



**BREAD,  
CIRCUSES  
& WIFI**



**THUKRAL & TAGRA**





Thukral & Tagra

圖  
格  
拉  
&  
塔  
格







Exhibition view, Pearl Lam Galleries Hong Kong SOHO, March 2017 二零一七年三月藝術門香港蘇豪展覽現場



# Bread, Circuses & WiFi

THUKRAL & TAGRA solo exhibition

“Bread and Circuses”, aka “panem et circuses”, refers to the Roman practice of providing free wheat to Roman citizens as well as spectacular games and other forms of entertainment as a strategy for sustaining the political power of the empire. Appropriating this logic to critique the new cultural economy, Thukral & Tagra probe the very authority that curates art in spectacular and repeated regular intervals, reviewing the profundity of the world in a discursive manner.

In this exhibition, Thukral & Tagra present a contradictory situation for us to reflect on politics through spectatorship and to contemplate the issue of survival in a cultural economy that is endowed with symbols, idioms, and ideas. *Bread* is a form of sustenance and in this context implies that the material culture of art is a way of surviving in the new economy. *Circus* alludes to the use of entertainment as a delay tactic for dealing with politics or initiating social changes. The artists claim: “The environment we live in distracts us by performing routines and we are very engrossed in these distractions. The more engrossed we get, the less we care about what the state does in our name.” Applying this to the art world, the staging of spectacular exhibitions and events is intended to offer perpetual entertainment in order to satisfy our curiosity and consumerist desire. *WiFi* refers to a closed and ubiquitous network of people and relationships connected in a dematerialised manner; it also suggests a hierarchical relationship between content and object, and it holds the ideas of survival and the circus together. Using satire and self-mockery, Thukral & Tagra question the notion of survival and expose our ignorance with an authoritarian, knowledge-based economy. By showing a collection of paintings, performance, objects, and games

as an installation, this exhibition not only simulates the logic of cultural production, but, more importantly, it engages the public with a performance to propose new alternatives through a diversion from the immediate.

*Baker's Dozen* showcases a series of paintings simulating slices of bread, each representing a phenomenon or object including luxury, masonry and stone mining, technology, fishing, power, transportation, lumber, and grain. *Dominus Aeris* is a series of paintings that presents a dystopian vision of a new native land as articulated by someone living in a diaspora. *Ball Centre* is a real-time performance whereby hundreds of ping-pong balls are fired by a table tennis cannon in a closed interior resembling an Indian call centre. Poking fun at the artists' identity as a service provider, a performer will be answering phone calls via WiFi from audiences, asking the audiences a series of questions related to the issues of hierarchy and power.

As an antidote to *Ball Centre*, *Out of Play* is a series of ball sculptures made with cement, resin, and grain that allude to solidarity. This artwork takes reference from the recent protest against the episode of demonetisation in India and explores how this has affected the livelihood of the subaltern class and their survival. This playful work subverts materiality and raises questions about daily survival in today's world, which is constantly changing. *Bread Winner* is an interactive board game with logical rules, which the audience can play. The game encourages people to question the forms of sustenance in their everyday lives and how these things connect every living thing in the universe.





Exhibition view, Pearl Lam Galleries Hong Kong SOHO, March 2017 二零一七年三月藝術門香港蘇豪展覽現場



# 麵包、馬戲團 & WiFi

「麵包與馬戲團」拉丁文寫作「panem et circuses」，指古時羅馬向人民提供免費小麥以及精彩的競技比賽或其他娛樂形式，作為延續政治權利的手段。圖格拉&塔格將這個邏輯加以運用，藉此批判當今的文化經濟生態，審視那些定期提供精彩但重複的藝術項目的絕對權力，以散漫的態度探究世界的深度。

在本次展覽中，圖格拉&塔格藉著提出矛盾狀況，讓觀眾以旁觀角度反思政治以及在充斥符號的文化經濟中的生存問題。「麵包」代表維生，在此意味著在新經濟中作為生存要素的藝術物質文化；「馬戲團」暗示以娛樂作為處理政治或引發社會變革的手段。藝術家表示：「我們經常被生活環境中的常規表演分散注意力。我們注意得越多，便越少關心國家在人民身上所做的事。」將此應用於藝術世界，各種展覽及活動只是旨在提供反復的娛樂，以滿足觀眾的好奇心及消費意慾；「WiFi」則是指一個閉路和無處不在的人際關係網絡，提出了娛樂內容和對象之間的階級關係，並將生存和娛樂連繫起來。圖格拉&塔格以諷刺和自嘲的方式質疑生存的概念，並暴露人們對專制知識型經濟系統的無知。展覽以繪畫、表演、物件及互動遊戲裝置，模擬文化生產系統的邏輯。更重要的是，展覽通過轉移及分散注意力，使觀眾不自覺地參與一場提出另一選擇的演出。

《麵包師的十三件》為一系列十三幅模仿麵包片的繪畫，各代表了包括奢華、磚石開採、科技、漁業、電力、交通、木材、糧食等狀況。《空中之王》系列油畫並從離散者的角度描繪一群背井離鄉的人心中的反烏托邦式的全新本土景觀。互動作品《發球中心》為實時表演，一個乒乓球發射機將在模擬印度熱線中心內發射數百個乒乓球。表演者將通過WiFi接收來自人們的電話，詢問有關級階與權力的一系列問題。作品對藝術家本身作為藝術界中「服務提供者」的身份作出諷刺及自嘲。

與《發球中心》的乒乓球相反，《死球》是一系列用水泥、樹脂和穀物製成的球型雕塑。作品概念來自印度民眾抗議政府紙幣廢止的事件，以及探索其對草根階級生計的影響。作品玩弄物件的物質性，並提出有關現今世界持續改變的生存問題。《麵包贏家》是一個附有邏輯規則的互動棋盤遊戲，鼓勵觀眾思考維生的方式以及其與宇宙萬物的各種連接。





**Dominus Aeris-Panis Quotidie\_1** 空中之王-每天的麵包1, 2016

Oil on canvas 布面油畫  
182.9 x 182.9 cm (72 x 72 in.)





