Sarai Reader 09 Art as a Place, Devi Art Foundation, Gurgaon (aug 18, 2012 – feb 09, 2013)

The empty space at Devi art foundation, I initially used it to sit and draw sketches. I could not connect with the possibility of using the space beyond the need to remain on the wall.

‘Site-specific works are impermanent, installed in particular locations for a limited duration, their impermanence providing the measure of their circumstantiality. Yet they are rarely dismantled but simply abandoned to nature…’

P 1027 Craig Owens (Art in Theory 1900-2000)



I came with a mind filled with memories, a proposal to draw freely, moving in this space. My initial drawings were of experiencing the animal kingdom outside. Maybe it was the movement of the animal.

'… we shall see that things are defined primarily in terms of their 'behaviour' and not in terms of their static 'properties'. P321, Merleau ponty (phenomenology of perception)





21·08·2012....

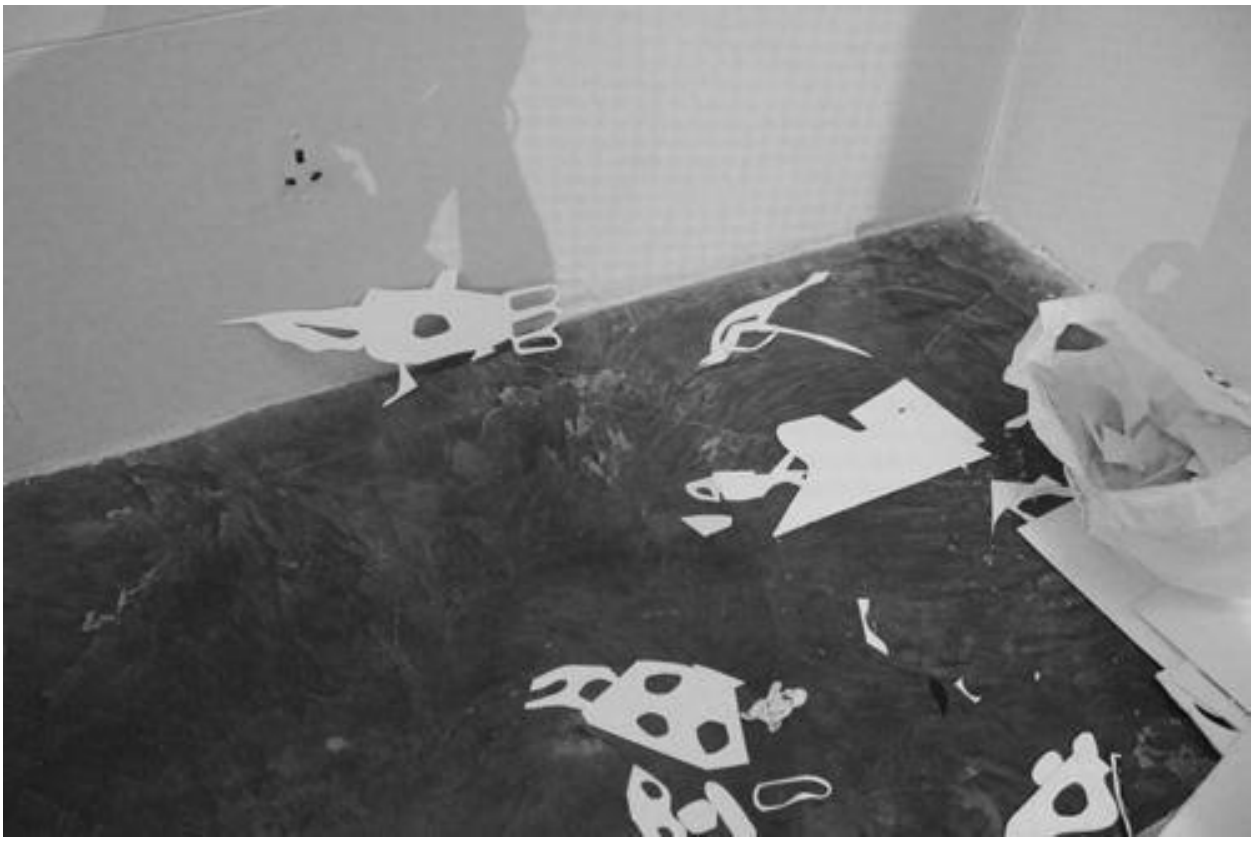
I liked the division of the place, an enclosure for me to work in with a temporary wall with a net as a wall. There was no limitation as such. I could expand into the gallery anywhere. It was a place to sit.

‘The specificity of site-oriented works means that they are conceived for, dependent on and inseparable from their location. Scale, size and placement of sculptural elements result from an analysis of the particular environmental components of a given context.’

p. 1096 Richard Serra (art in theory 1900-2000)



Connecting back to an earlier art project. I created a similar type of cut outs which were intuitive as I drew the line with the scissor, paper cutter. The shapes did not have the same co relation to the process of drawing on paper and the story I wanted to convey. The forms also were static in nature. I was also concerned about the scale.



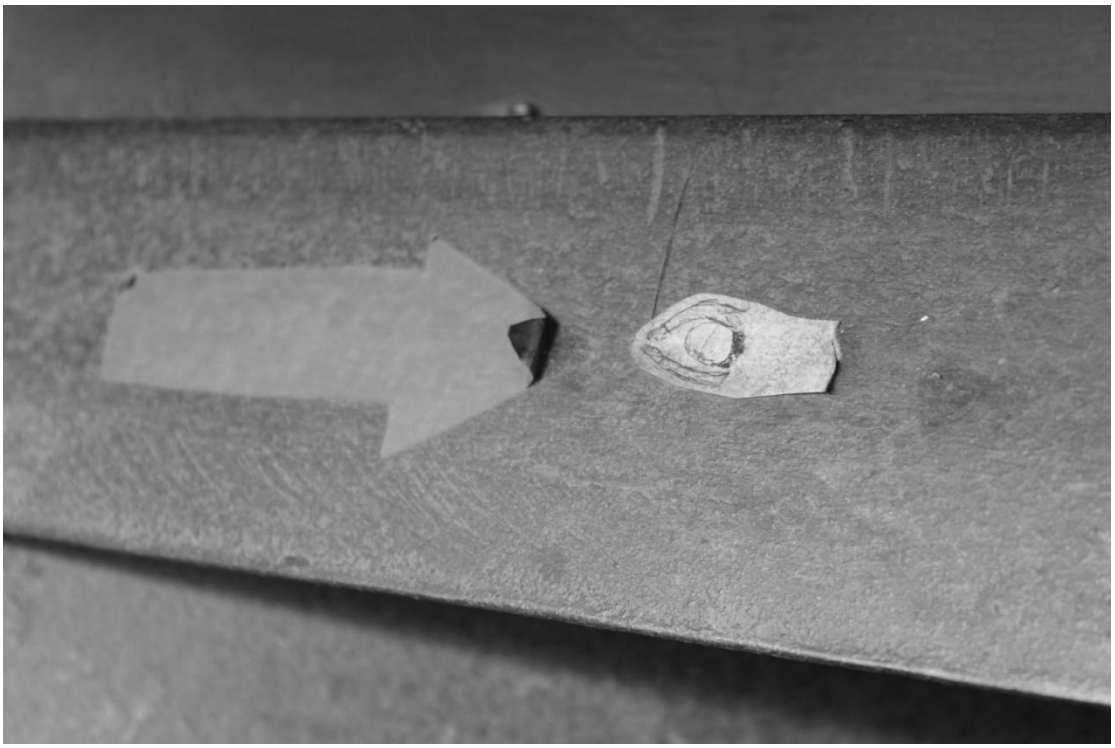
For me the process of cutting the drawing had to echo a similar experience as making the drawing. The space, negative, empty space of the area and the scale, I was searching for some sort of balance. It was the place I wanted to connect with.

