City as Studio 03

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PROPOSITIONS/ REBUTTALS

Isn't it impractical to think of representing such a brief time? Surely connections come through the display of work or by the end of the allocated time?

The danger is that the gravitational pull will draw us back to what we know and working the way we're used to – then it becomes a critique, or defensive in its approach. If you set it up as a different kind of collective composition, then it is not just open to the gaze of art critics and the like.
But our approach is separate, we sent in our proposals separately; they weren't thought of as a collective idea.

Isn't the exhibition meant to be about the now, not about the proposals?

Proposals show a quality of thought and works samples; they show how you practice and that's very important – but that's what you use them for.

So how do you find a form for the full thing?

For the people exhibiting, normally the work ends on the day the exhibition starts. I feel for it to be interesting, we should use this as a way to ***intensify the conversation*** rather than display work.

To call it a proposition (rather than an exhibition) means that I can do something with it.

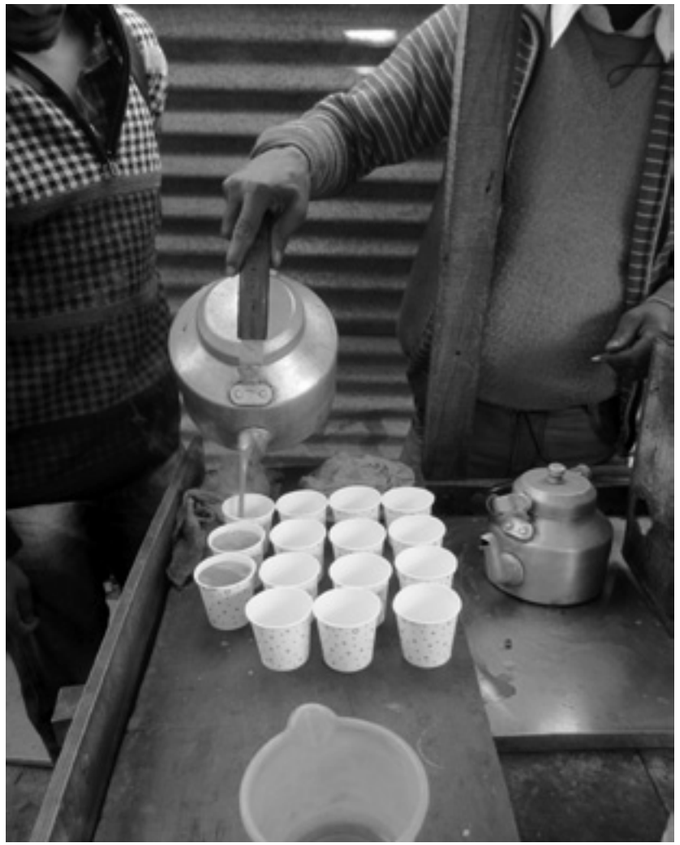
So every proposition should be given its own time and space?

Rather than thinking of it that way, couldn't we think of it as something living?

I don't know how you feel it's not living; I don't feel any lack of dynamism or life.
I think there's a lot going on between people. The reason I keep coming back to City as Studio, what I find interesting, is that it really is experimental, in the sense that it really is improvised. ***You try to see where it will go and how far it will go.***
So it's not the usual model of the residency.
This is something other, something more intense, it is not a residency, it is not art school, it is not a workshop – it is something else trying to express itself.

Also, I think us being in the space is more useful than verbal discussion.

I spent a long time in there yesterday and think I have already found a way to see a new proposition ***within my own work.*** I want to intervene within that space.
Obviously there's a time-bound nature to it.



I think the time-bound nature of it is fun.

As long as we keep thinking of it as alive.

Also we've been provoked to think of it as a dilation, an opening within the larger exhibition, not just as a group exhibition within an exhibition, ***otherwise it's lost its point.*** It should hold the energy of something other.
This space is like the avant-garde, this space is something else altogether.
Apparently City as Studio was the original idea from which the larger exhibition was born.

You have to put your proposition up in a way that it can be responded to.

This is being mistaken for a desire to produce completed work – it's not like that. I don't think people are thinking that. I think everyone should stake whatever proposal they want and take it from there.

I think we should write some of this down.

NAVIGATING THROUGH IMPRINTS

Words make us feel safe; we find solace and take refuge in them. To position things in opposition to each other helps ingrain our belief in those words further. Once in a while, something comes along which tests those words, looks above, below and to either side of words as descriptors, or parameters. In these cases, labeling exploratory projects/ artworks/texts as 'in-between' states doesn't really do them justice, nor does simply decoding them as trying out something 'new' (whatever that means). What they can be indicative of is something else. Something which has the potential of revealing itself when nobody is looking.

We don't know how to get there.

How do we use words in a space where terms defy us? How do we talk about the now, or the imminent, rather than being in the comfortable position of reflecting upon the past? Here, taking the residual as the starting point is constructive - looking at the imprints made on the participating material. Moreover, thinking through the notion of residue, gesture and trace, within the context of 'art as a place' helps to ***locate these ideas.*** If we presume, as prominent philosophers and artists have before us, that 'place' in this scenario means 'taking place', then it is the action, not the description that matters. After something has taken place, what does the concept of residue actually intimate? Does 'place' continue to exist in this sense?

Take a deep breath and look at the map.

Where do we think residue is held? In sites and sounds or tropes and suggestions? Physical residue easily evokes something ideational being made present; it shifts the notion of memory from the nostalgic to that which can be held in the now. But to view the residue as some kind of monument to the history of the collective, or any kind of possible 'collective history' would be highly problematic, for several reasons. Wouldn't it be better to interpret residue as an ongoing, performative proposition of sorts; a proposition that allows for the linkages of time, between moments that took place, a sense that is held in the now and the anticipation of what could happen next?

Take the second left.

Understanding residue as a proposition also ties in to the idea of 'residue as something beyond that which is apparent.' For this we have to be ready to open ourselves up to the terrain of 'the uncertain, the unmarked and the invisible.' We have to be able to think beyond markers and the visualized and

allow trust to build in order to receive the unknown. One way to think about this is through the principle of ***'es gibt.'*** It describes the philosophical concept of 'the sheer fact of being' and embraces both ambiguity and indeterminateness. It effectively tackles the 'baggage' that we come with, transcends ordered or subjective interpretation and gestures towards the receptive and the instinctual.

We're on the right track.

By inviting 'non-performers' into a performative space and asking them to infuse it with 'place' was this part of the original idea? To go beyond ***a priori*** knowledge, to have different entry points outside of the 'expected' and to return to the instinctual in some ways? The hope is that in participating in a collective action, a revised or renewed understanding of something will be produced.

"...the newcomers, who seek discontinuity, rupture, difference, revolution...(create) a new position beyond the positions presently occupied...To introduce difference is to produce time....But the struggle which produces contemporaneity in the form of confrontation of different times can only take place because the agents and groups it brings together are not present in the same present."
- Pierre Bourdieu

We've gone the wrong way, turn around.

Assessing what was conceptually generated, the most obvious thing is the challenging of binary terms (private/public, rehearsal/performance, collective/individual), without necessarily defining 'new' and alternative vocabulary or even doing this in the most expected way. Rather than subverting these notions through the artwork, the rupture happened in relation to the 'open-structured' residency, the idea of the curated communal and the temporary creation of something amorphous yet structured. Its still not clear and may never be what the group/non-group's direction or non-direction was indicative of. But underneath that meta-narrative, whisperings and connections formed smaller groups/non-groups which began to converse and go down paths that lit up.

We're wandering now.

It wasn't the creation of a kind of activism, 'bad affect' or antagonistic performances that individuals seemed to be interested in, rather it was the individual themselves; a return to the self. Members in the group kept coming back to ideas heading towards, or starting from, the fictional, the personal and the fantastical. Recently there have been similar movements towards an increasing investigation into the politics of self by other artists in post-educational moments, such as early residencies and solos within other parts of the MENASA region. Speculating or conjecturing on why this is or if it ties into the increasing interest in performance art by international institutions is not particularly useful.

We made it there (...even though this is not here).

