

THE MOVING IMAGE

A COURSE EXPLORING LIGHT, MOVEMENT AND NARRATIVE

September 11 – October 27, 2017





**The Moving Image:
A Course Exploring Light, Movement and Narrative**

Mentors

Lokesh Khodke, Susanta Mandal,
Chandan Gomes and Babu Eshwar Prasad

Participants

Samrridhi Kukreja | Debasis Beura | Priyank Gothwal
Akup Buchem | Tehmeena Firdos | Ritika Mittal | Ritika Sharma
Utsuk Sharma | Bhanu Gola | Pallavi Arora | Vinati Sehgal
Ponraj Kumar | Ajit Kumar | Sagar Gupta

September 11 – October 27, 2017

Serendipity Arts Trust, C 340 Defence Colony
New Delhi - 110024

Introduction

The Foundation for Indian Contemporary Art (FICA), in collaboration with Serendipity Arts Trust (SAT), organized a month long course, titled 'The Moving Image: A Course Exploring Light, Movement and Narrative' that ran from September 11 to October 13, 2017. This culminated in an Open Display of the resulting artworks on October 14 that continued till October 27, 2017.

The Moving Image Course is an extension of the Master Class series conducted by FICA in 2015 and the workshop experiments through 2016 with art students which were carried out by the curatorial team as part of the Students' Biennale 2016, Kochi. We were keen to extend these workshop formats into a longer month-long process where young artists could immerse themselves in a productive learning environment.

The Moving Image course gave recent art graduates the chance to engage with experienced practitioners and explore diverse mediums and materials to supplement their individual bodies of practice. With a particular focus on light, movement and narrative, the course attempted to open up areas of enquiry to enable a sustained interest in research, reading and experimentation with mediums alongside fostering a spirit of collaboration and exchange. Each module was designed around the specialized practice of the artist/mentor so the participants could benefit from inputs of a specific nature that could potentially act as triggers for their own practice.

The students were given an insight into how artists turn to the city as studio, mining various resources and individuals, and forming their own support structures. The emphasis of the course, through all the modules, remained essentially on a practice-oriented approach, which was realized through exercises carried out by the participants themselves, aided by the mentors.

With this course, we hope to move towards a more sustained engagement to propose alternate curricula that account for the shifts in contemporary art practices and also support young artists in their journeys towards setting up their independent practices. This further ties up with SAT's vision to encourage and initiate programmes for artistic innovations to provide the wider public with a unique inter-disciplinary experience of the arts. For FICA and SAT therefore, this was an ideal opportunity for a creative collaboration.

The mentors for the course included artists Susanta Mandal, Chandan Gomes and Babu Eshwar Prasad, each of whom took week long modules on kinetic art, photography, and video and sound work respectively. The sustained inputs and overall supervision of artist and educator Lokesh Khodke in his capacity as the Course Facilitator proved valuable in enabling a balanced exchange of ideas amongst all involved.

Other additional inputs included a session on sound art with Ish S, a two day module on light as material with Manav Bhargava and an orientation in ethnography and field-work by Sarover Zaidi. The course also included presentations by senior artists like Ranbir Kaleka and Sonia Khurana, and choreographer Mandeep Raikhy, all of whom were invited to speak about their artistic trajectories and existing bodies of practice to help generate discussions of a wider nature amongst the participants. We also organised a presentation by Prof. Davinder Singh of BML Munjal University on Art and Entrepreneurship.





“SAT began its education initiatives in the arts by running its first residency programme, *Dharti* earlier this year, and in our efforts to continue being active in this space, our current collaboration with FICA encouraging critical thinking in a younger generation of artists has been very exciting. The exposure of these artists to new practices, styles and mediums, and looking towards their environment for inspiration in creating art has hopefully expanded their thought processes in directions they may not otherwise have been considered, at least not at this stage. And we can't wait to see how these young artists grow in the next few years.”

- Smriti Rajgarhia-Bhatt, Director, SAT

“The Moving Image Course helps us reposition the question of learning where mentorship with experienced practitioners and peer processes can be successfully channelled to generate a fertile ground. We would like to supplement what young artists learn in art schools and expose them to a range of new media. At the same time we want them to understand that the environment around them is full of possibilities. The city itself is their stimulating studio. They must actively forge their relationship with it and generate their enquiries.”

-Vidya Shivadas, Director, FICA



As the core educator of this course as well as a practicing artist, one of the things that concerns me the most is how one engages with one's art practice outside the academic ambit, after one's student years are over. It works differently for different people, but surely what one looks for is not just a continuation of the art practice but also creating or being part of a space where a dialogue around our creations is possible.”

- Lokesh Khodke, Course Facilitator





“I have been associated with the course intimately for its entire duration and I must admit that it was an incredible journey not only in terms of the range of the intellectually stimulating topics that were covered by the mentors during the run of the course, but also in terms of my interaction with the participants and exposure to their individual bodies of work. Everybody had been busy trying to navigate the space as well as each other’s presence in the beginning, but soon after the course began, the participants started bonding over ideas which soon blossomed into many friendships and collaborations in the studio-space.

- Najrin Islam, Programme Officer, FICA

Module 1: Movement and Pause | Susanta Mandal

The Moving Image Course kick-started with Susanta Mandal's module on 'Movement and Pause', which ran from September 11 to 15, 2017.

Starting with a presentation on the history of the kinetic art movement in the 20th century, Susanta focused on the older 18th century cam and linkage mechanisms to think about the nature of movement, repetition and the relationship between the parts and their whole.

The participants were familiarized with the science behind these mechanisms to enable them to use these principles as a foundational design for their own kinetic installations. All the participants, as a formative exercise, were asked to write reflective notes on their respective understanding of the idea of movement, following which Susanta guided them around his own perception as well as the potential modes of application of the same.

The participants initially started with drawing exercises where they were provided with a hand book of mechanical diagrams traditionally used for the manufacture of mechanical devices. They perused the technical designs and subsequently came up with drawings and creative layouts that could serve as a basis for their own kinetic sculptures.

One of the most important aims of this course was also to understand how an artist cultivates his/her relationship with the space of the city. So every module had an emphasis on engaging with the city as a potential resource. For Susanta's module, a trip to the neighbourhood Kotla market was planned to enable the participants to scout the most obscure/neglected corners and gather materials for their work. The participants walked amongst the local shops and were at liberty to collect any cheap and/or discarded machine parts that potentially suited their individual projects. They subsequently applied these materials as well as their understanding of the notions of repetition, slowness and speed for application in the resulting kinetic artworks.

The idea of movement was however not restricted just to the realm of visual arts, but was extended to other, equally significant streams like performance. In order to help consolidate this branch of understanding, an evening session with choreographer Mandeep Raikhy was organised where he spoke at length about performance as a time-based art, the body as a site of representation and how movement manifests through normative as well as subversive codes.

We also invited artist Ranbir Kaleka to share with the participants video works from his body of practice, which was followed by an interactive session about the same.



“The participants absorbed a lot from the clinical drawings I had provided them with and ended up with works which, despite a fundamentally mathematical base, pointed towards a very personal vision. This resulted in a different kind of movement which did not belong to either category but was produced out of a fusion of the two. The second exercise had the participants work with analogue machines, automata, motors and the like. My aim was never to ‘teach’ anything, but to let them develop their ideas in an organic fashion.”

- Susanta Mandal





Module 2: Working from Memory | Chandan Gomes

The focus of the second week of the course was Chandan Gomes' module on 'Working from Memory' that spanned from September 18 to 22, 2017. Looking at the book as a form of sharing visual stories, the module used the medium of photography as a conduit to understanding the contingent nature of memory and the associated acts of forgetting and remembering in this age of information-saturated environments. Through the five days of the module, Chandan familiarized the participants with the role of archives. One of the initial exercises was therefore to look at one's personal archive of overlooked and/or rejected photographs. Encouraged also to collect images that spoke to them on an intimate plane, the participants were encouraged to build personal archives of these rejected photographs or found images to devise their own, unique photo-albums that spoke of their raw, most personal narratives.

Chandan also organised an Open Library Session looking at photo books, with a special focus on Dayanita Singh's Museum Bhavan publications, a collection of nine museums in pocket size books.

Sessions with research scholar and ethnographer Sarover Zaidi were organized on the second and third days of the workshop. A major part of her presentation on the first of the two days focused on the cross-disciplinary themes of architecture, urbanism, art and anthropology. She assigned a few essential readings to the group to help them theoretically engage with questions around material culture, immersive ethnography and everyday life before embarking on a trip to Connaught Place (CP) on the second day, where they were required to immerse themselves in the field and scout the area for people, stories and object histories. Armed with important interactive tools and strategies, the participants spread out over the area in small groups to conduct the said exercise. Each of them was asked to bring back three to four stories based on their field experiences, which they recounted on their return to the studio-space. This led to a broader discussion about the various nuances of fieldwork, especially in as ethnographically diverse a place as CP.





