

Artists Statements

Monali Meher

A need to reshape belongings and change the nature of substance, a dialogue of matter and memory to create and animate, hybridization of different materials from various cultures or shaping the social, cultural elements of the immediate surroundings as a tool to reflect back as well as to start a new dialogue and to improve the ability to cope up or deal with the new surrounding in order to get back to my own self and awareness of senses, all these constitute the language of my work.

My performances/ installations are atmospheric and meant to be part of it and experience it. They are ritualistic and show the cyclical circles of destruction and renewal as well as formal and conceptual ideas and framework of personal references that inform the fragile divide between my life and art.

While struggling to get adjusted to the new surrounding which has been created and at the same time coming to a realization of the changing identity, specially in these short visits to my origins, encourages me to open myself up and use my body and spirit to communicate the personal memories of longing and belonging, while simultaneously commenting on female stereotyping within Indian society.

I use Mehendi (Henna) in an unconventional and individual ritualistic way to celebrate the body and its surrounding space as a reference to the marriage and its ceremonial aspect to bridge the past and present. The videos are part of my work process here and the distorted sound of the harmonium brings back to me a nostalgia for certain spaces of particular times.

The performance is image based with the repetitive (Chanting) of pauses and stretches creating a certain anxiety and a developing curiosity about the end and the beginning!

The element of the past as a quantity of time is of significance. To be able to record and replay time frames and juxtapose real time with mediated time is a vital area of the work.

Reza Afsina

Very NEW [in] DELHI

“For this is the message which you have heard from the beginning, that we should love one another,”(1 JOHN, 3-11)

What shall more to be learned from the notification of GATHERING – to give and to know each other well, with compromising wisely attitude and good thoughts, just like a simple thought before about the idea of surrender in any motions, controlled the emotion for gaining adaptation and a soul to sound for reaching a deep contact, and indeed for once there has to be pause another memory.

Had this for long the main structure that always controlled physically, and this noticeable for each particular part of distance between objects from an area of land become more occupied by a person, as a human, or things, that should be properly and for sure must be suitable, which wanted to give another meaning in, space.

What about our structure?

As for long, bodies are always occupied. Many systems are used to stating size and quantities or degree of measurement for some necessary amount and sometimes to comparing the dimensions.

What we knew already are about the function around how that the two-dimensional and three-dimensional are much effected since the area of visual born and know there's a smart configuration comes as audio-visual, which always could be direct printed and witnesses in such a, real-time.

By these the idea of permanent within the works of the body or structure are 'naturally' created and once again the body structures could receive the alter thought of becoming immortal.

And now, almost in every playground the audio and visual are totally attached as a helping devices to make another rules of communication among the spirit of unknown forms and by these, the 'area' of 'space' sometimes are only a surface of measurement just to know exactly how a body, As a main part of physical structure, could have such range of activities and manageable times.

And there's also the point of questioning about the mutual combination around the body, mind and soul.

A mind, is taking control of memory to not forget how to remember, this is the way of what a person thinks or feels, it's conquer the area of thinking, feel doubtful and could be change one's decision, to know what one's want and come to another decision. As far as could said this is the Mental Ability of human being and a body already occupied it.

As a soul as a non-material part of living things, but for human being this could be a part of believed to exist forever. For some cases the soul has put into one's work as emotionally and intellectual energy and might be regarded as an ideal inner thing's.

So far for believing something that's not only a pot which had round-vessel that could holds liquids and solids, but for sure a body works are more manageable and much more dynamic than thinking about the city structure.

This in sometimes the area of 'creation' comes up as unconsciousness to the source of development to retarded the systematic proportion. And for the body as always as a main frame, for each structure which has already their own living and so on the action came from the scenery of plexus major, which went forth since the beginning.

A body, a physical structure, a mainframe, main part of an occupied and an organized area, are also the core to the unspoken communicative action. With or without consideration the whole of works from a body sometimes suddenly become motionless and there's no good communication around that connection, physically and mentally, and this such of particular proportion also trigger some action of instinctive persona and by this also could create the idea of beauty and even evil.

The frame work of an occupied area, which also the gesture that created many of adaptation within the area itself become another 'space' and it's a total responsibility to always occupied the space, considering or not, because the main connection has already in the mutual collaboration with mind and soul, so the existence of the space are physical structure and for there's a time that could be more strange than that.

