

## Power, Conflict and Identity in Shilpa Gupta's Practice

### Image no: 1

**Caption:** Shilpa Gupta, *Shadow 2*, 2006, Interactive video projection incorporating the viewers simulated shadow, 600-800 cm wide, Courtesy of the artist.

**Link:** <http://shilpagupta.com/shadow2/#gallery-1>

---

### Image no: 2

**Caption:** Shilpa Gupta, *Untitled (Don't See Sculpture)*, 2017–2018, Polymer resin, wood, 134.5 x 84 x 92 cm, Courtesy of the artist.

**Link:** <http://shilpagupta.com/dont-see-sculpture/#gallery-1>

---

### Image no: 3

**Caption:** Shilpa Gupta, *Stars on Flags of the World*, 2012, Embroidery on cloth, 209 x 148 x 15 cm, Photographed by Pat Verbruggen, Courtesy of the artist.

**Link:** N/A

---

### Image no: 4

**Caption:** Shilpa Gupta, *Threat*, 2008–2009, Bathing Soaps, 15 x 6.2 x 4 cm each soap, 72 x 229 x 107 cm stack of 4500 soaps, Courtesy of the artist.

**Link:** <https://shilpagupta.com/threat-soap/>

---

### Image no: 5

**Caption:** Shilpa Gupta, *Untitled*, 2008–2009, Heat Book: Mild Steel, heating element of 2000 watts+, pedestal, 112 x 44 x 32.5 cm, Courtesy of the artist.

**Link:** <http://shilpagupta.com/heat-book/#gallery-2>

---

**Image no:** 6

**Caption:** Shilpa Gupta, *1:998.9, 3360 KMS OF FENCED BORDER, EAST SUNDERBANS TO TEEN MATH*, DATA UPDATE: MARCH 31, 2014, 2012–2015, 3364 meters cloth hand woven in Phulia, an Indo Bangladesh border town, Performance based installation, Photographed by Ela Bialkowska / OKNO Studio, Courtesy of the artist.

**Link:** N/A

---

**Image no:** 7

**Caption:** *1992 Mumbai riots*, Published in “Mumbai riots 1992: 25 years on, some have given up, some still hope for justice”, *The Indian Express*, December, 2017.

**Link:**

<https://indianexpress.com/article/india/babri-masjid-demolition-mumbai-riots-1992-25-years-on-some-have-given-up-some-still-hope-for-justice-4970004>

---

**Image no:** 8

**Caption:** *Photograph of riots*, Published in “The Riots that Changed Mumbai”, *Open*, December, 2017.

**Link:** <https://openthemagazine.com/shorts/the-riots-that-changed-mumbai/>

---

**Image no:** 9

**Caption:** Shilpa Gupta, *Untitled (Wives of the disappeared)*, 2006, Architectural Video Projection and Installation, Courtesy of the artist.

**Link:** N/A

---

**Image no:** 10

**Caption:** Shilpa Gupta, *1:998.9, 3360 KMS OF FENCED BORDER, EAST SUNDERBANS TO TEEN MATH*, DATA UPDATE: MARCH 31, 2014, 2012–2015, 3364 meters cloth hand woven in Phulia, an Indo Bangladesh border town, Performance based Installation, Photographed by Poul Buchard / Brøndum & Co, Courtesy of the artist and Louisiana Museum of Modern Art, Denmark.

**Link:** N/A

---

**Image no:** 11

**Caption:** *Photograph of Shilpa Gupta*, Published in “Shilpa Gupta’s art practice illuminates the silenced history for an inclusive world”, *Stir World*, June, 2020.

**Link:**

<https://www.stirworld.com/see-features-shilpa-gupta-s-art-practice-illuminates-the-silenced-history-for-an-inclusive-world>

---

**Image no:** 12

**Caption:** Shilpa Gupta, *Blame*, 2002–2004, Interactive project with Blame bottles which contains simulated blood, posters, stickers, video, 300 x 130 x 340 cm, Courtesy of the artist.