“Discussing the works of different artists was really important, I feel, for understanding how to read the subtexts and contexts of the work and respond to them. I especially liked how Sarover’s field trip acted as an extension of this exercise to cultivate a certain sensibility towards stories and object histories. I think it was important for them to go out in the field on their own devices to collect and develop their ideas. It was also interesting to see what inputs they retained and what inputs they rejected from the module in their final display as the idea of rejection itself is very interesting: it just means they are consciously negotiating with their own works to arrive at what they think works best for them.”

- Chandan Gomes



Module 3: Seeing sounds, Hearing Images | Babu Eshwar Prasad

The third week of the course began on September 24 and continued till September 29, 2017 with Babu Eshwar Prasad's module on 'Seeing Sounds and Hearing Images'. Focusing on the confluence of the two media of sound and image, the module looked at how one could draw from and inform the other through its formal properties to create an engaging amalgam.

Beginning with the history of photography and its quick evolution into motion pictures, Babu screened clips from experimental films of the silent era like Paul Merton's *Weird and Wonderful World of Early Cinema*, Man Ray's *The Return to Reason (1923)* and Robert Weine's *The Cabinet of Dr. Caligari (1920)* amongst others. He also devoted a separate session to the great cinematic classic *Man with a Movie Camera (1929)* by Dziga Vertov as a visual and auditory exercise in the representation of the cityscape (and its ambient architecture) on screen. These films provided a ground for discussion about the experiments undertaken by artists, photographers and filmmakers in the earliest stages of the development of motion pictures in order to historically enrich the participants' existing knowledge-base of the same and to enable them to use the rich pool of resource that was made available to them.

As an exercise, each of the participants was asked to shoot short videos based on their personal impressions of their immediate surroundings. Each of the videos recorded at different spots in the neighbourhood areas was discussed with Babu, following which he guided them around various video-editing softwares. This one-to-one interaction turned into a sustained exercise throughout the module as the participants kept shooting, editing and reworking on their videos to produce a final piece on the last day of the module (some of which were also part of the final body of video installations on display).

This module also explored, through the medium of motion pictures, the dimension of sound and how artists can potentially explore its formal properties in their work. As part of an exercise to explore sound in its phenomenological particularities, Babu asked the participants to imagine sounds for a few chosen paintings. They were free to write and/or perform the sound they imagined for the image. This exercise was thus intended to blur the normative distinction between a tangible (painting in print) and an intangible (sound) form of art by having them fuse with each other in the artist's mind; it intended to break away from the predominance of the visual over the auditory in the realm of



the visual arts. It thus provided the possibility of seeing sound in the seeming stillness of images.

This exercise was followed by a listening session with sound artist Ish S. Ish began the session by taking the neighbourhood park and bylanes to have them pay close attention to and record their interpretations of ambient sounds (in writing, through visual impressions, and the like). Following this, Ish gave a presentation on the use of sound in electronic and avant-garde music, which he supplemented with demonstrations on his system.

The module also included an evening presentation by lens-based-media and performance artist, Sonia Khurana where she showed some of her own performance artworks to the participants. This was followed by discussions around the specific politics of the body in performance and how the performance piece is re-formulated when recorded in video.







“I believe it was important to screen the early films as an introductory session for the participants not only because of their historical significance, but also because sound in silent cinema reached the audience through an orchestrated filter. This I believed was a good entry-point to a broader discussion about the politics of sound in relationship with the image. I feel the participants have been really good at grabbing what they need for their work across the course as they had an array of areas to choose inputs from- dance, performance art, drawings, etc.

- Babu Eshwar Prasad



Perceiving Light | Manav Bhargava

The last module on 'light as material' in visual arts and its formal interaction with objects and space consisted of a short two half a day presentation by light and exhibition designer Manav Bhargava. He used the first day to introduce the participants to a brief history of the use of light in contemporary artworks as well as its design in the display of an individual artwork. The module opened up a whole new realm for the participants as discussion around such a foundational (albeit traditionally neglected) aspect of art as light provided them with a new perspective to think about an artwork through. Participants studied, through verbal discussion, the interaction of light with objects of different forms, colours, textures as well as the hands-on technicalities that light-fixtures across different exhibition sites entail.

Manav followed his presentation on the second day with practical demonstrations of the interaction of light with artworks in an exhibition space. Manav used different kinds of light to explain how it changes/influences one's entire experience of viewing a work of art. The participants were introduced to the equipment hands-on and were subsequently encouraged to conduct experiments with light on their own for their final displays.

The run of the modules officially ended with a lecture by Prof. Davinder Singh of BML Munjal University on October 4, 2017. The lecture focused on the methods that can be used to cultivate an entrepreneurial spirit in young artists.

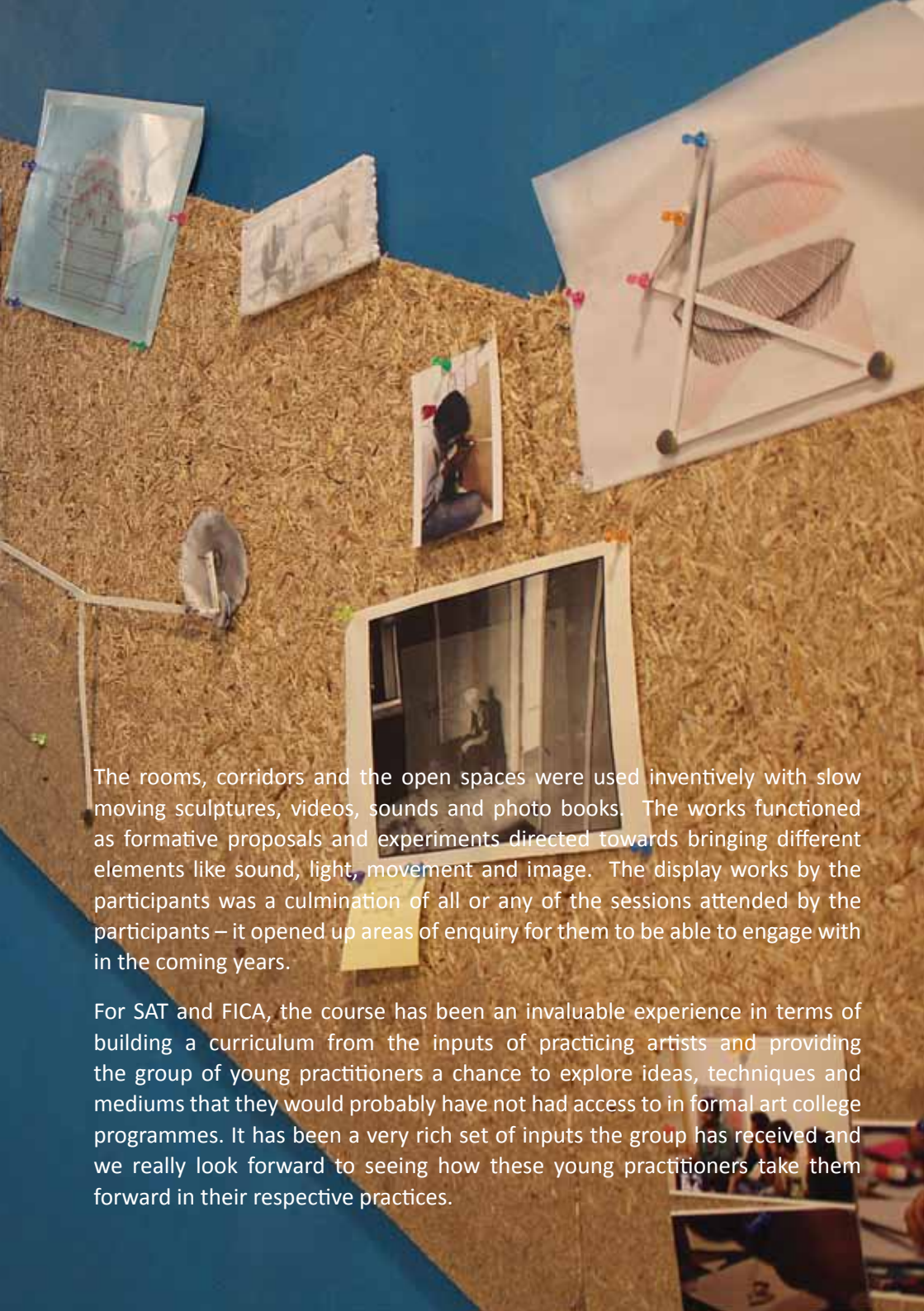




Planning the Display | Open Day

Following these intense sessions, the participants had ten days to work on the artworks they intended to materialise for the Open Day as an outcome of the course. Over the fortnight, they gathered materials for their work and engaged with the architectonics of the space to carve out display areas for their exhibits. A conscious interaction with the space therefore resulted in interesting modes of display where verandahs, back alleys, doorways, crevices and washroom spaces were made use of.

