

Trauma and Memory in Visuality
The Art of Nalini Malani and the Politics of Memory
Volume II – Illustrations

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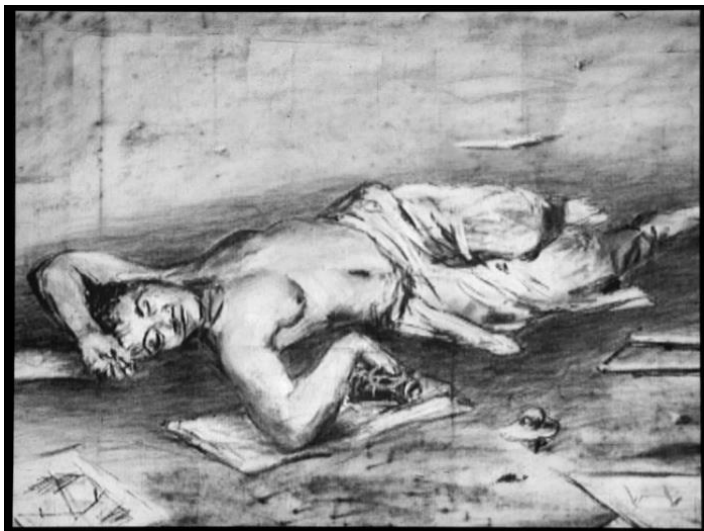


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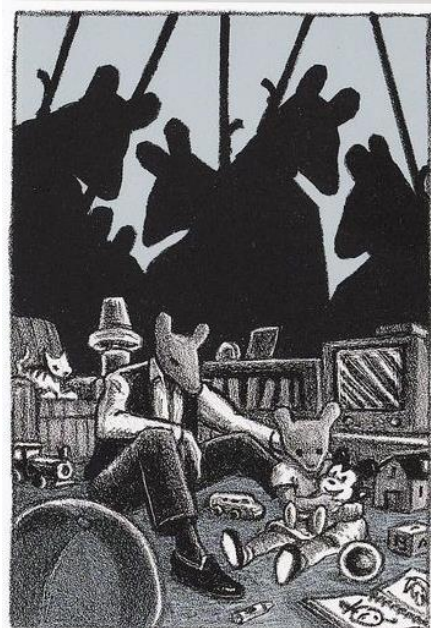
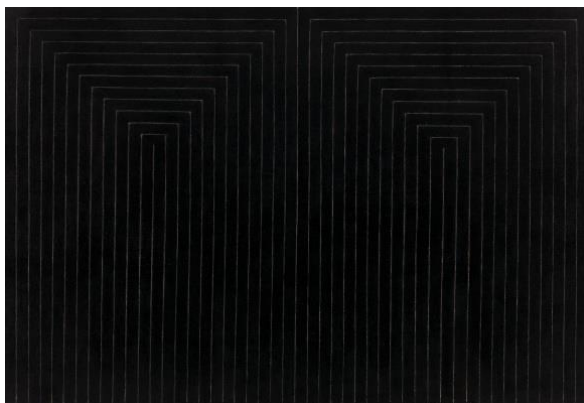


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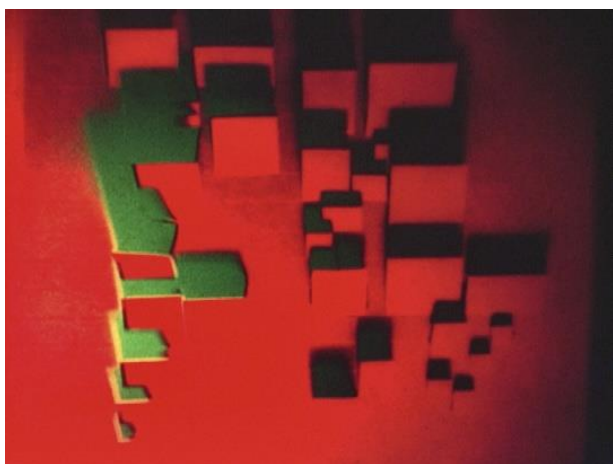


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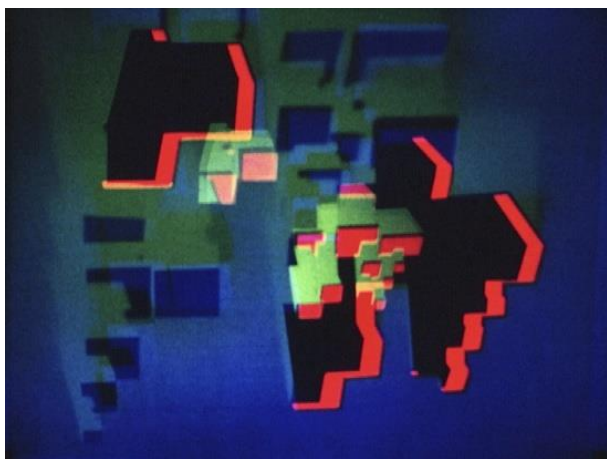


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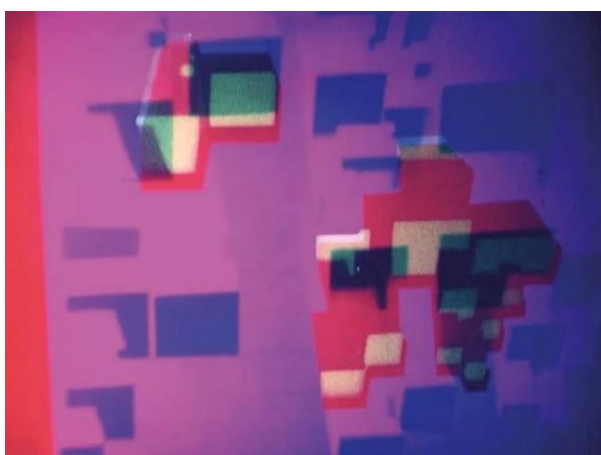


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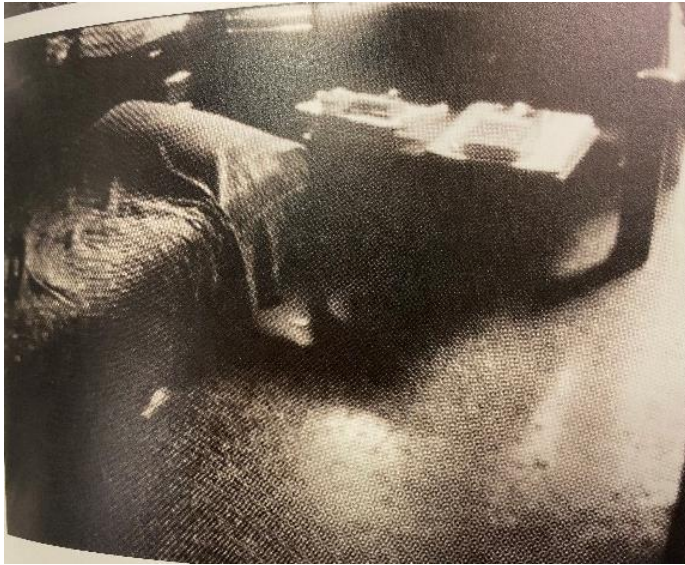