In this frame of mind, Robert Barry declared in a 1969 interview that each of his wire installations was “made to suit the place in which it was installed. They cannot be moved without being destroyed.”

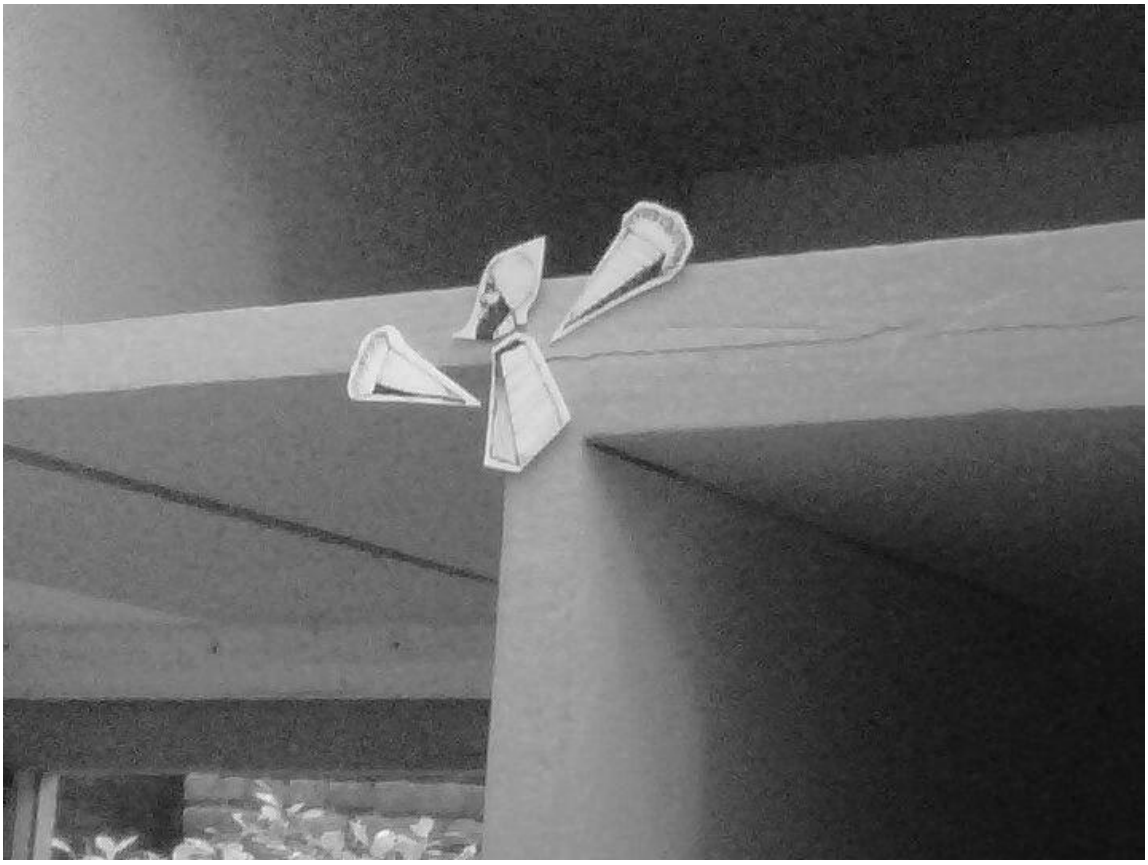
p 33 Robert Barry (Theory in Contemporary Art since 1985)

