インドの現代アート：帰属の混乱

Contemporary Indian Art: Turbulent Belonging

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21世紀初頭のインド現代アートは未だ老舗の投資ラッシュの盛りで、現代アート市場の活性化、展示・販売、美術館、公共美術館、大学や美術院が一斉にインドの現代アートの重要性と評価を高めたわけである。これと相まって現実問題も解決され、1980年代には考えられなかった、商業ギャラリーやモードアート市場が急速に拡大し、現代アート市場の新しい形がもとで利益をもたらす。市場や作品の価値が、アート市場の新しい利益をもたらす市場に期待を寄せている。 Mounted in this section with a variety of contemporary Indian artworks, including both established and emerging artists and museums at large.

The relationship between art production and systems of patronage is of course neither new nor surprising. To understand the international emergence of "contemporary Indian art", it is therefore necessary to pay attention to the historical conditions that underlie this phenomenon, and to ensure that these dimensions are not lost in the noise of approximation that greets the reified contemporary that has recently been "discovered". Twentieth-century Indian art presents a sustained history of modernist experimentation since at least the late 1930s. The major task that the first two generations of post-independence artists in India undertook was the development of visual languages that could be seen to anchor themselves in the life of the nation in their themes, while claiming a degree of modernist intelligibility in formal terms. The certitudes of this national modernism were challenged by a series of interventions from the early 1940s to the 1980s, introducing a locally nuanced modernist practice alongside questions of individuality, pluralism, gender and sexuality in a manifoldly plural universe of possibilities.

1 Parts of this text are based on my longer essay "Ways of Belonging: post-national art in India" in the exhibition catalogue, "India Contemporary Art: Belgrade Aruna, 2004.

2 In the Indian context, the great shows such as the "golden age" of Raja Ravi Varma and the "magic of the Moghuls" by A. K. Singh and the achievements of modernist artists at Mughal and Rajput courts (15th to 18th centuries) all are considered products of extraordinary patronage and, particularly linked to extraordinary talent. More recent episodes...
時代に起こった経済のグローバル化と政治的多様性の影響がある。インドは20年代に自由化・民営化政策を強力に推し進めた。経済の加速消費市場の開発を防護資本に大きく関与し、同時にインド自身のサービス、資源、専門労働力の世界的に競争力のある国際市場として新しい競争に参加することになった。同じ90年代初頭に、不要な官営部門の特殊性の強化が進んでいった。政府の例で、1992年12月にインドネシア政府の政策を基にした。100年間にわたったアフォドアのパブリック・モスクを破壊した事件であった。この事件の直後に、イスラム教徒をはじめとするマドミリティブに対する経済的な暴力が多発している。これらの事件は、インドという国で宗教が基本に組み込まれている政治分離。そしてインドの文化と歴史を特徴付けてきた多様性の面に対する攻撃だった。

90年代初頭から半ばにかけて、すでに政治的な影響をもたらした「ヒンドゥー教徒」の影響を窺っていたヒンドゥー・シュリマニ・ディヴァ・シュリマニ、ラマ・ネフティ・インディア・プシャン・シリンゴン・アンドゥーターターニという10年代より旧来のアートオーガニザーショングのような「実用的」手法で活動をはじめた。そうした文化を残したのが、これまでのような出来では、氷点で宗教的な変化が進む過程を引きつけることはできないという認識であった。外国に出台することは、国際的な交流をする機会が増え、欧米やアジア太平洋地域における現代アートのあり方が目立つようになったことだろう。同時に、さらにアジアでも同じような流れが起こっていたが、インドのアーティストと評論家もまた、他のアジア諸国よりも全面的にアートのあり方に、初めて目を向けたことがあった。

