

KHOJ presents a unique evening of back to back LIVE Performances @ blueFROG on Jan 27, 2012

New Delhi: **KHOJ International Artists' Association** presents **KHOJLIVE12**, an evening of back to back **live performances on Friday, January 27, 2012, at blueFROG**, The Kila, Seven Style Mile, Mehrauli, Opp Qutub Minar, New Delhi **from 4.p.m. to 10 p.m.** Being hosted as a collateral event of the India Art Fair, this high energy event promises to be one of the most exciting during the bustling art fair calendar. Entry is free and open to all.

Says Pooja Sood, Director, Khoj International Artists' Association: "From its first international workshop in 1997 to Khojlive08, a 6 day live art festival in 2008, and more recent international residencies devoted to performance and time-based practices, Khoj has consistently engaged with the genre of live art. In an attempt to further explore the possibilities of the genre, specifically within the context of contemporary cultural production in India, KHOJLIVE12 will showcase thirteen works by artists working across contemporary dance, sound, fashion and gaming. While a number of artists push the boundaries of their respective practices using choreography, design and languages of the digital era, others actively seek interaction and audience participation, challenging the traditional relationship of audience as passive spectator."

KHOJ (supported by OUTSET India) has invited RoseLee Goldberg - art historian, critic, curator and Founder/Director of the prestigious Performa Biennial in New York to India for KHOJLIVE12. Goldberg has pioneered the study of performance art in the western world. She will give an introductory talk and release Atul Bhalla's book Yamuna Walk, the culmination of a performance based project that began with a residency at KHOJ in January 2007.

A unique public event, KHOJLIVE12 wishes to provide an expanded articulation of time based art, its possibilities and potential. **Some of the artists presenting new and re-contextualised works are** Subodh Gupta, Vivan Sundaram, Pushpamala N. & Mamta Sagar, Amitesh Grover, Diya Naidu of the Attakkalari Centre for Movement Arts, Eryck Abecassis & Sonic Tree Natives, Hemant SK, Inder Salim, Neha Choksi and Rashmi Kaleka.

Through the course of the evening performances will unfold across the venue, transforming The Kila's diverse set of spaces – a state of the art music club, a sprawling terrace, a central courtyard, a museum of film and art and a store for designer wear – into an active laboratory of new ideas, forms and experiences for artists and audiences alike.

KHOJLIVE12 promises to be a unique and spirited event - intellectually challenging and high on energy.

About the performers:

SUBODH GUPTA

Spirit Eaters

Duration: 30 minutes

Spirit Eaters explores notions of identity, cultural specificity, aspiration and excess that preoccupy Subodh Gupta's art making. De-contextualizing the presentation of specific cultural practices, Spirit Eaters harks to his childhood experience of watching kanthababas, a group of paid, professional eaters in Bihar who rapidly consume vast amounts of food for the appeasement of the souls of ancestors and elders. The performance is simultaneously repulsive, vulgar, amusing and awe-inspiring.

About Subodh Gupta

Subodh Gupta was born in 1964 in Khagaul, Bihar, and is now based in New Delhi. The artist's change of residence from his native village to a major urban center is like an allegory of today's India. Gupta is interested in what inevitably disappears in the process of such change. The extensive use of stainless steel utensils in his artwork codifies the complex socio-economic and cultural situation of present day India. Selected Solo exhibitions include 'A glass of water' at Hauser & Wirth, New York (2011), 'Faith matters' at Pinchuk Art Centre, Kiev, Ukraine (2010), 'Take off your shoes and wash your hands' at Tramway, Glasgow, Scotland (2010) and 'Oil on canvas' at Nature Morte, New Delhi, India (2010).

DIYA NAIDU

Nadir

Duration: 20 minutes

Nadir or the deepest depths, is a performance which explores ideas of isolation and the inescapable fact of bondage within separation. Articulated through the body, the movements are created from memories of deep emotional states. Pleading with Fate, God and Death, Nadir is an invitation to enter into this space and be convinced by it.

About Diya Naidu

Diya Naidu studied ISTD jazz, classical ballet, choreography techniques, Kathak and physical theatre before graduating from Attakkalari's Diploma in Movement Arts and Mixed Media in 2007. Diya has performed across India and in several international locations with Attakkalari's multimedia dance productions

TransAvatar, Chronotopia and Traces. She is an emerging choreographer and created her first solo work Nadir after being awarded the Robert Bosch Young Choreographers Award in 2010.