In losing ourselves we are not always found. Many of the questions through this navigation cannot be answered through 'reading' what remains in the end, but it does gesture towards them. In fact most of the time, the residue is often more suggestive than the events and acts themselves. What the residual can intimate, is the staged and sporadic bursts of the people, the moments of collisions and consensus, that all carry with them and the possibility of creating something 'else.' And if something 'new' was created as a by-product of that, this 'newness,' may not necessarily be completely visible and internalized in the now, but in some latent moment that may or may not manifest in the future.

What did people come to see?

What was being shown here?

What remains in the end?

What remains in the aftermath of process?

Strewn, matted wires,

Scratched, discharged paint,

Empty frames in free fall.

Not simply markers of time,

But a sensory residue giving rise to the now.

A celebration.

An assault.

Space being allocated,

Provisional parameters being set up,

We are urged to venture past and future.

Should traces be viewed as waste products, extrinsic

to supposedly central moments?

or can they be seen as an afterlife,

intrinsic to key processes

a sign that something,

is still taking place?

THE DEATH OF

In fond memory of definitive wording, hyperbolic jargon and formulaic language who found themselves to be without redemption within a time filled with imperfect, provisional, changing processes. The first signs of their demise became apparent when they started placing too much trust in themselves, only to later realize that they were becoming empty, hollow, trying to say a lot but actually doing nothing.

Following on from the death of their creator, the cultural critic (who in the age of digital technology and social media inevitably succumbed to conditions of simultaneous ubiquity and inconsequentiality, and has moved on to another place) it was only a matter of time before they too passed on.

Their offspring, non-didactic discourse and anarchic dissolutions of binaries, would like to take this opportunity to initiate other kinds of dialogue, shift thinking towards what they and their eccentric aunt (art) can do, rather than what they communicate. They will be holding a memorial service where they would like to invite you to reflect upon other types of translation and transmission to avoid this happening again in the future.

TRIAL BY COLLECTIVE

(Rehearsal as Form and The Collective)

"A pattern is not merely exaggeration, but an enhancing of what is true...Any pattern, if it a good one, naturally has an element of the grotesque, since it is a reinforcing of beauty – an exaggeration one might say is without deceit...Conversely, all true distortion, is inseparable from pattern....Pattern does not explain; it leaves things to the viewer; its beauty is determined by freedom it gives to the viewer's imagination."

The word 'pattern' holds within it the idea of repetition, but also the concept of an 'ideal form' from which it is produced. For us, each repetition (of exhibitions, gatherings, readings, rehearsals) produced something new, something unexpected; and yet this repetition also allowed for a kind of accumulation and development.

Does improvisation and rehearsal have to necessarily relate to the idea of process? What if we were to read rehearsal, not as process, but as the thing itself?

Our first two 'public rehearsals,' were kept relatively low-key and anti-theatrical, allowing for the focus to remain on the evocative and the gestural. In one moment, a situational rhythm developed, validating the generative capacity of our rehearsals (and, in some ways, the notion of our collective conversations.) By the time the third one took place, it had assumed a dramatic avatar, producing haphazard, chaotic moments. While this last rehearsal could also be read as constructive, we did not venture to see of what.

Can there be such a thing as rupture within a rehearsal? Was this the accidental disjunction that was being sought after?

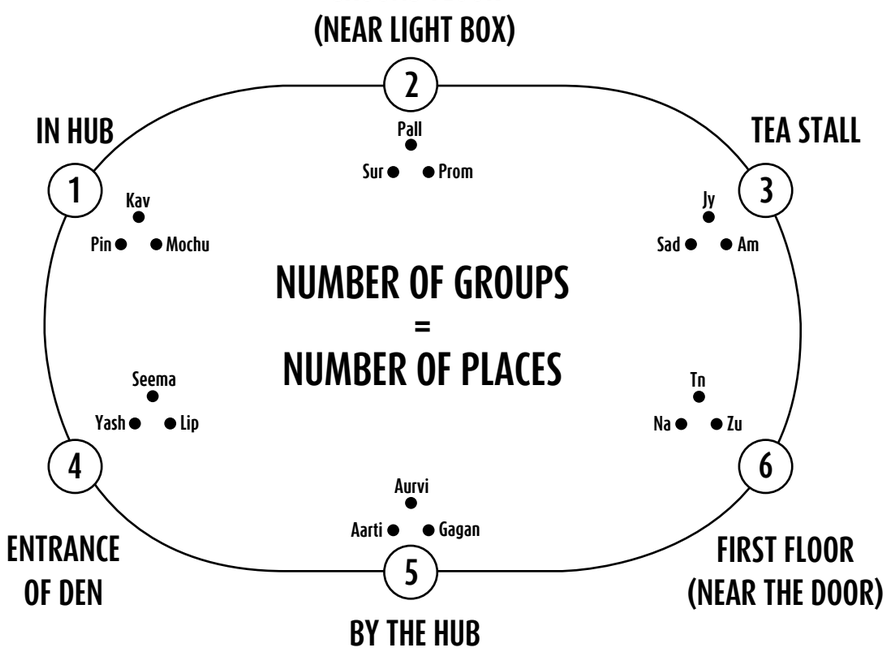
In the ***Politics of Rehearsal***, Francys Alÿs talks about the rehearsal as a constant postponement, even as it reveals itself, it is impossible to appropriate. He says "the temporality of the rehearsal is

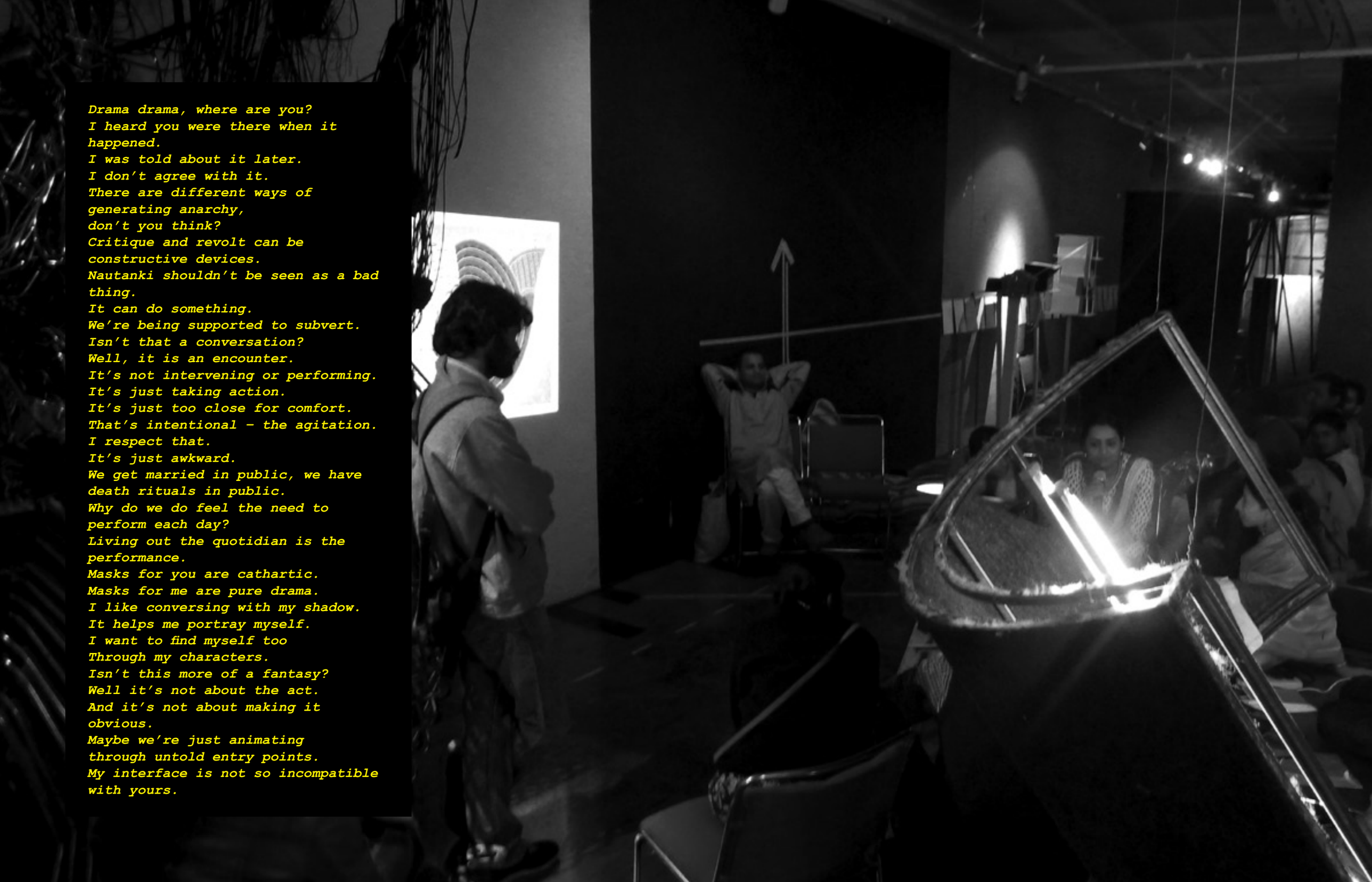
like the time of production as opposed to the time of the product." This would suggest that to remain in a shifting, unsettled state, amorphous rather than static, would be evocative of the rehearsal.