**Dominus Aeris-PANEM 1** 空中之王-耶和華 1, 2016, Oil on iron 油畫, 鐵, dia. 188 cm(74 in.)





**Dominus Aeris—PANEM 2** 空中之王—耶和華2, 2016

Oil on iron 油畫, 鐵

dia. 124.5 cm (49 in.)





**Dominus Aeris-PANEM 3 空中之王-耶和華3**, 2016  
 Oil on iron 油畫, 鐵  
 dia. 94 cm (37 in.)



**Dominus Aeris—PANEM 3 空中之王—耶和華3**, 2016 (detail 局部)





**Baker's Dozen** 麵包師的十三件, 2017, Oil on canvas 布面油畫, 25.4 x 25.4 cm x 13 pcs 件 (10 x 10 in. x 13 pcs 件)

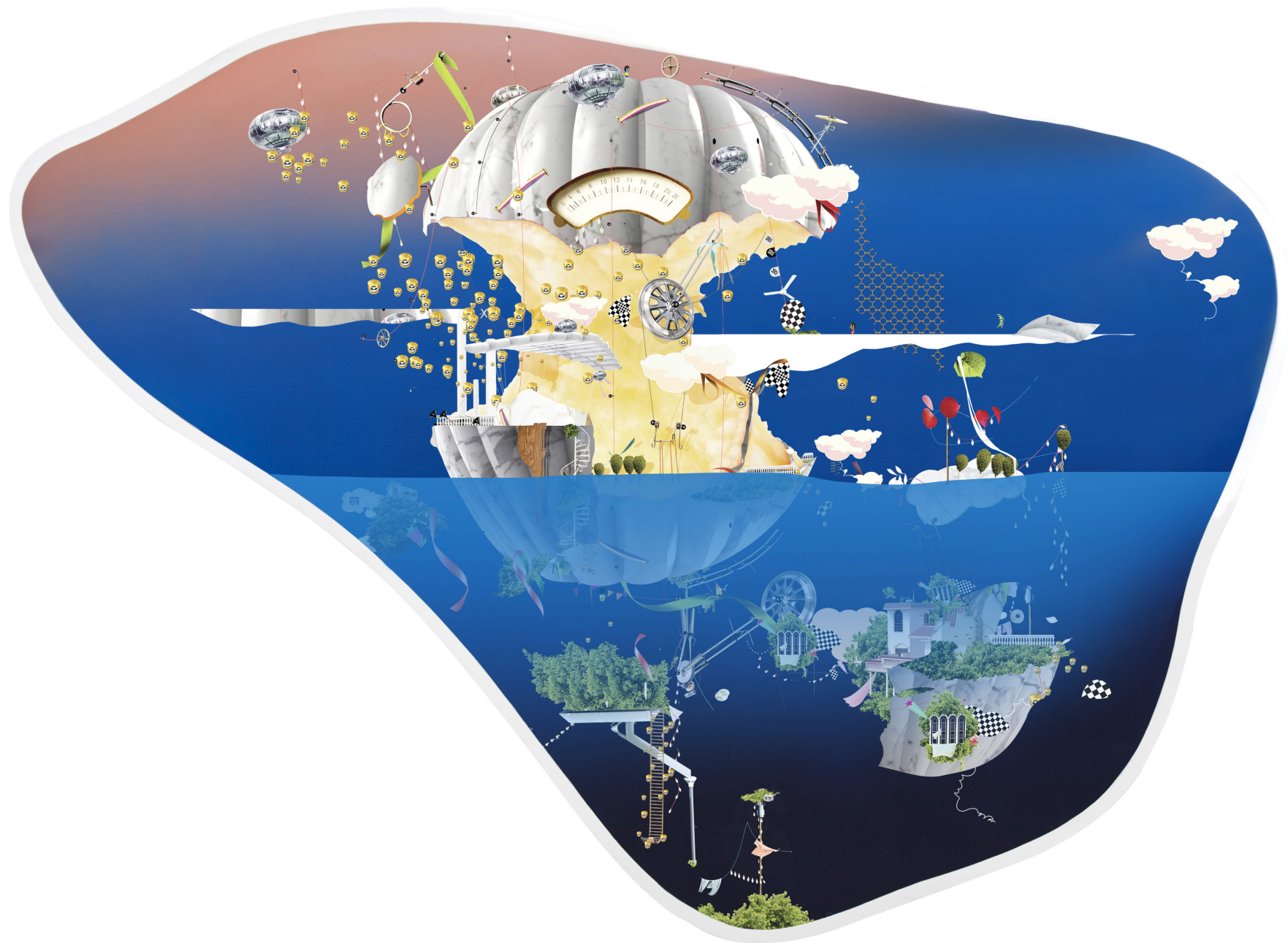






**Baker's Dozen** 麵包師的十三件, 2017 (detail 局部)





**Per Diem-1 每天-1**, 2017, Acrylic on canvas 布面丙烯, 119.4 x 157.5 cm (47 x 62 in.)





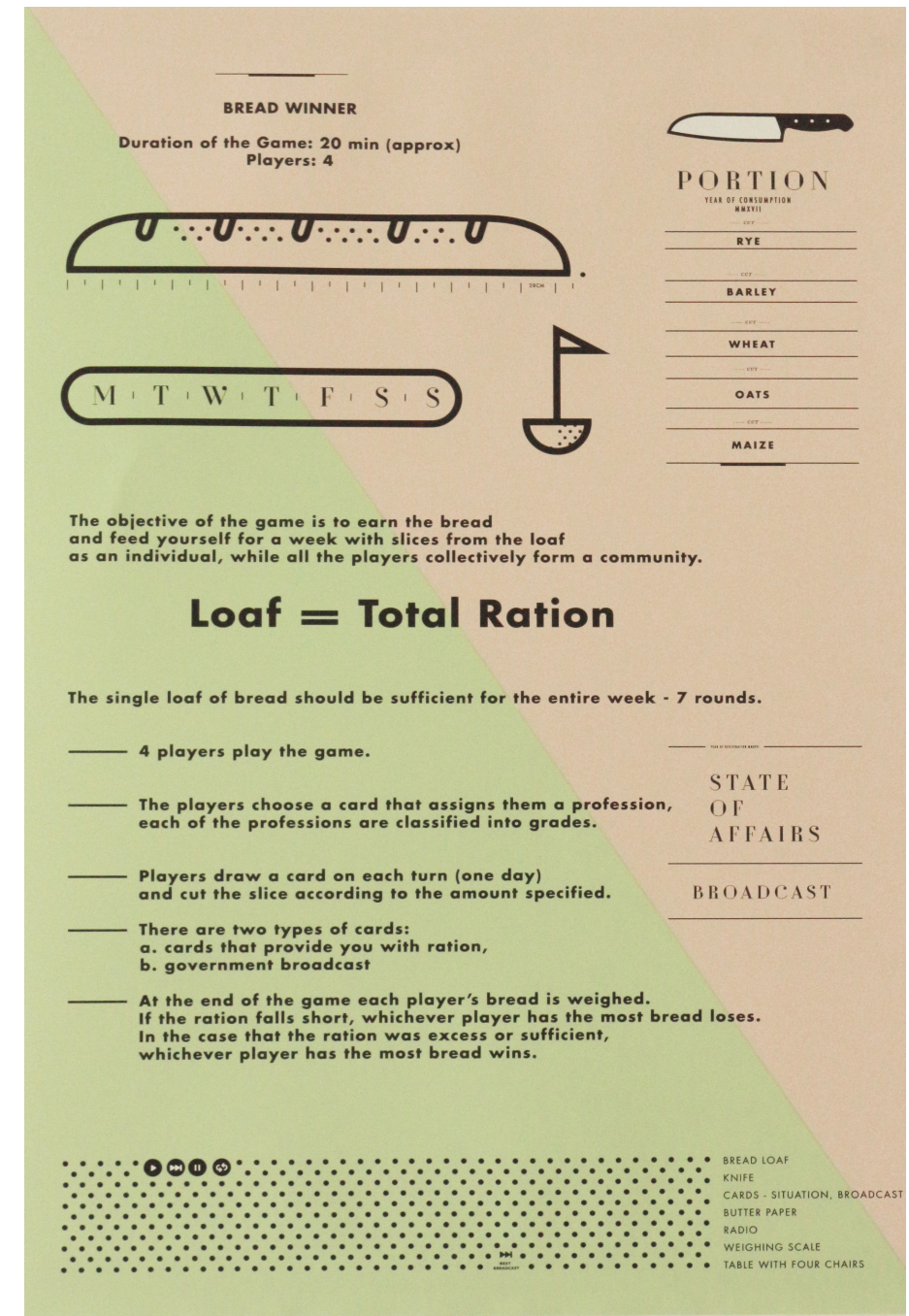
Ball Centre 發球中心, 2017, Participatory performance 參與式演出



Bread Winner 麵包赢家, 2017, Interactive board game 互动桌上遊戲, Dimensions variable 尺寸可變











**Out of Play 死球**, 2017  
Cement, resin, grain 水泥, 樹脂, 穀物  
dia. 4 cm (1 5/8 in.) each 每個



# India pulled 86% of its cash out of circulation. It’s not going well.

NOVEMBER 2016

86% of India's currency was withdrawn in a great demon-stration effort that aimed to choke out the black market's cash supply and reinvigorate zones which comprise the social, political, and economic spheres of the world's second largest emerging market. All 500 and 1,000 rupee notes were instantaneously voided, and a 30-day period ensued where the popula-tion could ideally redeem their canceled cash for freshly designed 200 and 5,000 rupee notes or deposit them into bank accounts.

Modi's demonetisation initiative caused a sudden break-down in India's commercial economy. Trade across all facets of the economy was disrupted, and sub-sectors across the agriculture, retail, and the subterranean informal market were virtually shutdown, with many businesses and livelihoods going under completely.

"The poor do not have the access to structured and cultural resources to adapt to shock doctrine economies. The poor were taken totally off guard and the banking infrastructure in the hinterland is rather limited. The withdrawal has given exposure to critical social forces in order to understand the impact on the ground. There is an empirical deficit."

Beyond that, up until the demonetisation campaign, upwards of 92% of all monetary transactions were conducted in cash and upwards of 40% of the popula-tion were completely unbanked. By disrupting the engine which drove the cash economy, however, more than 100 farmers, women, youth and elderly persons have lost their lives due to hardships caused from wrong policies of the government. While a few deaths have been meted out of shock, as alleged by the families of the deceased, some deaths are claimed to be owing to exhaustion after standing for long hours in serpentine queues. Long lines of people looking to exchange notes will open out of banks, some aware of the economy's confusion struggling with the lack of readily available cash, government banks are still being misadvised with electronic payment capabilities, and masses of people continue transitioning towards new ways of paying for basic goods and services.

