



ISSN-1348-933X

ART IT

Japan's first bilingual art quarterly

[季刊アートイット]

Art in Japan and Asia-Pacific

Spring / Summer 2008

¥1,400 (US\$16.00 / CAN\$19.00)

No.19

02



Magical transformation tour

Bangalore



Painting made in collaboration with Chitra Arora. Artwork: Ananya. Ananya is a student of the Faculty of Fine Arts, Bangalore. Ananya is a student of the Faculty of Fine Arts, Bangalore. Ananya is a student of the Faculty of Fine Arts, Bangalore. Ananya is a student of the Faculty of Fine Arts, Bangalore.





(Top) Phantom Lady or Kismet (No.20), (above) Phantom Lady or Kismet (No.21) 1996-98 B/W photographs 40.6 x 50.8 cm each

Pushpamala N with Clare Arni. Native women of South India. Manners and customs. Tada 2000-04



プシュパマラー・N 1956年バンガロール生まれ / バンガロール在住 女性
Pushpamala N b. 1956, Bangalore / Lives and works in Bangalore

「この女性はこの状況で何を思っていたのかしら」。プシュパマラーの共同制作者、クレア・アルニは問いかける。『Native Women of South India: Manners and Customs』に関するインタビュー中のことだ。この連作は、大衆文化、ハイアート、ドキュメンタリーのイメージ群から、一般的に純インド的とされる女性像を複製する。主役を演じるのは作家自身だ。19世紀の名高いインド人作家、ラジャ・ラヴィ・ヴァルマの絵画や版画を取り上げた『Lady in Moonlight』を始め、女神ラクシュミ、タミル映画のひとつコマ、また英国植民地時代の人体計測写真の模倣が含まれる。まさに「この女性」は何を感じていたのか？ 広く浸透した植民地や国家についての固定観念を追う作家の試みを理解する鍵は、感情移入だ。『Sunhere Saphne』『Phantom Lady or Kismet』シリーズ同様、アイデンティティに関する既成概念への感情移入的な取り組みには、明らかに、皮肉や知的な当てこすり、政治色を帯びた脱構築が同居する。やはり冒頭のインタビューで作家自身が指摘したように、仮装とパフォーマンスは、儀式的、宗教的遺産という点で、インド人の通過儀礼の一部でもあるのだ。(ブライアン・カーティン)

"What was this woman feeling in this situation?" asked Pushpamala N's collaborator Clare Arni during an interview about their *Native Women of South India: Manners and Customs*. This series of photographs replicates a variety of pop-cultural, high-art and documentary images, among other modes, featuring women in supposedly authentic Indian contexts. Pushpamala N performs a central role in each. The photographs include takes on paintings and prints by the famed 19th-century Indian artist Raja Ravi Varma such as *Lady in Moonlight* and the goddess Lakshmi, Tamil film stills, and British anthropometric photographs of the country's colonial subjects. Indeed, what was "this woman" feeling? Empathy is a key to understanding Pushpamala N's tracing of pervasive colonial and national stereotypes. Alongside the artist's series *Sunhere Saphne* and *Phantom Lady or Kismet*, a sympathetic engagement with received ideas about identity is made evident in tandem with irony, intelligent sarcasm and a politicized deconstruction. As Pushpamala N pointed out in the same interview, masquerade and performance form part of an Indian rite of passage in terms of ritual and religious heritage. (Brian Curtin)