

EXPERTS

WHAT IS THE FUTURE OF **INDIAN ART?**

Is it technology? Is it the changing Western gaze? Or is it market dynamics? Seven leading experts from the Contemporary Indian art world take on the big question everyone's asking



▼ **POOJA SOOD**
DIRECTOR, KHOJ INTERNATIONAL
ARTISTS' ASSOCIATION

With more foundations and galleries supporting artists, and more private universities opening art schools, I think we are poised for exciting times ahead. Five years ago, we were bemoaning the fact that some of our key institutions were not doing well, but things have changed now with some of our best artists becoming teachers—for example, BV Suresh has taken over the Department of Fine Arts at the University of Hyderabad. Consequently, there seems to be a resurgence of young people who could be trained to think conceptually and to experiment. At Khoj, we see artists taking more risks than they did earlier. Internationally too, there is a greater focus on India—Rohini Devasher has been invited to Sharjah Biennial. The focus, therefore, is no longer confined to mid-career artists. Up ahead, spaces like Khoj will continue to push experimentation in more radical ways. As for the increasing use of technology, artists need to critique and question new technologies, and see how they can push those as a medium.

▲ **SHANAY JHAVERI**
ASSISTANT CURATOR OF SOUTH ASIAN ART,
DEPARTMENT OF MODERN AND CONTEMPORARY ART,
METROPOLITAN MUSEUM OF ART, NEW YORK

Internationally, there is a growing awareness aided by major international museums organising retrospectives of Indian artists and acquiring their works. At the Met itself, we have hosted retrospectives of Nasreen Mohamedi, and done major projects with Contemporary artists like Huma Bhabha and Ranjani Shettar. The inclusion of a number of Indian artists in documenta 14 or *Post War: Art Between The Pacific And Atlantic* at Haus Der Kunst, Munich, indicates that efforts are being made to rethink received art historical narratives, traditionally oriented towards the West. A much-needed regional dialogue has also been initiated, with Indian art being considered alongside work from Pakistan, Bangladesh and Sri Lanka. Platforms like the Kochi-Muziris Biennale and Serendipity Arts Festival are crucial in taking this work to a wider international and local audience. >



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