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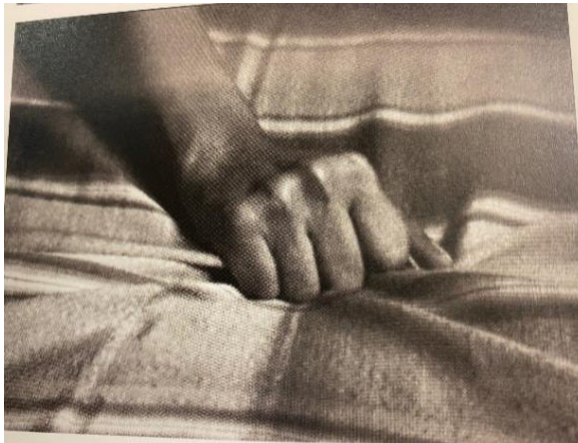


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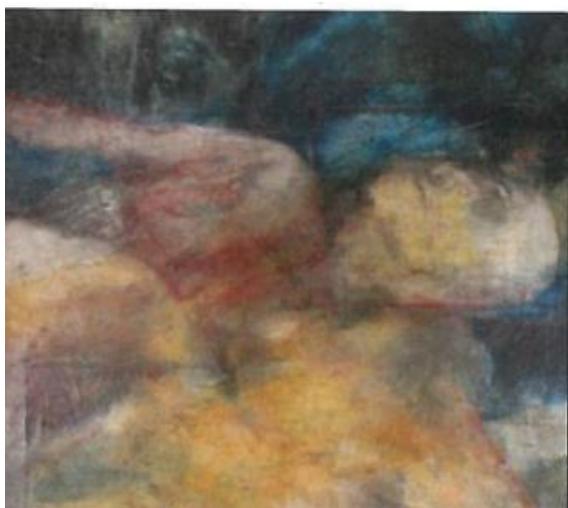


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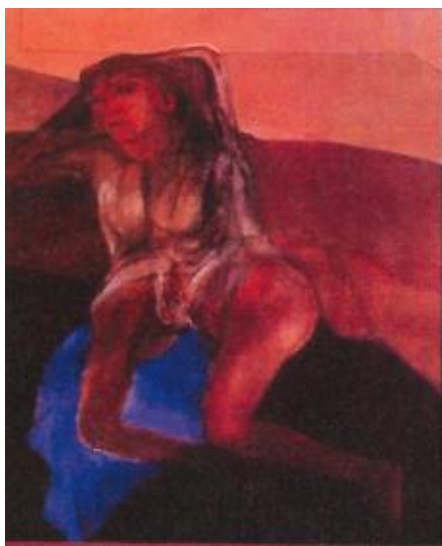


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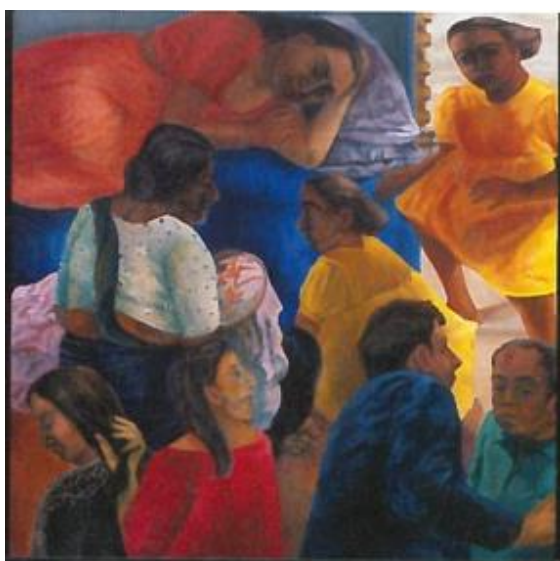


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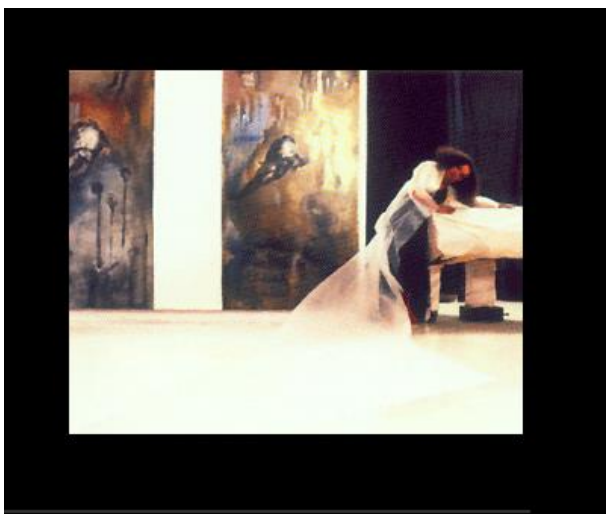


Figure 3.1.3. Nalini Malani/Alaknanda Samarth, *Medeamaterial* (detail from Samarth's performance), 1993. Theatre play.

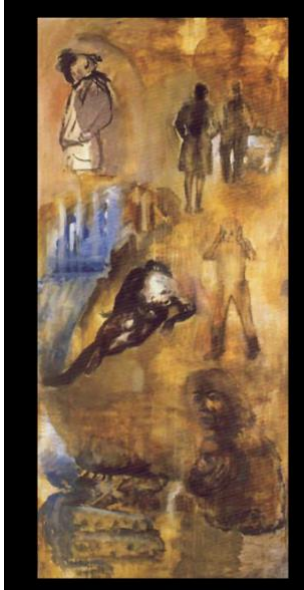


Figure 3.1.4. Nalini Malani/Alaknanda Samarth, *Medeamaterial* (detail from Malani's painting created for the play), 1993. Theatre play.



Figure 3.1.5. Nalini Malani/Alaknanda Samarth, *Medeamaterial* (detail from Malani's painting created for the play), 1993. Theatre play.



