

NALINI MALANI

SPLITTING THE OTHER



mcb-a

MUSÉE CANTONAL
DES BEAUX-ARTS

LAUSANNE

DU 20 MARS AU 6 JUIN 2010
ma-je 11h-18h ve-di 11h-17h

We are pleased to invite you to the **press conference** of the exhibition

Nalini Malani. Splitting the Other

on Friday, 19 March 2010, at 11.00 am

The artist will be present

General Information

Opening reception Friday, 19 March 2010, 6.30 pm, in the presence of the artist
With a performance by Alaknanda Samarth: *Meda Revisited*

Curator Bernard Fibicher, Director

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Opening hours Tuesday to Thursday 11.00 am to 6.00 pm
Friday to Sunday 11.00 am to 5.00 pm
Closed on Monday, including Easter and Whit Monday

Tickets Adults: CHF 10.-
Pensioners, students, apprentices: CHF 8.-
Under 16: free
1st Saturday of each month: free of charge

Access Metro: station Riponne-M. Béjart
Bus: no. 8, stop at Riponne
Bus: nos. 1 and 2, stop at Rue Neuve

Audio guides Available in French and in English

Nalini Malani. Splitting the Other Retrospective 1992 – 2009

20 March – 6 June 2010

This spring the Musée cantonal des Beaux-Arts of Lausanne will present the largest European retrospective to date of this artist.

Nalini Malani is one of the most influential contemporary artists from India. She was born in what is now Pakistan. During Partition in 1947 her family was displaced from Karachi to Bombay, where she still lives. Since the 1970s, Malani has displayed her emphatically feminine stance there, in a country torn between the effects of colonialism and the idealism of a Third World social democracy, as well as being seized by the political and economic changes brought about by rapid globalisation. Employing figures from myths, fairy tales, and the religions of diverse cultures, and reflecting on war, orthodox fanaticism, the effects of capitalism, and the destruction of the environment, Nalini Malani depicts the female position in scenes past and future. In the early 1990s, Malani was one of the first artists in India to break from painting by making ephemeral wall drawings, theatrical works, and video and shadow plays. The exhibition in Lausanne is Malani's largest European retrospective to date.

Publication

On the occasion of the exhibition, the museum will publish a catalogue titled ***Nalini Malani Splitting the Other. Retrospective 1992-2009***, Written in French and English, it contains essays by Whitney Chadwick, Doris von Drathen, Bernard Fibicher and Andreas Huyssen.

Hatje Cantz Verlag (184 p. +DVD).

Price: CHF 45.- / 30 Euros

After the exhibition: CHF 52.- / 35 Euros

Order from the Musée cantonal des Beaux-Arts / Lausanne

Postage extra.

A tour of the exhibition

Mutants

Gallery 1

In this rather gloomy gallery, the spectator is surrounded by creepy creatures that the artist calls “Mutants”. They are painted on milk carton paper. Two of them are directly drawn on the wall. At 2 o'clock on the final day of the exhibition, 6 June, two performers will try to wash these creatures away with milk in what Malani calls an *Erasure Performance*. This material is a reference to the fact that in 1986 Russian milk powder was imported to India from the area of Chernobyl where there had been a nuclear fallout. It seems a number of Indian children were fed on this milk powder. But Malani does not stick to this one catastrophe. Her *Mutants* also refer to the births of children with radiation-related deformities (resulting from nuclear tests conducted by the United States) on Micronesia's Bikini Atoll in the 1980s. But in fact, Malani's awkward, block-like figures stand as a reminder of the violence inflicted on the planet and its inhabitants in the name of progress. Their monochrome but recognisably female figures, truncated limbs, and swollen bodies emerge from stained and washed grounds like ancient sentinels bearing witness to the union of the primal and the post-apocalyptic. The *Mutants* register the historical inscription of personal and institutional violence on the bodies of women. It is as though the history of the chemical reactions has been pushed inside their skin and body.