**Link:** N/A

---

**Image no:** 13

**Caption:** Shilpa Gupta, *Blame*, 2002–2004, Interactive project with Blame bottles which contains simulated blood, posters, stickers, video, 300 x 130 x 340 cm, Courtesy of the artist.

**Link:** N/A

---

**Image no:** 14

**Caption:** Shilpa Gupta, *Blame*, 2002–2004, Interactive project with Blame bottles which

contains simulated blood, posters, stickers, video, 300 x 130 x 340 cm, Courtesy of the artist.

**Link:** N/A

---

**Image no:** 15

**Caption:** *Digital Render of Shilpa Gupta's Blame*, Created by the MAP Academy.

**Link:** N/A

---

**Image no:** 16

**Caption:** Shilpa Gupta, *Blame*, 2002–2004, Interactive project with Blame bottles which contains simulated blood, posters, stickers, video 300 x 130 x 340 cm, Courtesy of the artist.

**Link:** N/A

---

**Image no:** 17

**Caption:** Shilpa Gupta, *Blame*, 2002–2004, Interactive project with Blame bottles which contains simulated blood, posters, stickers, video 300 x 130 x 340 cm, Photographed by Mamta Murthy, Courtesy of the artist.

**Link:** N/A

---

**Image no:** 18

**Caption:** Shilpa Gupta, *Blame*, 2002–2004, Interactive project with Blame bottles which contains simulated blood, posters, stickers, video 300 x 130 x 340 cm, Courtesy of the artist.

**Link:** N/A

---

**Image no:** 19

**IMAGE CREDITS**

**Caption:** Shilpa Gupta, *Installation View of 100 Hand drawn maps of my country*, 2008–ongoing, Carbon tracings on Paper, 76.2 x 56 cm, Courtesy of the artist.

**Link:** N/A

---

**Image no:** 20

**Caption:** Shilpa Gupta, *1:14.9 1188.5 miles of fenced border - West, North-West*  
Data Update: Dec 31, 2007, 2011–2012, Hand wound thread ball and a vitrine, 56 x 51 x 158 cm, Photographed by Pat Verbruggen, Courtesy of the artist.

**Link:** N/A

---

**Image no:** 21

**Caption:** Shilpa Gupta, *1:14.9 1188.5 miles of fenced border - West, North-West*  
Data Update: Dec 31, 2007, 2011–2012, Hand wound thread ball and a vitrine, 56 x 51 x 158 cm, Photographed by Pat Verbruggen, Courtesy of the artist.

**Link:** N/A

---

**Image no:** 22

**Caption:** Shilpa Gupta, *1:14.9 1188.5 miles of fenced border - West, North-West*  
Data Update: Dec 31, 2007, 2011–2012, Hand wound thread ball and a vitrine, 56 x 51 x 158 cm, Photographed by Pat Verbruggen, Courtesy of the artist.

**Link:** N/A

---

**Image no:** 23

**Caption:** Shilpa Gupta, *1:14.9 1188.5 miles of fenced border - West, North-West* Data Update: Dec 31, 2007, 2011–2012, Hand wound thread ball and a vitrine, 56 x 51 x 158 cm, Photographed by Pat Verbruggen, Courtesy of the artist.

**Link:** N/A

---

**Image no:** 24

**Caption:** Shilpa Gupta, *100 Hand drawn maps of my country*, 2008–ongoing, Carbon tracings on Paper, 76.2 x 56 cm, Courtesy of the artist.

**Link:** N/A

---

**Image no:** 25

**Caption:** Shilpa Gupta, *100 Hand drawn maps of my country*, 2008–ongoing, Carbon tracings on Paper, 76.2 x 56 cm, Courtesy of the artist.

**Link:** N/A

---

**Image no:** 26

**Caption:** Shilpa Gupta, *100 Hand drawn maps of my country*, 2008–ongoing, Carbon tracings on Paper, 76.2 x 56 cm, Courtesy of the artist.