Figure 3.1.6. Nalini Malani/Alaknanda Samarth, *Medeamaterial* (detail from Malani's painting created for the play), 1993. Theatre play.



Figure 3.2.1. Nalini Malani, *Naukari* (detail), 1996. Theatre play.



Figure 3.2.2. Nalini Malani, *Naukari* (details), 1996. Theatre play.



Figure 3.2.3. Nalini Malani, *Naukari* (movie still), 1996. Theatre play.



Figure 3.2.4. Nalini Malani, *Naukari* (stage view), 1996. Theatre play.



Figure 3.2.5. Nalini Malani, *The Job* (installation detail), 1997. Installation.



Figure 3.2.6. Nalini Malani, *Memory: Record, Erase* (detail), 1996.
Wall drawing/erasure video animation. Part of the theatre play *Naukari* (1996).



Figure 3.2.7. Nalini Malani, *Memory: Record, Erase* (detail), 1996.
Wall drawing/erasure video animation. Part of the theatre play *Naukari* (1996).



Figure 3.2.8. Nalini Malani, *Memory: Record, Erase* (detail), 1996.
Wall drawing/erasure video animation. Part of the theatre play *Naukari* (1996).

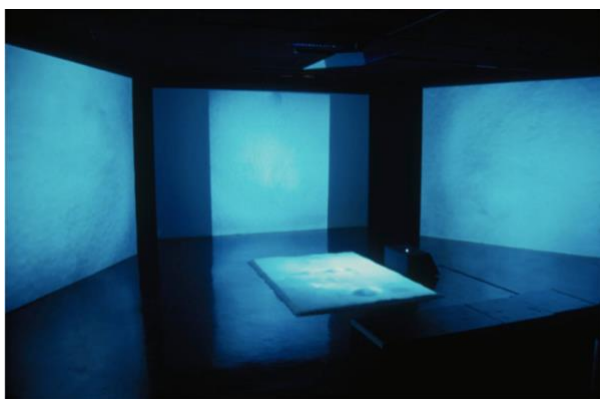


Figure 3.3.1. Nalini Malani, *Hamletmachine* (installation view), 2000. Video play.



Figure 3.3.2. Nalini Malani, *Hamletmachine* (detail), 2000. Video play.

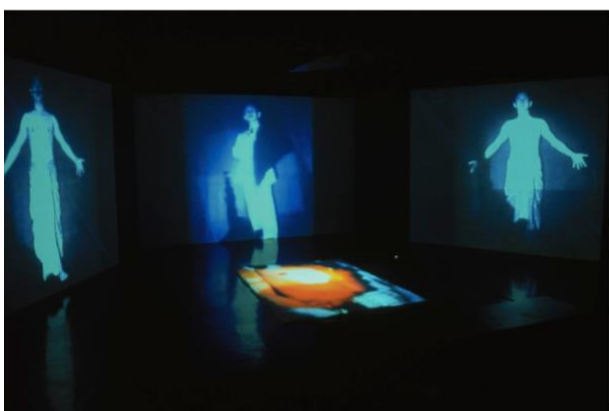


Figure 3.3.3. Nalini Malani, *Hamletmachine* (detail), 2000. Video play.



Figure 3.3.4. Nalini Malani, *Hamletmachine* (detail), 2000. Video play.



Figure 4.1. Joseph Wright, *The Corinthian Maid*, 1782-1784.
Oil on canvas, 106.3 x 130.8cm.
Paul Mellon Collection of the National Gallery of Art, Washington, D.C.



Figure 4.2. *Prehistoric Rock-cut Painting of India*, ca. 25.000 to 30.000 BCE.
Chibbar Nulla, Harappan civilization.



Figure 4.4.1. Menashe Kadishman, *Memory Void* and *Shalekhet* installation, 2017. The Libeskind Building, Jewish Museum, Berlin.



Figure 4.4.2. David Libeskind, *The Holocaust Tower*, 2001. The Libeskind Building, Jewish Museum, Berlin.



Figure 4.5.1. Nalini Malani, *The Sacred and the Profane* (installation view), 1998. Shadow play with four reverse-painted rotating Mylar cylinders, spotlights, sound, 5 minutes. Exhibited at Art Gallery of Western Australia, 2001.



Figure 4.5.2. Nalini Malani, *The Sacred and the Profane* (installation detail), 1998. Shadow play with four reverse-painted rotating Mylar cylinders, spotlights, sound, 5 minutes. Exhibited at Art Gallery of Western Australia, 2001.



Figure 4.5.3. Nalini Malani, *The Sacred and the Profane* (installation detail), 1998. Shadow play with four reverse-painted rotating Mylar cylinders, spotlights, sound, 5 minutes. Exhibited at Art Gallery of Western Australia, 2001.



Figure 4.5.4. Nalini Malani, *The Sacred and the Profane* (installation detail), 1998. Shadow play with four reverse-painted rotating Mylar cylinders, spotlights, sound, 5 minutes. Exhibited at Art Gallery of Western Australia, 2001.

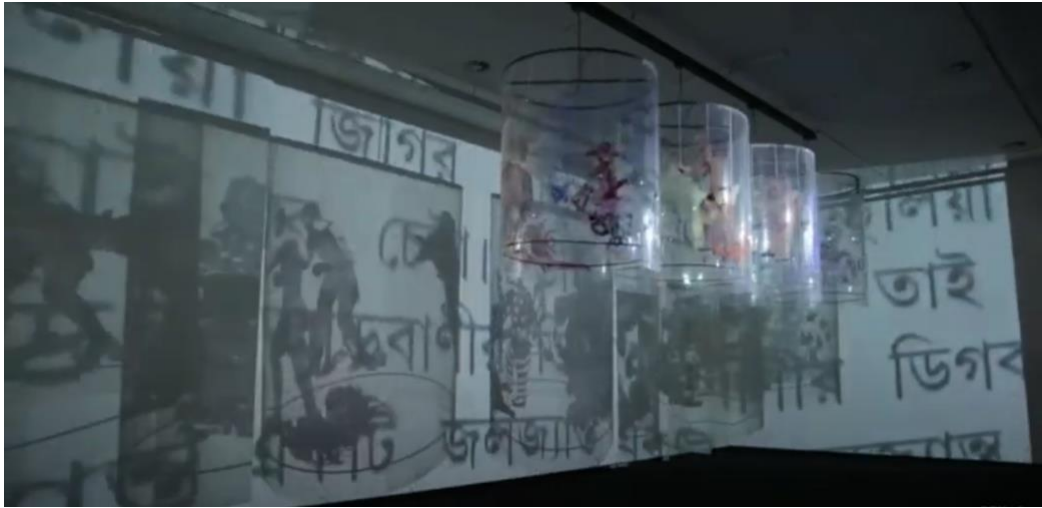


Figure 4.6.1. Nalini Malani, *Transgressions* (installation view), 2001. Three-channel video/shadow play with four reverse-painted rotating Mylar cylinders, spotlights, sound, 7 minutes. Exhibited at Stedelijk Museum, Amsterdam, 2017.



