

Contribution of Nalini Malani in Indian Contemporary Art

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Reference to this paper should be made as follows:

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Contemporary Art

Artistic Narration

July-Dec. 2024,
Vol. XV, No. 2
Article No. 24
pp. 142-147

Online available at:

[https://anubooks.com/
journal-volume/artistic-
narration-dec-2024-vol-
xv-no2](https://anubooks.com/journal-volume/artistic-narration-dec-2024-vol-xv-no2)

Abstract

Indian women have been instrumental in forming the country's artistic and cultural landscape. Women have always been leaders in creative entrepreneurship, cultural preservation, and artistic expression. The nation's female statehood has contributed significantly to the advancement of civilization, expressing diverse aspects of womanhood and representing the identity of the state. The intricate balancing act of managing various layers of identity and societal expectations that characterizes Indian women's lives is often reflected in their work. Indian women have been the vital force preserving our cultural legacy.



Additionally, Indian women have led the way in shattering preconceptions and reinventing the meaning of artistic expression. By experimenting with unusual art forms and pushing the envelope of creativity, they have questioned social norms and conventional roles.

Nalini Malini was born on 19 February 1946. She is a 90's contemporary artist. She is widely acknowledged to be among the country's first generation of video artist. In her early career she mainly worked in the field of painting and drawing. She also works with several mediums which include theatre videos, installations along with mixed media paintings. The subject of her creation is deeply influenced by her experience of migration and the repercussions of the partition in India. Afterwards, pressing feminist issues have also become part of a creative output. Her works are categorised by the expansion of the pictorial surface in the surrounding space as a layered visual narrative that takes the form of transitory wall paintings, shadow play installation, multi-projection work and theatre. Malini made her first video work 'Dream House' in 1969 as the youngest and only female participant of the visual exchange workshop, an experimental multi-disciplinary artist workshop in Mumbai by late artist Akbar Padmasee.

Her works have been showcased at renowned museums across the world including the Stedelijk Museum in Amsterdam and the Museum of Modern Art in New York.

Contribution of Nalini Malini in Indian Contemporary Art

In 1958 Nalini makes a progression of worldwide excursions, including Tokyo and Paris, Japanese culture and the Egyptian segment at the Louver. When, during her most memorable performance show of artistic creations in 1966, a more established, male artist illuminated her that painting was a man's reality, her determination shuddered. She moved to Paris in 1970, where she explored different avenues regarding 16mm film and at age 27 following three years in France got back to India and she set her studio in Lohar Chawl and worked there, she started recording in a Muslim ghetto outside Bombay. Be that as it may, following four months of shooting, she showed up one morning to find the whole region annihilated; crushed, she deserted the undertaking. In 1981 she initiates and puts together, alongside Vivan Sundaram, the milestone presentation entitled Place for People. The project includes an aggregate of specialists who wish to zero in on the thoughts of the neighborhood and the native in their work as unmistakable from the then, at that point, predominant abstractionist Bombay Progressive Group. In 1988-89 she makes a glass board wall painting at the Shah house in Bombay, in a joint effort with Bhupen Khakhar and Viva Sundaram. Starts utilising the *Hinterglasmalerei* procedure and stretches out its utilisation to Mylar, acrylic, and Lexan in artistic creations, shadow plays, theater and video works. From 1989 she travels broadly in the United States on a United States Information Agency (USIA) Grant and gets association at the Expressive Arts Work Center, Provincetown, Massachusetts.

In 1992 she 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 collaborates with actor Alaknanda Samarth on the play *Medeamaterial*, by Heiner Müller in 1993, considered a path-breaking work it recorded the ephemeral nature of performances and was collaborative of two or more art forms. But production was postponed for a year due to the attacks on the Babri mosque at Ayodhya, in 1992. In 1994 she begins *Mutant series*: paintings on milk-carton paper about the degendered female. In 1996 she collaborates a theatrical production with Anuradha Kapur called *The Job*, based on a story by Bertolt Brecht.¹ She makes her first video animation entitled *Memory: Record/Erase* as part of the same theatre production. In 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/shadow play, *Transgressions*, at the *Unpacking Europe* exhibition, at Museum Boijmansvan Beuningen, Rotterdam, soon acquired by the Stedelijk Museum of Amsterdam. In 2002 First American solo museum exhibition at New Museum of Contemporary Art, New York, curates by Dam Cameron.

