslo and Herning. Afterwards, there will be Rome, Moscow, Hong Kong, Singapore and São Paulo. And the final step will, of course, be Delhi. It is only natural that *Indian Highway* should end up being seen by the Indians themselves.

**WHAT ARE THE PARTICULARITIES OF THE WORKS PRESENTED AT MAC<sup>LYON</sup>?**

London and Oslo presented artists who were already active on the international art scene. The amount of space that is available in Lyon (2,000 m<sup>2</sup>) allows us to extend the perspective to artists who work on a more “complex” Indian reality, giving people the means to go beyond a folk-cultural approach. And we are also bringing in new artists such as Sumakshi Singh, or again Valay Shende, who is exhibiting, for the first time, a life-size truck-sculpture made up exclusively of tiny circles of welded steel. Setting up multiple, rapid links on the Indian subcontinent, but also on a worldwide scale, this work, like others in the exhibition, accentuates the idea of transit that is the essence of the message. We wanted to reinforce this aspect of the event, and to propagate it. Thus it is that Thukral & Tagra, a duo of artist-designers, created a sort of wallpaper, between a wall drawing and kitsch, while raising questions relating to



Studio Mumbai Architects & Michael Anastassiades  
*Bicycle Shop*, 2010  
Proposal for the mac<sup>LYON</sup>  
Courtesy Studio Mumbai Architects & Michael Anastassiades  
© Studio Mumbai Architects



Valay Shende  
*Transit*, 2010  
Stainless steel, iPad screens  
365,8 x 271,8 x 701 cm  
Courtesy Sakshi Gallery, Bombay  
© Anil Rane

AIDS and superheroes. This means that we are not limited to predefined forms of “art”. The invitation to Studio Mumbai Architects, an architectural agency that triumphed at the last Venice biennial, was a way of emphasising “visual culture” rather than the idea of a specific field of art. And the idea of categories was blown apart by a number of artists who were not part of the initial selection, including Jagannath Panda, who plays on the second degree and introduces different materials into extremely precise paintings, or again Sarnath Banerjee, who is more of an illustrator, and who oscillates between humorous drawings and comic strips. The definition of “contemporary Indian art” thus becomes something broader—something which, though perhaps less “radical”, is more in keeping with the vocation of a museum: visual culture in India.

**DOES THE EXHIBITION THEREBY REFLECT A NEW TYPE OF GLOBAL ARTISTIC ORGANISATION, NOT ONLY IN SPATIAL TERMS, IN THE MULTIPLICITY OF MARKETS, BUT ALSO IN TERMS OF REFERENCES?**

Up to now, each part of the world has been happy enough to see universality from its own point of view. *Indian Highway* also wants to look at universality, but on the basis of a globalised practice. The objective is not

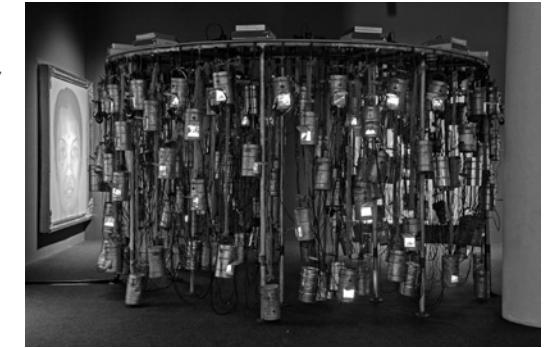
to achieve a closed reality but to start out with a nucleus, and to organise exchanges. The globe exists! There are only relative centres, and they are points of sharing. Lyon communicates with Rome, with São Paulo, with Moscow... This implies a view of Indian art that is not hermetic. There is no final halt before arrival. This exhibition is as protean as art itself: it adapts unendingly. What has to be understood is that the journey itself is the point.

*The exhibition was initially designed by Hans Ulrich Obrist and Julia Peyton-Jones of the Serpentine Gallery, London, and Gunnar B.Kvaran of the Astrup Fearnley Museet, Oslo.*

**EXHIBITED ARTISTS:**

Ayisha Abraham, Ravi Agarwal, Sarnath Banerjee, Hemali Bhuta, Nikhil Chopra, Desire Machine Collective, Sheela Gowda, Sakshi Gupta, Shilpa Gupta, Subodh Gupta, NS 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.

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



Ashok Sukumaran & Shaina Anand  
*Suroor TV*, 2008  
Video, 16 min  
Kashif Haq, Safina Fazai, Anees-ul-Haq, DH Lokesh, Ayisha Abraham, Jawahar Raja, Shuddhabrata Sengupta, Lawrence Liang and World Information City, Bangalore  
Courtesy des artistes, ChitraKarkhana, CAMP, Mumbai and Thomas Erben Gallery, New York



Thukral & Tagra  
*PUT IT ON* (détail), 2011  
Wallpaper  
Courtesy Thukral & Tagra studio