

# Speakers' Forum

**Thursday, 26th January 2012**

**2:00 pm - 3:30 pm**

## **Session 1**

**Topic** : The Postcolonial and the Curatorial

**Speakers** : **Chaitanya Sambrani**, Senior Lecturer, Art Theory, ANU School of Art, Research School of Humanities and the Arts, The Australian National University, Canberra  
**Gayatri Sinha**, Independent Critic & Curator  
**Grant Watson**, Senior Curator and Research Associate, Institute of International Visual Arts, London

**Moderator** : **Parul Dave Mukherji**, Professor & Dean, School of Arts & Aesthetics, JNU, Delhi

Postcolonialism was first articulated as a radical concept in literary studies around 1980s following the impact of Edward Said's Orientalism. While art practice from this period compellingly addressed many postcolonial concerns challenging the hegemony of the Euro-American art institutions, the postcolonial entered into international curatorial practice quite late by the last years of the 20th century (Johannesburg Biennale, 1997). In his context, Documenta 11 in 2002 was a landmark event when its artistic director, Ockui Enwezor, drew attention to postcolonial politics of representation via race and identity politics. Of late, when increased presence of globalization has forced a rethink on cultural difference and national identities in the current era of proliferating migration of people, goods and images, has postcolonialism become a passé discourse or does it still animate curatorial imagination? This has also been a moment when insularity of the art world from the concerns of the 'world out there' was challenged. Can the term 'curatorial' be expanded to traverse the wider world shaped by asymmetrical power relationships around class, race, gender and sexuality engendered by the current phase of globalization? Some leading theoreticians of cultural difference and curators are invited to reflect on the postcolonial inflection on contemporary curatorial practices and the current interface between curatorial frameworks and art practice.

**4:00 pm - 5:30 pm**

## **Session 2**

**Topic** : Platforms for Regional Engagement: creativity, politics and emergent curatorial frameworks

**Speakers** : **Yusaku Imamura**, Director, Tokyo Wonder Site & Counselor on Special Issue to the Governor, Tokyo Metropolitan Government  
**Natalie King**, Director, Utopia @Asialink, Australia  
**Khairuddin Hori**, Senior Curator, Singapore Art Museum  
**Tasneem Mehta**, Director, Bhau Daji Lad Museum, Mumbai

**Moderator** : Deeksha Nath, Curator, Delhi

Moving beyond the conventional biennale framework, how can we cultivate spaces for meaningful engagement across the Asia Pacific region? What kind of regional models are genuinely inclusive and collaborative? Drawing on a series of case studies and provocations, panelists will discuss various platforms from 2012 Gwangju Biennale's curatorium, Tokyo Wonder Site's integrated exhibition and residency program, Singapore Biennale's regional position and the new, peripatetic initiative Utopia in order to speculate on cross-cultural collaborations. The talks will be provocative, generating audience discussion and debate including India's new Kochi-Muziris Biennale 2012 and the role of public institutions in facilitating connectivity.

**6:00 pm - 7:30 pm**

### **Session 3**

**Topic** : Corporate Involvement in Art and Culture

**Welcome**

**Note** : Rakhi Sarkar, Director, CIMA Art Gallery Pvt Ltd, Chairperson, FICCI Committee on Art and Business of Art and Managing Trustee, KMOMA

**Speakers** : Shivinder M Singh, Managing Director, Fortis Healthcare (India) Limited

Priti Paul, Director, Apeejay Surrendra Group & Art Collector

Stephan Frucht, CEO, Kulturkreis der deutschen Wirtschaft im BDI

T.C.A. Ranganathan, CMD, Export-Import Bank of India

Anthony Korner, Publisher, Artforum International Magazine

Alka Pande, Consultant Arts Advisor and Curator of the Visual Arts Gallery, India Habitat Centre

**Moderator** : Gayatri Sinha, Independent Critic & Curator

In recent years trade in creative economy products has increased greatly because of rising world demand for goods and services that link cultural heritage, arts, creative services and design to modern business and technology. But the challenges are to leverage these creative capacities and attract private investment. While social sector activities of the Indian corporate sector are widely recognized, private support extended to arts is yet to receive acknowledgement in India. The session will provide a forum for discussion on role, implications and prerequisites of private support to arts in all its facets including art education, infrastructure, promotion and marketing initiatives. The session would also bring to the fore the economic impact and growth potential of the Art and Culture sector and how the sector can contribute in creating jobs and economic growth.