Figure 4.6.2. Nalini Malani, *Transgressions* (installation view with the artist), 2001. Three-channel video/shadow play with four reverse-painted rotating Mylar cylinders, spotlights, sound, 7 minutes. Exhibited at Stedelijk Museum, Amsterdam, 2017.



Figure 4.6.3. Nalini Malani, *Transgressions* (installation detail), 2001.
Three-channel video/shadow play with four reverse-painted rotating Mylar cylinders, spotlights, sound, 7 minutes. Exhibited at Stedelijk Museum, Amsterdam, 2017.



Figure 4.6.4. Nalini Malani, *Transgressions* (installation detail), 2001.
Three-channel video/shadow play with four reverse-painted rotating Mylar cylinders, spotlights, sound, 7 minutes. Exhibited at Stedelijk Museum, Amsterdam, 2017.



Figure 4.6.5. Nalini Malani, *Transgressions* (installation detail), 2001.
Three-channel video/shadow play with four reverse-painted rotating Mylar cylinders, spotlights, sound, 7 minutes. Exhibited at Stedelijk Museum, Amsterdam, 2017.



Figure 4.6.6. Nalini Malani, *Wall of the Dispossessed* (movie still), 2017.
Wall drawing/erasure performance. Exhibited at Stedelijk Museum, Amsterdam, 2017.

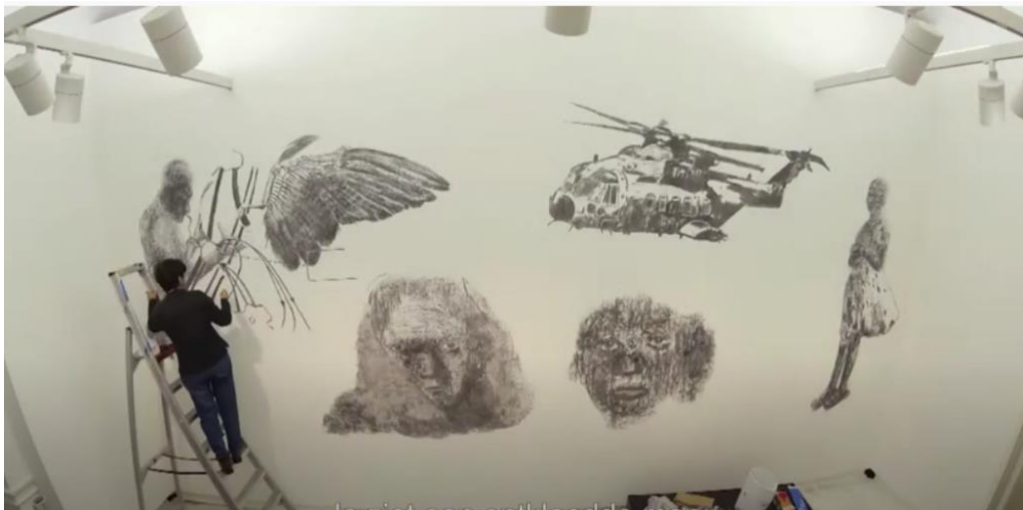


Figure 4.6.7. Nalini Malani, *Wall of the Dispossessed* (movie still), 2017.
Wall drawing/erasure performance. Exhibited at Stedelijk Museum, Amsterdam, 2017.



Figure 4.7.1. Nalini Malani, *Gamepieces* (installation view), 2003.
Four-channel video/shadow play with six reverse-painted rotating Mylar cylinders, spotlights, sound, 12 minutes. Exhibited at Yerebatan Cistern, Istanbul Biennial, 2003.

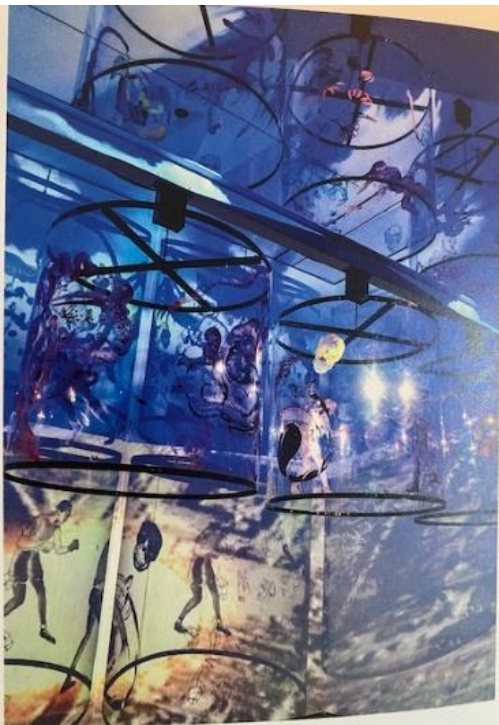


Figure 4.7.2. Nalini Malani, *Gamepieces* (installation detail), 2003.
Four-channel video/shadow play with six reverse-painted rotating Mylar cylinders, spotlights, sound, 12 minutes. Exhibited at MoMA, New York, 2015-2016.

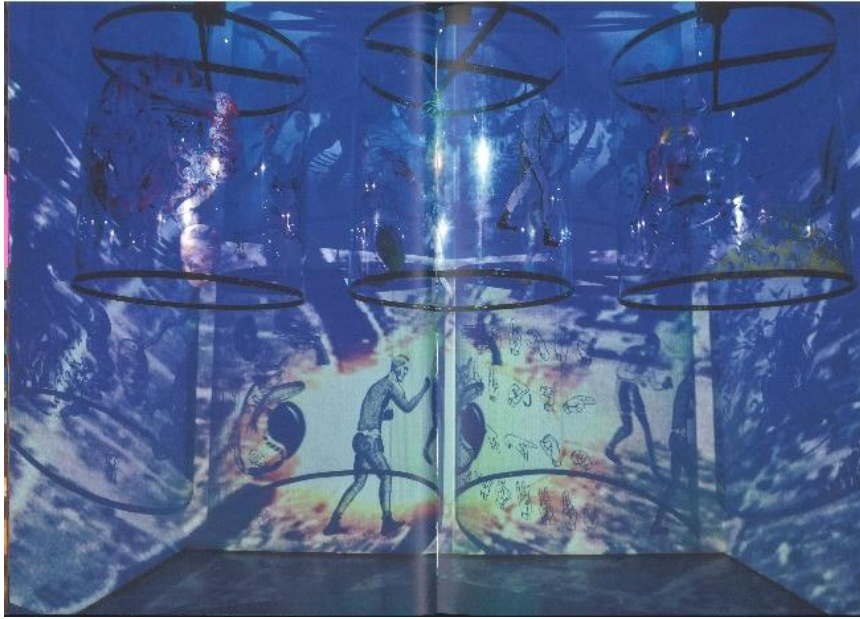


Figure 4.7.3. Nalini Malani, *Gamepieces* (installation detail), 2003. Four-channel video/shadow play with six reverse-painted rotating Mylar cylinders, spotlights, sound, 12 minutes. Exhibited at Yerebatan Cistern, Istanbul Biennial, 2003.