The studio space itself now turned into a work in progress that was shared with visitors. On coming down the staircase into the basement, one first encountered a series of drawings, exercises and texts. A monitor placed at the bottom played a short video about the participants speaking about their experiences during the month-long course.



The rooms, corridors and the open spaces were used inventively with slow moving sculptures, videos, sounds and photo books. The works functioned as formative proposals and experiments directed towards bringing different elements like sound, light, movement and image. The display works by the participants was a culmination of all or any of the sessions attended by the participants – it opened up areas of enquiry for them to be able to engage with in the coming years.

For SAT and FICA, the course has been an invaluable experience in terms of building a curriculum from the inputs of practicing artists and providing the group of young practitioners a chance to explore ideas, techniques and mediums that they would probably have not had access to in formal art college programmes. It has been a very rich set of inputs the group has received and we really look forward to seeing how these young practitioners take them forward in their respective practices.

REFLECTIONS BY PARTICIPANTS:

Utsuk Sharma:

“Movement, for me, is being alone in a room with more than two people and being unable to think, speak or move. This experience of being plunged into an unfamiliar environment creates so much anxiety that your heart starts racing, your blood pumps faster and your neurons start firing at an incredible speed and yet, you stand there frozen in time, unable to move or speak out of fear. Movement leads to no movement. My kinetic work is a depiction of the conflict created in this physiological paradox, depicted through the flickering of light of an ordinary household tubelight. The flickering represents the constant threat of dying, combined with the rigorous will to live. It is trying to die while also trying to live. These thoughts were a culmination of discussions with Susanta, who encouraged me to experiment with ideas that were true and personal. He encouraged the transference of thought from a simply medium-based practice to an idea-centric one where I let the idea define the medium/mechanism most appropriate to my intentions. I had not worked with light before, and with the exposed electrical circuit and the live wires, it was a challenge to avoid being electrocuted several times! I consulted a few electricians over a few days and went over the possibility of making a three-step connection to produce a circuit that rotates in a constant loop. As I finally began mounting the work, confident in the way I wanted the mechanism to function, I focused on the spatial arrangement and aesthetics of the display to keep the integrity of the work intact within a shared space, which I worked out in collaboration with Susanta. Ultimately, I was able to create what I intended: an experience volatile and powerful in its ability to create a conflict in the relationship between itself and the viewer.”



'Untitled', installation with tubelights, wires and motor

Ritika Mittal:

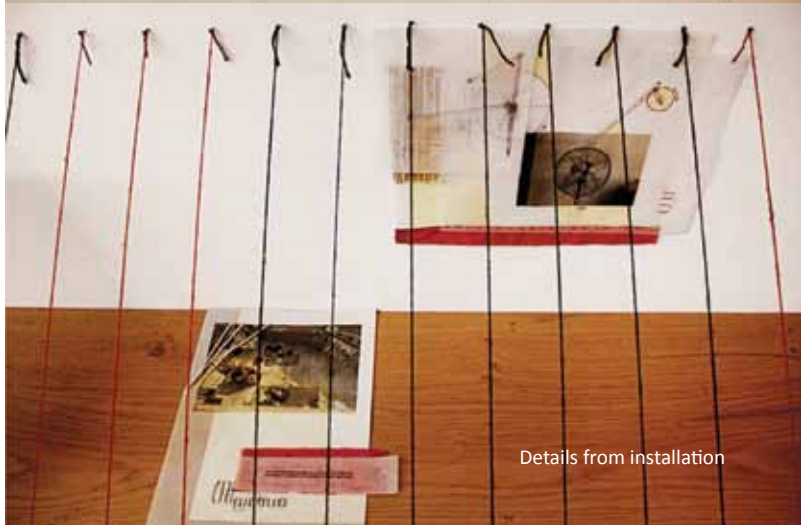
“My routine domestic experiences led me to thinking about the word ‘movement’ visually in terms of my mother’s hands, especially as they move during the acts of knitting and stitching. With Babu’s help, I began working on a video where I shot the hand in the act of stitching. But after a certain point, it dawned on me that the form of the video may not be best suited for my intended project. I felt that the object of the needle itself was powerful enough to merit an independent representation and that I need not supplement it with the obvious appendage of the wool and the hands that knit the wool. From this point, I started rethinking my project and it soon struck me that the two knitting needles could be moving around on a plane surface by themselves without any accessories; the act of knitting alone could be preserved by the locomotive interaction of the needles with each other. The idea behind this was to talk about the act of knitting, the repetition it entails, its association with gender, domesticity, and the like; technicality therefore took centre stage. I was in a tough spot many a times about the choice of material and the mechanical particularities of this kinetic artwork, but with sustained help from Susanta sir, Prakash bhaiya, Razaq Chacha and my artist peers, I managed to put everything together. The final display had a minimal finish, the complex technicality behind the process meant to be gleaned only on a surface level.”



Moving Needles, installation with motor



Untitled, installation



Details from installation

Samrridhi Kukreja:

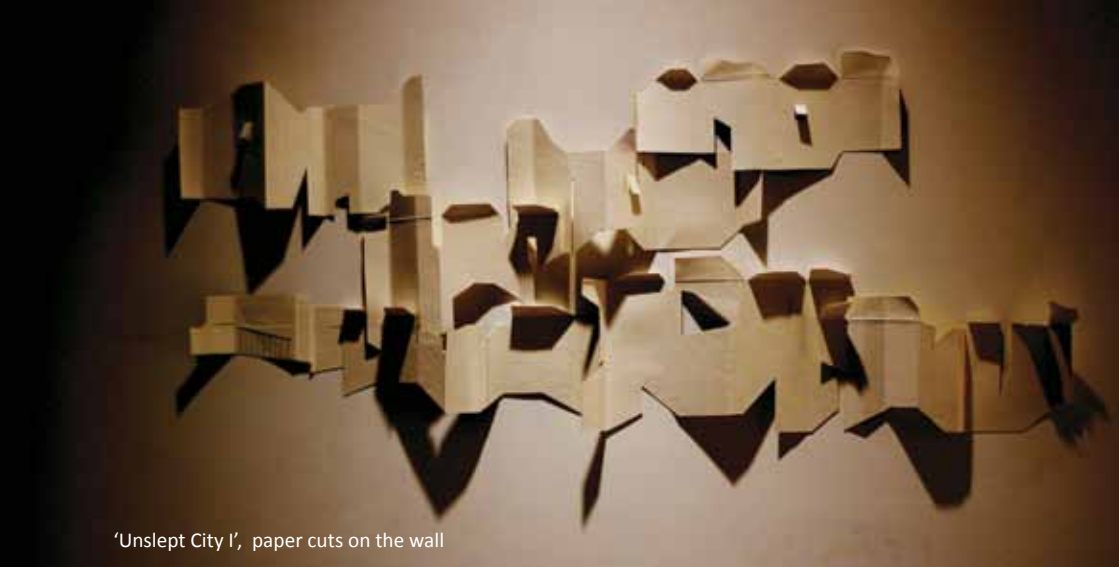
“The wire installation on display, titled ‘Horrors and Highs of Everyday Life’ was realised because of one specific date: September 13, 2017 when the newspapers reported the sudden death of 60 children within 48 hours in Gorakhpur. It was also my first day at The Moving Image Course. The installation took birth from my ruminations over this juxtaposition of events that particular day in September. I realised that the sun rose in Delhi and Gorakhpur at the same moment and that my morning was different from that of the mothers who had lost their children. It provoked and shaped my thoughts around questions of time and how, despite its constant nature, it represented contrasting realities for different people. Hence, the ‘horror’ of living through a parent’s worst nightmare, and the ‘high’ of a new chapter in an artist’s life is what drove me to the production of this work. I also made a video for Babu’s module where my aim was to literally have fun while shooting the content. Juxtaposing mobile textures against each other in a variety of shapes on screen, I strung together a series of such impressions as a pure experiment with the video form; it’s part of my final display of works along with a few other videos I’ve made based on personal narratives. This course has really encouraged me to take my interest in the interdisciplinary aspect of the arts further by experimenting with such a diverse range of areas as movement, light, sound and narrative, amongst others.”