The young woman who is singing high up on the museum frieze (site-specific video installation), wearing a red *salwar kameez* and *dupatta*, symbolises a modern liberal Muslim girl. She adds an apparently ironic comment to the images of degeneration beneath her. The patriotic song she performs was composed in 1904 and starts with the words: “Our India is the best place in the world”.

Splitting the Other

Gallery 2

The fourteen panels of this cycle present a procession of human figures, monsters and angels, free-floating brains and grub-like entities peering through blank, gazeless eyes, of canons, bones, anti-tank mines, umbilical cords and embryos, a world similar to the one in some of Hieronymus Bosch's paintings. Nalini Malani tries to bring together, on a truly epic scale, all periods and all cultures, she tries to multiply the perspectives, and to evolve outside hierarchies and identities.

One figure stands out by nature of its proportions: an imposing Genitor or World Wanderer. Not only are umbilical cords growing out of her womb, but issuing from her arms and hands are broad veins supplying nutrition that bulge out into the surrounding space and adopt the form of an oscillating, hose-shaped vertebral column. This figure appears twice in the sequence – once as a vigorous young mother, then as a tired, aged woman visibly slumped and wheezing, with a dark cloud of breath before her face. The blood vessels of the old woman nourish innocent newborns as they float in space behind her, but she is also supplying food to monsters and hideously grimacing, toad-like creatures that bar her path.

The giant woman embodies a variety of mythical and legendary characters, such as Medea, Mother India, Sita, Mother Courage and Alice. These timeless characters become actresses in Indian reality. For, like Medea's appearances, the worlds she traverses are inscribed in the brutal present of the pogroms unleashed by Hindus against Muslims, which erupted again in 2002 when another wave of rape and mass murder struck Muslim families and ravaged their quarters. She epitomises all those minorities that in the course of history have been wrongly accused, persecuted, and subjected to pogroms. She is “the other”, a chimerical externalisation of the (self-directed) aggressions that every society is capable of projecting, splitting off and transferring onto others at every moment.

Cassandra

Gallery 2

Nalini Malani relates the story of Cassandra over a sequence of thirty painted panels arranged like a large stained-glass window: Cassandra's love for Aeneas, her captivity as an abused, shaven-headed woman, and finally her dismembered body.

Cassandra thus appears both young and old at the same time, as a skipping girl, and as a young woman imbibing her prophetic gifts through a substantial blue umbilical cord that connects her ear to the ear of a sage. Yet this cord traverses the entire pictorial space, linking one realm of action to the next. Each of these settings is arranged on a round surface somewhat resembling a cell culture or Petri dish. As

in many of Malani's paintings, an enormous cloud of smoke billows out over one of these disks. Examined in greater detail, terror and calamity can be seen issuing from the smoke. Malani, for whom swathes of smoke emanating from explosions are not an infrequent motif, is alluding above all to the atomic tests India has conducted since 1988 and to the insanity of further nuclear escalation.

The red spheres or bubbles expand and break away like globules from the main flow of imagery; some thirty *tondi* – circular formats – fan out around the *Cassandra* polyptych, giving rise to a planetary system of tableaux variously revolving around one another, as though each one were fixed to a rotating disc. The *tondi* reiterate the juxtaposition of the stencil-like image of a girl and an aged woman, uniting in the same compositions two recurring figures in Malani's work: Alice in Wonderland and Mother Courage. The *tondi* confront us with scenes of firing squads, exploding hand grenades and fighter jets in formation, while grey, lifeless human corpses abound. The beauty of the warm colours cannot hide the horror of these scenes, but this chromatic exquisiteness seduces us into looking more closely, and registering the violence and mutilations of human beings in a specific historical – and by now global – context.