Allegations for rally Nizamuddin alleged that demonis-tation has drastically affected the people who are finding it extremely difficult to lead a normal life since

they don't have enough money for their daily requirements. Private money-lenders and financiers are also harassing people to repay their loans immediately, but their money is stuck in banks, and they're not able to withdraw money.

Many women, who work as daily wage employees, as domestic helps and in firms, are also facing difficulties in managing their families since they don't have money at hand. "In those money we have to run work for a day or two and live again too," they said.

Modi's demonetisation initiative has caused chaos across the country. People want new banknotes, but the current supply of them isn't close to meeting demand. That's created headaches for people as they wait in long lines outside ATMs and banks, which routinely run out of cash. For people who rely on daily cash earnings to survive, it can mean not being able to obtain food.

# Demonetisation set to cost 400,000 jobs.

DECEMBER 2016

With the recent demonetisation of Rs.500 and Rs.1000 notes, temporary jobs, especially in labour intensive sectors like garments, textiles, leather and jewellery, have taken quite a hit. The study conducted by ANMIA has also projected a drop in employment of 90 per cent and loss in revenue of 55 per cent before March 2017.

As much as 1 lakh people, mostly daily wagers, may have either lost their jobs or channelled work temporarily due to the lack of payment to fix and the number tends going to grow if the cash crunch persists. According to estimates by the Centre for Monitoring Indian Economy (CMIE), businesses are expected to pay the biggest price of the demonetisation exercise, and the immediate impact could be around Rs1,500 crore, almost 50% of the total cost of demonetisation. 70% of this country's citizens are earning less than 2 dollars a day, and even those just above this poverty line had a marginal existence.

The demonetisation of Rs.500 and Rs.1,000 notes will hurt agriculture, informal sector workers- about 482 million people who earn cash incomes- and depress India's consumption patterns. For at least the next quarter, according to an assessment released by Deloitte, an international consulting firm.

Engineering Expert Promotes Council IEPCC vice-chairman Rajeshpal said that some labourers are refusing direct payment through banks, even though they have bank accounts, fearing that the amount might exceed Rs.10,000 a year, which will cause them to lose their below poverty line status, depriving them of statutory benefits like at about 10 million people employed in the garment and textile sector with daily or weekly wages, roughly a fifth of that level given con-sequence. A lot have already lost their jobs and many are worried about facing a similar fate. About 70% of work-ers in the garment industry.

Chairman questioned who would compensate those who have lost their lives and livelihoods due to the Modi government's decision. "I demand that the government pay compensation to the daily wage workers who lose their livelihoods." He said, adding that 15 crore people lost their livelihood for 70 days "due to one man's decision."

Former President Sen has also warned that a virtual shutdown of India's informal sector could spell doom for employment. He has said the fact that the informal sector in India accounts for about 45 percent of the gross domestic product (GDP) and employs 80 percent of the employment, "disruption of this liquidity can be very costly indeed, both in terms of growth and equity."

<http://indianexpress.com/article/india/demonetisation-55-per-cent-jobs-loss-50-per-cent-revenue-drop-study-by-largest-organisation-of-manufacturers-445531/> - Harish Raj Gony, Author  
<http://www.indianbusiness.com/business-news/demonetisation-to-cost-rs-1-29-lakh-cro-revenue-loss-461508-economy-445531-1> - Vinodha Dubey & Mahesh Venkatesh  
<http://indianexpress.com/article/india/india-senior-industrialists-advocate-bank-accounts-and-cashless-mode-to-survive-4537613/> - R. Rajendra Velu Datta

# 700-Km Long Human Chain Formed In Kerala In Protest Against Modi's Demonetisation

DECEMBER 2016

Organised by LDF to protest demonetisation, it stretched from one end of the State to the other. Thousands joined hands on Kerala's highways, from one end of the State to the other, on Thursday, to make the roughly 700-km human chain, organised by the ruling Left Democratic Front to protest demonetisation, a massive success.

CM A the beginning, Chief Minister Pinarayi Prasad's positioner himself in a specially-erected stage in front of the Raj Bhavan here. He stood one end of the human chain. He was followed by CPDM State secretary Keshava Radhakrishnan, party secretary and former Chief Minister V.N. Aravamudan, CPI State secretary Kuttan Radhakrishnan and NCF State president Uthayakumar Vignesh, among others. CPDM Raju Barman member M.A. Rishi and CPI leader Pothum Thiruvananthapuram were among those who joined the chain in Kochi. LDF member Vaidyan Vignesh joined the chain in Alleppey. Several cultural troupes also became part of the chain.

Eleven a 700-Km Long Human Chain formed in Kerala in Protest Against Modi's Demonetisation. Standing one-day away from Modi's speech and the end of his "banknote war", India is still protesting. In fact, a 700-km long human chain fired up across the length and breadth of Kerala to protest against Modi's demonetisation.

The event was driven by Kerala Chief Minister Pinarayi Vignesh and former Chief Minister V.N. Aravamudan, and for CPDM led ruling Left Democratic Front LDF in Kerala, on Thursday, saw the formation of a human chain extending from Raj Bhavan in Kanganapuzha, to above displacement against the Modi government's demonetisation move.

The rehearsal happened 15 minutes before the actual event and at 3 pm sharp, people started forming the human chain.