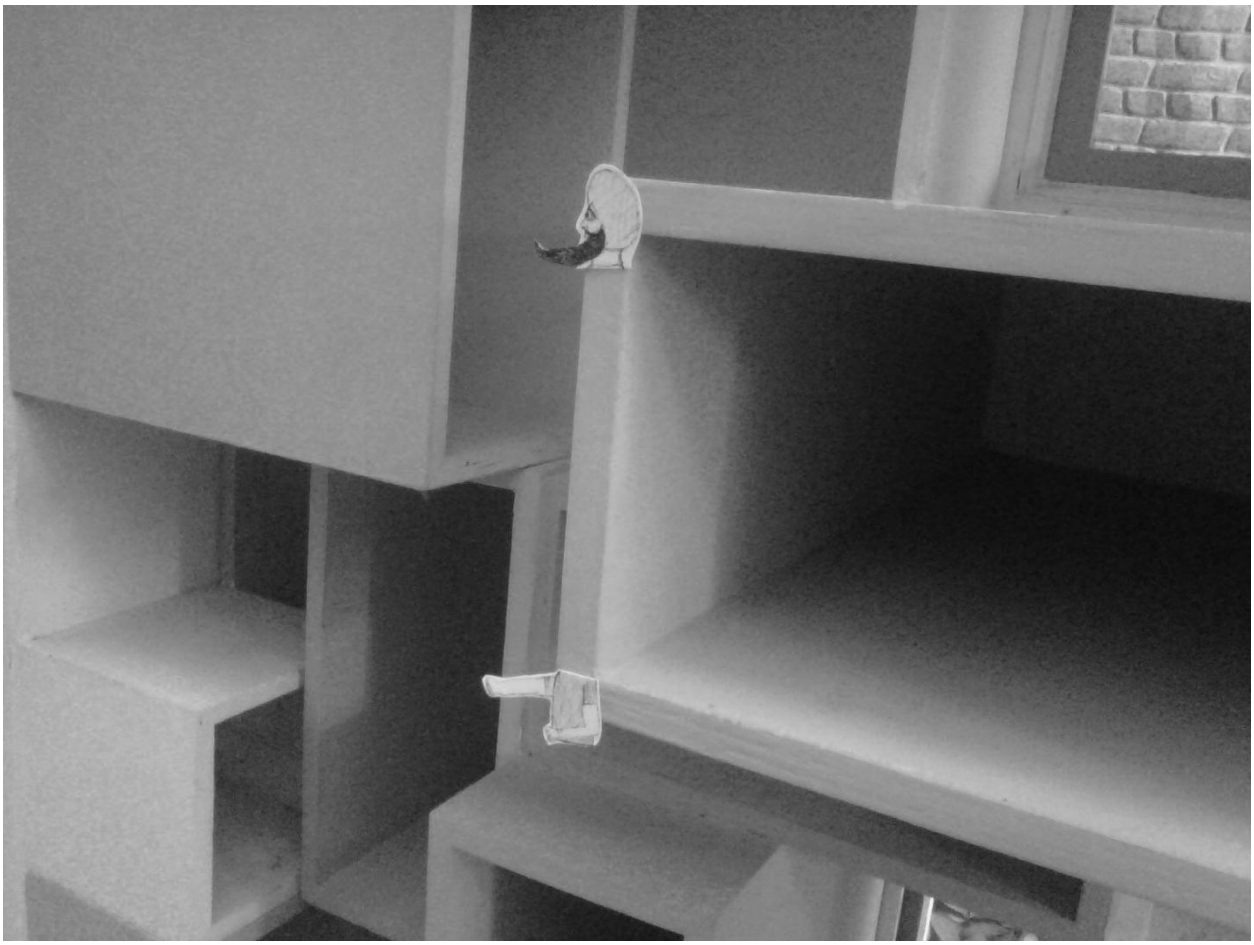


The gallery had certain places which offered me a space where I wanted to intervene with my drawings. I am not sure why I chose these places but I felt I wanted to hide / camouflage myself in this space.



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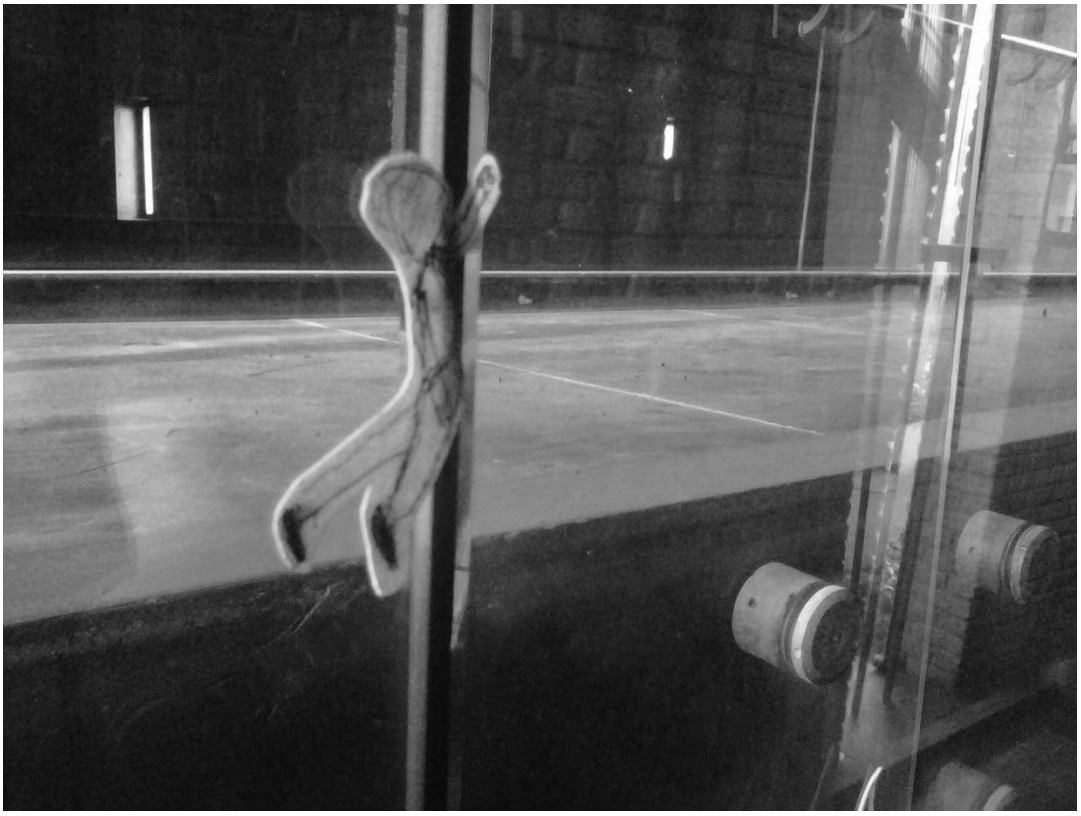


Drawing on the floor in the gallery space! It was interesting to intervene into a space with another artist's work. It made me feel of a boundary, a relationship, a certain distance from the other work, it's placement in the gallery.

I cannot create a sequence of drawings. Somehow I wanted to leave an essence of my experience in that one scene as the light box above created a glow of light.







In the empty space I began by making small scale drawings and suspending them on a transparent plastic fish net wire. I explored the horizontal, vertical axis along with intersecting into the empty space. I had to deal with these fine guide lines, shadows being cast on the wall and the play of space, distance and time.

For me the interest lay in the expansion of the drawing intervention in this space and how the narrative would change, create new meaning, concept, or show me limitations. Some of the questions I posed were- Why draw the drawing and if so, how this leads to a level of sensitivity because I was often aware of the fragile nature of the lines in relation to the space.