# Speakers' Forum

**Friday, 27th January 2012**

**12:00 pm - 1:30 pm**

## **Session 4**

**Topic** : European Reception of Contemporary Indian Art

**Speakers** : Ranjit Hoskote, Cultural theorist, poet, and independent curator

Sophie Duplaix, Chief Curator, Centre Pompidou

Holly Brackenbury, Director, Indian Art, Sotheby's, London

Peter Nagy, Director, Nature Morte

**Moderator** : Deepak Ananth, Art Historian & Faculty Ecole des Beaux Arts, Caen, Normandy

In keeping with the distinct profiles of the participants in this panel – Sophie Duplaix is a curator at the Centre Pompidou, Ranjit Hoskote is an independent curator and writer, Peter Nagy is the founder of one of the important private galleries in India and Holly Brackenbury heads the department of Indian art at Sotheby's, one of the leading auction houses in the world - the title of this panel discussion 'European Reception of Contemporary Indian Art' is perhaps more usefully approached keeping in mind the reception(s) – in the plural - that contemporary Indian art has met according to the specific agendas and contexts framing its exhibitions in Europe. So, for example, the section on Bombay in Tate Modern's 'Century City' exhibition (curated by Geeta Kapur and Ashish Radhyadaksha) evidently had a different focus from the Serpentine Gallery's exhibition 'Indian Highway', just as the recent exhibition 'Paris, Delhi, Bombay' at the Centre Pompidou is different in approach from 'Indian Summer' that was co-curated by Deepak Ananth for the Ecole des Beaux-Arts in 2005. Ranjit Hoskote will doubtless have much to say about the criteria he had in mind when he was asked to curate the Indian section at the last Venice Biennale and Peter Nagy is well placed to comment on the evolving reception of Indian art, given the international visibility of a number of artists represented by his gallery. Holly Brackenbury would be in a position to provide an overview of the changing profile of the collector in view of the inroads that Sotheby's has made in the market for Indian art – first in India itself and then abroad. The contexts of presentation of contemporary Indian art have a bearing on its reception (there are other factors at play, of course). Questions about the continuing validity (or not) of showcasing works whose sole common denominator is that they are made by artists who share the same nationality is something that could come up for discussion and whether it is on such occasions that the vexed notion of 'influence' rears its head. The difference between government sponsored exhibitions abroad (often undertaken as part of a 'festival' ostensibly celebrating all things Indian but usually framed by a political agenda) and initiatives taken by museums in Europe to show Indian art is a related topic that could be brought up.

**1:30 pm - 2:30 pm** Lunch

**2:30 pm - 4:00 pm**

## **Session 5 Asia Art Archive : Backroom Conversations**

**Topic** : Support Systems: Art Patronage in India and China  
In Retrospect: lecture panel



**Speakers** : **Annapurna Garimella**, Art Historian and Designer, Managing Trustee, A.R.T., Bangalore

**Kuiyi Shen**, Professor, Art History and Director, Chinese Studies Program, University of California, San Diego

**Moderator** : **Johnson Chang Tsongzung**, Curator, Director of Hanart TZ Gallery, and Asia Art Archive Board member

**4:30 pm - 6:00 pm**

### **Session 6 Asia Art Archive : Backroom Conversations**



**Topic** : **Support Systems: Art Patronage in India and China**  
Contemporary Currents: two conversations

**Speakers** : **Budi Tek**, Indonesian Entrepreneur, Art Philanthropist, and Collector in conversation with

**Claire Hsu**, Co-founder and Executive Director of Asia Art Archive, Hong Kong

**Anmol Vellani**, Director, India Foundation for the Arts, Bangalore in conversation with **Savita Apte**, Art Historian and Co-Director, Art Dubai