"A record one million people joined the protest and even though similar human chains were formed before, today we could see that there was participation from people coming across political affiliations... Demonetisation has crippled our economy, all sectors have been badly affected through this. This is a people's protest," said Kochi yeri Radhakrishnan, State Secretary, CPDM.

The chain extended from the State capital in Kanganapuzha, Alleppey, Thiruvananthapuram, Edappadi and Kottayam, LDF activists from Kottayam and Puthambalam districts joined the chain in Alleppey. People of Wayanad and Idukki formed human chains to express solidarity with the agitation.

They took an oath to continue the fight against demonetisation and the Central Government on the cooperative banking institutions in the State. At many places, the chain became virtual walls with people gathering in strength to make the programme a success.

<http://www.dehivision.com/todaypaper/tpr-national/Kerala-42748706-human-chain-queue-700-km-article-6961334-ece> - Special Correspondent  
<http://www.ndtv.com/kerala-news/Record-700-km-human-chain-in-kerala-to-protest-against-modi-44141733> - PTI  
<http://www.bhaskar.com/article/INDIA-2016/11/29/700-km-human-chain-in-kerala-protest-demonetisation-continue-vs-bhaskarandian-pinarayi-vignesh-1> - The Quint

# The Costs of Demonetisation: Dampening Spirits, Farmers Struggling

JANUARY 2017

Cash is the primary mode of transaction in agriculture, sector which contributes 15% to India's total output. India's 200 million farmers live mostly on the cash economy.

Agriculture sector is worse impacted. The demonetisation of ₹500 and ₹1,000 notes to crush black economy has come at a wrong time for farmers. Farmers are unable to pay seeds. This despite of government assurance that old currency will be accepted, farmers are unable to cultivate their land because labourers are not there and seeds are not available. The agriculture sector is approx 15-15% of our GDP of USD 2.3 Trillion which can make unemployment around 24 Lakh citizens. Even if it is wiped out by 10% in a conservation estimate, we can assume that 12 Lakh citizen impact on agriculture alone.

Chennai said for just Rs 1 per kilogram in wholesale markets at Madhav Prasad's Normal and Masabur this week, while transactions cost them Rs 2 per kg in Andhra Pradesh and Chaidigah. A kilogram of cauliflower fetched farmers just Rs 1 in Bihar and potatoes cost Rs 3.5 per kilogram in wholesale markets in Uttar Pradesh. Madhav Prasad's Kumar Singh president Banahat Gupta Market the demonetisation imposed cash crunch at the same time for the price fall. It is now official. Demonetisation has led to an implosion of agricultural trade in the country. In the week following demonetisation, vegetable arrivals in select major states had dropped by 10% relative to average arrivals over the week preceding demonetisation. The figures were 10% for Punjab, 5% for Gujarat, 15% for Andhra, 30% for Tel and 25% for Orissa. Last year, for a comparable span, such effects were largely absent. As we would expect, these effects are muted for perishable commodities. Cabbage, cauliflower, tomatoes and brinjal arrivals have fallen by 5% to 10%. Farmers, with commodities that perish are more likely to offload their produce at deeply discounted prices or on credit, as being so far from markets of doing so are higher than being produce on net terms.

As V. Jithan, Chairman of Bharat Kalyani Samithi said "Farmers growing perishables like fruits and vegetables have suffered losses of ₹20,000 to ₹30,000 per acre on an average."

It causes unsustainable income and welfare losses to the poor sections of the society.

Agriculture was expected to grow at 4% this year according to the October 2016 CRISIL report, but demonetisation is likely to dent that forecast. India is currently in the midst of the winter sowing season, but farmers are reported to be running out of cash to buy seeds.

India's 11 lakh-acre agricultural and food markets, from the market in the neighbourhood grocer, are at a standstill. Demonetisation has increased expenses from this virtually cash-only economy that provides livelihood to half the population. Prices have crashed and fresh produce lies rotting. The situation indeed appears dire.

<http://thehindu.com/2016/11/29/costs-of-demonetisation-dampening-spirits-farmers-struggling/> - The Wire Staff  
<http://www.indianbusiness.com/agriculture/700-km-human-chain-in-kerala-to-protest-against-modi-44141733> - by T. Jayaseelan, Author  
<http://www.bhaskar.com/article/INDIA-2016/11/29/700-km-human-chain-in-kerala-to-protest-demonetisation-continue-vs-bhaskarandian-pinarayi-vignesh-1> - Renu Kothari, Author  
<http://www.dehivision.com/todaypaper/tpr-national/Kerala-42748706-human-chain-queue-700-km-article-6961334-ece> - Harvett Dubey, Author

Out of Play 死球, 2017 (detail 局部)







## THUKRAL & TAGRA

### 圖格拉&塔格

Jiten Thukral (b. 1976, Jalandhar, Punjab, India) and Sumir Tagra (b. 1979, New Delhi, India) are based in Gurgaon, Haryana, a suburb of New Delhi. They work collaboratively in a wide variety of media including painting, sculpture, installation, film, and design.

Thukral & Tagra blur the lines between fine art and popular culture, product placement and exhibition design, as well as artistic inspiration and media hype. With playfulness and humour, their works comment on the globalisation of consumer culture and its repercussions, which are being experienced in India today. They pose thoughtful questions about the nature of Indian identity as articulated by Indians themselves and projected onto India by the rest of the world.

