



Improvised FUTURES

a throwback to being there, doing that

edited by
RANJANA DAVE

based on works by

Chandralekha
Navtej Johar
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



या तो दुनिया सब की है या नहीं किसी की भाई

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IS90S
#2

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India Since the 1990s #2

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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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