'Horrors and Highs of everyday life'
wire sculpture installation

Akup Buchem:

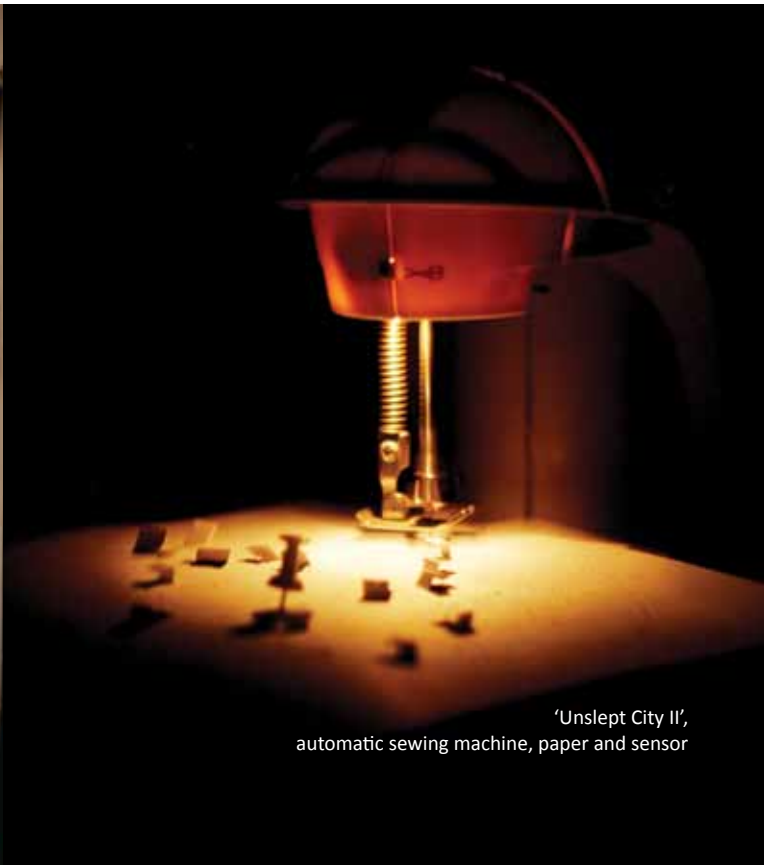
“My installation, ‘Sleepless City II’ consists of a small electric sewing machine which I got from the neighbouring Kotla scrape (kabari) market. A stray haul from Kotla, I started experimenting with this fully functional machine by inserting paper under its needle and making perforated designs on the same. After weeks of engagement with the machine, I decided to use it in my final display. I installed it in the shower space in one of the washrooms in the studio, the swing of the bathroom door (on a person’s entry or exit) triggering off a circuit that briefly set the machine in motion. Illuminated by a slim stream of light, the noise produced by its movement is intended to jar the viewer by having his/her senses shaken without warning. I have specifically chosen the toilet space for the display with the intention of juxtaposing a sewing machine with a thematically disjunctive space. We sleep but the mind does not. The toilet is a space intended by the user to refresh his/her body physically as well as mentally (in the alone time s/he allows oneself in that space); the machine is thus a representation of the human mind in its perpetual state of unrest. It is therefore kind of like our body itself; while the machine stitches incessantly, the cityscape toils constantly. I also discovered new possibilities for fusing mediums through Babu’s exercise where we were given colour prints of paintings to imagine soundscapes for. I chose a painting by artist Julie Mehretu, as her abstract representation of architecture seemed to speak to my staple concern with the city. I then embarked on a sustained attempt to create an auditory track for the still image. I marked certain areas of the painting with text that corresponded to how I thought of the surface textures in terms of sound and then went on to create a video piece where I expressed my imagined soundscape for the work through whatever vocal inflections I deemed fit at the time. Both the painting (with my markings on it) and the sound-track are part of my final display for the course. I learnt a lot from this exercise as it opened up to me an artistic possibility- that is, to look at a drawing as a moving image- that I probably wouldn’t have otherwise been aware of.”



'Unslept City I', paper cuts on the wall



'Line of conversation',
A sound installation



'Unslept City II',
automatic sewing machine, paper and sensor

Ponraj Kumar:

“I have always been interested in photography, videography or any form of visual storytelling for that matter. I especially learnt a lot from the films that were screened as part of the modules. I’m glad the course widened my knowledge base in this regard, especially since I want to pursue my interests in photography and filmmaking further in the future. It’s the first time I’ve found myself engaging so productively in a collaborative space and the various interactive sessions have helped me think through multiple perspectives. For that, I’m grateful.”

'One fine evening', video

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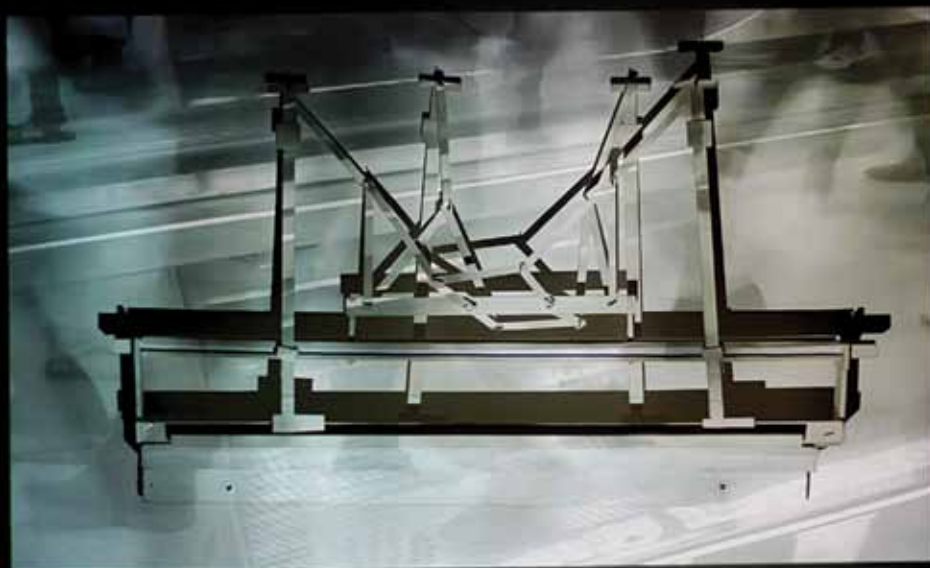
Ritika Sharma:

“For me, Chandan’s module on the creation of archives of rejected images proved really helpful. A few months ago, I had clandestinely taken pictures on my phone of twins seated right opposite my seat on a metro. The girls looked and dressed alike, and the uncanny nature of such a sight on such a routine mode of transportation as a metro caught my attention and I clicked a series of pictures of the twins which I subsequently turned into a series and added to my current body of work on display. I have not only strung the pictures together in a horizontal, accordion-like structure, but played further with the repetitive quality of the images by cutting and editing them to make them mirror reflections of each other. Placed adjacently, the final work induces confusions around who is whom. The medium furthers the idea; the layers of transparent sheets on the photographs act as a shiny surface that multiplies the impressions from the images. The idea therefore was to have ‘movement’ play out through repetition in stillness.”



‘Curtailed Carriages’, paper, stickers, cloth and board

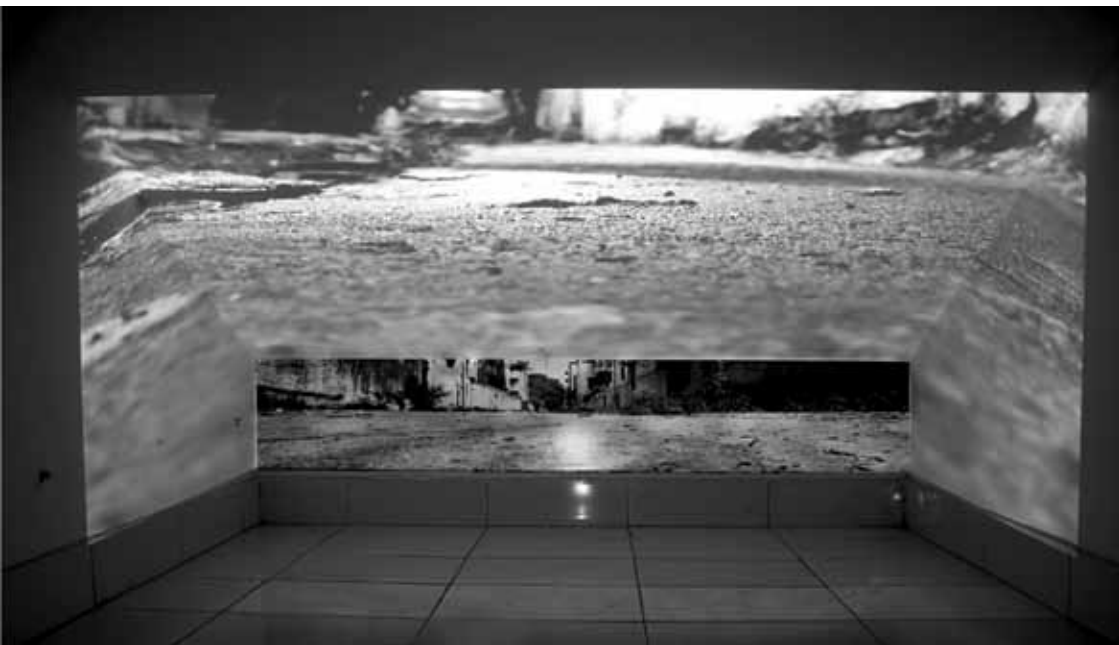
'Walking in the city', video and a machine prototype