**Link:** N/A

---

**Image no:** 27

**Caption:** Shilpa Gupta, *100 Hand drawn maps of my country*, 2008–ongoing, Carbon tracings on Paper, 76.2 x 56 cm, Courtesy of the artist.

**Link:** N/A

---

**Image no:** 28

**Caption:** Shilpa Gupta, *For, In Your Tongue, I Cannot Fit*, 2017–2018, Sound Installation with 100 speakers, microphones, printed text and metal stands, Site Specific, Photographed by Pat

Verbruggen, Commissioned by YARAT Contemporary Art Space and Edinburgh Art Festival,  
Courtesy of the artist.

**Link:** N/A

---

**Image no:** 29

**Caption:** *USSR stamp, I. Nasimi, 1973*, Wikimedia Commons.

**Link:** [https://commons.wikimedia.org/wiki/File:USSR\\_stamp\\_I.Nasimi\\_1973\\_4k.jpg](https://commons.wikimedia.org/wiki/File:USSR_stamp_I.Nasimi_1973_4k.jpg)

---

**Image no:** 30

**Caption:** *NKVD, Photo of Osip Mandelstam made by the NKVD after his arrest, 1938*, Wikimedia Commons.

**Link:** [https://commons.wikimedia.org/wiki/File:NKVD\\_Mandelstam.jpg](https://commons.wikimedia.org/wiki/File:NKVD_Mandelstam.jpg)

---

**Image no:** 31

**Caption:** *Photograph of Wole Soyinka*, Published in “The Nobel Laureate Wole Soyinka Discusses His First Novel in Nearly Fifty Years”, *The New Yorker*, November, 2021.

**Link:**

<https://www.newyorker.com/culture/q-and-a/the-nobel-laureate-wole-soyinka-discusses-his-first-novel-in-nearly-fifty-years>

---

**Image no:** 32

**Caption:** *Photograph of Jean Richepin*, Wikimedia Commons.

**Link:** [https://commons.wikimedia.org/wiki/File:Picture\\_of\\_Jean\\_Richepin.jpg](https://commons.wikimedia.org/wiki/File:Picture_of_Jean_Richepin.jpg)

---

**Image no:** 33

**Caption:** *Photograph of Martin Carter*, Bloodaxe Books.

**Link:** <https://www.bloodaxebooks.com/ecs/category/martin-carter>

---

**Image no:** 34

**Caption:** *Photograph of Majrooh Sultanpuri*, Published in “An Ode to the famous lyricist late Majrooh Sultanpuri”, *Filmfare*, November, 2019.

**Link:**

<https://www.filmfare.com/features/an-ode-to-the-famous-lyricist-late-majrooh-sultanpuri-37199.html>

---

**Image no:** 35

**Caption:** *Photograph of Liao Yiwu*, Published in “Liao Yiwu tells why he fled China”, *The Times*, November, 2011.

**Link:** <https://www.thetimes.co.uk/article/liao-yiwu-tells-why-he-fled-china-tdc69g0fpnd>

---

**Image no:** 36

**Caption:** *Photograph of Ayat Al-Qurmezi*, Published in “The Student Peace Prize winner visited UiA”, *Unikumnett*, February, 2017.

**Link:** <https://www.unikumnett.no/2017/02/the-student-peace-prize-vinner-besokte-uia/>

---

**Image no:** 37

**Caption:** *Photograph of Huang Xiang*, City of Asylum.

**Link:** <https://cityofasylum.org/artist/huang-xiang/>

---

**Image no:** 38

**Caption:** *Photograph of Fatemeh Ekhteseri*, Published in “Love, Imprisonment, & Exile: In conversation with Fatemeh Ekhteseri”, *City of Asylum*, May, 2021.

**Link:**

<https://cityofasylum.org/sampsonia-way-post/love-imprisonment-exile-in-conversation-with-fatemehekhteseri/>

---

**Image no:** 39

**Caption:** *Photograph of César Vallejo*, Published in “César Vallejo, una mirada detrás del mito”, *La Tercera*, October 2021.