Support Systems: Art Patronage in India and China, organised by Asia Art Archive for the 2012 India Art Fair, will examine the role and responsibility of private philanthropy in today's reconfigured landscape of cultural support. Two panels will engage practitioners from different cultural models in historically mapping the diverse histories of art patronage in Asia and in understanding contemporary interdependent forms of support for art in India and China.  
Support Systems: In Retrospect: lecture panel  
Support Systems: Contemporary Currents/ two conversations

## **Saturday, 28th January 2012**

**12:00 pm - 1:30 pm**

### **Session 7**

**Topic** : **The Arab Spring and the Broadening Gulf**

**Speakers** : **Judith Greer**, Associate Director, International Programmes, Sharjah Art Foundation

**Suzanne Cotter**, Curator, Guggenheim Abu Dhabi Project, Solomon R. Guggenheim Foundation

**Moderator** : **Kavita Singh**, Associate Professor, School of Arts & Aesthetics, JNU

# Speakers' Forum

Over the past decade, the Arab world has emerged as a node in the global art network. Growing wealth in the oil-rich states supported an extensive art infrastructure, including art fairs, art collections, museums and biennales. At the same time, the less wealthy Arab regions in northern Africa and the Levant remain centres of artistic production and political and intellectual ferment. What is the present and likely future of art in the Arab world? Will changes there have an impact India? Two eminent speakers – the former director of the Sharjah Biennale and the curator for the Guggenheim, Abu Dhabi discuss a world that the Indian art scene knows little about, but which is of vital interest.

**1:30 pm - 2:30 pm** Lunch

**2:30 pm - 4:00 pm**

## **Session 8**

**Topic** : De-coding the Indian Art Market: A look at the driving factors behind collecting art

**Speakers** : Amrita Jhaveri, Art Consultant Mumbai, London  
Tim Marlow, Director of Exhibitions, White Cube  
Kiran Nadar, Art Collector and Chairperson, Kiran Nadar Museum of Art  
Prateek Raja, Director, Experimenter  
Jan Dalley, Financial Times Arts Editor, UK

**Moderator** : Priyanka Mathew, Head of Sale for Modern and Contemporary South Asian Art, Sotheby's, New York

The value of Indian art has risen by multiples over the last decade making it one of the fastest growing art markets globally. The panel will analyze the factors that influence the acquisition of art both in the primary market through the galleries as well as via the auction market and will consider the appetite of Indian collectors for art from beyond the subcontinent. It will take a closer look at the strength of the market for Indian Art and consider how similar or different this market is to other art markets.

**4:30 pm - 6:00 pm**

## **Session 9**

**Topic** : You don't have to be a Millionaire to Collect Art

**Speakers** : Parmesh Shahani, Art Collector, Mumbai  
Sonal Sood, Art Collector, Delhi

**Moderator** : Maithili Parekh, Director, Sotheby's

He was a postal clerk in New York, she was a librarian. With their modest means, the couple managed to build one of the most important contemporary art collections in history. Meet Herb and Dorothy Vogel, whose shared passion defied stereotypes and redefined what it means to be an art collector. In its India premier at the IAF 2012, Herb and Dorothy, the documentary by Megumi Sasaki on this legendary art collector couple, highlights why art collecting is not necessarily for only the privileged or moneyed, it is for the passionate art lover. Following the screening of the Vogel documentary, Maithili Parekh will be in conversation with two Indian collectors – Parmesh Shahani and Sonal Sood – both of whom have built substantial art collections with modest budgets.