Thukral & Tagra have worked together since 2003 and have held solo exhibitions all over the world, including in Singapore, Japan, Korea, China, Italy, Germany, the United Kingdom, Austria, and more. Their works have been included in group exhibitions on multiple international platforms such as the Lyon Museum of Contemporary Art in France, Nature Morte in Germany, Helsinki Art Museum Tennis Palace in Finland, the Richmond Art Gallery in Canada, and the Yerba Buena Center for the Arts in the USA, among many others. Their numerous awards include Creative Minds of the Year, GQ Man of the Year, and 101 Emerging Designers of the World.

積登·圖格拉（1976年生於印度賈朗達爾）及蘇梅爾·塔格（1979年出生於印度新德里）合作創作各種媒介的藝術作品，包括繪畫、雕塑、裝置藝術、電影和設計。藝術家現居於印度新德里市郊古爾岡。

圖格拉&塔格的作品模糊美術與流行文化之間的界線，跳躍於產品陳設與展覽設計、藝術靈感與媒體宣傳之間。二人的作品充滿玩味和幽默感，主題圍繞消費文化全球化以及其在印度帶來的影響；藝術家由自身及世界的角度出發，就他們印度人的身分提出疑問。

圖格拉&塔格於2003年開始合作，曾於世界各地舉辦個展，包括印度、新加坡、日本、韓國和中國等亞洲地區，以及意大利、德國、英國、奧地利等歐洲國家。二人亦曾參與多個國際群展，展出之處包括法國里昂當代藝術館、德國Nature Morte、芬蘭赫爾辛基市立美術館網球宮、加拿大Richmond Art Gallery和美國芳草地藝術中心等。二人曾被選為Creative Minds of the Year、GQ Man of the Year以及101 Emerging Designers of the World，屢獲殊榮。



# THUKRAL & TAGRA

## JITEN THUKRAL

1976	Born in Jalandhar, Punjab, India
1998	Bachelor of Fine Arts, Chandigarh Art College, India
2000	Masters of Fine Arts, New Delhi College of Art, India
Present	Lives and work in Gurgaon, India

## SUMIR TAGRA

1979	Born in New Delhi, India
1999	Shankar's Academy of Arts, New Delhi, India
2002	Bachelor of Fine Arts, New Delhi College of Art, India
2006	Postgraduate Studies, National Institute of Design, Ahmedabad, India
Present	Lives and work in Gurgaon, India

### Selected Solo Exhibitions

2017	<i>Bread, Circuses &amp; WiFi</i> , Pearl Lam Galleries SOHO, Hong Kong <i>Play Pray</i> , Bikaner House, New Delhi, India
2016	<i>Walk of Life</i> , The Fed Galleries, KCAD, Grand Rapids, Michigan, USA <i>Memoir Bar</i> , Chatterjee & Lai, Mumbai, India
2015	<i>Q: The Lighthouse</i> , Nature Morte, New Delhi, India <i>Games People Play</i> , Bau Daji Lad Museum, Mumbai, India <i>Thukral &amp; Tagra Foundation #letsdyetogether</i> , Indian Design, New Delhi, India
2013	<i>Q: Famous Studios</i> , Nature Morte, Mumbai, India <i>Mirabilia Collection</i> , Etro, London, UK <i>Longing for Tomorrow-II- Meissen Porcelain</i> , Residence of German Ambassador to India, New Delhi, India <i>Windows of Opportunity</i> , Art Plural, Singapore <i>Longing for Tomorrow</i> , Nature Morte, Berlin, Germany
2012	<i>Nosturistic</i> , Hilger Contemporary, Vienna, Austria
2011	<i>German Return</i> , Nature Morte, Gurgaon, India <i>Put It On, Again!</i> , Nature Morte, New Delhi, India <i>Thukral &amp; Tagra Foundation</i> , Project Booth, Art Summit, New Delhi, India <i>Science Mystery Magic</i> , BTAP Gallery and Tokyo Art Fair, Tokyo, Japan
2010	<i>Middle Class Dreams</i> , Arario Gallery, Seoul, Korea <i>Low-Tech Family Vacations</i> , Singapore Tyler Print Institute, Singapore <i>Match Fixed/Fixed Match</i> , Ullens Center for Contemporary Art (UCCA), Beijing, China