**Link:** <https://www.latercera.com/culto/2021/10/08/cesar-vallejo-una-mirada-detras-del-mito/>

---

**Image no:** 40

**Caption:** *USSR stamp, I. Nasimi, 1973*, Wikimedia Commons.

**Link:** [https://commons.wikimedia.org/wiki/File:USSR\\_stamp\\_I.Nasimi\\_1973\\_4k.jpg](https://commons.wikimedia.org/wiki/File:USSR_stamp_I.Nasimi_1973_4k.jpg)

---

**Image no:** 41

**Caption:** *Photograph of Ken Saro-Wiwa*, Goldman Environmental Foundation.

**Link:** <https://www.goldmanprize.org/recipient/ken-saro-wiwa/>

---

**Image no:** 42

**Caption:** *Photograph of Dareen Tatour*, Published in “Dareen Tatour joins eminent Palestinian writers persecuted by Israel”, *Electronic Intifada*, August 2018.

**Link:**

<https://electronicintifada.net/blogs/tamara-nassar/dareen-tatour-joins-eminent-palestinian-write>

[rs-persecuted-israel](#)

---

**Image no:** 43

**Caption:** *Photograph of Saw Wai*, Published in “Myanmar: Poet and PEN member Saw Wai facing imprisonment for defaming the military”, *English PEN*, March 2020.

**Link:**

<https://www.englishpen.org/posts/news/myanmar-poet-and-pen-member-saw-wai-facing-imprisonment-for-defaming-the-military/>

---

**Image no:** 44

**Caption:** Harald Krichel, *Syrian writer Ali Ahmad Said Esber (Adonis) at the Leselenz 2015 in Hausach*, 2015, Wikimedia Commons. [CC BY-SA 4.0](#).

**Link:** <https://commons.wikimedia.org/wiki/File:Adonis-1090176.jpg>

---

**Image no:** 45

**Caption:** *Palestinian poet Mahmoud Darwish in Paris in 2002*, Photographed by Eamonn McCabe, Published in “Palestinian poet at heart of row on Israeli army radio broadcast”, *The Guardian*, July 2016.

**Link:** <https://www.theguardian.com/world/2016/jul/23/israel-palestine-poetry-mahmoud-darwish>

---

**Image no:** 46

**Caption:** *Photograph of Yannis Ritsos*, Published in “10 Quotes About Life from Greek Writer Yannis Ritsos, A Narrator of Peace, Away From Language, With His Pen”, *CEOtudent*.

**Link:**

<https://ceotudent.com/en/10-quotes-about-life-from-greek-writer-yannis-ritsos-a-narrator-of-peace-away-from-language-with-his-pen>

---

**Image no:** 47

**Caption:** Casa de las Américas, *Photograph of Roque dalton*, 1969, Wikimedia Commons. [CC BY-SA 4.0](#).

**Link:** [https://commons.wikimedia.org/wiki/File:Roque\\_dalton\\_009.jpg](https://commons.wikimedia.org/wiki/File:Roque_dalton_009.jpg)

---

**Image no:** 48

**Caption:** Marianne Barcellona, *The LIFE Images Collection*, Photograph of Irina Ratushinskaya, Published in “Irina Ratushinskaya, Soviet dissident who turned captivity into poetry, dies at 63”, *The Washington Post*, July 2017.

**Link:** [https://www.washingtonpost.com/local/obituaries/irina-ratushinskaya-soviet-dissident-who-turned-captivity-into-poetry-dies-at-63/2017/07/09/9247018e-64b7-11e7-8eb5-cbccc2e7bfbf\\_story.html](https://www.washingtonpost.com/local/obituaries/irina-ratushinskaya-soviet-dissident-who-turned-captivity-into-poetry-dies-at-63/2017/07/09/9247018e-64b7-11e7-8eb5-cbccc2e7bfbf_story.html)

---

**Image no:** 49

**Caption:** *Photograph of Maung Saungkha*, Published in “Maung Saungkha is pushing back against the censorial instincts of the Myanmar regime”, *Justice Hub*, June 2019.