術義では、多くのインドアーティストが、世界を舞台として創作活動を行っている。生まれた場所や国籍といったものは、自己や、アーティストがインディアーニンといった、様々な観点の増加によって、組み込まれる可能性が拡大されている。それは確かに現代アート市場の消費者の需要の変化であり、アーティストの可能性の選択肢は20年ほど前には考えられなかったほど大きく広がっている。現在では、国を越えた制作、流通、消費の流れが思い描けるようになり、「輸出向け」アートの生産は、

Globalization and "native" flavor

Indian art during the 1990s was characterized by major shifts in media and modes of engagement that resulted from the simultaneous emergence of economic globalization and political fundamentalism. India further strengthened its policies of liberalization and privatization during the 1990s, allowing greater access for multinational capital to the lucrative consumer market; simultaneously bringing it into serious contention as a globally competitive provider of services, resources and specialized labor. Simultaneously, the early 1990s were a time of rising intolerance and sectarian violence, most appallingly exemplified in the 6 December 1992 demolition of the sixteenth-century Babri Mosque in Ayodhya by Hindu mobs in contravention of a Supreme Court order. The demolition was preceded and succeeded by waves of sectarian violence involving systematic attacks against minorities, particularly Muslims, representing a concerted attack against the secular foundations of the Indian nation-state, and the plural character of Indian culture and history.

Several artists born in the 1940s, such as Natvi Mohini, Yvonne Samtani, Ramnath Hussain, and Najit Alif, who had trained and made their careers as painters, started working with "experimental" modes such as video, photography and installation during the early- to mid-1990s. This move in media and modes of engaging audiences was propelled by a realization of the limitations of conventional materials with their stylistic and art historical baggage, to adequately address the drastically changed conditions of public life. It was arguably also influenced by an increasing awareness of contemporary practice in Euro-American and Asia-Pacific art, coinciding with greater opportunities for travel and international representation. In a phenomenon that has close parallels in other Asian contexts, Indian artists and critics were beginning to make their first acquaintance with art histories and the conditions of contemporary practice in other Asian countries, such as Indonesia and China.

Many Indian artists are now operating in a global sphere of production where the trends of birth and citizenship are continuously...
Indian-ness in contemporary art consist in? Can an audience expect discernible markers of culturally specific content that proclaim the work as being irreducibly Indian, while still being universally recognizable as contemporary art? In other words, does contemporary Indian art (in Chinese, Japanese, Korean and so forth) art make its international entry by operating in an international art language peppered with "native" flavor? Significantl, a large number of Indian artists make use of words, images and references that are deeply encoded within Indian history. To understand work such as this, the viewer must make an effort to unlock these coded messages, to enter the contexts within which the images operate. Here is a paradox, like their contemporaries elsewhere in Asia, Indian artists are working with an inheritance of historical vocabularies and references. On the other hand though, in the international arena, which is increasingly the sphere of operations for these artists, these codes are frequently lost or require curatorial explanation. Equally, it is the coded nature of the work that above all, attracts international attention, in that it represents something authentic, something that is irrevocably part of the Indian experience, and therefore, can be understood as articulating a vision of the world from a uniquely Indian point of view.

3. Significantl, these acquaintances were facilitated by and mediated through the agencies and agendas of non-Asian art institutions, such as the Queensland Art Gallery in Australia and the Asia Society in the USA.

4. Among these new developments is the emergence of collective working across disciplines. The projects of
歴史の重荷からの解放

21世紀に国際的な注目を引くようになったインドアートの多くは、どこかしら記憶喪失状態に陥っているように思える。上述のように、北欧の流れや歴史的視野にさえ無縁のようなもの。そこで求められるのは、歴史的条件として求められる歴史の形影像である。歴史の重荷からも、国際的視野を無視しきられないことが求められる。しかし、これといった作品集は、あくまでアートカーティアートを特徴付け、表現力は無限大化してきたもの、つまり影響や価値という観点から、ついに読者のために、未来の作品を見逃さない。この物語化された世界の中で、いまこの瞬間と、その体験の機会を無視しないことをを通して、インド現代アート作品が政治的な取り組みを始めた。これが本当だけど、そうでないとも言えないだろう。