Woman in Myth

Gallery 3

This gallery stages a conversation between female figures stemming from the most diverse myths. Sometimes they melt into one another. We have Medea, who, in the modern interpretation given by the German author Christa Wolf, is the woman who discovered what transpired behind the scenes of power, who was accused of all evil-doing and who accepted responsibility. Incidentally, the two Medea figures in this room, the huge sentinels who flank the door, evoke the *Mutants* in the first gallery. Then we have in this gallery Malani's free interpretation of Lewis Carroll's Alice, the little girl who challenges the established order of the real world. The artist sets her in Lohar Chawl, in the heart of a bustling wholesale market in Bombay, where Malani had her studio for many years. The artist also retells the stories of the two divinities Sita and Radha, two quite different sorts of "perfect" women, one virtuous, the other intrepid; and the story of Akka Mahadevi, the priestess of Shiva, who refused to marry and of whom some of the most powerful men of her time became disciples.

Talking about Akka is a splendid demonstration of how perfectly the medium and technique serves the message. Nalini Malani mostly uses transparent supports, which, unlike the coarse surface of canvas, offer no resistance to the passage of the brush and enable the fluidity of the paint to be subtly captured. Glass was adopted as a painting surface in eighteenth-century India. Painting her large acrylic sheets from the rear, Malani works in reverse. The foremost layer of painting – a figure's eyes, lips, skin – is the first to be completed. With the immense wealth of detail her works possess, making it almost impossible to gain an overall impression of her painting, she draws us into her pictorial world, animating us to plunge ever deeper inside these spaces and discover yet further interleaved layers behind all these images. In this liquid world, the body is no longer an entity closed in on itself, a simple container; it has to be extended, prolonged. Nothing is fixed any more, everything is in a state of continual metamorphosis and transformation – from one body to another, one state to another.

Rejecting family life and worldly attachment, the mystical poet Akka made the animals, flowers and birds her friends and companions. Malani's fluid technique is ideal for depicting the saint's visions. It is as if the darkrooms of our subconscious we habitually take great care to conceal beneath a tightly meshed surface of everyday structures were all at once laid bare, spilling onto us their intangible fantasies.

In the painting *Sita/Medea*, Sita and Medea are paired. Both were disowned by their husbands and gave birth to children in exile. The fact that both mythical figures possess alchemistic knowledge, and that both are rejected by family and society, inspires Malani to depict the two personae immersed in deep conversation. In one way of interpreting the image, they meet on a bright, silvery disc permeated with living veins, as though looking down from this pulsating moon onto Earth, where they observe a girl crossing a minefield, monsters and ogres lurking, and a woman levelling a dagger at herself. The sphere of these two alchemists is fed and illuminated by that same blue stream of energy that also gave Cassandra her power. Sita becomes a tragic character whose fate is replayed in what happened to women abducted during Partition and who were sometimes reunited with their original families at the order of the State. Malani nevertheless prevents the Western viewer from seeing her work as merely illustrative of Indian women's experience.

Instead the work detours us through mythic stories that ultimately point to the continued presence of mythic violence in the contemporary world. Her appropriation from Antiquity confers a sort of legitimacy to her criticism of the present.

Unity in Diversity

Gallery 4

The picture in the golden frame, the allegorical painting *Galaxy of Musicians* by the late nineteenth-century Indian painter Raja Ravi Varma shows eleven musicians, all women, dressed in different costumes from India signifying unity in diversity. At the time India gained independence, the slogan "Unity in Diversity" was something of a rallying cry for the new nation. This painting was exhibited at the World Congress of Religions in Chicago 1893 where the philosopher Swami Vivekananda spoke of the danger of orthodoxy in religion. A nascent nationalism was emerging at this time along with strong reformist movements. The video play contrasts this with later histories of the rise of fascism and the genocide in Gujarat in 2002 that shook the foundations of this democratic country.

What starts off as a visual fairytale, in which all parts of the nation play in harmony, ends in a blood bath. Music is replaced by lamentations and manifestos. The orchestra is transformed into an army where the women are forced to carry guns to protect themselves against the violations against them. The female musicians are startled with the sound of gunshots. A voice similar to Nehru's speaks of the unfinished task of the liberal Nationalist movement from a text sourced from Heiner Müller's theatre play *The Task*. The video play ends with a Muslim girl's voice that says, "They poured petrol in the mouth of a six-year-old and then threw in a lit match; he blew up like a bomb".