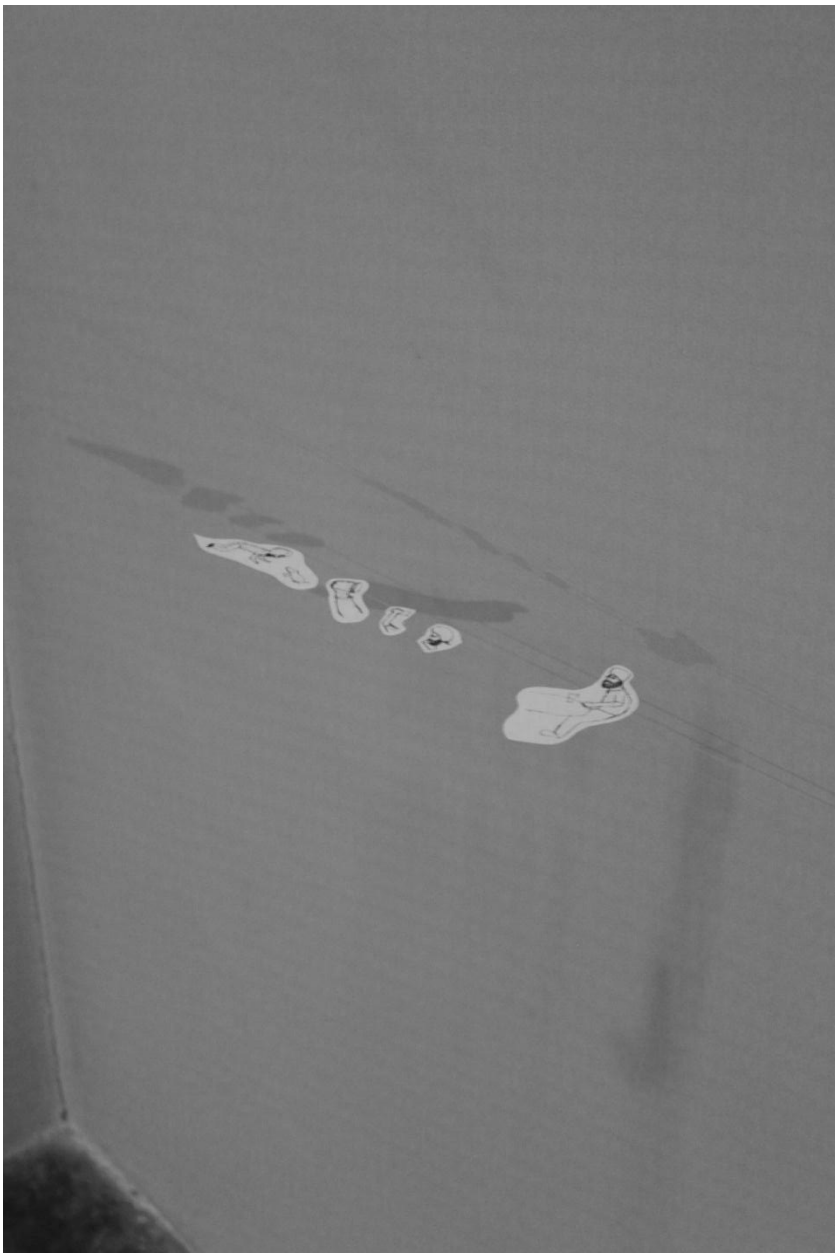
'The scope of a work of art is measured by the number and variety of elements coming from past experiences that are organically absorbed into the perception had here and now. They give it its body and its suggestiveness. They often come from sources too obscure to be identified in any conscious memorial way, and thus they create the aura and penumbra in which a work of art swims.'

P127 john dewey (art as experience)









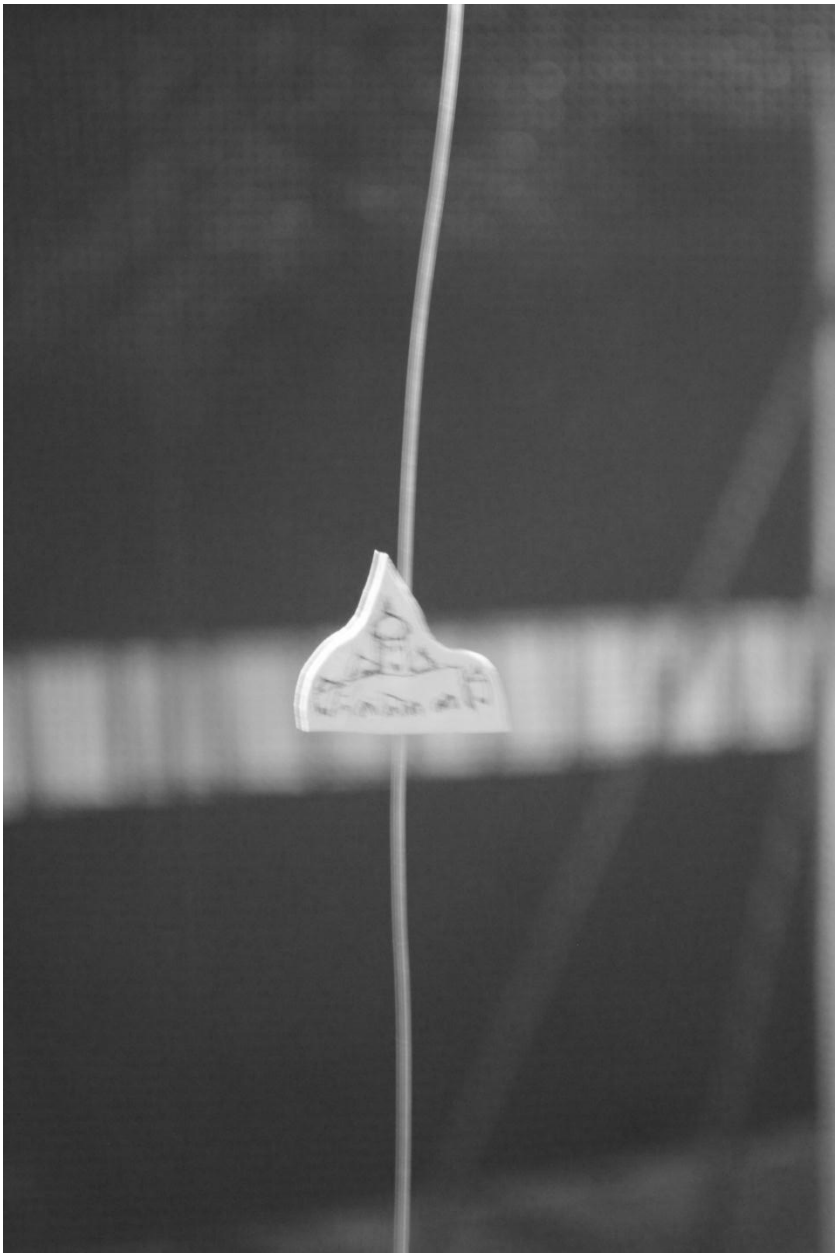


The drawing intervention exercise had fragments of memory. Memories I could relate to.

'…Fabricating consists in carving out the form of an object in matter. What is the most important is the form to be obtained.'

'The whole of matter is made to appear to our thought as an immense piece of cloth in which we can cut out what we will and sew it together again as we please.'