Figure 4.7.4. Nalini Malani, *Gamepieces* (installation detail), 2003. Four-channel video/shadow play with six reverse-painted rotating Mylar cylinders, spotlights, sound, 12 minutes. Exhibited at Yerebatan Cistern, Istanbul Biennial, 2003.



Figure 4.7.5. Nalini Malani, *Gamepieces* (installation detail), 2003. Four-channel video/shadow play with six reverse-painted rotating Mylar cylinders, spotlights, sound, 12 minutes. Exhibited at MoMA, New York, 2015-2016.



Figure 4.8. Bill Fontana, *Distant Trains*, 1984. Sound installation. Anhalter Bahnhof, Berlin.



Figure 4.9.1. Nalini Malani, *Remembering Mad Meg* (installation view), 2007. Two-channel video/shadow play with eight reverse-painted rotating Mylar cylinders, spotlights, sound, 3 minutes. Exhibited at Irish Museum of Modern Art, Dublin, 2007.



Figure 4.9.2. Nalini Malani, *Remembering Mad Meg* (installation view), 2007. Two-channel video/shadow play with eight reverse-painted rotating Mylar cylinders, spotlights, sound, 3 minutes. Exhibited at Irish Museum of Modern Art, Dublin, 2007.



Figure 4.9.3. Nalini Malani, *Remembering Mad Meg* (installation detail), 2007. Two-channel video/shadow play with eight reverse-painted rotating Mylar cylinders, spotlights, sound, 3 minutes. Exhibited at Irish Museum of Modern Art, Dublin, 2007.



Figure 4.9.4. Nalini Malani, *Remembering Mad Meg* (installation detail), 2007. Two-channel video/shadow play with eight reverse-painted rotating Mylar cylinders, spotlights, sound, 3 minutes. Exhibited at Irish Museum of Modern Art, Dublin, 2007.



Figure 4.9.5. Nalini Malani, *Remembering Mad Meg* (installation detail), 2007.
Two-channel video/shadow play with eight reverse-painted rotating Mylar cylinders, spotlights, sound, 3 minutes. Exhibited at Irish Museum of Modern Art, Dublin, 2007.



Figure 4.9.6. Nalini Malani, *Remembering Mad Meg* (installation view), 2007.
Two-channel video/shadow play with eight reverse-painted rotating Mylar cylinders, spotlights, sound, 6 minutes. Exhibited at Centre Georges Pompidou, Paris, 2017.



Figure 4.10. Francisco de Goya, *A Heroic Feat! With Dead Men!*, Plate no. 39 of *The Disasters of War*, etched about 1810-1820; published 1863. Etching. Collection of National Galleries Scotland.



Figure 4.11.1. Pieter Brueghel the Elder, *Dulle Griet*, ca. 1562. Oil on panel, 117 x 162 cm. Collection of Museum Mayer van den Bergh, Antwerp.



Figure 4.11.2. Pieter Brueghel the Elder, *Dulle Griet* (detail), ca. 1562. Oil on panel, 117 x 162 cm. Collection of Museum Mayer van den Bergh, Antwerp.

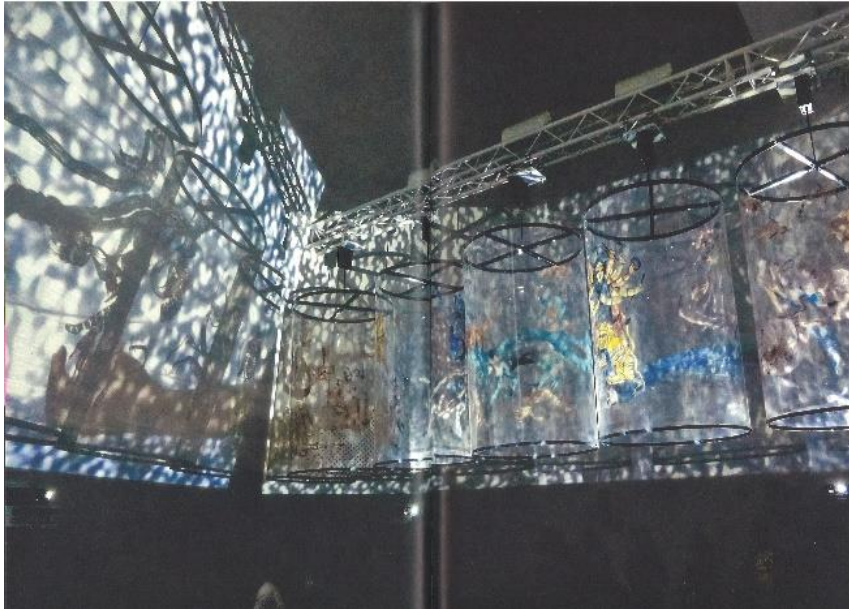


Figure 4.12.1. Nalini Malani, *In Search of Vanished Blood* (installation view), 2012. Six-channel video/shadow play with five reverse-painted rotating Mylar cylinders, spotlights, sound, 11 minutes. Exhibited at dOCUMENTA (13), Kassel, 2012.



Figure 4.12.2. Nalini Malani, *In Search of Vanished Blood* (installation detail), 2012. Six-channel video/shadow play with five reverse-painted rotating Mylar cylinders, spotlights, sound, 11 minutes. Exhibited at dOCUMENTA (13), Kassel, 2012.