How could this endless postponement take on a generative form? "Is it possible for rehearsal to have a discursively public life?"

The intention was to create a set of set of parameters (which we were urged to climb beyond) that could possibly allow for "a different potency and valency to art." The conceptual cornerstone was built upon the notion of co-habitation and works in conversation with each other. In between privately shared moments and publicly staged performances, anxiety and confidence, there were encounters and relationships which revealed themselves through the idea of rehearsal and repetition.

"Patterning communicates the experience of endlessness and also the perception of order. At its best, it fuses diversity and uniformity. It stands for generation and endlessly unfolding structures, signifying an omni-directional, anti-gravitational art...Where does a pattern end? What could be more non-object than patterning?"





Drama drama, where are you?
I heard you were there when it happened.
I was told about it later.
I don't agree with it.
There are different ways of generating anarchy,
don't you think?
Critique and revolt can be constructive devices.
Nautanki shouldn't be seen as a bad thing.
It can do something.
We're being supported to subvert.
Isn't that a conversation?
Well, it is an encounter.
It's not intervening or performing.
It's just taking action.
It's just too close for comfort.
That's intentional - the agitation.
I respect that.
It's just awkward.
We get married in public, we have death rituals in public.
Why do we do feel the need to perform each day?
Living out the quotidian is the performance.
Masks for you are cathartic.
Masks for me are pure drama.
I like conversing with my shadow.
It helps me portray myself.
I want to find myself too
Through my characters.
Isn't this more of a fantasy?
Well it's not about the act.
And it's not about making it obvious.
Maybe we're just animating through untold entry points.
My interface is not so incompatible with yours.

Whiskey vodka beer rum
red/white wine available
on the 3rd.

"For art to exist,
for any sort of
aesthetic activity or
perception to exist, a
certain physiological
precondition is
indispensable:
intoxication."
- Friedrich Nietzsche

...it will be really nice, if we can do something like that... And everybody contributes and shares their own texts, ideas, concerns, appropriations...maybe in their languages too...Kannada, Tamil, Hindi, Marathi, Bengali etc. etc. ... and All India Radio will keep on playing them! In between I might play a speech version of the Vision of Delhi Development Authority in the Delhi Master Plan 2021!! And also some match commentaries, some adverts, some recorded prank calls, some sounds recorded on Delhi streets on republic day... and many more... going to get an old out-of-date radio (which still works and can speak louder) ...of course with a USB pocket!

Many Dogs pee against the same tree. It evaporates, but a mark is made. There is a sense of ownership which is invisible. You don't see it, you smell it, it can't be scrubbed off easily, and it remains lingering in the air. Dogs pee for other dogs to smell - the invisibility is the point, it is olfactory.

A: I like the idea of many dogs feeling against the same tree. There is no concept of territory, or distinguishing one spill from another. There is an impulse to pee, and I like dogs.
N: Which leg will the dogs lift? Left, or right, or both?
N: hahahahahahahahaha
A: hahahahahahahahaha
A: What if all the dogs had to hit the exact same pee spot? Either the males would have to aim lower or the females would have to levitate.
N: I don't want to think about this any longer. But the decision to lift either the right or the left leg can be a socio-political one. There is a directional quotient involved in the decision.
A: No. But why complicate it?
N: Complicate? We're talking about dogs peeing man.

rehearsal

RADIO

relay

A malleable, movable, ductile and probably shiny layout will be laid out with masking tape and about 100 or so moveable/stackable chairs. The layout will also have projectors, mics and earphones which could be moved for inhabitation.

Our skins intact, but trying to shed the
skin, trying to enlarge the 'concentric
enclosures' that keep us distinct but
in contact with each other, trying
to illegibilise those bounded bodies
and the layers around them, to unfold
ourselves into a space...

Step 1: Pre-Chorination
Step 2: Storage
Step 3: Aeration
Step 4: Coagulation
Step 5: Flocculation
STEP 6: Sedimentation
Step 7: Filtration
Step 8: Inspection

The city intersects with stories afar...
And today, under this scaffolding sky
We have the time to talk
About dreams, nightmares and
fantasies
Before both you and I depart...

I have another proposition to make for the draft exhibition. A small exercise/game. Since the idea of the individual work and the collective form came under much speculation yesterday I think it would interesting for all of us to create alternate versions of each other's work, i.e., each of us can pick a work that someone else is doing and present an on the spot alternate rendering of it in another form. These can be text, a picture, a sound or anything. It would be great for us in this way to actively change each other's work while also try and engage sharply with the pool of material at hand to be able to conceive of its alternate.

random

PLAY

rhythm

I looked at a few enthusiastic art practitioners of the society. Please not analyse those events.
The crystal which eliminates the need for sleep. The dust that lets you lift a car. The weed that makes you feed. The liquid that gives you control of time and space.

Today is relaxed day, what is your escape. Everybody is conditioned by terror of love and living with rodent - proof material. We are in operant conditioning chamber, somehow but it is not apparent. Your archetype of memory is less of a problem than you used to be. Memories are hunting horns, whose sound dies on the wind.

I chose one at random, plunge downhill. At the bottom of the slope is a dried-out stream bed, baking in the June sun, awaiting rebirth in the soon-to-come monsoon.

I have been here before. I was lost then too. But the stream bed is reassuring in its soft, sandy texture and its wide, straight directness. It beckons me forward. I get deeper into the jungle, the institutional buildings now a distant memory. The silence is startling.

I know I need to turn left soon. With a single-minded focus, I pour all my concentration into finding the left-hand path. This is why I am so surprised when I glance to the right and see a sadhu staring back at me. He is sitting cross-legged on a patch of flat land that interrupts the steep slope on my right, bringing him exactly to my eye level. He smiles and gestures that I should sit next to him. I clamber up beside him, offering him a bottle of water from my bag before sitting. His faded, threadbare orange kurta seems to match his yellow, decaying teeth. But his face is playful and lively, and his two canine teeth are pronounced and dagger-sharp. Beside him are ashes from a fire that had been lit at the base of a tree.

We exchange as many pleasantries as my limited Hindi will allow. He is from Rajasthan, a land – he emphasizes – that was full of tigers. He lives in a Gorakhnath temple located in this very jungle. In this weather, he justs wanted to stay in the jungle and relax.

When I climb down from our perch, the path I was looking for is right there in front of me.

Attention misuse of alarm button is a punishable offence.
CAUTION!
Please do not lean against the door and do not put your had on door's glass.
Please mind the gap.
Please offer your seat to someone who needs it more than you.
What about you?
For ladies.
No eating and drinking.
I am very much the same.
No littering.
For Suggestion/Complaint/ Enquiry please dial: 011-155370
Your voice is not clear.
Causing obstruction to doors is
Dangerous and punishable with imprisonment of Rs. 5,000 or both.
Can't hear you.
Keep clear of doors.
For senior citizens.
Emergency use only.
Can we talk some other time?
Beep..beep..beep...beep..
Station.
Doors will open on the left.
Please mind the gap.
Stand away from doors.

Anti-Diarrhoeal Concoction
[Guaranteed results, no harmful side effects]

Take a quantity of fresh yoghurt (dahi). Add water to dilute it to a watery consistency. Add a piece of saunt (dry ginger) or a big pinch of saunf powder. Add a pinch of salt. Put it to boil. Add a few drops of lime juice. When it is boiled, take it off the fire. Let it cool. Drink the liquid. Or mix it with rice and eat. Taste and appetite will return at once, as well as energy. The diarrhoea will stop.