P 141 henri Bergson from creative evolution (Art in Theory)

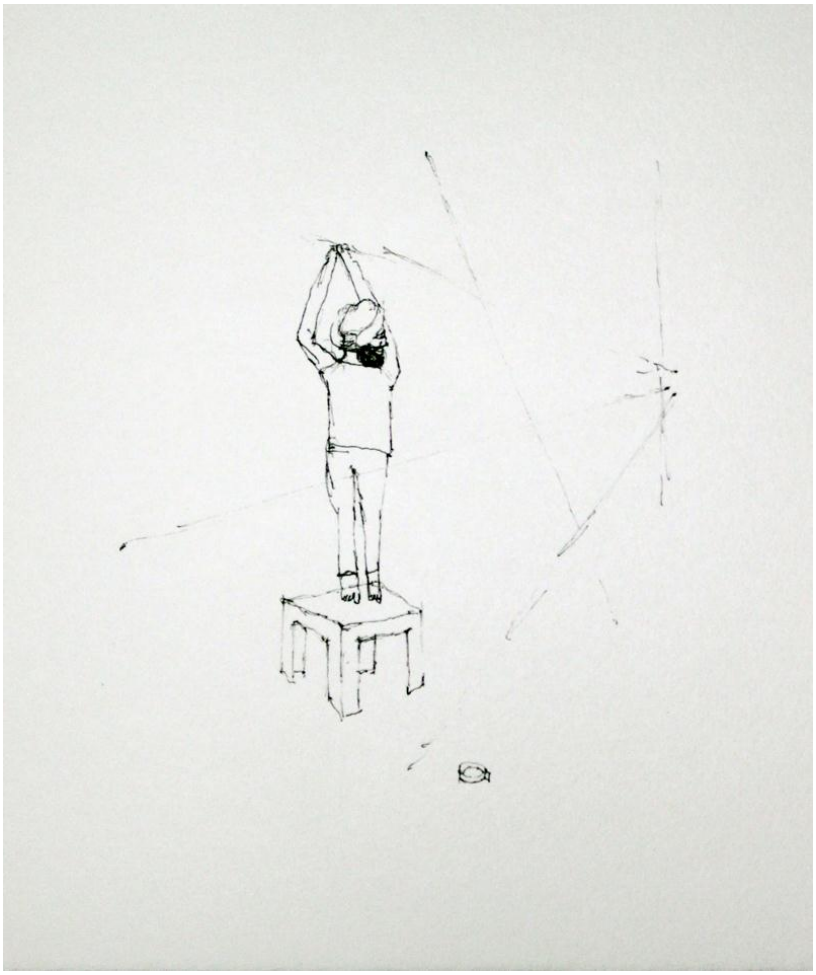


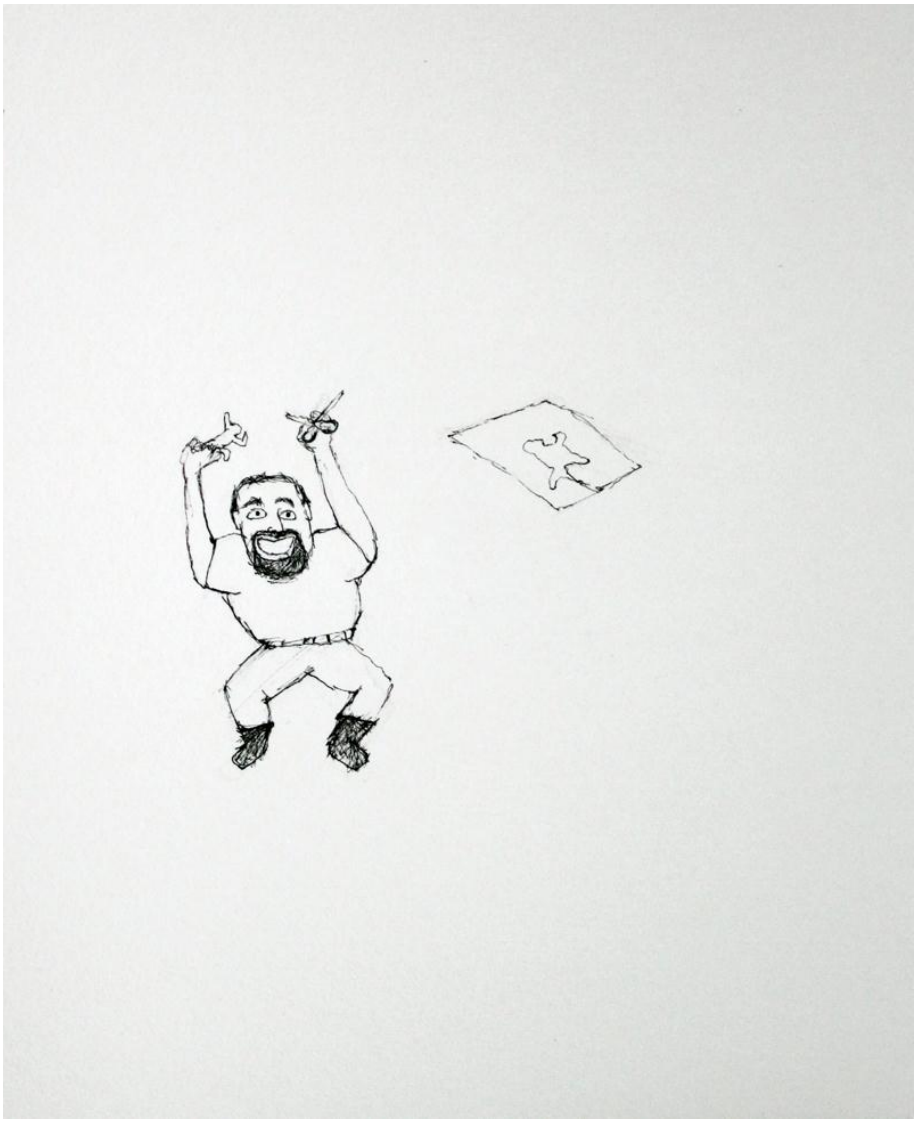


I choose sketching to re-experience/ capture the moments of being in this space.