Unity in Diversity among other video works offers evidence of Malani's political engagement. Not only is her art deeply inscribed with political commitment, she also grasps her work itself as an act of contemporary witnessing.

Mother India: Transaction in the Construction of Pain

Gallery 5

In a hemi-cycle with five large video projections, Malani confronts us with the birth of the Indian nation – which was also the cleavage of the nation. The video shows archival footage of the flags and Gandhi looks on quizzically. The emblematic image of him working on his spinning wheel or *charkha* is followed by a vast panorama of girls and women, widows and wives spinning their way into a self-sufficient nation. But the ghosts of the past continue to live within the women who have been victims of rape and abduction. It is only when these women, the victims of Partition, are much older that they speak out about the private and the public womb. It is only now that they can articulate their horrific experience. India has changed, now it is no more the socialist country that it aspired to be. The little girl wears the Coca Cola sign as her *bindi* in an interface with the goddess of wealth, Lakshmi. India embraced Globalisation with open arms. This, one thought, would level out and equalise society but instead it threw up Hindu fundamentalism in the most virulent form. Gujarat in 2002 was a case in point. Hindu fanatics raped and ravaged the Muslim communities. The difference between the victims of 1946 and 2002 was that in 2002 women were not silent. Perhaps this was all that we could call progress. The video play ends with the ruins of the shattered homes of Muslim families in Gujarat as Gandhi lies dead.

Mother India establishes a direct relationship between the bodies of women and the embodiment of national history. The artist has observed: "The woman as de-gendered mutant, violated beyond imagination, has been an ongoing preoccupation in my work".

Transgressions

Gallery 6

In *Transgressions*, Nalini Malani developed a new type of installation work that she calls a "video/shadow play". *Transgressions* is a three-track video, for which she used the reverse painting technique to set enormous mythical creatures onto four spacious cylinders made of mylar polyester sheets standing one-and-a-half metres high. Suspended from the ceiling, the cylinders rotate four times a minute and are illuminated in such a way that the shadows they cast dance across the wall. On the wall they then combine with other painted figures projected by video to produce an almost indistinguishable blend of shadows and film projection, all with the same painterly qualities. Strange alliances and associations unravel. Moving through this space, the viewer involuntarily joins the company of the dancing figures. Here, Malani makes her interpretation of Western dominance parodying the concept of Orientalism. The Kalighat-style painted images act as tattoos projected on white European skin.

Transgressions' accretion of images of British rule in nineteenth-century India and mythic figures is spliced with a sinister soundtrack in several voices; its textual

fragments give critical interpretations on genetic engineering and global strategies, and on the post-colonial aggression of the WTO and GATT as a process of cultural destruction. At the end, a moronic child's voice pleads to learn English while languages from India pour down like monsoon rain lost into the earth forever. Orientalism finds itself caught up and exposed by reality.

The Job

Gallery 7

This installation is based on the short story by Bertolt Brecht titled *The Job*. The body of the woman who, in Brecht's story, is dressed as a man in order to earn a living, reappears here as the victim of an accident lying on an old-fashioned hospital bed. The figure is constructed from leggings, black boots, and a stuffed quilt embellished with hands made from latex surgery gloves that resemble vestigial uterine polyps. It lies beside a row of suspended breast-like bell jars that contain the raw ingredients of a basic Indian meal: lentils, rice, salt, and turmeric. Medicalised, but at the same time apparently beyond salvation, the figure summons up the contradictory forces of scientific and technological progress and the mad race to extinction that haunts today's world.

