

a throwback to being there, doing that

edited by

RANJANA DAVE

based on works by

Chandralekha Navtej Johan Natasha Ginwala Danish Sheikh Orijit Sen Jana Natya Manch Leela Samson Sharmila Rege Anna Morcom Sameena Dalwai T.M. Krishna Sanjay Srivastava Ashwini Deshpande Lakshmi Subramanian **Rahul Bhatia** Gargi Bharadwaj Trina Nileena Banerjee **Padminia Chettur** Akshara K.V. Maya Indira Ganesh Ranjana Dave **Skye Arundhati Thomas** Mila Samdub







IS**9**0S #2

या तो दुनिया सब की है या नहीं किसी की भाई

Improvised FUTURES

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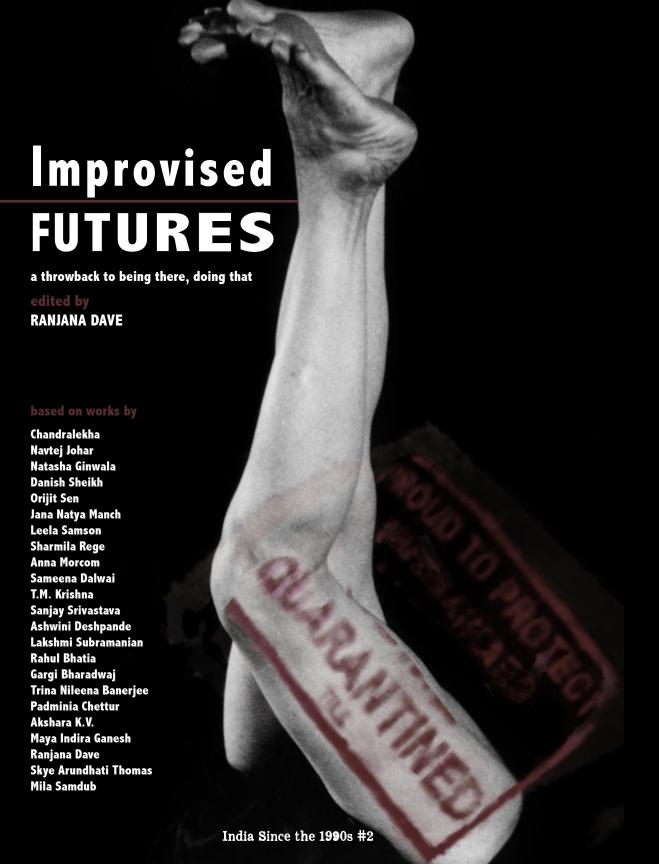
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Landscape as Evidence: Artist as Witness was directed by artist and theater director Zuleikha Chaudhari, whose practice investigates the similarities between the theater and the courtroom. Chaudhari's works are primarily formal investigations that look to expose the witness-lawyer-judge dynamic as one that is entirely performative and shaped by the dynamics of spectacle. Chaudhari's 2016 work Rehearsing the Witness: The Bhawal Court Case, in its use of artists and artworks as witnesses, serves as a precedent for Landscape as Evidence. The work negotiates the transcripts of a court case from 1921 which began an almost twenty-year-long dispute between a family in Dacca (now Dhaka) and the British Court of Wards. The case is notable because, for the first time in Indian secular law, artists (including two photographers and a sculptor) were introduced into the courtroom as witnesses. During every single testimony given at Landscape as Evidence: Artist as Witness, the judge routinely intervened in order to stabilize or formalize the conversation—"let's bring it back to what is really the point," or "let's bring it back to what is really at stake." This is exactly where the proceeding revealed itself: the introduction of artists and artworks into the courtroom flattened and synchronized what are, fundamentally. two diametrically

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