In 2003 she makes the video play *Unity in Diversity* as response to the slaughter of 2,000 Muslims in Gujarat. 2005 Residency at Lucas Art Residencies, Montalvo, Italy presents the five-channel video play *Mother India: Transactions in the Construction of Pain*, at the 51st Venice Biennale. 2007 she moves to new studio close to the Gateway of India, in Bombay. She Exhibits a monstrous fourteen-board painting establishment *Parting the Other*, at the Italian structure of the 52nd Venice Biennale, curates by Robert Storr. In 2009 she did solo presentation with Galerie Lelong, Paris, introducing the thirty-board work, *Cassandra*, and a new series into indo design that inspects hostility and obliteration at a minuscule level. In 2010 she makes the banner for the Roland Garros French Open tennis competition and same year she had her most memorable European exhibition hall review at Musée cantonal des Beaux-Arts, Lausanne, curates by Bernard Fibicher and Johan Pijnappel.

At 68 years old was her most imaginative ripe stage. In September 2013, she opened three shows in three weeks in three nations: at Galerie Lelong, Paris; at La Center de la Gravure et de l'Image Imprimée in La Louvière, Belgium; and at the Fukuoka Asian Art Museum in Japan, subsequent to winning the Arts and Culture Fukuoka Prize. In 2014, she debuted two shows in New Delhi: a performance named *Cassandra's Gift* at the Vadehra Art Gallery and a three-section review at the Kiran Nadar Museum of Art (KNMA) named *You Can't Keep Acid in a Paper Bag*. One would envision Malani would be depleted after such countless shows: all things considered, she went to the Edinburgh Art Festival. She introduced her video establishment, *In Search of Vanished Blood*, in another symbol of 10,000 square feet on the outside of the Scottish National Gallery in 2014. Her work is displayed close by three other

driving global craftsmen as a component of Lights Out, an all inclusive occasion denoting the centennial of the episode of the First World War.

The year 2016 was set apart by historical center presentations of Bhupen Khakhar at Tate Modern and Nasreen Mohamedi at Met Breuer and with VS Gaitonde's review at Guggenheim in 2015. In October 2017 to January 2018, the Center Pompidou in Paris will coordinate a review of the Indian craftsman Nalini Malani, making her the main Indian craftsman to have a review at the renowned scene.

Style and Characteristics of Malani's work

Experimentation and Diversity

Nalini Malani's practice is manifestly diverse. She has painted on material, paper, walls, glass and Mylar. She has made craftsman books and accordion books utilising monotype, copy, drawing and painting. She has established vivid conditions through dramatic creations, collaborating with chiefs, entertainers, artists and planners. She has made enormous video establishments with a few floods of symbolism simultaneously diverted onto screens and screens. She has likewise made single-channel energized recordings, drawing and eradicating pictures a few hundred times all the while. What's more, she has made proto-realistic painted establishments utilizing spinning Mylar chambers.

Malani's assemblage of work incorporates painting, video, and installation art. Malani's work overall is worried about the job of the subdued, particularly with respect to ladies' issues. For two-layered works, she utilizes both oil canvases and watercolors, once in a while referring to Hindu sacred writings or Greek legends. She utilizes a great deal of tints of dark red roused from the congregation compositions of execution. Her different motivations are her dreams from the domain of memory, legend and want. The fast brush style summons dreams and fantasies.