**Link:** <https://justicehub.org/article/maung-saungkha-is-pushing-back-against-the-censorial-instincts-of-the-myanmar-regime/>

---

**Image no:** 50

**Caption:** Francesco Cozza, *Ritratto di Tommaso Campanella*, *Collezione Camillo Caetani, Sermoneta*, Italia, 17th century, Wikimedia Commons.

**Link:** [https://commons.wikimedia.org/wiki/File:Cozza\\_Tommaso\\_Campanella.jpg](https://commons.wikimedia.org/wiki/File:Cozza_Tommaso_Campanella.jpg)

---

**Image no:** 51

## IMAGE CREDITS

**Caption:** Shilpa Gupta, *For, In Your Tongue, I Cannot Fit*, 2017–2018, Sound Installation with 100 speakers, microphones, printed text and metal stands, Site Specific, Photographed by Pat Verbruggen, Commissioned by YARAT Contemporary Art Space and Edinburgh Art Festival, Courtesy of the artist.

**Link:** N/A

---

**Image no:** 52

**Caption:** Shilpa Gupta, *For, In Your Tongue, I Cannot Fit*, 2017–2018, Sound Installation with 100 speakers, microphones, printed text and metal stands, Site Specific, Photographed by Fakhriyya Mammadova, Commissioned by YARAT Contemporary Art Space and Edinburgh Art Festival, Courtesy of the artist.

**Link:** N/A

---

**Image no:** 53

**Caption:** Shilpa Gupta, *For, In Your Tongue, I Cannot Fit*, 2017–2018, Sound Installation with 100 speakers, microphones, printed text and metal stands, Site Specific, Photographed by Pat Verbruggen, Commissioned by YARAT Contemporary Art Space and Edinburgh Art Festival, Courtesy of the artist.

**Link:** N/A

---

**Image no:** 54

**Caption:** Shilpa Gupta, *For, In Your Tongue, I Cannot Fit*, 2017–2018, Sound Installation with 100 speakers, microphones, printed text and metal stands, Site Specific, Photographed by Johnny Barrington, Commissioned by YARAT Contemporary Art Space and Edinburgh Art Festival, Courtesy of the artist.

**Link:** N/A

---

**Image no:** 55

**Caption:** Shilpa Gupta, *I keep falling at you*, 2010, Thousands of microphones and with multi channel audio, 3 min 12 sec audio loop, 380 x 130 x 200 cm, Courtesy of the artist.

**Link:** <https://shilpagupta.com/i-keep-falling-at-you/>

---

**Image no:** 56

**Caption:** Shilpa Gupta, *Half Widows*, 2006, Architectural video projection and installation, Site specific, Courtesy of the artist and Vadehra Art Gallery, New Delhi.

**Link:**

<https://www.vadehraart.com/privateviews/9cdae7fb1c697405fc01ce/38938-shilpa-gupta-half-widows-2006/>

---

**Image no:** 57

**Caption:** Shilpa Gupta, *I live under your sky too*, 2004–ongoing, Animated Light Installation, 975 x 487 cm, Photographed by Kira Barlach, Courtesy of the artist.

**Link:** N/A

---

**Image no:** 58

**Caption:** Shilpa Gupta, *Untitled*, 2009, Chalkboard with Dust, 128 x 61 x 1.3 cm, Courtesy of the artist.

**Link:** N/A

---

**Image no:** 59

**Caption:** Shilpa Gupta, *WEARECLOSERTHANYOUEVERIMAGINED*, 2020, Motion flapboard, 35 min loop, 237 x 13 x 24 cm, Courtesy of the artist.

**Link:** N/A

---

**Image no:** 60

**Caption:** Shilpa Gupta, *Someone Else - A library of 100 books written anonymously or under pseudonyms*, 2011, S.S etched books, 488 x 22 x 190 cm, Photographed by Anil Rane, Courtesy of the artist.