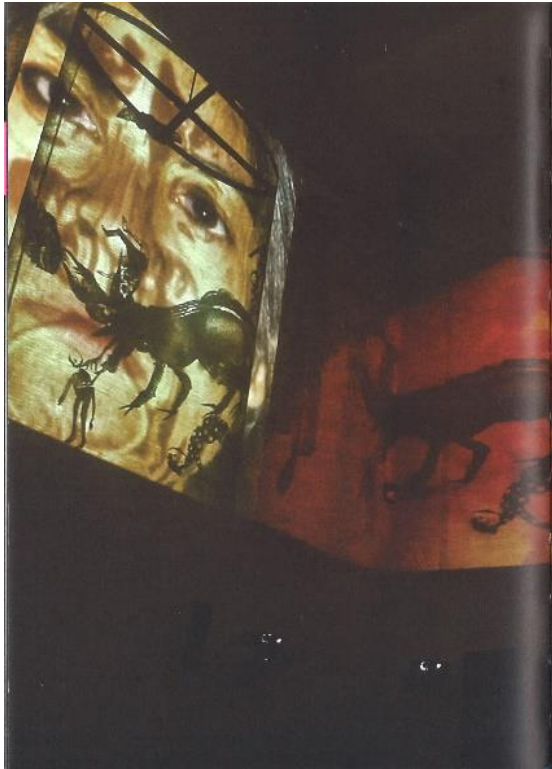


Figure 4.12.3. Nalini Malani, *In Search of Vanished Blood* (installation detail), 2012. Six-channel video/shadow play with five reverse-painted rotating Mylar cylinders, spotlights, sound, 11 minutes. Exhibited at dOCUMENTA (13), Kassel, 2012.



Figure 4.12.4. Nalini Malani, *In Search of Vanished Blood* (installation view), 2012. Six-channel video/shadow play with five reverse-painted rotating Mylar cylinders, spotlights, sound, 11 minutes. Exhibited at dOCUMENTA (13), Kassel, 2012.

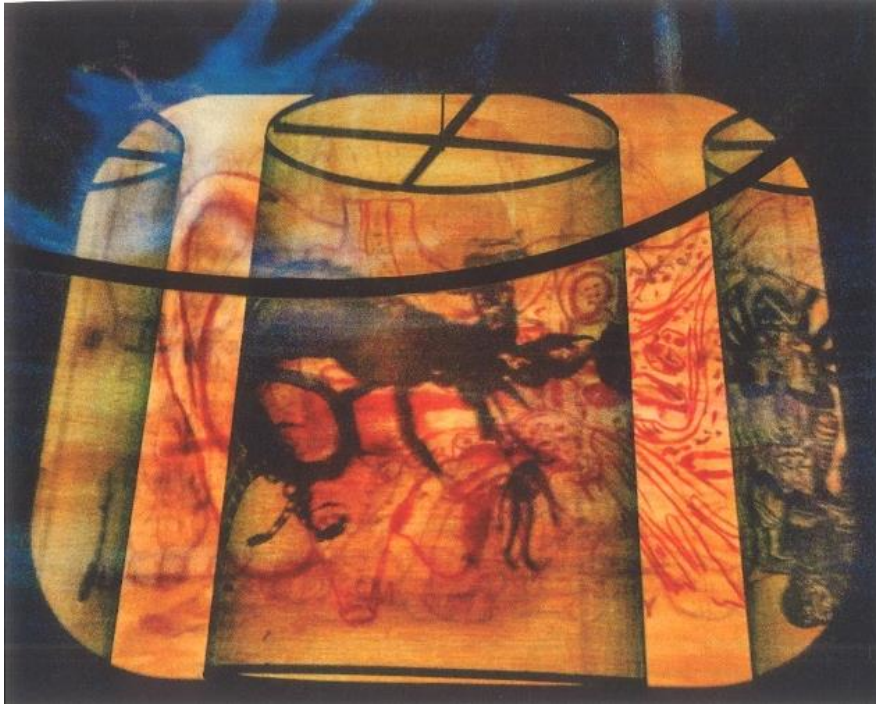


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Figure 4.12.6. Nalini Malani, *In Search of Vanished Blood* (installation detail), 2012. Six-channel video/shadow play with five reverse-painted rotating Mylar cylinders, spotlights, sound, 11 minutes. Exhibited at dOCUMENTA (13), Kassel, 2012.



Figure 4.12.7. Nalini Malani, *In Search of Vanished Blood* (installation detail), 2012. Six-channel video/shadow play with five reverse-painted rotating Mylar cylinders, spotlights, sound, 11 minutes. Exhibited at dOCUMENTA (13), Kassel, 2012.

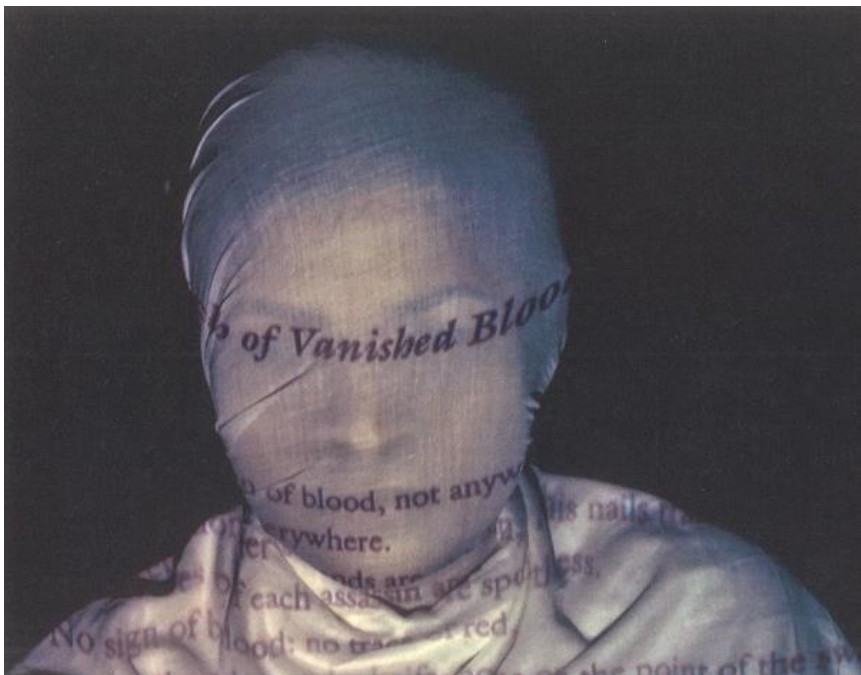


Figure 4.12.8. Nalini Malani, *In Search of Vanished Blood* (installation detail), 2012. Six-channel video/shadow play with five reverse-painted rotating Mylar cylinders, spotlights, sound, 11 minutes. Exhibited at dOCUMENTA (13), Kassel, 2012.