ノラフティ・ジャヴァ(1900–79)の短篇『ホームバス』では、国際的な視点を取り上げて、公衆の視覚対象が異なるスペクトラル化していくことと年に鼻をくすぐる。このパースは適応のもの、独立的で自由にないものである。ガディー、アンドヘール、ネル、ティラト、ジンナー、カーンといった民族主義者の天敵たちの弊害した亡霊が、無関心で緩やかのようになる。この自由のパースは、どう見ても重く、たどり着くことができないだろう。シャルマは別の作品『エア・ショウ』で、

denial of historicity that is a necessary condition for the avant-garde. Liberation from the burden of history, and from the imperatives of representation rooted in a national ethos seems to be a prerequisite for the production of work that can stand shoulder to shoulder with a range of works from other contexts, especially those where the burdens of history seem to have already been overcome, for better or worse. In an atmosphere of intense but understated competition, Indian artists have found unprecedented fulfillment, approbation and market success through the creation of works that are quotidian, that embrace a post-Conceptualist history of art and seem to make the case for works that can be recognized as "Indian" art. Though this is a phenomenon still much too recent to judge, it is tempting to ask whether this is a case of finally being able to escape those anxieties of influence and authenticity that characterize and perhaps hamstring so much post-colonial art. The question that remains to be answered is whether it is possible for the contemporary Indian artist to develop and maintain an engagement with the political in a fragmented world, through an enthusiastic embrace of the present moment and the opportunities it offers.

The works of the seven artists considered below are indicative of the diversity of approaches, materials and politics that characterize contemporary Indian art.

Legacies of the nation-state and speculations on the transformation of public visibility into sheer spectacle are considered in the recent

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は、空間を皮肉に持ってみせる。その空間の世界は、とんでもない見当違いで、ある実在の世界を映し出している。本書のテーマは、空間構成がどのように時間的に表現されているかである。'

パラティ・ケル（1989年）の「阿弥陀三十三重仏堂」は、神人両形の理解を深めていった。一方、うつばは人間らしい生き物の方は、動物を世界観として表現している。彼女の作品にみられる光は、その圧力によって、野生動物たちを激しくさらされてきた。

ネティ・シャルマ（1958年）の「Freedom Bus」は、実験的な観客の映像を示すもので、既存の文化を投げ出した。車の速度、車の方向を映し出している。スカートの下に動物の影を映し出している。ネティは、このようなアートの表現で、世界的な認知を広げている。

Bharti Kher's '1969-' life-size figures of beasts and hybrid creatures can be recognized under anthropomorphic categories, while her seemingly human creatures display beastly attributes. The tremendous stress implied in her work seems to have perverted the wild beasts as well, so that they start exhibiting distinctively human failings. Kher's other works are ironic simulations of fantasy, which reveals itself as a world gone irreversibly wrong. At first glance, Air Show seems to imply something of a delight in flying machines performing acts of formidable dexterity. The spectacle becomes ominous as the viewer recognizes in these objects those anonymous machines of mass destruction.

Tallur L.N. (1971-) has been fascinated with the blend of the mermaid and the lecanum, with life-affirming possibilities that are enacted through death and dismemberment in local rituals, and the inevitability of disease and death. He has recently made use of discarded traditional wooden sculptures, such as those of Bhauotu (ghost dolls) from his village in coastal Karnataka. This part of southern India has a tradition of propitiating bhauota (ghosts) and pretas (corpses) deities who are regarded as analogous of living beings from the world of the dead. Tallur has carved an intestinal tract onto this decaying bhauota sculpture and then covered the carving in silver. The visual effect is that of an object eaten away by insects, where the outer corrosion in turn reveals an inner reality of shiny new metal. The act is like that of restoring to the twice-
A deep concern with morality, materiality and transcendence characterize the performance-based video art of Sonia Khurana [1969-]. For Khurana, a material experience of the condition of being in the world is inseparable from being in the body, with all its attendant complications. The crude matter of flesh, which is the outward manifestation of being, is subjected in her work to processes of denaturing, of making strange. By focusing on everyday occurrences (in the case of the dog endlessly eating offal, as though recting an interminable litany of Ingestion and Ejection in Meat) she seeks to separate out and forefront the visceral and abject which is normally clothed in ordinariness. In