'Untitled'

Priyank Gothwal:

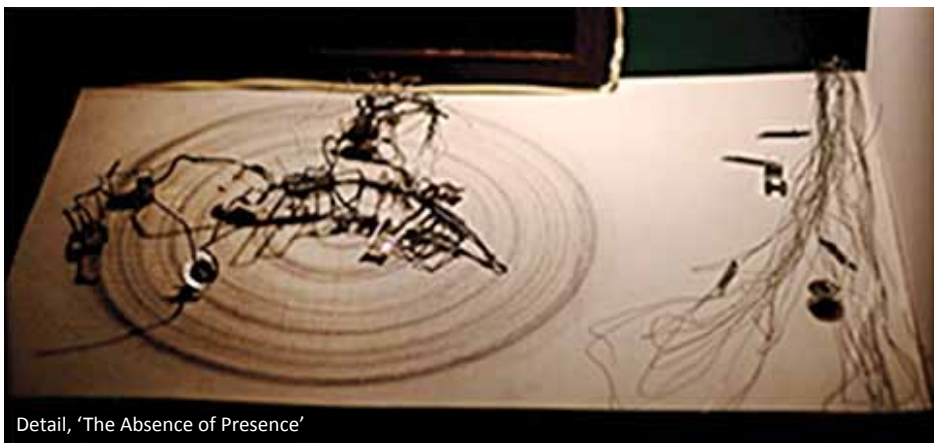
“My installation on display consists of a panoramic spread of a residential area while a video made in the same subject is projected on the same. The photograph was taken on a spot in a street that I discovered on a stroll around the neighbourhood bylanes. The habit of observing the minutiae of everyday life on leisurely strolls is something I have learnt from the mentors and cultivated over the course. As I walked around the area in question, I felt a certain organic connection to the space. I knew I wanted to use that space in my artwork, but wasn't sure how to go about it. While I was wondering what medium to use, Babu suggested I make a video of the place. So I set my camera at a certain spot as I let it record the minute actions in the frame on its own accord, while the intermittent sound of a leaking tap ensured a haunting soundscape for the video. Later, I decided to incorporate Chandan's inputs and used a still image I had taken of the spot as it then brings into the picture questions around time as well. I was attracted to this idea both formally and thematically as the indexicality of the image was placed in constant dialogue with the symbolic import of the image. Through the juxtaposition of photography and video, I engaged with ideas of stillness and duration. I would call my work not a video, but a 'moving photo'.”



'Untitled', photography and video installation

Tehmeena Firdos:

“While discussions around ‘movement’ and ‘pause’ were on during the first week of the course, I decided to look at the human body as a mechanism, whereby all its functions are controlled by the spinal cord. I decided to make the spinal cord the focus of my project and thematically juxtaposed it with the famous ‘Broken Column’ portraits by artist Frida Kahlo. I imagined how an artist could deal with such degree of pain and materialized it through discarded machine parts I had gathered from Kotla market. I put them together to form a spine-like structure, and it now rotates incessantly in a circle, the constitutive blades and springs leaving prominent marks on the paper base. I extended this play with objects to the surrounding space by making it part of my narration. When I pulled the curtain up from an existing window by my workstation, I was struck by its very existence as the window only opened to a dingy tunnel in the basement, replete with stationery trash and other garbage- all of which were contained so neatly in the window frame. I decided to incorporate this unused corner in my artwork by pasting text and images on the glass panes and the extended walls and having them interact with the rest of my works on display.”



Detail, 'The Absence of Presence'



'The Absence of Presence',
installation with found images and text



An Archive of Letters

Sagar Gupta:

“I underwent a change of sorts post guest lecturer Mandeep Raikhy’s talk on the body and its interaction with space in performance. As he played videos of his group dance pieces which had dancers moving around an expansive space in a choreographed fashion, I got the impression of a floating jellyfish. This impression led me to thinking about the body, nudity and other contested areas in the visual arts. I confronted myself and admitted to not having been open-minded about the same previously. The course has honestly helped me question myself on certain grounds and helped me go out of my comfort zone to create works that wouldn’t have been possible outside a collaborative space such as this. I found myself really active during the field trip at Connaught Place (CP) when I entered into a long conversation with a regular auto-rickshaw driver at the location. He spoke at length about how he had grown up at CP, the architectural metamorphoses he has witnessed over the decades and the challenges the working class here faces owing to such rapid transformations. All in all, I wanted to understand the nuances of narration and I’m definitely ending my time here with enriched knowledge of new forms of storytelling.”



'Untitled', Interactive sound sculpture



Debasis Beura:

“I was really taken by Chandan’s module when he asked us to make personal photobooks that speak to us on a personal plane. This led me to thinking about how I could give my feelings a visual form through a photobook, given that I’m an introvert and usually keep my thoughts to myself. I had been collecting images as well as recording my impressions of things around me in drawing and text for a long time. I collated them together in the current photobook on display to create a string of impressions. The making of the book was a long process during the course of which a lot of existing ideas were rejected and many new ideas simultaneously developed; some of the pages have been left blank while some of the photographic prints and drawings have been juxtaposed with prints on gateway sheets as I tried to avoid leaving a flat texture to my book. I also made a video on a social reality of human sacrifice at a temple in native Orissa, which is part of my final display at the studio. Guided around editing softwares, I made use of visual effects on the still image of the temple in question while using absolute silence as an accompanying ‘track’ to the piece.”



Pages from the photobook

'Inception', light installation



'Untitled', video



Pallavi Arora:

“I used Chandan’s module to take photographs of daily objects around me and I soon found myself intrigued with the movement of curtains in light wind. Subtle in its mobility, the texture of the curtains was something I wanted to capture through photography and make an object out of, instead of collating them in a book form. The photographs have simply been folded up to create a three-dimensional texture; they have subsequently been rolled up in cylindrical shapes and put into paper cubes which I illuminated from within using a light source in order to leave, through these mediums, the texture I personally gleaned from the movement of the curtains in my room. To mount my installations, I decided to use different corners across the studio/exhibition space because of their inconspicuous location as well as the subtle nature of my work. These locations draw a viewer’s attention only on conscious perusal. As a result, in the current exhibition space, there sit small corners, almost unnoticeable, containing tiny niches for my work.”



'Untitled', Installation with light box

Vinati Sehgal:

“I joined this course with the intention of furthering my interests in photography, but ended up making a kinetic sculpture instead! I drew my designs on paper first and only over time did I arrive at a concrete plan for the installation. It was also interesting working in such a collaborative space as I encountered fellow artists whose methodologies vary widely from mine. I enjoyed this collision of pace and ideas, and the multiple perspectives I learnt to look through as well as the different ways in which everyone would think of representing a common subject. The course has been really inspiring that way.”

'Untitled', Interactive installation



'In my head', photobook



Ajit Kumar:

“Having had a theoretical background in the stream of visual arts, I thought this course might be an interesting channel for me to engage with the practical dimensions of the same so that I can touch the material myself and make my own art. The questions that came up then pivoted around how to align the language of my thought to that of the medium. I liked how photographs could capture the ‘life’ of their subjects by freezing moments on matter. What I gathered from the course was an understanding of the formal properties of a specific medium and its possible uses which was enabled only through my interaction with other artists in this space and the varied ways in which they have materialized their individual ideas.”