## Selected Group Exhibitions

2016	<i>Walk of Life (Water)</i> — <i>Climate Control</i> , The Manchester Museum, Manchester, UK <i>Level 01</i> , Khoj International Artists Association, New Delhi, India <i>Outer Market</i> — <i>History to Motlon</i> , TING Arts Centre, Paris, France <i>Of Games Residencies III</i> , Khoj International Artists, New Delhi, India <i>Sparsha</i> — <i>Touching the Senses. Ritual and Contemporary Indian Art</i> , Kunstmuseum Bochum, Germany
2015 2014	<i>Ethereal</i> , curated by Dr. Amin Jaffer, Leila Heller Gallery, New York, USA <i>All Well &amp; Good?!</i> , Herbert Gerisch Stiftung, Neumunster, Germany <i>Art Guild House</i> , T&T sports, Phoenix Market city, Kurla Mumbai, India <i>Island</i> , Dairy Art Centre, London, UK
2013	<i>Panoplism</i> , Nature Morte, New Delhi, India <i>Indian Highway</i> , Ullens Center for Contemporary Art (UCCA), Beijing, China
2012	<i>India: Art Now</i> , Arken Museum of Modern Art, Copenhagen, Denmark <i>India—Lado a Lado</i> , SESC Belenzinho, Brazil <i>The Matter Within</i> , Yerba Buena Center for the Arts, San Francisco, USA
2011	<i>Indian Highway</i> , Maxxi Museum, Rome, Italy <i>Paris - Delhi - Bombay</i> , Centre Georges Pompidou, Paris, France <i>Asianart: Sustain</i> , Nature Morte, Berlin, Germany <i>Maximum India</i> , Kennedy Center, Washington, D.C., USA <i>Concurrent India</i> , Helsinki Art Museum Tennis Palace, Helsinki, Finland <i>Indian Highway IV</i> , Lyon Museum of Contemporary Art, Lyon, France <i>Avant Premiere</i> , Art Plural Gallery, Singapore <i>Future Pass</i> , Venice Biennale, Venice, Italy; Wereld Museum, Rotterdam, Netherlands; National Taiwan Museum of Fine Arts, Taichung, Taiwan; Today Art Museum, Beijing, China
2010	<i>Finding India</i> , Museum of Contemporary Art, Taipei, Taiwan <i>SAMDIGIT</i> , Gallery 5, Kulturhuset, Stockholm, Sweden <i>Bosedk Project</i> , Richmond Art Gallery, Richmond, Canada <i>Urban Matters 2</i> , SESC Pompéia, Sao Paulo, Brazil <i>In Context: public.art.ecology</i> , Khoj Studios, New Delhi, India <i>11th Hour</i> , Tang Contemporary, Beijing, China <i>Inside India</i> , Palazzo Saluzzo di Paesana, Turin, Italy <i>Commonwealth Games Exhibition</i> , Lalit Kala Akademi, New Delhi, India
2009	<i>Chalo! India: A New Era of Indian Art</i> , National Museum of Contemporary Art, Seoul, Essl Museum, Vienna
2008	<i>Chalo! India: A New Era of Indian Art</i> , Mori Art Museum, Tokyo, Japan <i>Make Art Stop AIDS</i> , UCLA Fowler Museum, Los Angeles, CA, USA
2007	Animamix Biennial, Museum of Contemporary Art, Shanghai, China



Selected Grants and Awards	
2014	Creative Minds of the Year, Hello! Hall of Fame, India
2006	101 Emerging Designers of the World, Wallpaper Magazine, Global Edit
2005	D & AD, London, UK One Show Interactive, New York, USA
2004	Limca Book of Records, India One Show, New York, USA One Show Design, New York, USA
2003	One Show, New York, USA One Show Design, New York, USA Red Hot Ogilvy Graphis International Awards, New York, USA
2002	London International Awards, UK OBIE Award, New York, USA
Selected Publications	
2015	<i>Bathtub</i> , Birdgroup
2014	<i>Longing for Tomorrow – ii</i> , Embassy of the Federal Republic of Germany, New Delhi, India
2013	<i>Q – vol 1</i> , Thukral and Tagra Studio
2009	<i>Low Tech Family Vacations</i> , STPI, Thukral and Tagra Studio
2007	<i>Thukral and Tagra</i> , Gallery Nature Morte, Thukral and Tagra Studio

Collections	
Arken Museum of Modern Art, Copenhagen, Denmark	
Collection Credit Suisse	
Dubai Design District, Dubai, UAE	
DeKa Bank, Frankfurt am Main, Germany	
Frank Cohen Collection, London, UK	
Imperial College Healthcare Art Collection, London, UK	
J.P. Morgan Chase Art Collection, New York, USA	
New York Public Library, New York, USA	
Piramal Art Foundation, India	
Queensland Art Gallery, Brisbane, Australia	
Tiroche DeLeon Collection, Israel	
Ullens Center for Contemporary Art (UCCA), Beijing, China	
UBS Art Collection London, UK	



積登・圖格拉&蘇梅爾・塔格

積登・圖格拉

1976 出生於印度賈朗達爾  
1998 印度昌迪加爾藝術學院藝術學士畢業  
2000 印度新德里藝術學院藝術碩士畢業  
現今 生活和工作於印度古爾岡

蘇梅爾・塔格

1979 出生於印度新德里  
1999 印度新德里Shankar’s Academy of Arts畢業  
2002 印度昌迪加爾藝術學院藝術學士  
2006 印度National Institute of Design研究院課程畢業  
現今 生活和工作於印度古爾岡

主要個展

2017 《麵包、馬戲團&WiFi》，藝術門，香港蘇豪，中國 香港  
《Play Pray》，Bikaner House，印度 新德里  
2016 《Walk of Life》，The Fed Galleries，肯德藝術與設計學院，美國 密芝根洲  
《Memoir Bar》，Chatterjee & Lai,印尼孟買  
2015 《Q:The Lighthouse》，Nature Morte，印度 新德里  
《Games People Play》，Bau Daji Lad Museum，印度 孟買  
《Thukral & Tagra Foundation》，#letsdyetogether – Indian Design，印度 新德里  
2013 《Q》，Famous Studios, Nature Morte，印度 孟買  
《Mirabilia Collection》，Etro，英國 倫敦  
《Longing for Tomorrow-II- Meissen porcelain》，Residence of the German Ambassador to India, Nature Morte，印度 新德里  
《Windows of Opportunity》，Art Plural，新加坡  
2012 《Longing for Tomorrow》，Nature Morte，德國 柏林  
《Nosturistic》，Hilger Contemporary，奧地利 維也納  
2011 《German Return》，Nature Morte，印度 古爾岡  
《Put It On, Again!》，Nature Morte，印度 新德里  
《Thukral & Tagra Foundation》，Project Booth, Art Summit，印度 新德里  
《Science Mystery Magic》，BTAP Gallery and Tokyo Art Fair，日本 東京  
2010 《Middle Class Dreams》，Arario Gallery，韓國 首爾  
《Low-Tech Family Vacations》，Singapore Tyler Print Institute，新加坡  
《Match Fixed/Fixed Match》，Ullens Center for Contemporary Art，中國 北京

