

# apexart

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## *Regimes of Truth*

submitted by: Shaunak Mahbubani

Exhibition location: Bangalore, India

As India's right-wing fundamentalist party enters the final year of its term in government under Prime Minister Modi, the time is ripe to reflect on the changes brought about by this leadership on the country's socio-political landscape. Amidst a slew of public mob-lynchings and drastic environmental crimes, of particular note is the fabrication of historical, communal, and emotional narratives as devices to claim and consolidate political control. These altered narratives are being propagated through news-media and state-controlled educational materials, while non-conforming media outlets are legally and physically persecuted.

This exhibition is a means for citizens to view, assemble and interrogate disparate strategies used by the ruling party under one lens. To be housed in an abandoned printing press building, it is framed through Foucault's notion of Knowledge-Power, exploring the theory that that power is not solely a destructive force, but also a 'producer of reality'. Control over knowledge, through surveillance and censorship, allows for the subtle and often unnoticed enforcement of new 'regimes of truth', as illustrated by the campaign to create a populist 'Hindu Nation' out of India.

The works on display include Payal Arya's smoky landscape of objects bearing witness to the diversions of news-media, Arko Datto's panopticon carrying photographs of everyday surveillance cameras, Mandeep Raikhy's charged sound and movement piece Savdhaan (Attention) being performed across the exhibition space, Sandeep Kuriokose's printed work layering upon Indian Penal Code section 377 which criminalises homosexuality, and Aditra Das' satirical video installation reexamining myths of nationalism.

The set of works critiquing the current state of power are contrasted by community-centric disseminators of knowledge. Viewers in the exhibition also experience instances of work done by grassroots organisations Video Volunteers, who train social justice movements in audiovisual production, and Henvani Radio, a village-centric women-run radio station in the Himalayan region, as small sites of resistance, leaving one with hope of still evading, subverting and contesting those who enact power.

291 Church Street  
New York, NY 10013  
212.431.5270  
info@apexart.org; www.apexart.org