This is a home remedy from my grandmother. It is called Kachina Moru, that is, boiled buttermilk.

rhythm

RADIO

random

I suppose every one is working under -
Dependent variable
Independent variable
Control variable

Let us not fear collisions, we are the collisions.

Everyone's obsessed with the tobian, which is a mechanism invented by Bregge, the guy that started the company. It's essentially a mechanism invented for accuracy when watches went from being a pocket watch to a wrist watch. The plane of the watch changed and when you start moving your arm around, the mechanics come under the force of gravity which affects the how close you are to telling the actual time...

...If one set of tobians is offsetting it x and the other is offsetting it y, then the entire watch's accuracy is offset by x + y / 2. I mean its intense mechanics - and all of it in these tiny things that fit on your wrists.

Dear comrades,
Amidst the cacophony and visual chaos of 5000 art works in view in the city, it will be refreshing to create an "tracing adda" while rehearsing the idea of an exhibition. To practice the art of tracing with and within each other's ideas, concepts, images, will create an environment texturally and in presence a distinct place within the city's imagination of art making, living, inhabiting and conversing.

relay

PLAY

rehearsal

200 Killings a Month

During the months of March, April, May and June of 1971, killings were the order of the day. However, it was in southern Bengal, and especially in Calcutta and the neighbouring districts where most of this occurred. At that time there were about 200 killings a month. Of these 200, the police committed 130 murders. All naxalites used to be killed. 50 killings were by the naxalites. Of these, 20 were policemen, 20 were police informers, and 10 were CPI(M) workers. The CPI(M) killed 20 a month. Of these 20 murders, 15 were naxalites, and 5 belonged to the CPI. In some cases the principal Congress-man of a neighbourhood was also killed.

Things came to this pass as a result of launching "action" in the cities, following Charu Mazumdar's dictum, and the spread of "red terror". Charu-babu used to say that one was not a communist until and unless one's hands were coloured with the class enemy's blood. He said : don't be afraid to sacrifice yourself! The Congress' goon squad had not yet entered the field. Congress leaders smiled wryly observing the situation in early 1971.

Step 7: Filtration

"Filtration is a process for separating suspended and colloidal impurities from water by passage through a porous medium or porous media. Filtration is employed to remove turbidity (eg, silt and clay), colour, micro-organisms, precipitated hardness, iron and manganese." Manual of Water Supply and Treatment, Ministry of Urban Development, New Delhi.

The rapid gravity filter comprises a bed of sand serving as a granular matrix, the size of the particles decreasing as water seeps down. These layers of sand trap solids and impurities, cleansing the water.

To remember, I gather tchotchkes everywhere. Opera tickets in New York, pine cones in Cincinnati, wine corks in London and instagrammed photos of vivid paintings strung on the sidewalks of Mexico City build the flotsam of my life; crushed beetles mixed with Oaxacan water, the story of old traditions and new economies printed in crimson on a rough woolen rug, hanging on the northern wall of my upper Manhattan living room. I hoarded dried flowers and wrapping ribbons in Delhi; and in Bombay, banyan leaves, pressed between the pages of encyclopedias nobody reads. In Jhansi I collected semi-annual report cards, glowing compliments from teachers who were thankful for polite girls good at trigonometry, English grammar and organic chemistry.

I must apologize for the very egotistical tone of my letter.
I have the honour to acknowledge receipt of your letter.
I have the honour to say that there is not, as you suppose, any misunderstanding in the position.
I have the honour to inform you that I do not coincide in your view.
I have the honour to say that I am not competent to deal with the proposal.
I have the honour to say that I see no prospect of being able to undertake the work.
I have the honour to be
Sir,
Your most obedient servant.

ODE TO PRIVATE/ AUDIENCE

For me a word has a presence,
A sound,
An impression.
These aspects are full of possibilities
In their own way.
Sometimes language has to act on the world
Somehow,
To perform functions other than communication,
Or pedagogy.
To read a poem and not ask
'What does it mean?'
But instead,
'What is it doing?'
Rather than looking at meaning,
What if we were to look at
"The soul of a sentence?"
What if we were to look at
Earlier ways of looking at
Using language.
In its most basic, primal form,
Being together can relate to
The sharing of language.
It has been suggested that performance
Is even more basic than language.
It creates community in a different way -

Beyond culture
Beyond binaries.
Performances may have narrative.
But performances are not usually rehearsed.
What if this rehearsal
Was our performance?
There was no audience,
There were some participants,
We were not collaborating
Or co-operating.
The non-performers
Performed some aspect of themselves.
Yet we took place
In a larger production -
Some were unwilling
To bridge the gap
Between project and self.
Neither was this a simulation
Nor was it a reflection.
We spoke
And we spoke,
We listened
And we listened.
Maybe that's what a self-governed process
Will ultimately produce.

DEAR 35MM,

FOR THE LAST FEW WEEKS, I'VE BEEN WONDERING, 'WHAT AM I DOING HERE?' IT'S BEEN A GOOD THOUGHT - AT TIMES, FAIRLY LIBERATING - BUT ALSO QUITE FRUSTRATING. I MEAN, IF I THROW DOWN MY TOOLS, THEN WHAT ELSE? WHAT CAN COME OUT OF THIS? I'VE BEEN VERY IRRITATED BY THIS ZONE OF DISCOMFORT, I EVEN TITLED MY NEXT WORK 'WHAT THE CHAOS?'

BUT THEN I THOUGHT ABOUT MAKING A CHARACTER TO EXPRESS THIS. THIS ALSO ENDED UP BEING CONFINING FOR ME, UNABLE TO PRODUCE SOMETHING NEW, A NEW DIALOGUE, A NEW KIND OF QUESTION. FINALLY I TAPPED INTO A CONVERSATION THAT WAS ALREADY HAPPENING. THAT WAS A GOOD OPENING FOR ME, IT BUILT A PASSAGE FOR ME TO (RE)CONNECT WITH MY CURRENT SURROUNDINGS IN A WAY I HADN'T REALISED WAS POSSIBLE.

WHEN YOU SEE SOMETHING FROM A DISTANCE, YOU ONLY SEE THE OUTLINE - SOMETIMES YOU CAN EVEN HEAR THAT DISTANCE. WHEN I WENT (BACK) TO ENGAGE WITH IT, I DID SO THROUGH THE ENTRY POINT OF MY BEGINNINGS, MY ROOTS, MY VILLAGE. THAT HELPED ME BECAUSE THAT I ALREADY KNOW THIS SPACE IN SOME WAYS - I AM ALREADY TALKING TO IT, IT IS ALREADY INSIDE ME.

(THIS INSIGHT) IT HAS HELPED ME TO LEARN AND SEE AND LISTEN MORE CAREFULLY. SO IF I HADN'T THROWN DOWN MY TOOLS, I WOULD HAVE REMAINED WITHIN MY ORIGINAL IDEA - BUT INSTEAD I WAS PUSHED FORWARD.

NOW I THINK THESE THOUGHTS AND THIS ATTITUDE HAS BECOME PART OF MY EVERYDAY LIFE, MY DAILY PERFORMANCE, MY PROCESS RIGHT NOW AND MIGHT HELP ME TO EXPRESS MY STATE OF BEING IN A DIFFERENT, BUT FAMILIAR WAY.

LOVE FROM,

A SOUND FORM.

FRAGMENTS

Layout

What if a 'window' was a fictional character? What would a project where 'a window searches for its opening' look like?

One such (proposed) project is called "Directions to an opening."

"The project hinges around the latent potential of a place becoming a window, and a window turning into a place. Using the concept of the 'window,' the idea of the project is to explode the myth of space through the gesture of art."

"Is space within the house? Or the house within space? Or are both space and the house within the seeing eye? Is the eye within the mind? Or the mind within the eye? Or are both the eye and the mind within you?..."(By the 16th century Bhakti poet Kanaka Dasa.)

Windows and openings have mythical and political trails.

On a New Delhi metro line, two windows struggle to hang on to their new found openings. Two windows side by side , watch helplessly as their attempt at conversation with each other is abandoned by their intrusive light shadows vying for attention.

How does a window find an opening?"

The idea for the second proposal began when I met a mime. He calls his work as "interactive comedy", where he engages the audience and improvises in a brilliant manner.

We stumbled upon an idea of a "performing layout."