Narrative portrayal of Women

Varieties of Partition have happened everywhere, from the slaughters in the previous Yugoslavia and Sudan to the ongoing contentions in the Middle East, thus Malani has fished worldwide waters for models of disobedient ladies: Bruegel's Mad Meg, the Hindu goddesses Radha and Sita, and Western symbols like Medea and Lewis Carroll's Alice."One of the greatest imports of Nalini's work is not only the recognition of and the insistence on the lives of women as particular individuals, but also as epic and mythic," Whitney Chadwick, a feminist art historian who first met Ms. Malani in the 1980s when she was working on her book *Art, Women and Society*, said. "All of these deaths, which we tend to think of somewhat abstractly, are actually registered as the bodies and souls and minds of women."

Malani's artworks- Medea-

Malani's Medea, subsequent to being dismissed and embarrassed by her significant other, ascends as a relentless power to vindicate her infringement. In the artistic creation,

Malani's depiction of Medea overshadows the viewers and stands up to them with her exposed ravaged body.

Malani's depiction of Medea enables the legendary figure's injured bare body. She presents Medea as an over comer of viciousness, associating the aggravation caused by Jason's disloyalty with the culprits of Hindu patriotism and foundational common savagery in India. This abused at this point legendary lady, represents a snapshot of injury. As Veena Das has noticed, the demonstration of recollecting in essence torment changes the experience from the surface to the profundity of the body and transformations the resignation of enduring into organization. Moreover, the portrayal of wounds, broken skin, furthermore, crude tissue on the outer layer of Medea's bare body represents her change into a functioning specialist

Sita-



The Indian legendary figure of Sita has become profoundly politicized with the resurgence of Hindu patriotism in contemporary India. Sita, the associate of the Hindu traditional's number one God, Ram (in whose name the fundamentalists crushed the sixteenth-century mosque in 1992 and slaughtered 2,000 Muslims in 2002), typifies immediately the observer, survivor, and pundit of collective brutality in India. In Indian folklore, Sita is the little girl of the earth. She was found and raised by Janaka, the lord of Mithila, on the yearly furrowing function. Sita wedded Rama, who won her hand with his ability in the bow and bolt. The lord of Ayodhya, Dasharath, Ram's dad, was bound to a pledge and banished his child Ram to the woods for a very long time. Sita deserted her life of solace to join Ram. In the timberland, the

shape-evolving devil, Ravana, kidnapped Sita when Rama and his sibling Laxman were away hunting. Sita was taken prisoner in Ravana's territory in Sri Lanka until Ram saved her, supported by a multitude of monkeys and bears. Everlastingly, Ram won over Ravana, added his realm of Sri Lanka and liberated Sita. However, after getting back to Ayodhya, he freely dismissed Sita, inferring that her delayed imprisonment had soiled her modesty. To demonstrate her virtue, Sita embraced an intense test time and arose solid. Despite the fact that Agni, the fire god, vouched for her, she was approached to embrace the preliminary indeed. Right now, Sita, offended and deceived, called upon her mom, the Earth, to remove her.

Sita is depicted dispossessed of any dress, delicacy or any item that could demonstrate that she is Ram's better half, having a place with an illustrious family. Rather her contemptible bareness is representative of this mythic figure's all out dismissal of the jobs of spouse, mother, or sovereign that restricted her independence. Malani's imaging of Sita's kindhearted stance and the huge number of items, animals, and organic entities interfacing straightforwardly or in a roundabout way to her bare skin prompt a feeling of daintiness and purifying. These items, similar to augmentations of her body, encompass Sita as Malani depicts her in her own place. The mythic figure is in this way calm and enabled.



Analysis artwork -

Malani's convincing artworks of legendary figures summon boldness, insubordination, outrage, and agony. Her artworks evoke approaches to adapting to misfortune and removal during uproars and war. Battered collections of Medea and Sita express and recognize savagery against lady. Malani's arranging of these bodies with definitive brush strokes, layers of paint, and as life-size, front facing figures goes up against moderate powers with their exposure. While the surfaces of the female figures may be separated and broken, their soul and strength is represented by the organs, hatchlings, and nerves which are alive, dynamic and vigorous. Consequently, Malani's depiction of female body changes the weakness of exposed female body into a site of strengthening.

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