‘Caste in your Poems’, installation

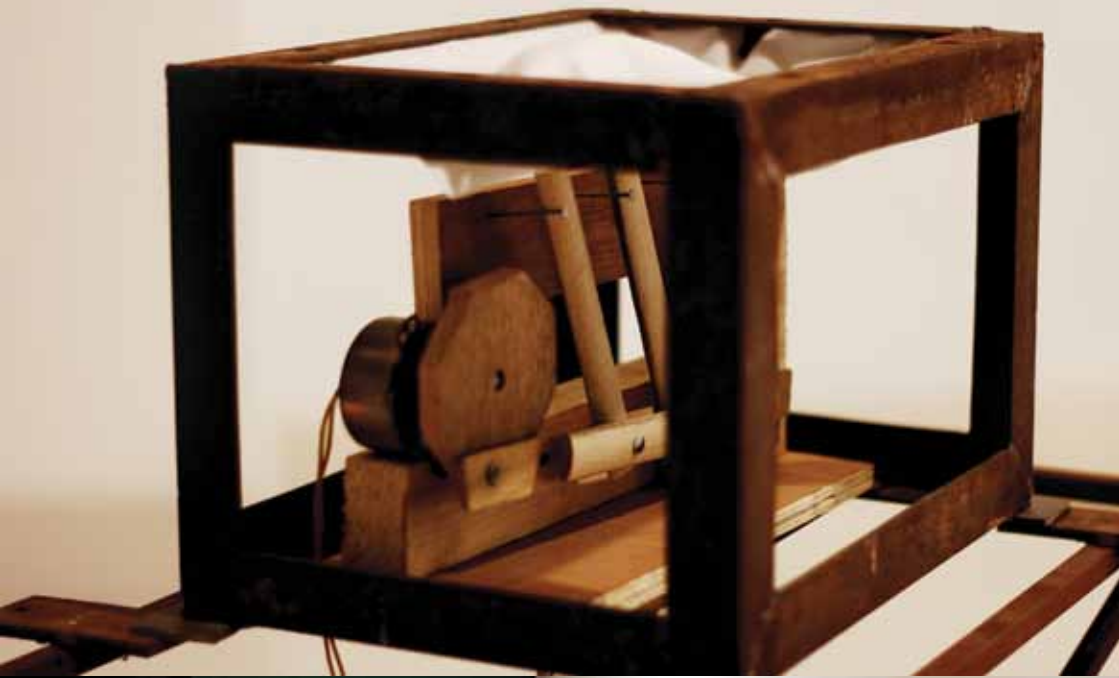




Bhanu Gola:

“I have made a kinetic sculpture using cloth and wood. With a very mathematical design beneath, the cloth acts as a formal juxtaposition when spread out on the top; the perpetually rotating wooden motor creates the impression of a living, breathing thing through the resulting movement of the white cloth. My intention was to primarily play with objects. Through this abstract sculpture as well as my collection of newspaper cuttings in the photobook I had made during Chandan’s module, I intended to represent, through satire, my thoughts on all the lives that are lost everyday due to tragedies of different natures. I intend to make my quest for new possibilities in my body of practice a sustained interest.”





'Restless Identity', machine with wood, metal, cloth and motor

Schedule

Module 1: Movement and Pause | Susanta Mandal

11 September: Day 1

10:30am – 1:30pm

A presentation and discussion on the history of the Kinetic Art Movement.

Introducing a few basic principals of mechanical designs, which navigate movement.

2:30pm – 5:30pm

First assignment - Drawing

12 September: Day 2

10:30am – 1:30pm

A session on the performance of a machine and its repetition.

Exploring body movements and its relationship to the machine.

2:30pm – 5:30pm

Assignment from Day 1 continues.

13 September: Day 3

10:30am – 1:30pm

Field trip: An exercise in the exploration of the neighbourhood Kotla market to find appropriate materials for their work.

2:30pm - 5:30pm

Discussion on the works of various artists. Participants to work with the found material from their daytime field exploration in the field.

5:30pm - 7pm: A presentation by artist Ranbir Kaleka

14 September: Day 4

10am – 1:30pm

A discussion about the role of a motor, a sensor and a switch.

Second assignment: Start building up a work by exploring the notions of repetition, pause and slowness via the machine.

2:30pm – 5:30pm

Assignment continues.

5:30pm - 7pm: A presentation by choreographer Mandeep Raikhy

15 September: Day 5

10:30am – 5:30pm

A discussion about the final drawing. Assignment from Day 4 continues.

An interactive session with the mentors about the works and ideas generated during the module.



Presentations by artist Ranbir Kaleka (above) and choreographer Mandeep Raikhy (below)



Reference Links/ Readings

Module 1: Movement & Pause

History of Kinetic Art | Cam and Linkage Mechanisms

- 1) Alexander Calder | "Circus" | Whitney Museum
<https://www.youtube.com/watch?v=t6jwnu8IzY0>



'Primary Motions', Alexander Calder

- 2) Alexander Calder | Primary Motions
<https://www.youtube.com/watch?v=zt0yfKGSUjU>
- 3) Six Rube Goldberg Machines
<https://www.youtube.com/watch?v=dFWHbRApS3c>
- 4) The Way Things Go | Fischli and Weiss
<https://www.youtube.com/watch?v=GxRC3pfLnE>
- 6) Joseph's machine
<https://www.youtube.com/watch?v=Yqix5KkusbE>
- 7) Machine with concrete | Arthur Ganson
www.youtube.com/watch?v=5q-BH-tvxEg
- 8) Machine with roller chain | Arthur Ganson
<https://www.youtube.com/watch?v=Tcw7lvGJG9s>

- 9) Jean Tinguely
<https://www.youtube.com/watch?v=GmrDEX4P5I8>
- 10) Rebecca Horn | Missing Full Moon
<https://www.youtube.com/watch?v=vJWhekDp7e8>
- 11) Rebecca Horn
<https://www.youtube.com/watch?v=OwAsMMqFy4w>
- 12) Jaquet Droz | The writer
https://www.youtube.com/watch?v=bY_wfKvjuJM
- 13) The most famous Japanese "Karakuri" automata, 200 years ago
<https://www.youtube.com/watch?v=i5zYK9FxoRI>
- 14) Straight Line Mechanisms
<https://www.youtube.com/watch?v=JIGKZCus6iw>
- 15) Wooden Snake Automata
<https://www.youtube.com/watch?v=D2NEQVbdbj8>
- 16) The Ghost Automata v2
<https://www.youtube.com/watch?v=F6YbXUsl0A4>
- 17) Disk cam mechanism
<https://www.youtube.com/watch?v=BkPOyRCEZVA>
- 18) Cam and Follower
<https://www.youtube.com/watch?v=ZCFKUqCF>

Body, Movement and Repetition

- 1) *Jeanne Dielman, 23, quai du Commerce, 1080 Bruxelles* | Chantal Akerman, 1976
<https://www.youtube.com/watch?v=ghx6WOXC4io>
- 2) *Je, Tu, Il, Elle* | Chantal Akerman, 1974
<https://www.youtube.com/watch?v=lwTmQeybYtQ>