A video that replays incidents from the woman's life has replaced her face. It is Malani's first video animation, a single cell animation based on the continuous acts of drawing and erasing. The parchment paper is a metaphor for the memory membrane which gets overloaded with the protagonists' thoughts and 'dies'. The work displays fragments from the woman's memory as told in Bertolt Brecht's story, which Malani adapts to the contemporary situation in India. The animation begins therefore with a newspaper column of the *Times of India* that mentions how the accident in a factory reveals the *chowkidar* (night watchman) to be female. The protagonist is called Rano, a typical north Indian working-class name. After the accident and once her identity is discovered, she is no longer allowed to carry on her work. Left without an honest job, she is forced to walk the darker side of life in order to survive.

Listening to the Shades

Galleries 8 and 9

At the beginning of the cycle of 42 panels is a brain; highlighted in the brain's furrows are two kidney-shaped swellings facing one another. In the following paintings these elements grow into autonomous organs. One of them appears to be darker than the other. They lie face-to-face like twins, as though a decision needed to be made, as though it were a matter of waiting to see to which side the pendulum of development will swing.

In other panels these brains seem to turn into worlds of their own. The factors affecting each one become more defined – one could almost imagine that one brain was more exposed to the dark, grotesque grub-like creatures than the other, which by contrast appears to be gently watched over by benign faces. In the paintings in the following sequence with the title *Nurturing Nature*, nature has taken the guise of the archetypal Earth Mother and seems to be consuming the remains of humanity and healing them. Flowers bud, bulbs sprout, bean husks burst, insects and butterflies hatch. Now it seems as if one living being were prompting the next, maybe even bringing it to life as if each impulse were integrated within an inescapable concatenation of reactive impulses.

But the calamitous powers take over. Everything converges to a sort of centre.

The Act is Final is the title of this central panel where destruction, persecution, murder and rape condense into blood-red streams and material darkness. In some of the paintings it seems as if the human figures were actually carved from this darkness, as if obscure night had compacted into figures. In other panels, as in *The Act is Final*, there is no escaping the bloodbath even for angels as they hover heavily over the devastation and the horrors, their bodies and wings streaked with dripping red.

To visually render human pain and social suffering, past and present, in such a way that its representation nurtures and illuminates life, rather than indulging in voyeuristic titillation, or succumbing to fatalism in the face of mythic cycles of violence – this is the quest that has energised Nalini Malani's remarkably consistent body of work since the 1970s.

Medeamaterial

Gallery 10

In 1992, Nalini Malani collaborated with Indian/French actress Alaknanda Samarth on the adaptation of the German playwright Heiner Müller's *Despoiled Shore: Medeamaterial: Landscape with Argonauts*. The artist herself addressed the cultural logic of her appropriations when she said: "Our points of reference, ideas and values are not confined by man-made borders." The video *Medeamaterial* documents the historical representation given in 1993 at the Max Mueller Bhavan /

Goethe Institute in Bombay. It makes us discover a multi-panel painting which spanned the entire room like a giant unfolded accordion book, a neon sculpture with two hands extended through the eyes into the head massaging its brains, a 'theatre of images' with 150 slides running on two projectors, a reverse painting on Mylar and a bomber airplane spanning the wall.

Medea enters the scene dressed in an enormous coat assembled from large plastic sheets filled with air bubbles. The rushing noise created with each step sounds as if she is swathed in wind. As Medea reaches the "wounded piano", which is fully wrapped in broad white bandages, the sound of exploding bombs tears through the production. Yet this is not just a staged enactment. During the performance of Heiner Müller's play *Medeamaterial*, in 1993 in Bombay, for which Malani was stage designer and director, bombs actually did detonate and the city was set aflame. The year before, although dress rehearsals for the play had been completed, the production was prevented from going ahead by the devastating pogroms waged by fundamentalist Hindus against Muslims, in which Muslim ghettos and the sixteenth-century Babri Mosque were sacked, women and girls raped, and hundreds of Muslims murdered. The pogroms continued in 1993 and resumed again in 2002. The Medea that Nalini Malani brought to life in Bombay embodied myth as stored memory. The artist also connected Medea's persona directly to current events, in addition to showing her genius for prescience. "Open my eyes again to see what I have seen. To see what I saw once", Medea says staring at the audience with wide, terror-filled eyes.

