

## **Artist Statements**

### **Franco Ariaudo**

*Does not take much ingenuity to see clearly what you have under your nose, but it takes some time to know in which direction to point it.*

POM-POMS is a project that starts from an investigation into the world of 'Indian Premiere League' in New Delhi. During the period of residence in the city, I tried to immerse myself in the heart of 'IPL', actively attending games at the stadium, to personally experience all those inputs that the perfect machine of "cricketainment" offers, match after match, to the spectators.

Colors, video cameras, trumpets, cheerleaders on the sideline enhance and hypnotize the crowd, which responds regularly with excited shouts and dances that go beyond the dynamics of the game and of organized supporters in the Western sense.

The IPL is moving on a horizontal surface of superficiality, where perhaps reside instincts true and authentic, just because they can be easily shared: a bubble of fun with its own unwritten code but recognized by all. A place where one random shot in the stands may possibly change your life, or at least the evening.

The IPL offers people a truth, an abnormal normality made of celebrations, dances and fizzy drinks. This is the context of my project, one that tries to calibrate its gaze with that of the people.

Starting from the simplicity and the "sincerity" which cheerleaders (or an idea of them) were implanted in Indian cricket, with preference given to aesthetics and winking instead of acrobatics, my work imagines an Indian anthropological background, visualized through an "Indianization" of iconographical and textual covers of essays on the American history and spirit of cheerleading practice.

*Franco Ariaudo's residency has been supported by RESÒ.*

### **Sahej Rahal**

I view my body of work as a growing narrative that draws upon mythical beings from different cultures, and brings them into a dialogue with the present.

My practice involves sculpture, video and live performances, wherein I create costumes, weapons, and musical instruments using objects found in the city to create patchwork beings.

These beings perform absurd acts in often derelict corners of the city, transforming them into liminal sites of ritual, as they attempt to traverse histories, overlaying them upon the narrative of the city.

In this manner, my body of work becomes both, a documentation of decay and loss within those sites and a personal mythology of beasts and kings.

*Sahej Rahal's residency has been supported by the Inlaks India Foundation.*

## **Mandeep Raikhy**

This is an excerpt from a larger piece that is currently under production. The piece investigates the physicality of the body that resides within a wide spectrum of masculinities - ranging from hyper-masculinity to effeminacy- and looks at the notion of 'male' through lenses of stereotypes, relationships, sports, sexuality and touch.

## **Anay Mann**

Gender can be seen as a continuum, with masculinity at one end and femininity at the other and that men & women oscillate from moment to moment between the two gender poles on this continuum.

I know that I am masculine because I'm not a woman but I need a woman to know that I am a man... This gesture, articulating that masculinity is unlike femininity while at the same time needing that other, paradoxically becomes one of the defining aspects of masculinity. Masculinity is not static. It's always in a state of flux, hence not very easy to defined in a definite (objective) way.

Any point of view that I take is in dialogue with something else... my masculinity dialogues with something else. The dialogue implies not a single definition of the other as "not me" but as a continual process of "not me"s. To be in dialogue means that my masculinity changes by virtue of my interactions in space and time.

There is no 'being' to masculinity but only 'co-being'. The position of masculinity is central to how it is perceived by someone else at a given moment in a given space. Consequently the same masculinity can potentially mean many different things, depending on how it is perceived. This dialogic masculinity incorporates both masculinity and the perceiver of masculinity. Or it can be stated thus that masculinity itself is composed of the relation between the perceiver and the perceived, over a period of time.

Masculinity exists in response to the perception of the other, or that perceptions of the perceptions can be part of the dialogue. I might respond to a woman's critique of machismo/excessive masculinity by trying to moderate myself or respond to critique of softness by trying to harden myself. But either ways there is a response to the other which becomes a part of the dialogic process.

There is often an internal dialogue that takes place between parts of the self. When I try to perceive an element of my own masculinity and give it a meaning within its own situation , it can come into conflict with another thought process. Here the self and the other are contained in the same subject.