That's why the physical appearances always could become the object of memory from the sensual of illusions, desire to betrayed or to live as another of being recognized, to which the very own existence and to substitutes for being others.

With every located substances of personal gesture become private material with also its physical manifestation, and for that's why an action can be silence.

Communication has also direct relation for interactive motive in every action and re-action and that's existence could always be executed in front of the other being directly, as considering this element become an idea of physic environment that also create a market-gesture in every establishment. As something to remember, any life on earth has been brought within the range of technical possibilities.

Every system necessarily depends on its energy content and it becoming mass, considering the fateful importance for the survival of human life within this theory of energy equal mass times the speed of light squared. And by this also could represent the idea of 'beauty' for everything in life and since the energy been given, so on there's a 'market' to provide and to collects all of the energy that released.

And for a body always there's mixtures of differences which more modern than a city or a market gesture and with all transformation and formats are always amazing and mentalities as a system of images, a system in motion and therefore always as an objects of study for history.

Only disappearance of the form to know the limits between the body and art.

And for that, must be a beauty in need.

Question of beauty? How about those Bengali Sweet Corners with its own Kalakund To Sushmita Sen? How about the crucial themes of Horn-Please signs to Priyanka Chopra attitude in Aitraaz movies? How about the Holy war consequences to using material chemical substances among daily life?

How to digest experiences? Even the Demons are subject, like Satan fall like lighting from heaven and an authority to tread upon Serpents and Scorpions and Demons and overall so the power of the enemy can't hurt. Also Spirits are subject.

Because the spirit always as a soul, an intellectual or moral part of human and even for every living creatures. This something that called mental attitude, a state of mind and in fact there's still mysterious about it, and so on with the beauty.

The beauty has the qualities that gives pleasure to the senses of mind, that considering as a person, things or another living organism and the body has it well in every learning of 'digestion' and how to digest it.

Divine beauty!

The performance itself still got to do with the space, play, act and of course action before an audience, or shall might say that an audience is public. As on the public also considering issues, space, works, play and more than act, because the public is opposite of private, public is own and done by people in general and this is a particular section of the community, another 'body' and another strange gesture within those experiences and its own intellectualities, and the image of beauty are there together with collaboration of an act play with the situation and sometimes it could be putted with the interactive action within the real time situation.

Performance deals with powerful stage of being permanent, or creates permanent-contemporary of intimacy with the environment forms and also with the body works and this is the stage of realizing the intensity with manifestation of our own form of manufacture.

Since the performance had always the gesture, times or contents and some of personal experiences it always becoming another rules of substances for a symbol and ritual that present the imagination of surprise that related with utopia in simple gesture for state of socialization in search more of possibilities for the meaning of relation.

The relation of performance in the fields of visual art are always giving the privilege of divining the genre itself that giving certain birth of educational more moralized and has the meaning of proportion to living pictures, since it 'projected' in three-dimensional for visualization. Because after the creative process of drawing, the introduction of movement are modified in continuing modification to make complete of product value as a form to establish a new meaning of performative genre and it's attitude, since we are really sure about beliefs in beauty.

In some case of performance, being static of fun in two-dimensional situation also created an established moment of being living picture that related into the relevant of another dynamic real time situation, this is the new interest for another form of media with the combination of being attractive, impressive, expressive and how to explore the technical and it's invention, because its always gives the meaning of presenting the emotion, that's why the invented of performance could be treated as a new media. The awareness for an image to shape the form into media needs to be performed more through the performance.

For that many symbolic 'statues' are invented and born again as a new meaning that involved more thoughts about how should this work become 'beauty' and how also the body could works with other things and create more beauty.

And by all of those meaning I started to make the works for this residence by divine from body to beautiful, actually this words comes from some commercial advertisement on a television, that comes so sudden as visual brainstorm for me, because the question on a beauty has been replaced by media visual which containing the chemical substances that also in some case in everyday life, we consume it and we also could believes that chemical substances are part of our life which some of it are for beauty and works like that to our body, that's why the world of natural become so much important values in the market, so probably these whole kind of stuffs become more valuable after realizing the market, physically.

And now how about ours to them, how about our needed to that kind of value, is it makes us feeling 'beauty' also, what kind of beauty could be present and preserve after this?

The whole thing suddenly has changed for me and it's become very ambitious for each kind of manner to create another meaning of beauty as a pleasure, as an object of experiences and much of them work very abusive.