Figure 4.12.9. Nalini Malani, *In Search of Vanished Blood* (detail), 2012. Six-channel video/shadow play with five reverse-painted rotating Mylar cylinders, spotlights, sound, 11 minutes. Exhibited at dOCUMENTA (13), Kassel, 2012.



Figure 4.12.10. Nalini Malani, *In Search of Vanished Blood* (installation detail and view), 2012. Six-channel video/shadow play with five reverse-painted rotating Mylar cylinders, spotlights, sound, 11 minutes. Exhibited at Institute of Contemporary Art, Boston, 2016.

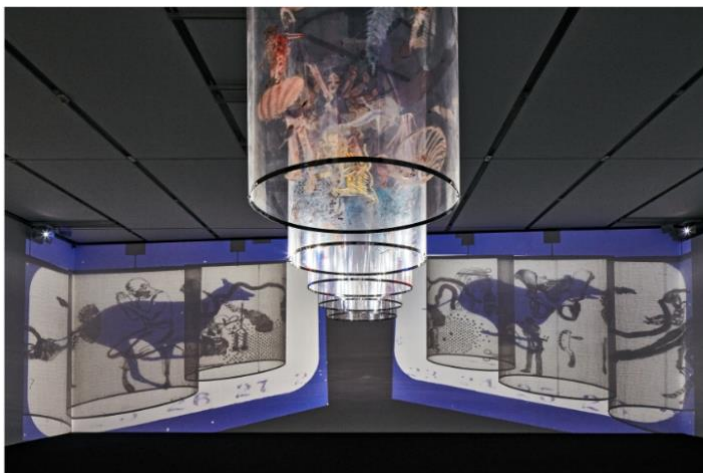


Figure 4.12.11. Nalini Malani, *In Search of Vanished Blood* (installation detail and view), 2012. Six-channel video/shadow play with five reverse-painted rotating Mylar cylinders, spotlights, sound, 11 minutes. Exhibited at Institute of Contemporary Art, Boston, 2016.



Figure 5.1. Yayoi Kusama, *Narcissus Garden*, 1966. Installation. Exhibited at Venice Biennial in 1966.



Figure 5.2.1. Louise Bourgeois, *Maman*, 1999. Bronze sculpture. Installed in London, 1999.



Figure 5.2.2. Louise Bourgeois, *Maman*, 1999. Bronze sculpture. Installed in London, 1999.

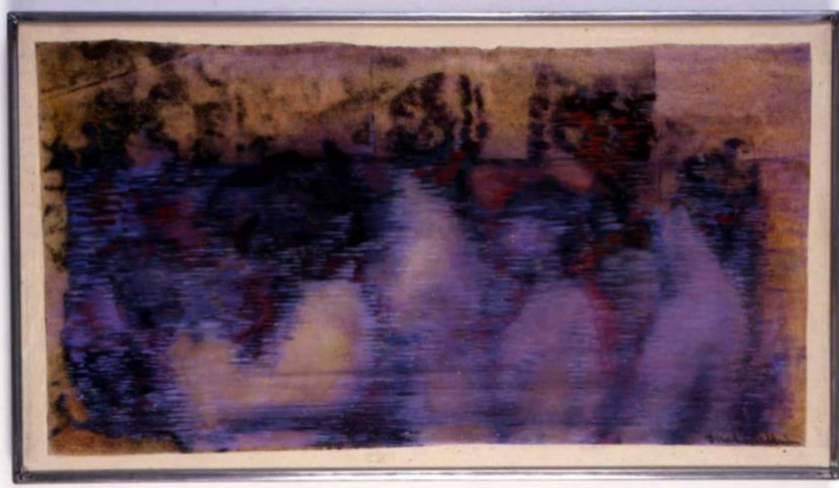


Figure 5.3.1. Bracha Ettinger, *Eurydice n. 23* (part of *Eurydice* series), 1992-1994. Reworked photograph with oil on paper and mounted on canvas.



Figure 5.3.2. Bracha Ettinger, *Eurydice n. 5* (part of *Eurydice* series), 1992-1994. Reworked photograph with oil on paper and mounted on canvas.



Figure 5.4.1. Nalini Malani, *The Tables Have Turned* (installation view), 2008. Thirty-two turntables with reverse-painted Mylar cylinders, lights and sound, 7 minutes. Exhibited at Cockatoo Island, Sydney Biennial, 2008.

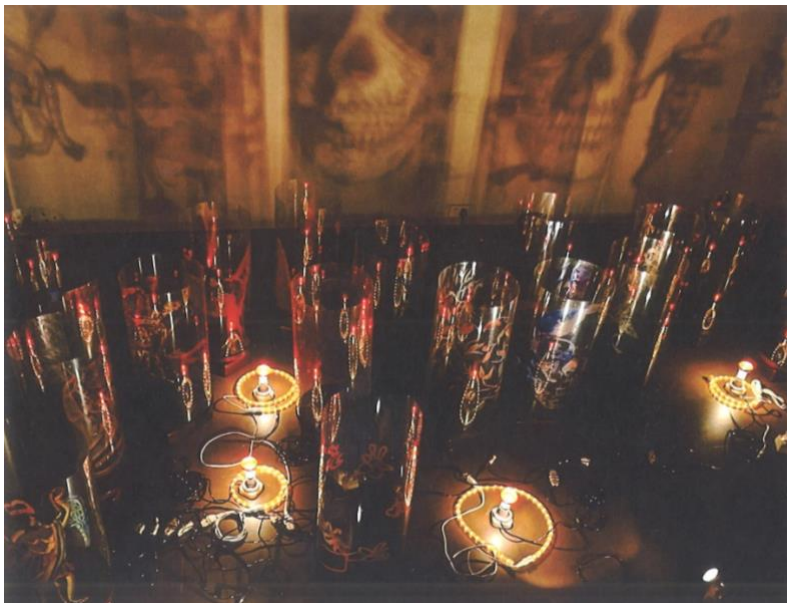


Figure 5.4.2. Nalini Malani, *The Tables Have Turned* (installation view), 2008. Thirty-two turntables with reverse-painted Mylar cylinders, lights and sound, 7 minutes. Exhibited at *Art Musings*, Bombay, 2013.



Figure 5.4.3. Nalini Malani, *The Tables Have Turned* (detail), 2008.