**Link:** N/A

---

**Image no:** 61

**Caption:** Shilpa Gupta, *Untitled*, 2005–2006, Wall Drawing with Self Adhesive Tapes, 300 x 300 cm, Courtesy of the artist.

**Link:** N/A

---

**Image no:** 62

**Caption:** Shilpa Gupta, *There is No Explosive in This — Room Series*, 2007, Printed on canvas with archival inks, 91.4 x 137.2 cm, Courtesy of the artist.

**Link:** N/A

---

**Image no:** 63

**Caption:** Shilpa Gupta, *1:998.9, 3360 KMS OF FENCED BORDER, EAST SUNDERBANS TO TEEN MATH*, DATA UPDATE: MARCH 31, 2014, 2012–2015, 3364 meters cloth hand woven in Phulia, an Indo Bangladesh border town, Performance based Installation, Site Specific, Photographed by Poul Buchard / Brøndum & Co, Courtesy of the artist and Louisiana Museum of Modern Art, Denmark.

**Link:** N/A

---

**Image no:** 64

**Caption:** Shilpa Gupta, *1:998.9, 3360 KMS OF FENCED BORDER, EAST SUNDERBANS TO TEEN*

**IMAGE CREDITS**

*MATH*, DATA UPDATE: MARCH 31, 2014, 2012–2015, 3364 meters cloth hand woven in Phulia, an Indo Bangladesh border town, Performance based installation, Photographed by Ela Bialkowska / OKNO Studio, Courtesy of the artist.

**Link:** N/A

---

**Image no:** 65

**Caption:** Shilpa Gupta, *Untitled*, 2004–2005, Interactive video projection and sound, Projector and Computer, 600 x 800 cm wide, Courtesy of the artist.

**Link:** N/A

---

**Image no:** 66

**Caption:** Shilpa Gupta, *Untitled (Wives of the disappeared)*, 2006, Architectural Video Projection and Installation, Courtesy of the artist.

**Link:** N/A

---

Since the early 2000s, Shilpa Gupta's diverse and interdisciplinary practice has addressed questions of power, identity and conflict. Born and raised in Bombay, her works have been impacted by the city's sectarian riots in 1993 that she lived through, as well as her visits to border regions between India, Bangladesh and Pakistan. Her works often reflect on connections she formed with victims of continued insurgency, and the lingering effects of the Partition of the Indian subcontinent that she felt. Let's examine how she has critically explored issues concerning difference and marginalisation through some of her works.

### **Public Interventions**

As a part of her interactive work, *Blame* (2002–2004), Gupta posed as a salesperson, handing out 'packaged blame' in the form of small bottles filled with simulated blood to commuters on local trains. The label of every bottle here contained text in English and Urdu highlighting how people condemn each other on the basis of factors such as religion and nationality. These interactions also went a step further, inviting participants to separate the liquid based on such markers, as we see in the instruction here. This impossible task highlights the absurdity of some of the points of contention amongst communities and individuals.

Also displayed as an installation, the project was especially topical as the artist developed it at a heightened moment of tension between India and Pakistan in 2002, which coincided with violence against Muslims in India, and the war on terror, all of which stemmed from issues around identity.

Let's now look at more ways in which Gupta has explored and questioned the underpinnings of conflict.

### **Conceptual Gestures**

While this object looks like an ordinary ball of thread, it is in fact an artwork through which Gupta represents the contentious border between India and Pakistan. The work is accompanied by a plaque that references data from the Ministry of Home Affairs, and its title suggests the ratio she has used to ascertain the length of her thread to represent the 1188.5 mile border. While she transforms

the dividing line into a seemingly unified orb, the fragility of the medium of thread reminds us of the fraught state of the border itself. The work, which appears as abstract as the data it represents, makes us reflect upon how political borders, no matter how contested, are ultimately a result of arbitrarily drawn lines. In works like *100 Hand Drawn Maps of my country* (2008 onwards), we see how Gupta has often challenged the fixed nature of such lines. Here she reveals how most individuals – whose drawings of borders are overlaid on top of each other – remember the shapes of their nations differently.