The ambitious creation could come as physically attack to the manner of market value as products and create ambush for us and it happened. We are trapped and we deal with it, we are surviving because sometimes our instinct takes control.

And for that I'm really sure about my own existence and many of my experiences to this city, as a new meaning and much of them are very important.

As there's much to be preserved to the authority of the public, so with my closest observation to it, I tried to come out with the ambitious motive within my space, that also always an authority of its own. That's my framework to knowing me within the space and its body or form.

When the city create structure to fulfill the ambition of its own public masses, so my body also had the power to adjust within that space, I've worked also with my structure and behavior to connect my adaptation to it.

As I do realized my existences in New Delhi are very new indeed I must keep occupied the space itself and realizing that I also there, alive, with surrounding and its attitude.

My emptiness are only a matter of comparing situation that held me or even trapped me with new things that I never really sure how to deal with it, but as long I still feel myself and present myself as my only self, that's as far as I could do with my new space, my new city and my new experiences.

What shall I have many questions about it and about how beauty could take me as myself, for sure I keep thinking about was it beauty of art, or, art is beauty? Until then I keep my foggy situation for not only thinking about the beauty of art but there's beyond connection above it, not only the art is represent beauty and not only beauty as an art.

The important thing is how to be just myself to represent things to another, and my responsibility to make rules of communication among my works and my attitude to others. Not only as an artist, but also as a living organism that have the power to create and to thing clearly with its own wisely attitude, considering, instinctive behavior and my adaptation to it.

We are the city and we can shut it down, as we consider to be perfect because we could think and create, so it is better to thinking that good art should start everyday as yourself and as clearly as you could do in good for the community, for the public, for other living things and most important is for you.

Let us go in the fog still.

"Ambitious-ly ambush" As an object of desire that always hidden.

Saumyabratta Chaudhary

Hamlet in Faridabad

“Poor boy with a book in hand ...” so remarked a modern poet referring to Hamlet, Shakespeare’s famous creation. Struck by this image, I said to myself “what fabulous poverty! what an array of possible reading material to set Hamlet off on the inherited road to thought and action, what chilling, eerie lack of thought or action from book to book, newspaper to newspaper, library to library, city to city, nation to nation, inheritance to every conceivable inheritance !”

Strangely, the question I came upon next marked the threshold of a further possibility: How does one perform the radical refusal of thought and action, refusal of that hitherto conceived as the work of thought, or work produced or performed by action? Is it possible?

But of course, this very doubt was based on an inherited notion of performance – performance as work. A moral and economic notion geared to maintain certain fundamental unfreedoms ... thus Hamlet’s great disquiet – how do I (Hamlet) perform what my filial and feudal duties urge me to do? how do I avenge my father’s murder and be true to my martial, royal, scholarly and administrative inheritance? Consequently the performance of Hamlet in Faridabad was thought out as a performance of disinheritance.

So then Faridabad ... Or rather, a certain ‘library’ in the dusty, industrial town called Faridabad across Delhi’s border... or rather, a certain neighbourhood of birds, trees, cats on rooftop, bylanes and industrial workers who work, meet, talk, read, write, write of their lives, how life resists the inherited rhythm of so-called ‘productive ‘ work and its everyday alienated performance ... a neighbourhood known to some as “mazdoor (workers’) library, Faridabad – 121001”. So what happens when Hamlet, searching for a sufficient reason (to be or not to be?) among words, words, words... on a pilgrimage of libraries, comes upon Mazdoor (workers’) library in Faridabad and its monthly newspaper /newsletter? Its gathering together of voices that refuse to speak ‘inherited’ words ?.

Hamlet in Faridabad was essentially based on this playful, and admittedly eccentric series of questions. It tried to interrogate the intervention of performance in life as its lived by people from different locations in society, often fractious and incompatible between themselves, yet compelled by common (often unconscious) physical and metaphysical axioms of existence. As far as it was an open critique of the functional obligation to perform, Hamlet in Faridabad was a didactic effort. It quoted to the audience what it thought would persuade (or should one say dissuade) the latter. But it retained a grave unintelligibility at its heart – how to perform the disinheritance of performance itself? how to move from performance as / of work to performance as / of freedom? - and asked the audience to share the difficulty of this real blindspot. And in so far as the audience thought back, spoke back and extended this discourse alongside the performance , Hamlet in Faridabad has reason to be immeasurably grateful to everyone who stopped and stood by it.