HEMANT SREEKUMAR

Raping an ellipse (She was asking for it)

Duration: 30 minutes

A synthetic performance with light and silence.

The performance simulates the violence, brutality and trauma of a forced sexual intercourse. The object used to demonstrate these emotions is a circle (a special case of an ellipse). This universally symbolic shape is applied here as a proto-icon for femininity which is then deeply violated.

About Hemant Sreekumar

Hemant Sreekumar got involved with noise in 1986 when he started tripping on television and radio static. He currently gains increasing joy in embroidering coded computational processes to create sonic situations. He has trained in art history and digital media. He has worked in the past as a programme coordinator at Khoj International Artists' Association, New Delhi. More recently he has been a researcher at Compart, Bremen, documenting early computer generated/algorithmic art. At present he works as a Data Visualization Consultant for W+K. His present compositions deal with notions of measurement, decay, data sonification and stochastic emergence.

INDER SALIM

If "aesthetic is the ability to manage contradiction" then those identities (inherited and cultivated) which divide us, here in this region of the world, crumble, once allowed to sit face to face.

Projection "Inder Salim" is one such conceptual construct that repeatedly revisits its own core purpose via a visual mask, or by touching those geographies, which hold its historicity, or by stimulating others to taste this self or its contradiction... this food...

About Inder Salim

Born in Kashmir, Inder Salim is a conceptual/ performance artist practicing for over 25 years. Inder has performed at different venues in India and abroad. He was a Sarai Independent Fellow in 2006-07. He is one

of the mentors of the City-as-Studio program at Sarai/CSDS and is presently organizing Harkat@ Sarai, a series of open-ended performance art events. He organized Art Karavan International 2010, where 30 artists from India and abroad travelled for two and a half months through 9 cities in North India with the objective of experimenting with open-ended interactive processes of art. He lives and works in New Delhi.

PUSHPAMALA N. & MAMTA SAGAR

Motherland

Duration: 30 minutes

Artist Pushpamala N. and poet Mamta Sagar explore the idea of freedom and captivity through the work of the first Kannada woman writer and Nationalist, Nanjangud Thirumalamba. The half-hour performance lies between performance art, theatre and literary monologue. Set against a stylized theatrical set from popular theatre, where Mother India regally sits, the contemporary woman poet explores the history of women's reformation as central to the Indian freedom movement and the debates around it, all the while interrogating the figure of Mother India as representing the nation.

About Pushpamala N.

Beginning her career as a sculptor with an interest in narrative figuration, Pushpamala N. has transitioned into casting her own body as various characters and personae in the medium of photo-performance. Collectively, Pushpamala's work engages with postcolonial theory and a feminist historical gaze and her 'photo-romances' and studio photographs seduce viewers through spectacular and elusive narratives. Recently Pushpamala has been expanding her photographic practice into the medium of experimental short films, live performance and sculptural tableau. Her work has been shown widely in India and internationally.

Mamta Sagar

Mamta Sagar has three collections of poems, four plays, an anthology of column writing, a collection of essays and a booklet on Slovenian-Kannada Literature Interactions to her credit. Her poems are translated into many Indian languages including English apart from Spanish, French, Vietnamese, amongst several others. She has presented poems at poetry festivals across the world. Mamta teaches at the Centre for Kannada Studies, Bangalore University and lives in Bangalore.

VIVAN SUNDARAM

A vignette from GAGAWAKA: Making Strange

Duration: 30 minutes

They stand and sit motionless in the dark. Six figures dressed up, positioned in a straight line, attentive to their cue. Are they poised to move, are they frozen in meaningless gestures? They are lined up in the wings; they are already on the stage. When the lights come on, the play will start. Is 'waiting' part of the enactment? We, voyeur-viewers (jaded exhibition-goers, excited fashion-gazers), take in the silhouette, examine some material detail, build up a narrative. Inside the glass box and outside we participate perchance in a performance act (an act of performance).

About Vivan Sundaram

Vivan Sundaram, b.1943, studied painting at M.S. University, Baroda and The Slade School of Fine Art, London in the 1960s. Since 1990 he has turned to making artworks as sculpture, installation, photography, video and garments. He has exhibited in the biennials of Sydney

(2008), Seville (2006), Taipei (2006), Sharjah (2005), Shanghai (2004), Havana (1997), Johannesburg, (1997), Kwangju (1997). His last solo exhibition called GAGAWAKA: Making Strange took place in New Delhi and will travel to Mumbai at the end of February 2012. Vivan Sundaram lives in New Delhi and is married to the art writer Geeta Kapur.

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