Further examining issues that are globally relevant, let's turn to one of Gupta's seminal works.

### **Activism**

Gupta's multimedia sound installation *For, In Your Tongue, I Cannot Fit* (2017-18) gives voice to poets from the 8th-century to the present, who were historically silenced. Drawing its title from a poem by the 14th-century Azerbaijani poet Seyid Imadeddin Nasimi, who was executed by religious authorities because of his beliefs, the work makes references to poets from around the world who have written in English, Spanish, Arabic, Russian, Azeri and Hindi, among other languages. It features one hundred speakers and microphones suspended from the ceiling, corresponding with metal spikes that pierce pages inscribed with poetry. During a loop of more than an hour, these poems are recited, creating an immersive experience to reflect on the lasting challenge of freedom of speech.

Whilst often rooted in specific examples or experiences, the ideas Gupta explores through her works resonate with audiences worldwide. Through interactive experiences, public interventions and highly conceptual works, Gupta explores how constricting structures that govern us might be questioned and dismantled.

### **Postscript**

Born in 1976, Shilpa Gupta received a BFA in Sculpture from the Sir JJ School of Art in 1997 and currently lives and works in Mumbai, where she is from. In her earlier works, she draws on personal experiences in the city and other parts of India to critically consider political borders and identity-based differences. Over

the years, her practice has evolved in scope and scale as she has turned her attention to issues of global security and conflict. Many of Gupta's works are site-specific and have been designed for public interaction — installed or set at sites such as building facades, train stations and sea-side promenades — inviting engagement from passers-by. In this way, she blurs lines between art and daily life, offering a form of viewership and intervention that challenges the more static and regulated nature of museum or gallery displays.

In 1995, the name of the city was officially changed from Bombay to Mumbai, as it is known today.

The representation of maps and the Partition depicted in this video takes reference from archival sources and are used for illustrative purposes only. We recognise that some of these borders remain disputed to this day, and are interpreted differently by different sources.

The various tensions in 2002 referred to in this video are in relation to three identity-based issues. The first is the military deadlock between India and Pakistan in 2001–02 along the Line of Control in Kashmir, a contested territory between the nations. The second refers to the outbreak of communal violence in 2002, marked by extreme brutality and suffering, resulting in an estimated 2000 deaths, and looting and destruction of property across the state. The third, the War on Terror, declared after the 9/11 attacks, is a counterterrorism campaign initiated by the United States that has also been criticised for its negative impact and human rights violations against many innocent civilians across Islamic nations.

### **Bibliography**

Chemould Prescott Road, “Shilpa Gupta.”  
<https://www.gallerychemould.com/artists/53-shilpa-gupta/>

Gunnar, Kvaran, Hans Ulrich Obrist and Julia Peyton-Jones eds. *Indian Highway*. London: Serpentine Galleries, 2008.

Gupta, Shillpa and Salil Tripathi (ed.). *For in your Tongue, I cannot Fit: Encounters with Prison*. New Delhi: Context, 2022.

Mathur, Saloni. *A Fragile Inheritance: Radical Stakes in Contemporary Indian Art*. Durham: Duke University Press, 2019.

Shilpa Gupta. <https://shilpagupta.com/>

---

*This document is part of the course ‘Modern & Contemporary Indian Art,’ authored by Dr Beth Citron. Click [here](#) to start learning.*

*This course is provided free of charge, for non-profit educational purposes only. While certain images used in the course may be subject to copyright, their usage complies with India’s fair-use policy. In case you would like to ask questions, or make any suggestions in relation to captions or credits, please reach out to us at [learning@imp-art.org](mailto:learning@imp-art.org).*

© 2026 Impart, all rights reserved.

*[Impart](#) is an online platform that encourages greater engagement with South Asia’s art and cultural histories. We are a unit of the Art & Photography Foundation, and an institutional partner of the Museum of Art & Photography (MAP), Bengaluru.*