The actress Alaknanda Samarth becomes a most sensual Medea. She begins to roll across the paintings with her entire body, as if seeking to absorb or consume the large painted figures, ingesting them like her children, whom she demands back from Jason, back into her womb. With the murder of her children Medea has gouged her motherhood, her womanhood, and her emotionality out of her own flesh. This aspect is brought centre-stage in Malani's production.

Malani's Medea also embodies one of the marginalised figures or even entire minority groups that society has designated as outsiders, upon whom all that is culpable, incompetent and monstrous, and even what is alien within each one of us, can be transferred.

EVENTS

Thursdays at the MCBA

Guided Tours in French

25 March at 6.30pm
15 April at 6.30pm
29 April at 6.30pm
20 May at 6.30pm
3 June at 6.30pm

Guided Tour for the Friends of the Museum

Thursday, 22 April at 6.30pm

Performances

At the Opening, 19 March at 6.30 pm

Performance by Alaknanda Samarth: *Medea Revisited*

On the last day of the exhibition, Sunday, 6 June at 3.00pm

Erasure performance

NEW !

Audio-guide at the MCBA

Audio-Guides

English and French audio-guides available in the exhibition

Children at the MCBA

Pakômuzé : Glass Painting Workshop, Imaginary Worlds

Tuesday, 6 April, and Wednesday, 7 April 2010

Workshop with Claudia Renna, artist, Lausanne

Come and paint your own coloured world on the transparency of glass, using the technique of reverse-glass painting favoured by Nalini Malani

Morning: 9am-12pm / 8-10 year-olds

Afternoon: 2pm-5pm / 11-13 year-olds

Price: CHF 15.- (materials and snack included)

Booking is obligatory. Please call: 021 316 45 54

Schools at the MCBA

Wednesday 24 March, at 12.30 pm

Special guided tour for teachers

Registration by phone or by e-mail, entrance free

Every Thursday and Friday

Free guided tours for classes

Registration required by phone, fax or e-mail

Private Guided Tours at the MCBA

Private guided tours (French and English) are available for groups of up to 25 people on request by letter, fax or e-mail. Price: CHF 120.- + admission charges