Subodh Gupta [1964-] works mass-produced objects of everyday use in creating installations such as Five offerings for the greedy gods and Curry. Seen in centrality with his installations over the last decade, these works are both acute observations on petit-bourgeois material culture, and Gupta’s own quest for home. He revisits ideas of technological obsolescence and a rustic, sophisticated way of life through sculpture, painting and performance. Five offerings for the greedy gods is made from domestic utensils in stainless steel commonly found in many Indian homes. Gupta has mounted them on a steel armature in the form of a huge wave or avalanche springing from the wall. They seem poised at the point of breaking free to engulf the viewer in a maelstrom of steel, or as a pile of anticipated excess production ready to be compacted and melted down. Works such as Everything is Inside is with its ambitious casting of an Ambassador taxi with its outdated technology carrying bronze bundles of personal belongings is bitserous nevertheless ruminations on modernization and migration.

Atul Dodiya’s [1959-] restless practice leaps from one medium to another and across
divides of time and space to imagine a hap-
hazard, wounded and yet vital world in which
collisions are engineered between Indian
popular visuality and Euro-American high
modernism, between histories of labor and
domination, between poetic freedom and
dornician discipline. Dodia has often worked
with the written word in recent years, har-
nessing the emotional charge of poetry or
personal messages. He uses words as formal
elements of painting as well as carriers of
messages. Dodia’s work is also character-
ized by his impotence with painterly style
and language. He assembles manifold produc-
tions in a decidedly postmodernist vein,
embracing popular religiosity alongside a
Conceptualist problematization of the art
object itself. Dodia’s associations are
intensely metaphorical and require a level of
linguistic, religious and cultural familiarity,
highlighting all over again the paradoxical
relationship between local specificity,
authenticity and global circuits of under-
standing and dissemination.

Tushar Joag (1964-) has sought to make
the impossible balance between his twin careers
as activist and artist. As a fictitious internet-
based entity, his Uncell Public Works Cell project
works as a subversive presence mim-
icking the functions of the Public Works
Department even as it undermines the posi-
tivist conceits of state policy based on a
canard of falsehoods that militate against the
rights of the underprivileged. Uncell’s projects
(such as a scheme to transform Mumbai
into Shanghai) are uncomfortably close to
reality in their conception. Joag marries evanes-
cent type as an expression of the artist’s concerns
corporate rules, issuing eviction notices to affluent
apartment dwellers in the name of new civic
infrastructure (such as a network of canals
designed to ease chronic road congestion). Some of Joag’s productions through Uncell are
seemingly straightforward solutions to every-
day problems, such as a choreographed
series of instructions to commuters on Mun-
bai’s overburdened suburban trains, or fold-
up modules that can transform from illegal
street-side stalls into street furniture when
municipal authorities embark on their month-
ly bribe-collecting drives.

As the inexorable march of capital and infor-

mation (but not that of subaltern bodies) accelerates across national, ethnic, religious
and linguistic divides in the logic of globalization, the very parameters of belonging and location come unhinged. Belonging, if this can be imagined at all in the present world, is a matter of improvisation and contingency. It is either a question of biological survival for the individual and the species, or one of guilt by association. The practice of contemporary art in India is currently undergoing a massive upheaval: a volatile and rampaging market based on pecuniary or intellectual speculation is paradoxically paired up with contrary forces of violence and suppression, both domestically and internationally. The routes to belonging that are being charted out by Indian artists of the present moment are necessarily contingent upon the complex interaction of these and other forces.


7 See www.ucalart.org