

Contents

Acknowledgements	1
Introduction	3
The Contemporaneity of the Art World	6
Shared Discourse	8
Introducing the ‘Indian’ Artists—Why Them?	10
Chitra Ganesh	10
Tejal Shah	10
Nikhil Chopra	11
Research Questions	12
Research Framework	13
The Birth of the ‘Idea’ of India	18
Research Contribution	20
Review of Literature	23
Disciplinary Concerns—Locating the Study Within the Discipline	27
Research Methodology	31
Chapters	35
1 Marking the Shift—The Contemporary Moment	39
1.1 The Post-independence Decades	39
1.1.1 Locatedness and the Baroda School	42
1.1.2 Bhupen Khakhar and the Queer Body	46
1.2 The 1990s—Articulating Politics	49
1.2.1 1990s—Articulating the Nation’s Politics	52
Through New Mediums	
1.2.2 Early Pioneers in Video Installation—	53
Nalini Malani and Vivan Sundaram	
1.2.3 Performing Gender and ‘National’ Identity—	56
Rummana Hussain	
1.2.4 Video Installation—Navjot Altaf	58

Contents

1.3	Alternative Art Spaces—Khoj	61
1.3.1	Tejal Shah—Early Beginnings at Khoj	64
1.3.2	Nikhil Chopra—Early Beginnings and at Khoj	66
1.3.3	Chitra Ganesh and the South Asian Womens’ Creative Collective	71
1.4	International Visibility	75
1.4.1	Shah and Chopra—Indian Highway 2008–2012	82
1.4.2	Shah and Chopra—Paris-Delhi-Bombay 2011	86
1.5	Curation as Postnational Critique	89
2	Deconstructing the ‘National’ Body	93
2.1	The Performative Body	94
2.1.1	From Performativity to Performance in Art	95
2.1.2	The ‘Indian’ / Indic Body	97
2.2	Chitra Ganesh	98
2.2.1	The Comic Genre	99
2.2.2	The Amar Chitra Katha	101
2.2.3	<i>Tales of Amnesia</i> —the Collage Process and the Panels	103
2.2.4	The Creation of Goddess Durga	111
2.2.5	The Practice of Sati	115
2.2.6	<i>Tales of Amnesia</i> —Key Aspects	116
2.3	Tejal Shah	119
2.3.1	The Video Genre	119
2.3.2	<i>Chingari Chumma</i>	122
2.3.3	<i>What are you?</i>	124
2.3.4	<i>Untitled (-On Violence 2010)</i>	129
2.3.5	<i>I AM/Women Like Us</i>	131
2.4	Nikhil Chopra	133
2.4.1	Live Performance as a Genre	133
2.4.2	<i>Yog Raj Chitrakar</i> in India	136
2.4.3	The Politics of Local and National Histories	142
2.4.4	<i>Yog Raj Chitrakar</i> Travels the Globe	145
2.4.5	Key Aspects—Performance Structure	147
2.4.6	Importance of Site	149
2.4.7	Drawing the Landscape	150
2.4.8	Costuming as Masquerade	152

3	The Post-National—Transcending Identity	155
3.1	Global Connectivities—Deterritorialisation	156
3.1.2	The Shift	162
3.2	Ganesh’s Queer Utopias	162
3.2.1	<i>She the Question</i> —Panels	163
3.2.2	<i>She the Question</i> —Key Aspects	168
3.2.3	The Narrative of Science Fiction and Utopic Imagination	170
3.2.4	<i>She the Question/Tales of Amnesia</i>	174
3.2.5	Ganesh as Translator	175
3.2.6	Queerness is Global	178
3.2.7	Queer Discourse in India	179
3.3	Shah and Queer Ecologies	184
3.3.1	<i>Between the Waves: The Fabular Narrative</i>	185
3.3.2	<i>Between the Waves</i> and Affect	192
3.3.3	Inspirations and Themes in <i>Between the Waves</i>	193
3.3.4	Queer Ecologies	195
3.3.5	<i>Some Kind of Nature</i>	197
3.3.6	Ecology and the Anthropocene	198
3.4	Chopra and Racial Histories.....	200
3.4.1	<i>La Perle Noire: La Marais</i>	205
3.4.2	La Bienel de la Habana: <i>La Perle Negra</i>	207
3.4.3	Transgender Performativity and <i>La Perle Noire</i>	209
3.4.4	Hospitality towards the Stranger	211
3.4.5	The Cosmopolitan Artist and Racial Homogeneity	213
3.5	Social Medias and Networks	215
3.5.1	A Space in Common	219
	Conclusion	223
	Bibliography	231
	List of Illustrations	249