Where, the mime works with a "designer" and we jam together on stage - the layout of the stage is continually transformed, improvised and performed upon.

I react to the mime's actions by re-organising certain "props" on stage, and he does the same and accommodates the audience and his performance within the layout.

This idea is yet to become a proposal.

Silence

11 Feb 2013
"There is silence as withdrawal or defeat, defensiveness, and there is silence as a more intense form of engagement....

...I can only conclude that at the crucial alchemical moment, there was a regression from the second kind of silence to the first. Too bad..."

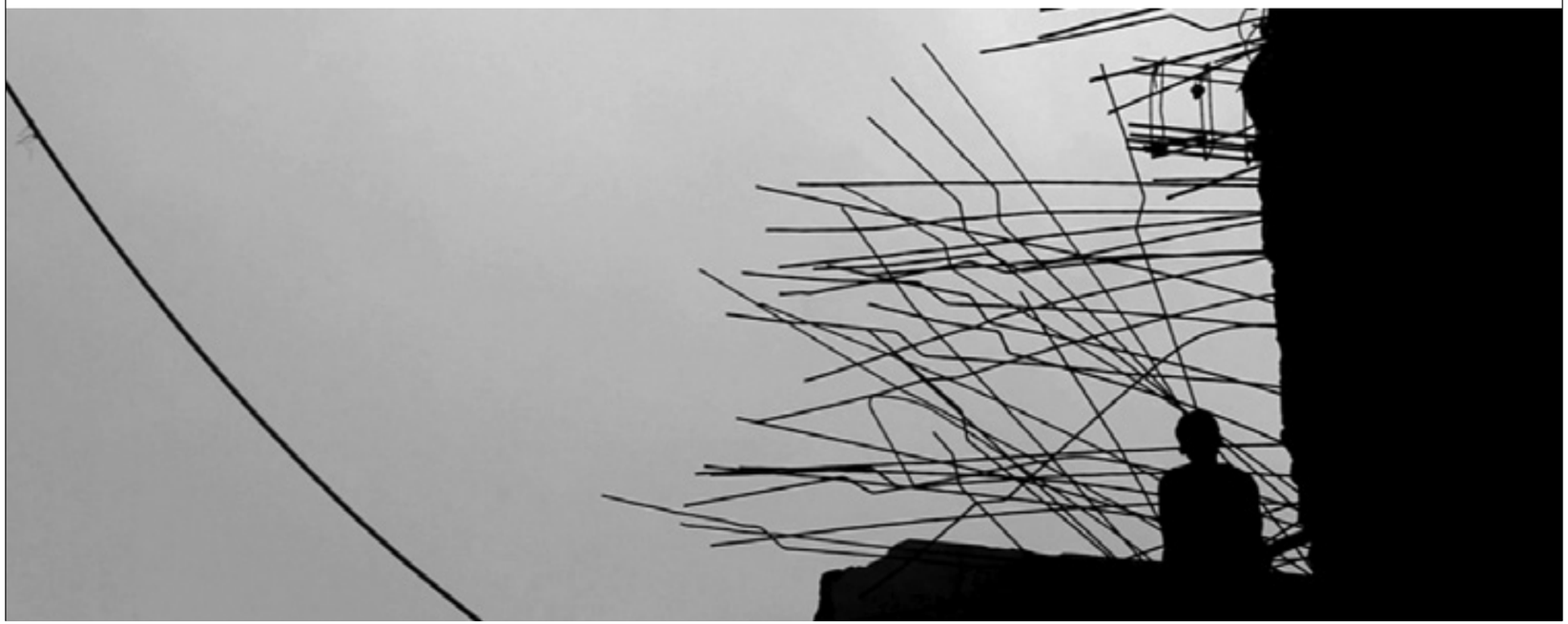
7 Jan 2013
"Dear all,

Looking forward to the CAS 03 residency period coming up soon...But in the mean time, a deathly silence seems to have come over this list....

Is there anyway we can start that conversation up again, in anticipation of meeting each other-- everyone involved with CAS 03, especially?"

I Mar 2012
"Is silence golden?"

12 Feb 2012
"...Silence can be productive too. We seem to live in an age that...believes in speech, visibility, rules, codification, declarations, making things clear and explicit as the answer to all conflicts.



It is not always so. Light can end up casting more shadow; one thing hides another, which hides another, and so on; and speech, "talking it out," can actually have the effect of hardening you into a position you never even had... There are many ways of negotiating through a group than speech, and the more silent ones among us probably already know this."

Proposal

"Day one

A proposal as I write this does not deal with something definite, but it is vague, with a sense of some structure, some place or something I would like to create which is new to me.

...somewhere the sense of proposal is creating something but with a pause. These moments of pause are geared towards no sense of exhibition, presentation of body of works but just proposals, outcomes of an in-between space of submitting a proposal, working on a projection but not really concluding anything.

My coffee is finished, this is the problem when you order regular coffee, too small of a serving...

Day one (sometime later)

The idea of 'proposal'...I was concerned about the initial concept and what was there in the proposal and what was discovered, if at all anything.

When I was writing a proposal, it was all about proposing a path which suited me for research and nothing more, something I could discard, modify, alter and challenge as I worked on in, externalized it.

The proposal meant that I was continuously proposing something.

Day two (morning thoughts)
Proposal:

A partnership of some sort where one proposes something...Once accepted the partnership continues between the Proposer and the Accepting party.

A proposal's outcome is hints, glimpses of what can be in a future project.... Working on one's practice but not with a pressure of Creating an Artwork.
This brings up the other side of the Proposal.

A two-way process where the Proposing party proposes a proposal with certain terms and conditions. It is like an agreement between two parties who have mutually decided to accept and work together.

Day three

A Proposal is no different from Drawing. It is words sketching out a thought process, an idea, concept, giving in itself a start to something.

It is a way to make the viewer/ participant think about stretching, scratching, erasing and creating marks with the mind and externalize the same in response to the Proposal and the Proposed afterwards."

Fragility

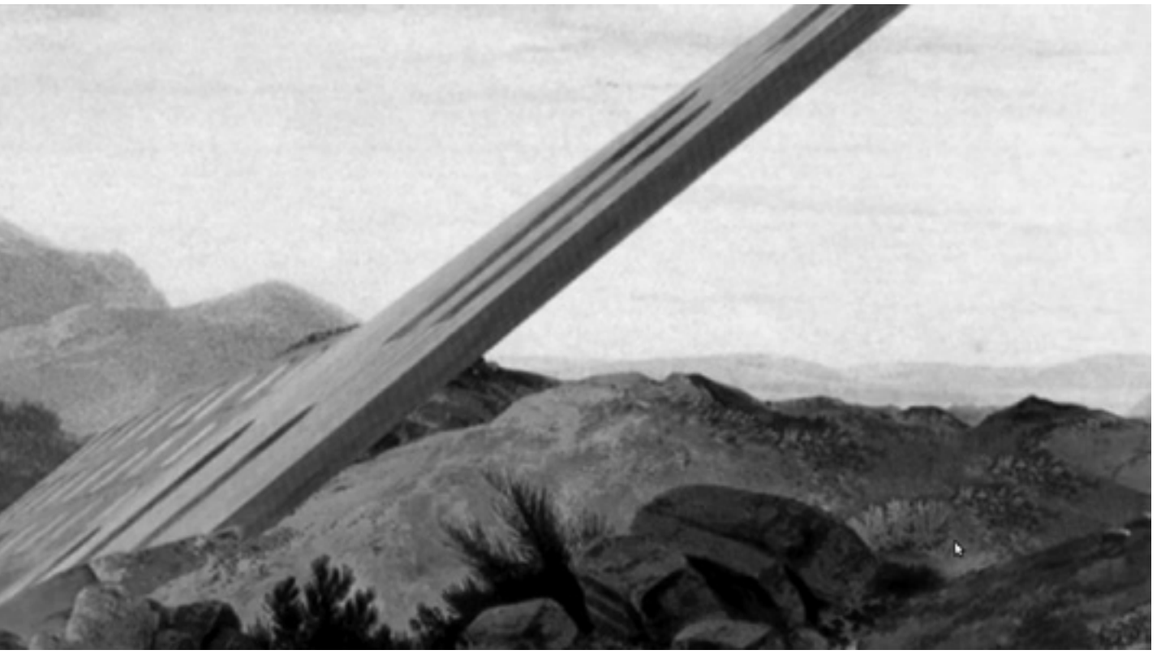
"The tension between the constituted and the unconstituted is what I would place in the realm of the fragile.