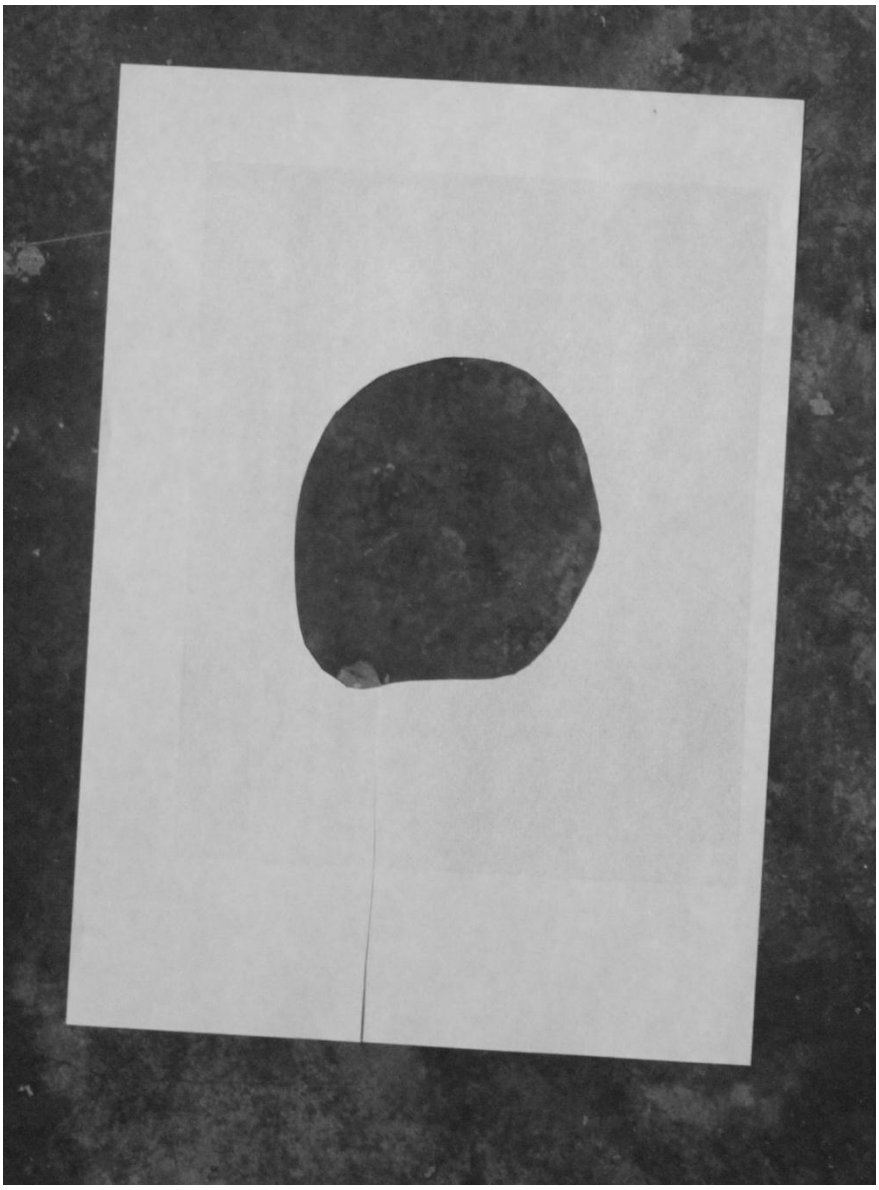




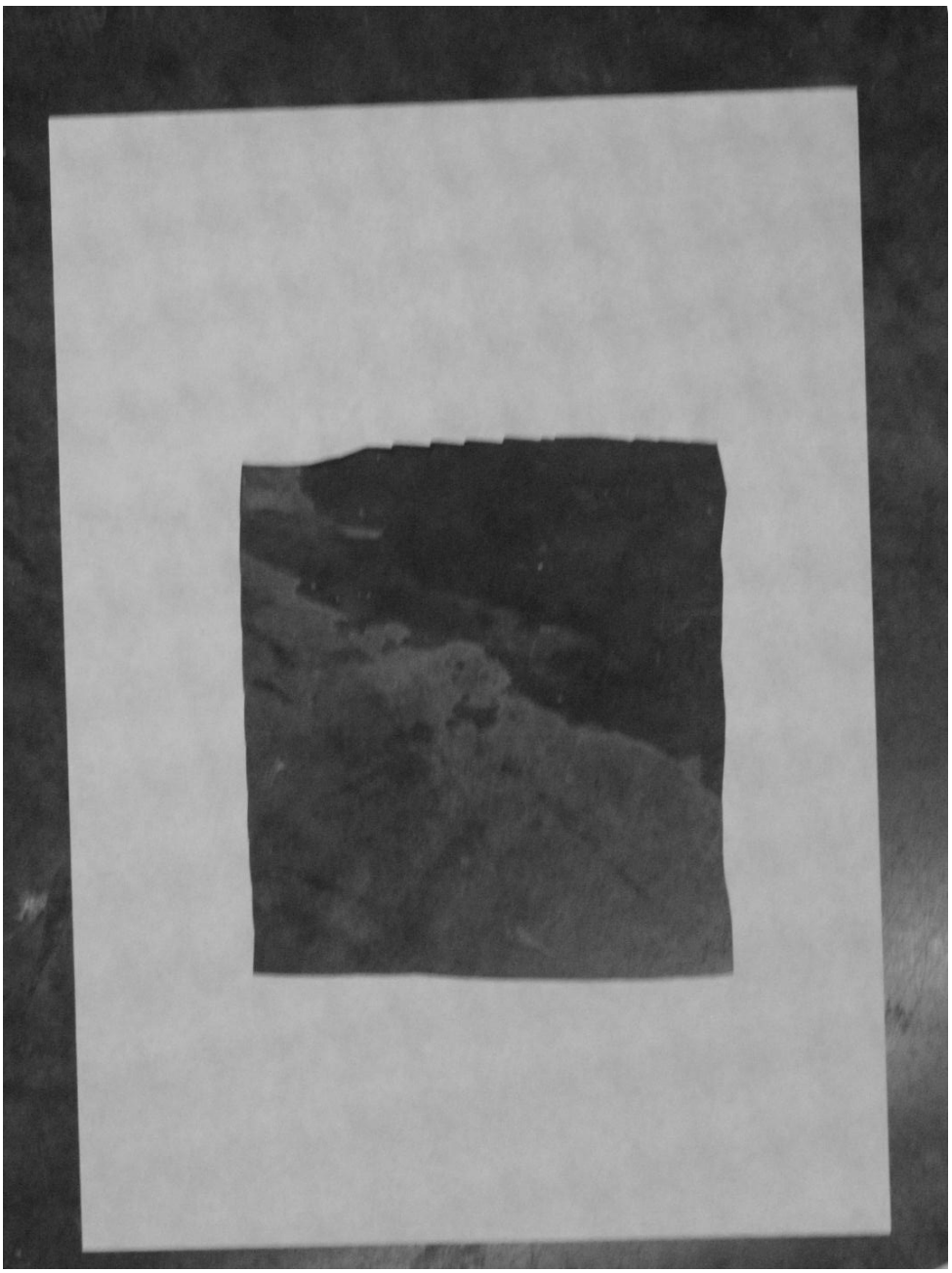


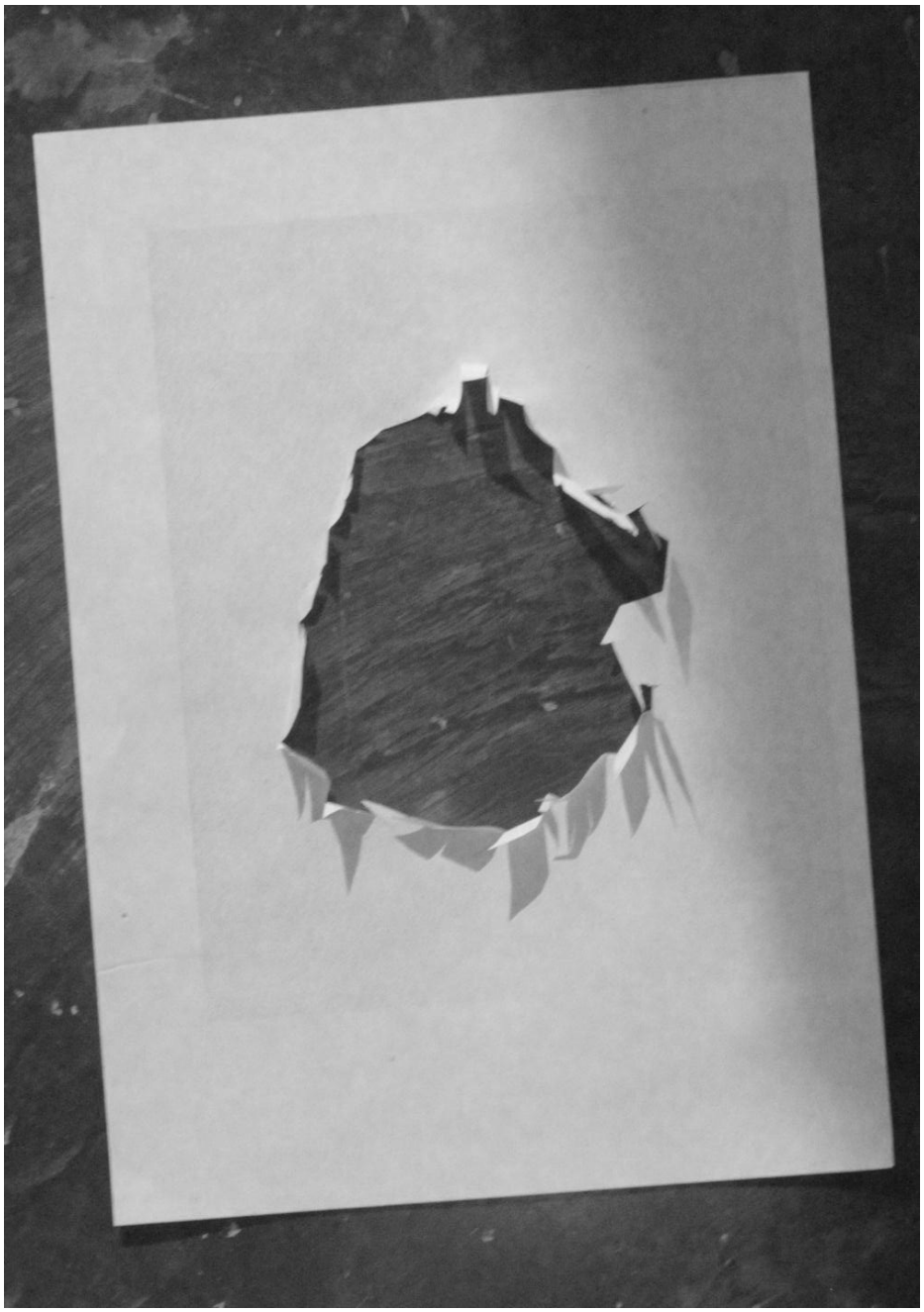
On the day of the second episode, I chose to play a game and interact with the audience. I placed about 100 photocopies of my drawing and asked the audience to