

The Gupta+Singh Studio

Panel discussion with
CHARAN SINGH

Friday 22nd November

Lensing the Global (South Asia +)
The Imaginary Institution of India: Art 1975-1998

Frobisher Auditorium 2
Level 4,
Barbican Centre
Silk Street, London
EC2Y 8DS



Lensing the Global (South Asia +) – Panel
Discussion
barbican.org.uk

Charan Singh is speaking as part of a panel discussion organised in collaboration with Autograph, responding to and expanding beyond the themes and contexts of *The Imaginary Institution of India: Art 1975-1998*. This panel draws upon critical strains of lens-based practices from South Asia, South East Asia, and their global intonations and reverberations. Bringing together a small but diverse group of practitioners, filmmakers, art historians, curators and writers, this public discussion considers how image-making is a lived practice that resonates beyond regional specificities.

Also speaking; Rahaab Allana, Pablo Bartholomew, Zarina Bhimji, Shanay Jhaveri, Jyoti Mistry, Mark Sealy, Charmaine Toh.

[Learn more and book here](#)



The Bather

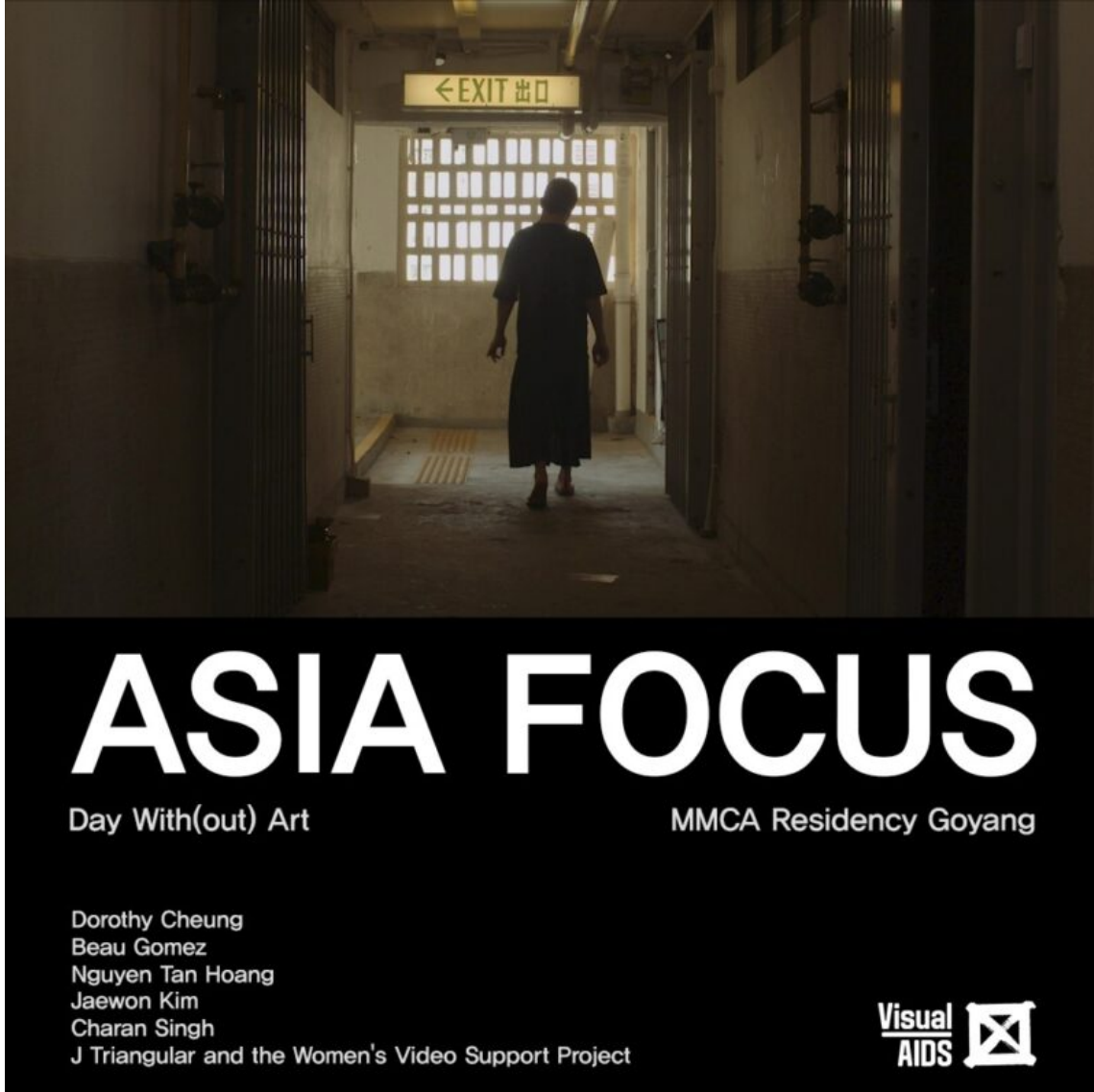
From *The Promise of Beauty* @Charan Singh 2023

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They Called it Love, but was it Love?

Charan Singh (video, screened earlier this month)





ASIA FOCUS

Day With(out) Art

MMCA Residency Goyang

Dorothy Cheung
Beau Gomez
Nguyen Tan Hoang
Jaewon Kim
Charan Singh
J Triangular and the Women's Video Support Project



Day With(out) Art: Asia Focus

Artists: Dorothy Cheung, Beau Gomez, Nguyen Tan Hoang, Jaewon Kim, Charan Singh, J Triangular and the Women's Video Support Project

Curated by Jaewon Kim, Dayun Ryu

Sponsored by MMCA Residency Goyang

The program will be looping as part of MMCA Residency Goyang Open Studios:

- November 8, 2024: 10:00 – 19:00
- November 9–10, 2024: 13:00 – 18:00

The program will also screen at Korea National University of Arts on November 29, 2024. More details will be announced soon.

“Day With(out) Art: Asia Focus” brings together an evocative collection of visual stories from Asian and Asian diasporic communities, portraying individuals navigating a world where illness is not simply physical but deeply social and emotional. Selected from videos commissioned for Visual AIDS’s “Day With(out) Art” between 2019 and 2023, the six works situate the experience of living with HIV within social and political contexts shaped by regional and cultural nuances. Employing intimate storytelling methods and diverse visual languages, the program offers a “foreign” yet familiar exploration of identity, social stigma, safety, and love.

Set against the social and medical landscapes of Hong Kong, the Philippines, Taiwan, Korea, India, and other Asian diasporic spaces, the films invite viewers to consider the realities of HIV/AIDS beyond Western narratives, expanding our understanding of what these experiences can encompass. Each story unfolds its own universe, where the extraordinary becomes the mundane, and the universal resonates as personal. Across borders and boundaries, these works chart paths previously unseen toward new expressions of community, personal growth, and solidarity, reimagining how we can look at life with HIV/AIDS yesterday, today and tomorrow.

Charan Singh - *They Called it Love, But Was it Love?* (2020)

They Called it Love, But Was it Love? depicts scenes from the lives of kothis* living in India. Reduced to a “risk group” by public health campaigns and misunderstood through Western notions of gender and sexuality, these protagonists have real lives and inhabit unique worlds with their own quests for fulfilment and love.

* In the introduction to his ongoing portrait series *Kothis, Hijras, Giryas and Others*, Charan Singh defines the words *kothi*, *hijra*, and *giriya* as “terms used by queer working class and transgendered people in their own dialect to define their different and particular sexual identities.”



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