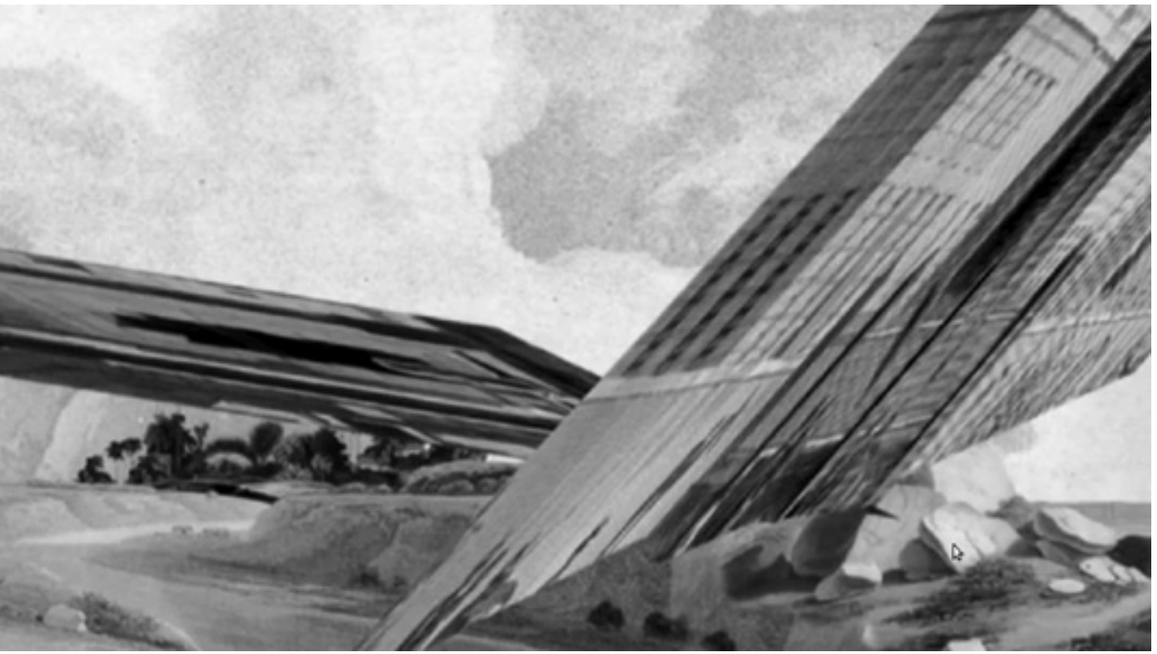
I think to preserve this fragility in some way can become a way to watch out against the impulse to crystallize.

Fragility need not always be looked at as a function of breakage but also of formation.

Things are fragile not only when they age or near moments of re-inscription, but also when they have not yet come into being.

In that sense fragility is one of the few moments in experience where both these opposite pulls not only can, but





have to co-exist. About another word... still thinking."

Uncertainty

"The impossibility of closure in discussing cities could be explained through the idea of boundaries. Closure is sought in most discussions and gets manifested as an introductory foreword, or keynote to set the tone, a concluding observation, a final contention, or even a direction for 'further research'...

...Boundaries here are the edges of the discussion: the conceptual and material limits that are laid clearly before embarking on a discussion. It manifests in many ways – as a common language, as a spatial or a temporal limit, as an ideological orientation, or even a methodological framework."

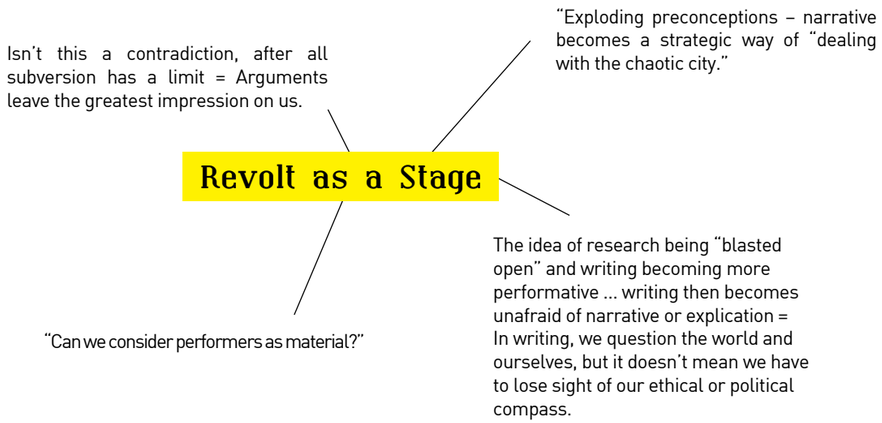
Incompleteness

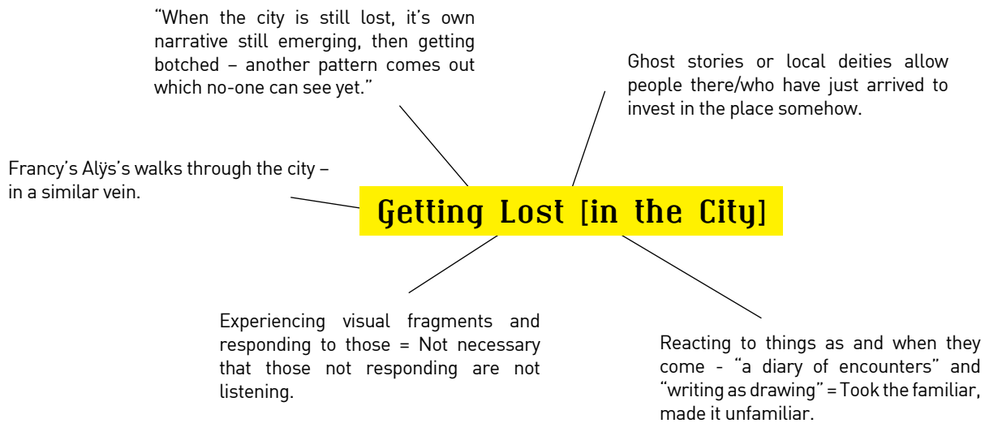
Spatial movement.

"...What animates movement?
What fragments movement?
What dislocates movement?
What disorients movement?"

Meaning

"the meaning of art and the art of meaning
the meaning of fiction and the fiction of meaning
the meaning of process and the process of meaning
the meaning of philosophy and the philosophy of meaning
the meaning of meanness and the meanness of meaning
the meaning of poverty and the poverty of meaning
the meaning of meaninglessness and the meaninglessness of meaning
the meaning of context and the context of meaning
the meaning of structure and the structure of meaning
the meaning of struggle and the struggle of meaning
the meaning of freedom and the freedom of meaning
the meaning of intoxication and the intoxication of meaning
the meaning of texture and the texture of meaning
the meaning of rhythm and the rhythm of meaning
the meaning of falsehood and the falsehood of meaning
the meaning of meaning and the meaning of meaning"

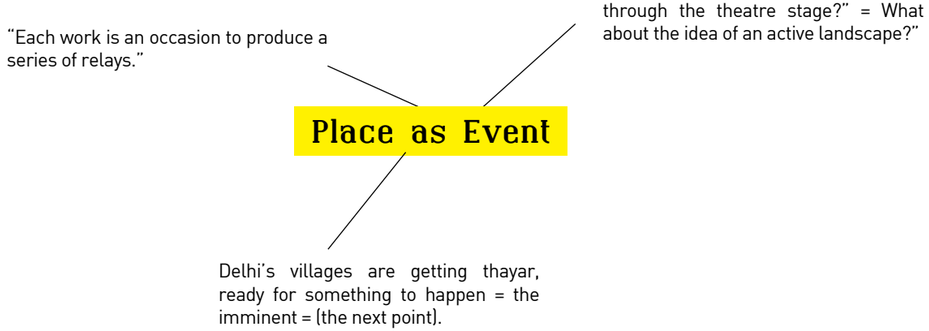




ANNOTATED

The primary process (real), cannot actually be symbolized by the secondary process (symbolic), but must be presupposed by it - Freud