**6:00 pm - 7:30 pm**

### **Session 10 Artists' Conversations**

*Speakers* : Marc Quinn, Artist  
Bharti Kher, Artist  
A Balasubramaniam, Artist

*Moderator* : Sara Raza, Independent curator, critic and editor  
Art Asia Pacific magazine (West and Central Asia)

As part of the informal talks' programme London based independent curator and editor for Art Asia Pacific magazine (West and Central Asia) will be in conversation with a selection of high profile Indian and international artists. Guests include pioneers of the Young Indian Artists' (YIA) movement Bharti Kher and A Balasubramaniam along with one of the defining Young British Artists' (YBAs) set Marc Quinn to discuss their artistic practices.

## **Sunday, 29th January 2012**

**12:00 pm - 1:30 pm**

### **Session 11**

*Topic* : New Models for International Cultural Collaboration: Insights, Best Practices, and Future Recommendations

*Speakers* : Rajeev Lochan, Director, National Gallery of Modern Art, New Delhi  
Yuko Hasegawa, Chief Curator, Museum of Contemporary Art, Tokyo (MOT)  
Kimberly Masteller, Jeanne McCray Beals Curator of South and Southeast Asian Art. The Nelson-Atkins Museum of Art, Kansas City

*Moderator* : Melissa Chiu, Director, Asia Society Museum, New York and Vice President of the Society's Global Arts Programming

# Speakers' Forum

Over the past twenty years, transnational contemporary art collaborations between India and foreign countries have flourished primarily through the market, and through trade events such as the India Art Fair. Yet there are equally powerful opportunities for Indian and foreign institutions and museums to step up their presence in this field, to look beyond their nation's borders as they consider future programming needs and desires. This panel discussion spins off from an Asia Society conference held in June 2011, when an eminent group of American and Indian cultural professionals convened in New Delhi to develop projects together, to share best practices and expertise. Among the topics to be addressed will be the ethics of collaboration, as well as the logistical hurdles confronted by transnational arts collaborators today.

**1:30 pm - 2:30 pm** Lunch

**2:30 pm - 3:30 pm**

## **Session 12 Khoj International Artists' Association & OUTSET India**

**Topic** : Performance Art: The medium of the 21st Century

**Speaker** : RoseLee Goldberg, Founding Director & Curator, Performa  
Sonia Khurana, Artist

**Moderator** : Geeta Kapur, Critic & Curator

Director RoseLee Goldberg, art historian and author of *Performance Art: From Futurism to the Present*, will introduce the history of performance art which provides the background to PERFORMA which she established in New York City in 2005 to great acclaim. PERFORMA is an internationally acclaimed biennial of new visual art performance. It is the leading organization dedicated to exploring the critical role of live performance in the history of twentieth-century art and to encourage new directions in performance for the twenty-first century.

**4:00 pm - 5:00 pm**

## **Session 13**

**Topic** : Has the Moment of the Contemporary Come and Gone?

**Speakers** : Daniela Zyman, Chief Curator of Thyssen-Bornemisza Art Contemporary, Vienna  
Ravi Sundaram, Senior Fellow, Centre for the Study of Developing Societies, Delhi

**Moderator** : Raqs Media Collective

This panel will try and live the paradox of trying to simultaneously describe the position and velocity of contemporaneity, especially in the arts. Inhabiting this paradox consists in coming face to face with the Janus faced nature of the present character of the art world. On the one hand, contemporary art is challenged by the instability of the present moment, where every interpretative move seems 'already too late for now', on the other hand, contemporary art is besieged by the tendencies that seek to retrieve art as a timeless practice abstracted from the pressure of today's world. Caught between these two pulls, is the contemporary in contemporary art under peril? Or, is this a time for new opportunities to expand the horizon of what is on the anvil for practice?

Followed by a film "Through the Eyes of a Painter", introduced by Shri Ashok Vajpeyi, Chairman, Lalit Kala Akademi

A film written, directed and filmed by M. F. Husain, the famous Indian painter. This critically acclaimed film was produced by The Films Division of Government of India in 1967 (Runtime: 18 mins)