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„How Global is the Global Contemporary? Persistence of Ethnicity Then and Now“

If 1947 marks the end of colonial rule in India, 1992 encapsulated a contradictory moment of progress and regression. While “International” and “global” emerged as buzz words to celebrate the opening up of the Indian economy, horrors of communal violence following the demolition of Babri Masjid marred the euphoria of having arrived. Easel painting lost its appeal as installation and the mediatic captured the imagination of contemporary Indian artists. With the national modern losing its hold over artists, they acquired a new visibility in the international exhibitionary spaces contesting the label of ‘Indian’ artist forced upon them. Via self exoticization and masquerade, these artists took on the role of ethnographers and acquired a new agency in defining their practice as much away from Eurocentric notions as from nationalist definitions of art. In this redefinition of art, the term “Progressive” cherished in the early discourse becomes fraught amidst contrary pulls of utopia of technological advancement and dystopia of community life.

Date: Thursday, 24.10.2013

Venue: South Asia Institute, Room Z10

Time: 6 pm / 18 Uhr s.t.