'Wielopole Wielopole', 1980

3) Wielopole, Wielopole (excerpt) | Tadeusz Kantor, 1980

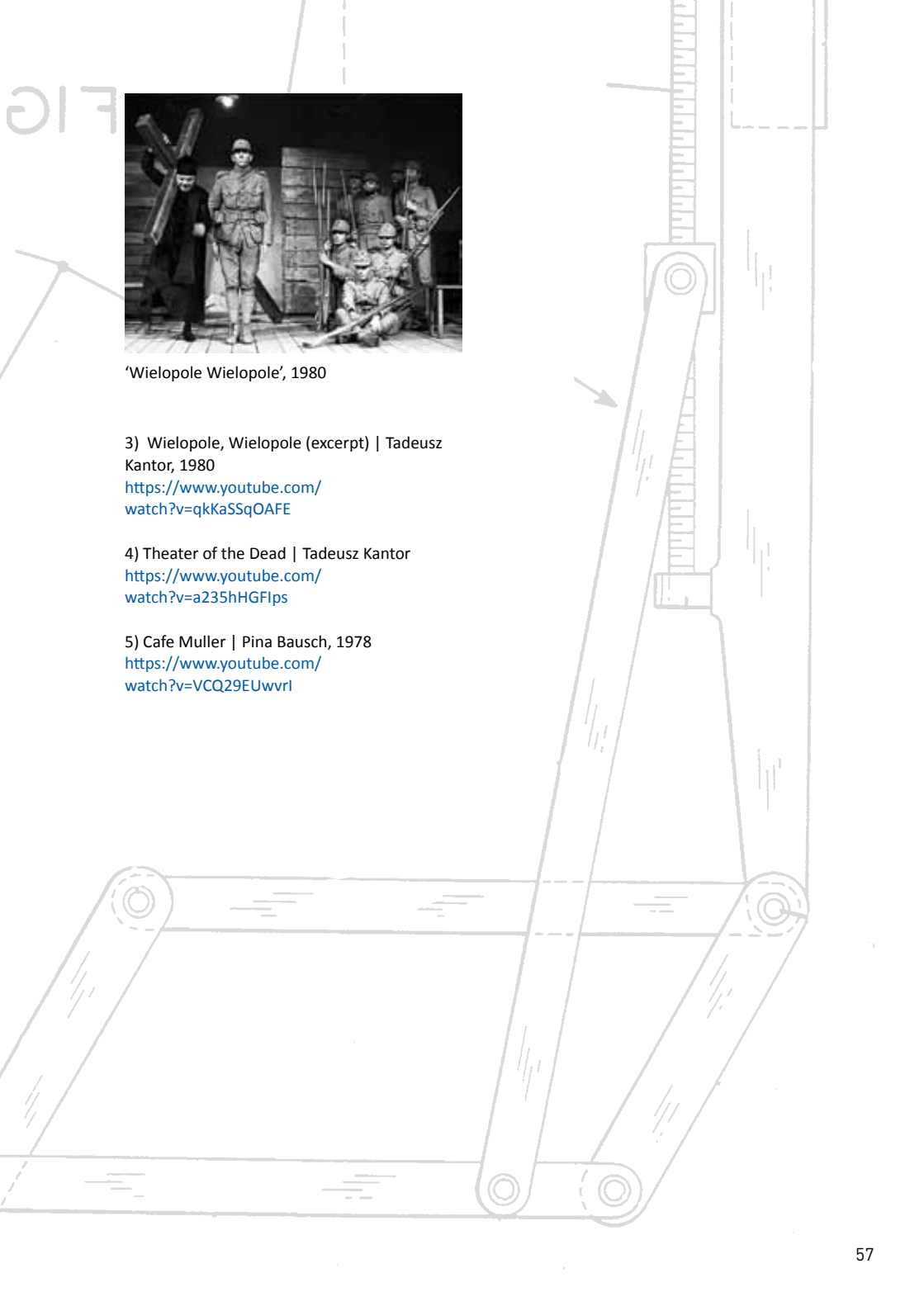
<https://www.youtube.com/watch?v=qkKaSSqOAFE>

4) Theater of the Dead | Tadeusz Kantor

<https://www.youtube.com/watch?v=a235hHGFlps>

5) Cafe Muller | Pina Bausch, 1978

<https://www.youtube.com/watch?v=VCQ29EUwvri>



Schedule

Module 2: Working from Memory | Chandan Gomes

18 September: Day 1

10:30am – 1:30pm

A presentation and discussion on the first six decades of photography and around the importance of 'context' in building a photographic/artistic practice.

2:30pm – 5:30pm

A discussion about the importance of story-telling in this age of facts and excess and the notions of memory, archives and the acts of 'finding' and 'forgetting'.

19 September: Day 2

10:30am – 1:30pm

An exercise in building personal archives of 'rejected photographs'.

2:30pm – 4pm

Film screening followed by discussion on the link between memory and story telling - *Searching for Sugar Man (2012)*.

4pm - A presentation by scholar Sarover Zaidi on the relationship between photography and anthropology

20 September: Day 3

9:30am – 1:30pm

Field trip to Connaught Place with Sarover Zaidi

2:15 – 5:30

An exercise in developing a story for a photo narrative book.

21 September: Day 4

10:30am – 1:30pm

A discussion on the book as a form of sharing visual stories. Conceptualising a book and discussing various aspects of book making

A short discussion on the relationship between literature, music and photography.

2:30pm – 5:30pm

An exercise in editing, sequencing and curating photographs.

22 September: Day 5

10:30am – 5:30pm

An Open Library Session and discussion around Dayanita Singh's latest book *Museum Bhavan*, followed by the participants working on their own books.

An intensive session with the mentors on the works and ideas generated during the module.



Sessions with Sarover Zaidi that culminated into a field trip to CP



Reference Links/ Readings Module 2: Working from Memory

Readings on Photography

- 1) The Art Motive in Photography | Paul Strand
<http://towery.lehman.edu/photohistory/PhotoReadings/StrandArtMotive.html>
- 2) The Photographer's Eye, Introduction to the Catalog of the Exhibition | John Szarkowski
www.jnevens.com/szarkowskireading.html
- 3) A Statement | Robert Frank
<http://www.americansuburbx.com/2012/07/robert-frank-a-statement-1958.html>

Reference links



19th century post-mortem photography



Dorotha Lange's iconic photograph
A Migrant Mother

Readings on ideas of making, everyday life, lived spaces, streets and the city, modes of ethnographic thinking all of which are central to the photographic and archival practices.

- 1) Making: Anthropology, archaeology, art and architecture | Tim Ingold, Chapter 2: The materials of life
https://books.google.co.in/books/about/Making.html?id=ijiUcD74zMMC&redir_esc=y
- 2) A House Turned Inside Out: Inhabiting Space in a Yemeni City | Gabriele Vom Bruck
<https://elibrary.ru/item.asp?id=11351696>

3) The Practice of Everyday Life: Michel De Certeau

<https://chisineu.files.wordpress.com/2012/10/certeau-michel-de-the-practice-of-everyday-life.pdf>

4) 'Its not about birds' and 'To walk or not to walk' in the blog Chiragh Dilli, Writing a city: Samprati Pani

<https://chiraghdilli.wordpress.com/2017/05/29/to-walk-or-not-to-walk/>

<https://chiraghdilli.wordpress.com/2017/04/09/its-not-about-birds/>

5) The Cities of the Everyday – Sarai Reader02

<http://sarai.net/sarai-reader-02-cities-of-everyday-life/>

Essay in particular: The Street is the Carrier and the Sign by Raqs Media Collective

<http://archive.sarai.net/files/original/2ba-ddcd62a701be4b5a81838f45089f.pdf>

6) Hermes' Dilemma: The Masking of Subversion in Ethnographic Description, Vincent Crapazano

<https://lcst3789.files.wordpress.com/2012/01/clifford-writing-culture.pdf>



Schedule

Module 3: Seeing Sounds Hearing Images | Babu Eshwar Pasad

25 September: Day 1

10:30am – 1:30pm

An exploration into the history of the 'moving-image'.

Screening - silent experimental film and videos from 1920s to 1960s

Screening - *Man with a Movie Camera (1929)* by Dziga Vertov followed by a discussion about how it explores the different facets of the city.

2:30pm – 5:30pm

First assignment: Shooting images from the surrounding areas and working towards a silent video.

26 September: Day 2

10:30am – 1:30pm

Exploring the various aspects of sound followed by a discussion on the significance of sound in moving pictures and a screening of a film by Victor Erice, *The Chorus (1982)* by Abbas

Kiarostami, and Instruction for light, sound, and machine by Peter Tscherkassky

2:30pm – 5:30pm

Exercises: Designing sound for the silent video shot on Day 1 and exploring the dichotomies between noise and music.

5.30 pm – 7 pm: Listening session with sound artist Ish S.

27 September: Day 3

10:30am – 1:30pm

A discussion about the aspect of real time vs. cinematic time.

2:30 – 5:30

Exploring basic editing softwares with the participants.

5.30 pm: A presentation by artist Sonia Khurana

28 September: Day 4

10:30am – 1:30pm

Participants work towards their video through the day

2:30pm – 5:30pm

Exercise continues

29 September: Day 5

10:30am – 5:30pm

The group continues its exercise in short videos.

2:30pm – 5:30pm

Presentations of videos and sound-works done by participants followed by a group discussion.