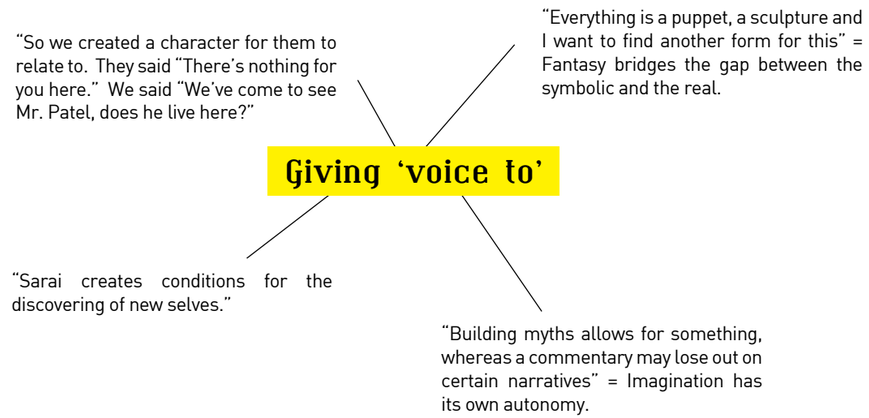
The Real is what is 'missing from its place.' There is no lack, whereas in the symbolic, lack is primary – Lacan



SCRIBBLING

The real is the foundation of symbolism and at the same time a remainder, leftover, scraps of this process of symbolization – Zizek

Fiction is the making of but also the taking away or paring down in some senses – City as Studio 03



home-ing....
chai-ing...

Dear Person,

I'm writing to apologise. I'm so sorry I didn't hear you properly at the time. Only in speaking to others, later, did I realise what you were trying to say. I know now that you felt excluded from the crowd and that the crowd around you made you feel even more alone. I don't think anyone meant it to be that way - it just happened. We were all celebrating and getting lost in different ways, but it was only afterwards that I wondered, what were we celebrating exactly? Our coming together, or the coming together of our creative impulses? Was it about community, process or was there something else propelling us?

I wonder now if a sense of play, restlessness and not being sure of how to communicate, of what was going to happen, of what was expected, of anything!) were the aspects that characterized us in the end. The things that were least expected, became the strongest metaphors for cohabitation. Everyone wanted to get lost, but they just didn't know how.

It seems we're always located in some kind of system or other, awaiting instruction - when you're suddenly told you can 'un-map' yourself, you don't know where to start, especially while trying to stay somewhat located.

Ultimately, I've realised, there has to be space for play - dreaming together, engaging ourselves in something other, abandoning ourselves and what we know (in some ways). That could allow for some larger ideas to get activated, that may mean we develop different starting points - a sort of purposelessness →

→ that surprises you later with some kind of purpose.

After all, this is all a larger kind of fiction in which we are hoping to be taken seriously. I just wish I had listened and understood you earlier, as I would have done things differently.

I hope we can speak again soon,

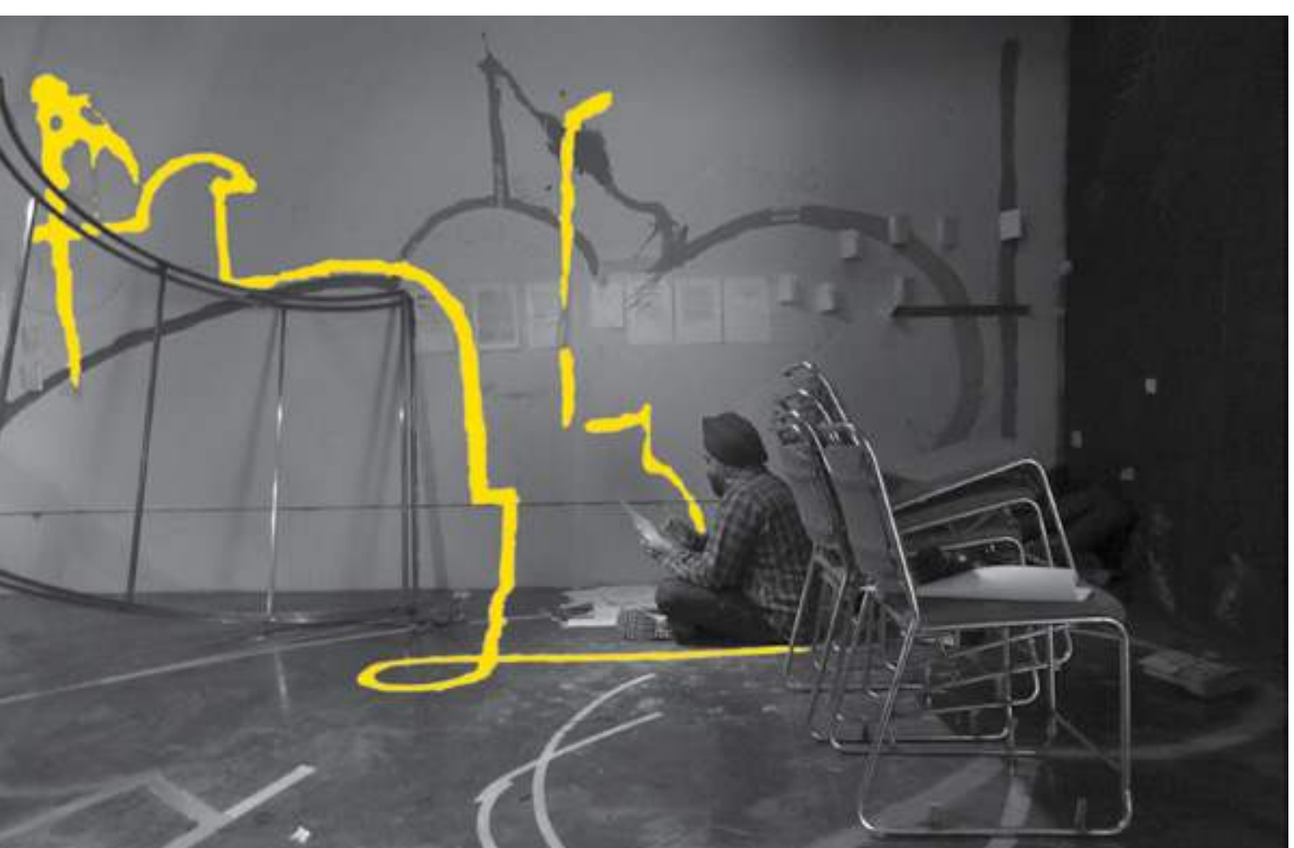
With kind regards,

Person

An aerogramme should not contain any enclosure

Postcode

Name and address of sender



The City as Studio process in Sarai emerged in 2010 as a response to the lack of public institutional support for artist-run spaces, and has intervened in the shaping of a responsive and engaged milieu of contemporary art and media practice through a cluster of dedicated art, media, research and writing fellowships, tied to a structure of studio situations and processes. It has brought together the contemporary artistic, literary and cultural practice into the contentious, active space of today's urbanity and has over the last two years created contexts for high intensity inter-disciplinary conversations. The processes have brought together diverse practitioners and audiences to create art works, participatory performances, media works, salons, transmissions of different kinds of signals and imaginative festive events.

Logs of earlier editions may be downloaded from:

http://www.sarai.net/publications/occasional/city-studio-2012
http://www.sarai.net/publications/occasional/city-as-studio-2010

City as Studio 03 has been coterminous with Sarai Reader 09: The Exhibition, curated by the Raqs Media Collective, and a collaboration between Devi Art Foundation, Gurgaon, and Sarai-CSDS.