主要群展

2016 《Walk of Life (Water)—Climate Control》，曼徹斯特博物館，英國 曼徹斯特  
《Level01》，Khoj International Artists Association，印度 新德里  
《Out Market—History to Motlon》TING Arts Centre，法國 巴黎  
2015 《Of Game Residencies III》，Khoj International Artists  
2014 《Sparsha—Touching the Senses. Ritual and Contemporary Indian Art》，Kunstmuseum Bochum, 德國波鴻  
《Ethereal》，Dr. Amin Jaffer策展，Leila Heller Gallery，美國 紐約  
《All Well & Good?!》，Herbert Gerisch Stiftung，德國 諾蒙斯特  
《Art Guild House》，T&T sports, Phoenix Market city，印度 孟買  
2013 《Island》，Dairy Art Centre，英國 倫敦  
《Panoplism》，Nature Morte，印度 新德里  
2012 《Indian Highway》，尤倫斯當代藝術中心，中國 北京  
《India: Art Now》，Arken Museum of Modern Art，丹麥 哥本哈根  
《India—Lado a Lado》，SESC Belezinho，巴西  
2011 《The Matter Within》，芳草地藝術中心，美國 三藩市  
《Indian Highway IV》，Maxxi Museum，意大利 羅馬  
《Paris - Delhi - Bombay》，Centre Georges Pompidou，法國 巴黎  
《Asianart: Sustain》，Nature Morte，德國 柏林  
《Maximum India》，Kennedy Center，美國 華盛頓  
《Concurrent India》，Helsinki Art Museum Tennis Palace，芬蘭 赫尔辛基  
《Indian Highway IV》，Lyon Museum of Contemporary Art，法國 里昂  
《Avant Premiere》，Art Plural Gallery，新加坡  
《Future Pass》，Venice Biennale and Wereld Museum，荷蘭 鹿特丹  
2010 《Finding India》，Museum of Contemporary Art，台北  
《SAMDIGIT》，Gallery 5, Kulturhuset，瑞典 斯德哥爾摩  
《Bosedk Project》，Richmond Art Gallery，加拿大 溫哥華  
《Urban Matters 2》，SESC Pompéia，巴西 聖保羅  
《In Context : public.art.ecology》，Khoj Studios，印度 新德里  
《11th Hour》，Tang Contemporary，中國 北京  
《Inside India》，Palazzo Saluzzo di Paesana，意大利 都靈  
Commonwealth Games Exhibition, Lalit Kala Akademi，印度 新德里  
2009 《Chalo! India: A New Era of Indian Art》，國立現代美術館，韓國 首爾；Essl Museum，奧地利 維也納  
2008 《Chalo! India: A New Era of Indian Art》，森美術館，日本 東京  
《Make Art Stop AIDS》，UCLA Fowler Museum，美國 洛杉磯  
2007 動漫美學雙年展，上海當代藝術館，中國 上海



主要獎項	
2014	《Creative Minds of the Year》，Hello! Hall of Fame，印度
2006	101 Emerging Designers of the World》，Wallpaper Magazine，Global Edit
2005	D & AD，英國 倫敦
2004	One Show Interactive，美國 紐約
	Limca Book of Records，印度
	One Show，美國 紐約
2003	One Show Design，美國 紐約
	One Show，美國 紐約
	One Show Design，美國 紐約
	Red Hot Ogilvy
2002	Graphis International Awards，美國 紐約
	London International Awards，英國
	OBIE Award，美國 紐約

主要出版	
2015	《Bathtub》，Birdgroup
2014	《Longing for Tomorrow – ii》，Embassy of the Federal Republic of Germany，印度 新德里
2013	《Q – vol 1》，Thukral and Tagra Studio
2009	《Low Tech Family Vacations》，STPI，Thukral and Tagra Studio
2007	《Thukral and Tagra》，Gallery Nature Morte，Thukral and Tagra Studio

主要收藏	
方舟現代美術館，丹麥 哥本哈根	
瑞信銀行收藏	
Dubai Design District，阿聯酋 杜拜	
Deka Bank，德國 法蘭克福	
Frank Cohen Collection，英國 倫敦	
Imperial College Healthcare Art Collection，英國 倫敦	
摩根大通藝術收藏，美國 紐約	
紐約公共圖書館，美國 紐約	
Piramal Art Foundation，印度	
昆士蘭美術館，澳洲 布里斯班	
Tiroche DeLeon Collection，以色列	
尤倫斯當代藝術中心，中國 北京	
瑞銀集團藝術收藏，美國 紐約	



# PearlLam Galleries

Pearl Lam Galleries 藝術門

Hong Kong 香港

HK SOHO 香港蘇豪

Shanghai 上海

Singapore 新加坡

601–605, 6/F, Pedder Building, 12 Pedder Street, Central, Hong Kong, tel (852) 2522 1428 香港中環畢打街12號畢打行6樓601–605室

G/F & 1/F, SOHO 189, 189 Queen's Road West, Sheung Wan, Hong Kong, tel (852) 2857 1328 香港上環皇后大道西189號西浦189地下及一樓

181 Middle Jiangxi Road, G/F, Shanghai, China 200002, tel (8621) 6323 1989 中國上海市江西中路181號 郵編200002

15 Dempsey Road, #01-08, Singapore 249675, tel (65) 6570 2284

9 Lock Road, #03-22, Gillman Barracks, Singapore 108937