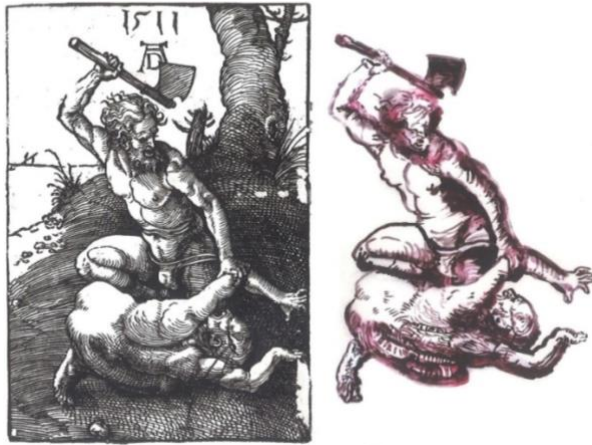


Figure 5.4.4. Albrecht Dürer, *Cain Killing Abel*, 1511. Painting on wood; and Nalini Malani, *The Tables Have Turned* (detail), 2008.



Figure 5.4.5. Nalini Malani, *The Tables Have Turned* (detail), 2008.



Figure 5.5.1. Follower of Hieronymus Bosch, *The Harrowing of Hell*, ca. 16th Century. Oil on canvas.



Figure 5.5.2. Hieronymus Bosch, *The Garden of Earthly Delights* (triptych), ca. 1503-1504. Oil on canvas.

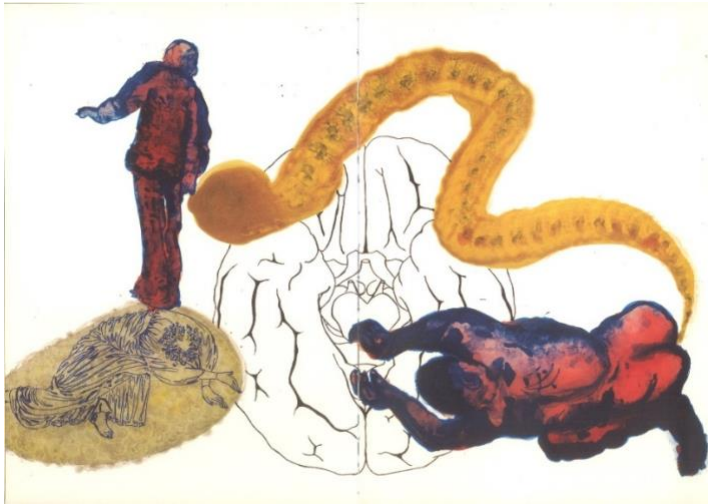


Figure 5.6.1. Nalini Malani, *Listening to the Shades* (detail), 2008. Reverse-painted Mylar sheets.



Figure 5.6.2. Nalini Malani, *Listening to the Shades* (detail), 2008. Reverse-painted Mylar sheets.



Figure 5.6.3. Nalini Malani, *Listening to the Shades* (detail), 2008. Reverse-painted Mylar sheets.



Figure 5.6.4. Nalini Malani, *Listening to the Shades* (detail), 2008. Reverse-painted Mylar sheets.

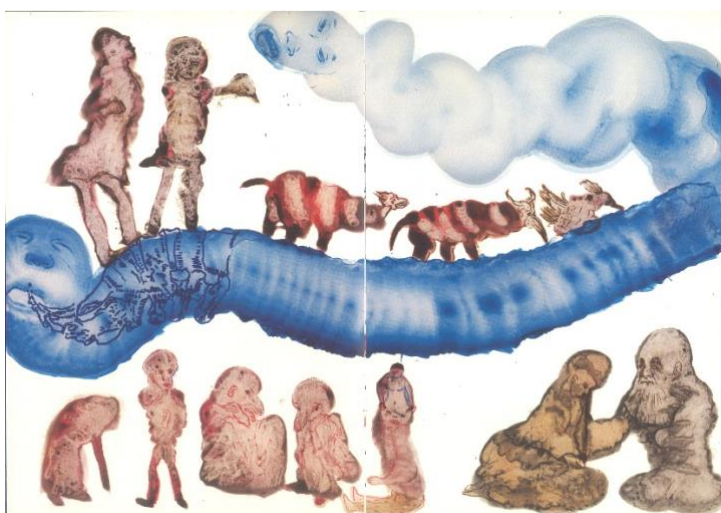


Figure 5.6.5. Nalini Malani, *Listening to the Shades* (detail), 2008. Reverse-painted Mylar sheets.



Figure 5.6.6. Nalini Malani, *Listening to the Shades* (detail), 2008. Reverse-painted Mylar sheets.



Figure 5.7.1. Nalini Malani, *Cassandra*, 2009.
Thirty panel polyptych with acrylic, ink and enamel reverse-painted Mylar sheets.



Figure 5.7.2. Nalini Malani, *Cassandra* (detail), 2009.
Thirty panel polyptych with acrylic, ink and enamel reverse-painted Mylar sheets.



Figure 5.7.3. Nalini Malani, *Cassandra* (detail), 2009.
Thirty panel polyptych with acrylic, ink and enamel reverse-painted Mylar sheets.

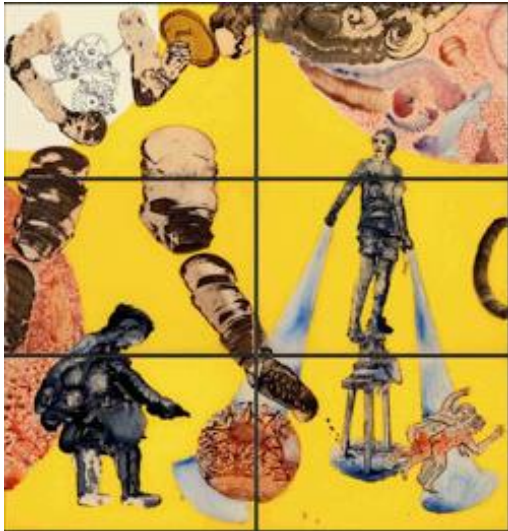


Figure 5.7.4. Nalini Malani, *Cassandra* (detail), 2009.
Thirty panel polyptych with acrylic, ink and enamel reverse-painted Mylar sheets.



Figure 5.7.5. Nalini Malani, *Cassandra* (detail), 2009.
Thirty panel polyptych with acrylic, ink and enamel reverse-painted Mylar sheets.



Figure 5.7.6. Nalini Malani, *Cassandra* (detail), 2009.
Thirty panel polyptych with acrylic, ink and enamel reverse-painted Mylar sheets.



Figure 5.8. Kiki Smith, *Pool of Tears 2 (after Lewis Carroll)*, 2000. Etching, aquatint, and dry point with watercolour additions. Collection of MoMA, New York.



Figure 5.9. Nancy Spero, *Picasso and Frederick's of Hollywood*, 1990. Handprinted collage on paper.