take my drawing but with a condition that they had to cut the drawing out of the paper in the form of a cut out. I am placing few images of the traces from this exercise.

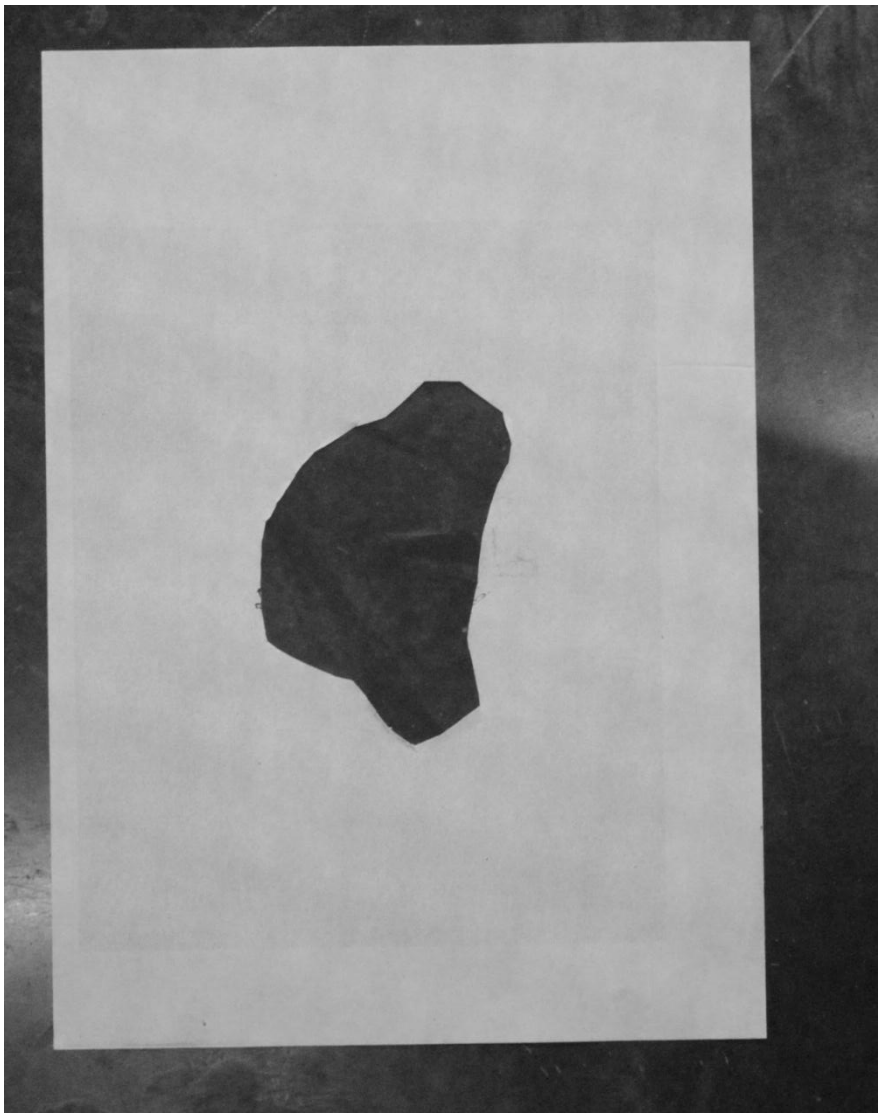
The intention was to make the viewer experience the act of creating a cut out.