Presentations by artist Sonia Khurana (above) and sound artist Ish S (below)



Reference Links/ Readings

Module 3: Seeing Sounds, Hearing Images

Avant Garde cinema from early 20th Century



A still from *Man with a Movie Camera*, 1929

1. Man with a Movie Camera | Dziga Vertov, 1929
<https://youtu.be/z97Pa0lCpn8>
2. Anemic Cinema | Marcel Duchamp
<https://youtu.be/dXINTf8kXCc>
3. Weird and Wonderful World of Early Cinema | Paul Merton, BBC Documentary
<https://youtu.be/87km5sFr1QQ>
4. Intolerance | D. W. Griffith, 1916
<https://youtu.be/-zzXYPJAGkg>
5. 'Blood of a Poet' (1930) with Massive Attack | Jean Cocteau
<https://youtu.be/zSNZxvWvodY>
6. 'The Midnight Party' (1938) | Joseph Cornell
<https://youtu.be/zhrolnhPo-s>

7. 'Le toile de Mer' (1928) | Man Ray
<https://youtu.be/csEDMzs3SXo>
8. Man Ray- 'Le Retour A La Raison' ('The Return to Reason'), 1923
<https://youtu.be/zwLD5WWQptw>
9. Metropolis | Fritz Lang, 1927
<https://youtu.be/GXcCiumphuA>
10. The Cabinet of Dr. Caligari | Robert Wiene, 1920
<https://youtu.be/BuocVLKdSqQ>

Sound and Image

1. Ten Minutes Older- Lifeline | Victor Erice
<https://youtu.be/a4ovQDfCwZU>
2. Instructions for a Light and Sound Machine | Peter Tscherkassky (2005)
<https://youtu.be/4cq1-zHhlyw>
3. Humsarayan' ('The Chorus') | Abbas Kiarostami
4. 'Shobdo' (Sound) 2013 | Kaushik Ganguly



A still from *Shobdo*, 2013



About the Educators

Susanta Mandal studied painting at the Government College of Arts and Craft in Kolkata (BFA, 1990) and the Benares Hindu University (MFA, 1993). Mandal has worked as an artist in residence at Khoj International Artists' Association in Delhi and Britto in Bangladesh. His work has been shown in several exhibitions both in India and abroad and acquired by prestigious art institutions, including the Guggenheim Museum, New York. He participated in the Kochi Muziris Biennale 2014 titled Whorled Explorations. He is also part of the artist collective Layout, formed in 2012, that is interested in working with construction materials and developing site specific installations which respond to extant architectural structures.

Chandan Gomes studied Philosophy at St. Stephen's College, Delhi (2009). Themes of beauty, imitation and abandonment interest him as an artist. Chandan won the India Habitat Centre Fellowship for Photography in 2011, Oslo University Scholarship to participate in Chobi Mela in 2012, Neel Dongre Award in Photography in 2013 and the Foto Visura Spotlight Grant in 2014. He was nominated for the Prix Pictet Award in 2015 and the Joop Swart Masterclass in 2016. His artist book, 'This World of Dew', published by PHOTOINK, was released in 2015 and went on to garner much critical acclaim. 'This World of Dew' has been exhibited at the Benaki Museum, Athens and Parc Des Ateliers, Arles. He currently teaches at the Sri Aurobindo Centre for Arts & Communications, Delhi. He co-founded the Rang Open Library with Vicky Roy in 2011.

Babu Eshwar Prasad completed his BFA (Painting) from Karnataka Chitrakala Parishat, Bangalore and MFA (Graphics) from M.S.University, Baroda. He held his first exhibition in 1996 at Sakshi Gallery, Bangalore and has since held many solo shows, the latest being Skin of the Earth, Gallery Sumukha, Bangalore in 2013. Apart from painting, Babu remains deeply interested in exploring other media like sculpture, video and photography. His debut feature film Gaalibeeja (Wind Seed) was released in 2015 and has been screened at many film festivals including Mumbai Film Festival 2015, Bengaluru International Film Festival 2016 and 3rd i San Francisco South Asian International Film Festival 2016.

Lokesh Khodke is an independent artist and illustrator based in New Delhi, India. He is one of the co-founders and core team members of BlueJackal (www.bluejackal.net), a platform for creating and engaging with visual narratives, comics, picture books and initiating dialogues through interactive programs. He has worked as the Project Coordinator for 'Writing Art' of Asia Art Archive(AAA) (2014-16). A solo exhibition of his works was held in 2009 at the Guild Art Gallery, Mumbai. He has participated in several group exhibitions, artists' camps and artists' residency programs in India and overseas. He has completed his Masters of Visual Arts (Painting) from the Faculty of Fine Arts, M.S. University of Baroda in 2004. As part of his wider interests, Lokesh has worked for several childrens books as an illustrator with publications such as Eklavya Publications, Bhopal, DC Books and also contributed to the Hindi children's magazine 'Chakmak' and 'Sabdarbh'. Lokesh is engaged in conceptualizing and conducting various kinds of art workshops for university and school students.

Manav Bhargava has a background in architecture, has practiced as an architect and light designer for over a decade, and has taught at various design institutes. His projects range from large-scale urban development and master plans, galleries, museums and hospitality lighting, to independent artistic installations. With heritage lighting and 'son-et-lumiere' shows being his forte, Bhargava's work is driven by the idea of engaging people in his art.

About the Presenters

Mandeep Raikhy is currently the Managing Director of the Delhi-based Gati Dance Forum. A dancer and choreographer, Mandeep has a particular interest in the intersections between performance, research and pedagogy. He has created three performance pieces: Inhabited Geometry (2010), A Male Ant has Straight Antennae (2013) and Queen-size (2016) and remains active in the field both as a practitioner and an administrator through dance education programmes.

Ish S is the head of the Sound Reasons music label. A Delhi-based composer, sound artist and musician, Ish's interests and works pivot around sound art installations and electro-acoustic music. Trained also in Western Classical guitar, Ish produces his works under projects such as edGeCut, diFfusedbeats, Khayalipulao and 4th World Orchestra. From Latin American and jazz to classical as well as from ambient to experimental electronic music, Ish has developed and produced various sound art installations, albums and composed music for independent short films, plays, performances and Contemporary Dance Recitals.

Sonia Khurana works primarily with lens-based media: photo, video and the moving image, performance, text, sound, music, voice, architecture and installation. Having studied at the Royal College of Art, London, Khurana is part of the emerging generation of artists who worked with digital media in the late nineties. Her single channel video, Bird, produced in 1999, places her significantly within the feminist discourse as well as among the emerging generation of South Asian artists working with digital media. Her art practice attempts to draw critically on references to the psycho-sexual domain, cultural and gendered identity and constant negotiations between body and language, the self and the world.

Ranbir Kaleka is a contemporary Delhi-based multi-media artist whose work primarily centres around animal motifs, sexuality and tradition. Born in 1953, Kaleka spent his formative years in Patiala and studied at the College of Art in Chandigarh (1970-75). He received a Masters Degree in Painting from the Royal College of Art, London (1987). Initially trained as a painter, Kaleka moved towards animated two-dimensional canvases within experimental film narrative sequences, which have been exhibited in a range of major international gallery and museum venues.

Sarover Zaidi is a research scholar and was based at the Max Plank Institute, Germany for her research. Most of her work has focused on the interdisciplinary themes of architecture, urbanism, art and anthropology. Her PhD work, which started in 2011, focused on religious architecture of the Jews, Muslims and Christians in the 'native town' of Bombay. She also attempted to explore the politics of the Muslim-majority area in its relationship to other parts of the city while moving between Dongri, Bhendi Bazaar, Nagpada and Byculla. She continued to cultivate her interest in religious iconography by undertaking research on Islamic iconography of the Shi'a community in India from the School of Arts and Aesthetics, JNU (2016 onwards).

Davinder Singh is an Associate Professor of BMLU, Davinder Singh considers innovation integral to marketing and business. He has over 25 years of extensive industry experience, both with global companies (such as The Coca-Cola Co. and Foster's International) and Indian companies (such as NDDDB, Jagatjit Industries and Cavin Kare), having held senior management roles in these organizations. His work has taken him beyond India, to central Asia and Africa, where he has led wide ranging marketing initiatives and built the marketing capability of the organizations he has worked in. His teaching interests include brand management, strategic management and innovation. Prof. Singh conducts executive development programmes in the area of innovation management.

About FICA:

The Foundation for Indian Contemporary Art (FICA) is a non-profit organization that aims to broaden the audience for contemporary Indian art, enhance opportunities for artists and establish a continuous dialogue between the arts and the public through education and active participation in public art projects and funding. FICA is committed to generating greater art philanthropy in India, and offers annual awards, grants and fellowships for Indian artists, creative practitioners and researchers in the field of visual arts. Through exciting collaborations with international arts and research organizations, FICA provides opportunities for professionals in the field to share, develop and extend their practice, and network with an extended community globally. FICA is also deeply involved with Art and Education through short and long term programmes which look at working with communities and student groups and engaging with art as both a creative and pedagogic tool.

About SAT:

Serendipity Arts Trust (SAT) is an arts and cultural development trust which aims to promote new creative strategies, artistic interventions and cultural partnerships which are responsive and seek to address the social, cultural and environmental milieu. Committed to innovation, SAT intends to support, promote and create platforms for innovation and creativity, providing the wider public with a unique cultural and historical source of modern and contemporary art and culture. Their annual event, the Serendipity Arts Festival is a multidisciplinary arts festival on the banks of the river Mandovi in Panaji, Goa. A cultural experience in itself, the festival brings together visual, performing and culinary arts. It is an attempt to compress the gap between creators and their audiences and create an immersive discourse between both and perhaps enable them to chance upon ideas that change the way we view the world.

CREDITS:

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