- 1946 Born in Karachi (Sindh) in India, which with Partition became Pakistan.
- 1947 During Partition the family is displaced from Karachi, leaving behind all their belongings.
- 1948 Her father takes a job with Tata Airlines (later Air India), in Calcutta.
- 1954 A job transfer takes the family to Bombay, where the family lives in one of the colonies built for displaced Sindhis.
- 1958 Nalini makes a series of international journeys, including to Tokyo and Paris. Japanese culture and the Egyptian section at the Louvre make lasting impressions.
- 1964 Acquires first studio space at Bhulabhai Memorial Institute, Bombay, where artists, musicians, dancers, and dramatists work individually and as a community.
- 1964-69 Attends Sir Jamshedjee Jeejeebhoy School of Art, Bombay, one of the first art schools established in India by the British, where students were trained in the European oil-painting tradition.
- 1965 Deeply affected by the Indo-Pakistani war.
- 1969 Takes diploma in Fine Arts from Sir Jamshedjee Jeejeebhoy School of Art.
- 1970-72 Awarded the French Government Scholarship for Fine Arts to study in Paris.
- 1973 Takes a studio in Lohar Chawl, in the heart of a bustling wholesale market in Bombay.
- 1981 Initiates and organises, along with Vivan Sundaram, the landmark exhibition entitled *Place for People*. The project involves a collective of artists who wish to focus on the ideas of the local and the indigenous in their work as distinctive from the then dominant abstractionist Bombay Progressive Group.
- 1988-89 Creates a glass panel mural at the Shah house in Bombay, in collaboration with Bhupen Khakhar and Vivan Sundaram. Begins using the *Hinterglasmalerei* technique and extends its use to Mylar, acrylic, and Lexan in paintings, shadowplays, theatre and video works.
- 1989 Travels extensively in the United States on a United States Information Agency (USIA) Grant and receives a fellowship at the Fine Arts Work Center, Provincetown, Massachusetts.
- 1992 Makes the ephemeral art installation *City of Desires*, as a tribute to the damaged, traditional wall-paintings in the temples of western India. At the end of the show the work is obliterated with whitewash, marking her first *Erasure Performance*.
- 1993 Collaborates with actor Alaknanda Samarth on the play *Medeamaterial*, by Heiner Müller. The production is postponed for a year due to the attacks on the Babri mosque at Ayodhya, in 1992.
- 1994 Begins *Mutant* series: paintings on milk-carton paper about the degendered female.
- 1996 Collaborates with Anuradha Kapur for the theatrical production *The Job or By The Sweat of Thy Brow Shalt Thou Fail to Earn Thy Bread*, based on a story by Bertolt Brecht.
- Makes her first video animation entitled *Memory: Record/Erase* as part of the same theatre production.
- 1998 Makes her first multi-channel video installation, *Remembering Toba Tek Singh*, in protest against the Indian government's nuclear tests on the birthday of the Buddha.
- 2001 Exhibits her first video/shadowplay, *Transgressions*, at the *Unpacking Europe* exhibition, at Museum Boijmans van Beuningen, Rotterdam, soon acquired by the Stedelijk Museum of Amsterdam.
- 2002 First American solo museum exhibition at New Museum of Contemporary Art, New York, curated by Dan Cameron.
- 2003 Creates the videoplay *Unity in Diversity* as reaction to the massacre of two thousand Muslims in Gujarat.
- 2005 Residency at Lucas Art Residencies, Montalvo, Italy.
- Presents the five-channel videoplay *Mother India: Transactions in the Construction of Pain*, at the 51st Venice Biennale.
- Solo exhibition at the Peabody Essex Museum, Massachusetts.
- 2007 Moves to new studio near the Gateway of India, in Bombay.
- Exhibits a massive fourteen-panel painting installation *Splitting the Other*, at the Italian pavilion of the 52nd Venice Biennale, curated by Robert Storr.
- First European museum solo exhibition at the Irish Museum of Modern Art, Dublin, curated by Enrique Juncosa.
- 2009 Solo exhibition with Galerie Lelong, Paris, presenting the thirty-panel work, *Cassandra*, and a new series in tondo format that examines aggression and destruction at a microscopic level.
- 2010 Creates the poster for the Roland Garros French Open tennis tournament.
- First European museum retrospective at Musée cantonal des Beaux-Arts, Lausanne, curated by Bernard Fibicher and Johan Pijnappel.