CITY AS STUDIO 03: ASSOCIATE FELLOWS ASSOCIATE FELLOWSHIP IN CONTEMPORARY ART

Aarti Sunder (Chennai) has been interested in the politics of representation in different communities and has explored the question of the complexities that come into play while integrating smaller communities into larger dominant cultures in her work,'Whose God/Whose Demon'. She has worked with graphic drawings and the 'spill' as a form, and made and worked with theatre sets and productions. ←aartisunder@gmail.com→

Amarendra Nandi (New Delhi) is an artist who has spent a lot of time roaming the city with a camera. Within this process, he has interviewed people he meets and collected their views on the city to interrogate his own. He has spent some time thinking about other species - mostly insects- that live in the city. ←amarendranandi@gmail.com →

Gagandeep Singh (New Delhi) is a graduate of University of Creative Arts, Canterbury, UK (MA fine arts). In his work for City as Studio, he has walked the city, made drawings, and created installations on location. He has been interested in 'Drawing as a Mental Exercise' and exploring being outside the studio and in the city to see the possibilities of how he can discover, evolve, interact and learn through this process. This has been an extension of his work within Sarai Reader 09: The Exhibition. ←gobind1699@gmail.com→

Lipika Singh Darai (Bhubaneswar) is a filmmaker, sound recordist/designer, and has worked on research and documentation of traditional folk music and puppet theatre of Odisha. For City as Studio, she has worked with recording the soundscapes of Mumbai and related images of the spaces where the city of Mumbai could end. She has attempted to capture the moving and static sense of these spaces, through parameters of texture, loudness, and intensity. ←lipika.ftii@gmail.com→

Mochu (Chennai) is a video and new media artist. He teaches and works in Ahmedabad, Chennai and Delhi. His work for City as Studio has been a video exploring collisions of Orientalism and science fiction with a new landscape composed from the aquatints of India, made by the British landscape painters Thomas and William Daniells (1749-1837). ←themochu@gmail.com→

Naveen Mahantesh (Bangalore) is an urban designer and an architect. The intent of his work for City as Studio has been to produce a pop-up urban insert for conversation- kit of parts that comes together to engage the city in conversations of development and decay, joys and sorrows, love and lesser love. ←naveen.mahantesh@gmail.com→

Pallavi Paul (New Delhi) is a video practitioner . For City as Studio she has been interested in chancing upon the formal possibilities of virtual communities created around cartography in the context of mobile phone based applications. ←paul.pallavi@gmail.com→

Pinak Banik (Kolkata) did his MVA from the MS University of Baroda and is currently based between Delhi and Kolkata. For the City as Studio he has been interested in a mock research project collaborating with sociologists, economists, to create mock GDP and income per capita of different classes according to their income per annum. ←imrealartist@gmail.com→

Pramod Kumar (Baroda) is an artist who likes to use parody in his work - either with objects, the subject or audiences. He enjoys humorous, satiric or incongruous expression and his question for City as Studio has been, "Copy right at rainbow : I didn't make it, I don't own it." ←pramod17aug@gmail.com→

Sadre Alam (New Delhi) works with children from the Bawana resettlement colony in West Delhi, where he runs an activity centre. His work for City as Studio was an extension of his involvement with the children of Bawana. Sadre runs the blog, http://www.delhiyoungartistsforum.blogspot.in ←sadrealam@gmail.com →

Soumitrimayee Paital (Hyderabad) did her MFA from the University of Hyderabad. For her work in the City as Studio, she played with a mixture of found images and her own photography to make site-specific explorations of light and surface and shadows. ←soumitrimayeepaital@gmail.com →

Suresh Kumar G (Bangalore) is a long standing art-activist working on community, public and collective art projects and initiatives. His approach to arts is experimental,trying to push the boundaries of public perception and understanding of contemporary art. As part of the City as Studio, Suresh has been a "Handyman", a performative facilitator - a revival of his alter

ego, a role he had maintained in Bangalore for 414 days in year 2009-10. ←redsurya@gmail.com →

Yashaswini BR (Bangalore) has been assisting and making documentary films for the last five years. She conceptualized the *Behind the Tin Sheets Project* in 2009 and has co-directed *In_transience and Presence.* She has continued with her video work exploring the haunting attributes of the transformation in the city against the ghost stories narrated by the workers working in the Bangalore metro. ←yashaswini.r@gmail.com →

Zuleikha Chaudhuri (New Delhi) is a theatre director and lighting designer. Her work is an investigation of the nature of performance, the relationship of the text and performer, the dynamic between performer and space, and finally, the role of the spectator in the performative experience. For City as Studio, she has used PTO as a starting/beginning (text) to work with actors/non actors- rehearsals with no constant participants, a relay in which 'performers' investigate and leave a trace that then produces a text/book object instead of a performance. ←zuleikha.allana@gmail.com→

ASSOCIATED FELLOWSHIPS IN NON FICTION WRITING

Aurvi Sharma has worked on a memoir of water works and water works engineers in UP, India- thinking of water, urban planning, and engineering. ←aurvisharma@gmail.com→

Neyaz Farooque has looked at the Batla House Encounter- on how a generation descended into the nightmare of becoming 'terrorist suspects' in Delhi. ←neyaz.jmi@gmail.com→

Thomas Crowley is writing about the natural history, leisure, ways of life and passage in the Delhi's ridge - little known but significant part of the city's topography. ←thoscrowley@gmail.com→

V Ramaswamy has translated two important if neglected pieces of writing that paint a stark and angular picture of Calcutta in the 1970s- Khalashitola and Days of the Seventies.
←rama.sangye@gmail.com→

RAPPORTEUR

Jyoti Dhar is a graduate from the University of Bristol, U.K. and currently practices as an art critic and curator in Delhi. She is a Contributing Editor for ArtAsiaPacific and Harper's Bazaar Art. She was Rapporteur and Editor of "City as Studio 02" at Sarai-CSDS and Critic-in-Residence for "In Context II: public.art.ecology" at KHOJ in Delhi. She has previously curated projects for Dubai International Financial Centre (DIFC) and "In Decay," Ralf Ziervogel's solo exhibition at Carbon 12 gallery in Dubai. In 2012 she was selected as a Forum Fellow of the Global Art Forum at Art Dubai.

MENTORS

Prasad Shetty is a Mumbai-based urbanist and a co-founder of the Collective Research Initiatives Trust (CRIT). He also works with the Mumbai Metropolitan Region – Environment Improvement and Heritage Conservation Society and teaches at the Rachana Sansad's Academy of Architecture in Mumbai. His recent work with Rupali Gupte and Prasad Khanolkar, the *Gurgaon Glossaries*, compiling the terms that are getting formed when the new city of Gurgaon is settling, was a part of Sarai Reader 09: The Exhibition.

Vivek Narayanan is a poet, now based in Fairfax, Virginia. His two books of poetry are *Universal Beach* (Mumbai: Harbour Line, 2006; re-issued, in a new US edition by ingirumimusnocteetconsumimurigni in 2011) and *Life and Times of Mr S* (HarperCollins, 2012). He is the co-editor of the online journal Almost Island, and he was the coordinator for Sarai-CSDS's Independent Fellowship Programme.

Raqs Media Collective [Jeebesh Bagchi, Monica Narula and Shuddhabrata Sengupta] have been variously described as artists, curators, editors and catalysts of cultural processes. Their work, which has been exhibited widely in major international spaces and events, locates them along the intersections of contemporary art, historical enquiry, philosophical speculation, research and theory, often taking the form in installations, online and offline media objects, performances and encounters. They live and work in Delhi, and are closely involved with the Sarai program at the Centre for the Study of Developing Societies (www.sarai.net), an initiative they co-founded in 2000. They are curators of Sarai Reader 09 : The Exhibition.

COORDINATOR

Kavya Murthy is the Programme Coordinator of Sarai and part of the curatorial group of Sarai Reader 09: The Exhibition.

INTERLOCUTORS

Shveta Sarda is a writer, translator and editor. She is the translator of *Trickster City* [Penguin India, 2010], an anthology of writings on the city of Delhi. She is the editor, with Nikolaus Hirsch, of *Cybermohalla Hub* [Sternberg 2012]. For Sarai Reader 09 she presented P.T.O, an appreciation of the listening, walking, reading, interviewing, collecting, questioning, mapping, recording, drawing, image-making and writing done by the hundreds of Independent Fellows associated with Sarai over the last decade. [http://www.sarai.net/publications/occasional/PTO]

Bhagwati Prasad is the author of *The Water Cookbook* [2010] and a performance artist based in New Delhi. His started researching popular culture and media life and histories in Delhi, resulting in him co-authoring *Tinker Solder Tap* (2009), a graphic novel on the history of media piracy in Delhi. He has subsequently been part of various experimental art contexts and spaces, and has recently performed in *Seen at Secundrabagh* in Wiener Festwochen, Vienna, Austria (2012), with Zuleikha Chaudhuri and Raqs Media Collective. He has been an artist and part of the curatorial team of Sarai Reader 09: The Exhibition.

City as Studio 03

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