Selection of recent exhibitions

2000-2010

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- 2010 *Nalini Malani: Splitting the Other*, Musée cantonal des Beaux-Arts, Lausanne
- 2009 *Nalini Malani*, The Govett-Brewster Art Gallery, New Plymouth
Nalini Malani: Cassandra, Galerie Lelong, Paris
Himalaya Project: Research in the Visualisation of Cultural History, Arario Gallery, Beijing
Conflicting Tales: Subjectivity (Quadriology, Part 1), Burger Collection, Berlin
Nalini Malani, Kiki Smith, Nancy Spero, Galeria Estiarte, Madrid
Taswir, Pictorial Mappings of Islam and Modernity, Martin-Gropius-Bau, Berlin
In the Seeds of Time, National Gallery of Modern Art, New Delhi/Bombay/Bangalore
Shifting Shapes – Unstable Signs, Yale Gallery, New Haven
- 2008/09 *A Perspective on Contemporary Art: Emotional Drawing*, National Museum of Modern Art, Tokyo
- 2008 *Nalini Malani: Listening to the Shades*, Arario Gallery, New York
Prospect 1, CAC, New Orleans
India Moderna, IVAM, Valencia
Indian Highway, Serpentine Gallery, London; Astrup Fearnley Museum, Oslo
16th Biennale of Sydney: Revolutions – Forms that Turn, Cockatoo Island, Sydney
Video Shortlist, Vocatif, Passage de Retz, Paris
Excavations: Memory/Myth/Membrane, Art Musings Gallery, Bombay
Artists Against War, Bodhi Art, Bombay
- 2007 *Nalini Malani*, Walsh Gallery, Chicago
Nalini Malani, Irish Museum of Modern Art, Dublin
Horn Please: Narratives in Contemporary Indian Art, Kunstmuseum Bern
52nd Venice Biennale: Think with the Senses, Feel with the Mind—Art in the Present Tense, Italian Pavilion
Urban Manners, Hangar Bicocca, Milan
New Narratives: Contemporary Art from India, Chicago Cultural Centre
- 2006 *Nalini Malani: Living in Alicetime*, Sakshi Gallery, Bombay and Rabindra Bhavan, New Delhi
5th Taipei Biennial: Dirty Yoga, Taipei Fine Arts Museum
Cinema of Prayoga: Indian Experimental Film & Video 1913-2006, Tate Modern, London
Local Stories, Modern Art, Oxford
- 2005-06 *Exposing the Source: the Art of Nalini Malani*, Peabody Essex Museum, Salem, Mass.
- 2005 *Edge of Desire: Recent Art in India*, Art Gallery of Western Australia, Perth; Asia Society Museum & Queens Museum of Art, New York; Tamayo Museum, Mexico City; Museum of Contemporary Art, Monterrey; National Gallery of Modern Art, New Delhi & Bombay
T1 Torino Triennale: The Pantagruel Syndrome, Castello di Rivoli-Museo d'Arte Contemporanea, Torino
51st Venice Biennale: iCon: India Contemporary
7th Sharjah Biennale: Belonging
- 2004 *Nalini Malani: Stories Retold*, Bose Pacia, New York
3rd Seoul International Media Art Biennale: Digital Homo Ludens, Seoul Museum of Art
La Nuit Blanche, Paris
Zoom: Art in Contemporary India, Museu Temporario, Lisbon
Visual Performance, Walsh Gallery, Chicago
- 2003 *8th Istanbul Biennial: Poetic Justice*, Yerebatan Cistern
subTerrain: artworks in the cityfold, House of World Cultures, Berlin
20th World Wide Video Festival, Amsterdam
- 2002/3 *Nalini Malani: Hamletmachine*, New Museum of Contemporary Art, New York
- 2002 *Nalini Malani*, Apeejay Media Gallery, New Delhi
- 2000 *The Sacred & The Profane*, Sakshi Gallery, Bombay
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Nalini Malani. Splitting the Other

Press images (selection)

March 20 – June 6, 2010

Images

Mother India 2005-1
Mother India 2005-3
Mother India 2005-4

Mother India: Transactions in the Construction of Pain, 2005
Five channel video play, sound, 5 minutes
Collection Arario, Beijing

Nalini Malani

Portrait of Nalini Malani

Splitting the Other, 2007

Splitting the Other, 2007
Fourteen panel polyptych, acrylic, ink and enamel reverse painting on acrylic sheet
200 x 1400 cm (total dimensions)
Courtesy of the artist, Bombay

Splitting the Other, 2007-7

Splitting the Other, 2007 (panel 14), 2006-2007
Acrylic, ink, enamel on acrylic sheet
203.5 x 103.5 cm
Courtesy of the artist, Bombay

Splitting the Other, 2007-6

Splitting the Other, 2007, (panel 13), 2006 -2007
Acrylic, ink, enamel on acrylic sheet
203.5 x 103.5 cm
Courtesy of the artist, Bombay

Talking about Akka

Talking about Akka, 2007
Acrylic & Enamel Reverse Painting on Acrylic Sheet
185 x 300 cm
Private Collection, Seoul

More images are available upon request (florence.dizdari@vd.ch)



Mother India 2005-1



Mother India 2005-3



Mother India 2005-4



Nalini Malani-Portrait



Splitting the Other-7



Splitting the Other 2007



Splitting the Other 2007-6



Talking about Akka