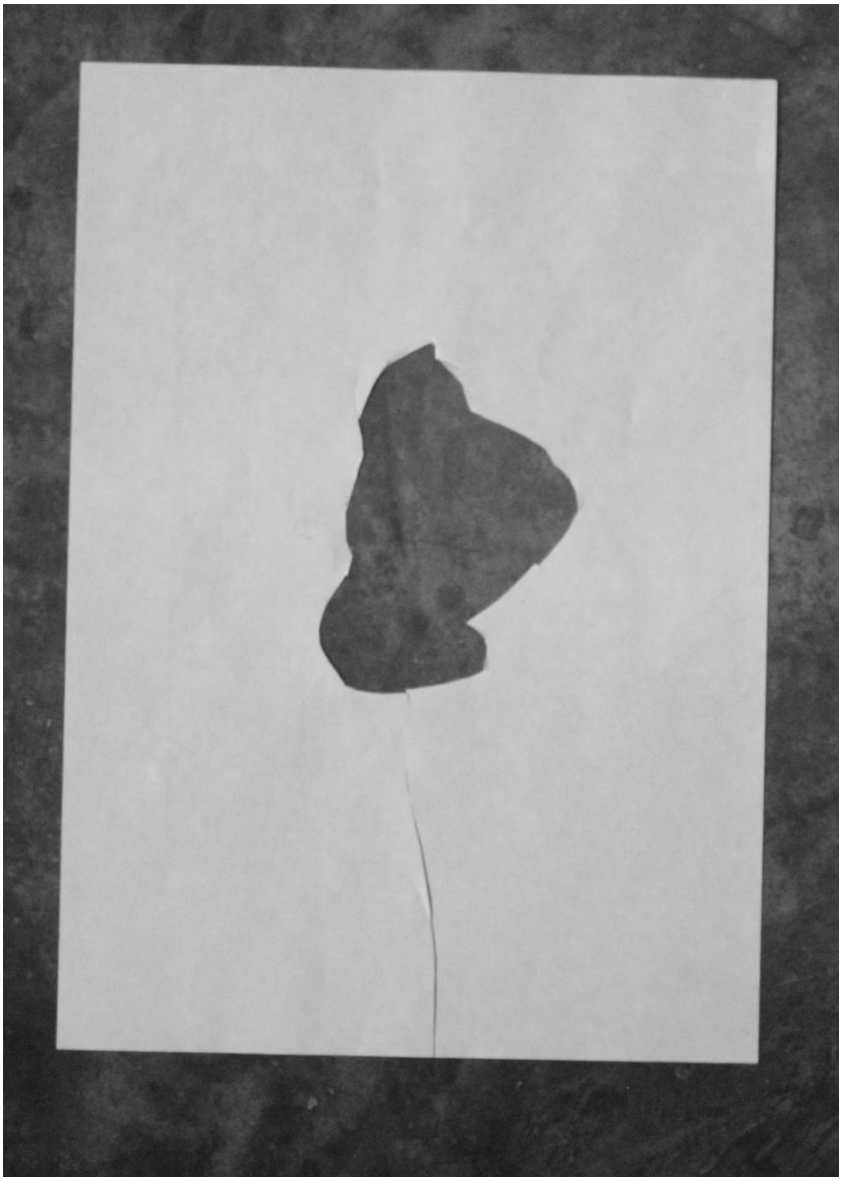


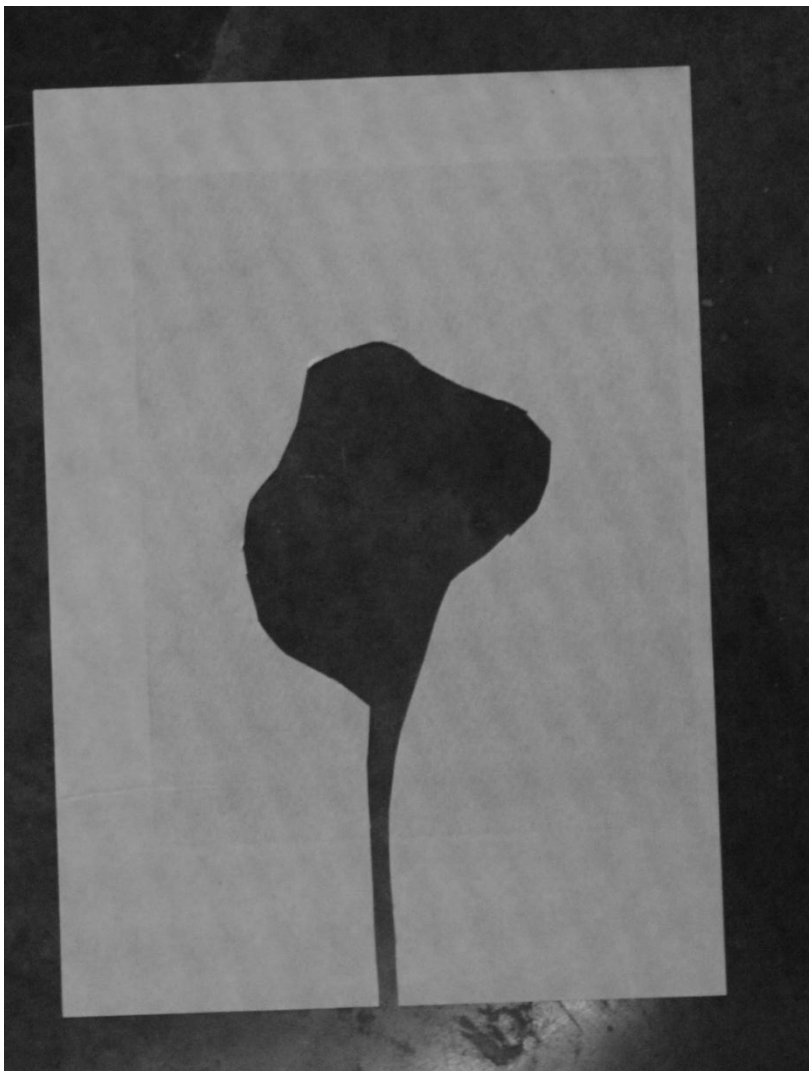








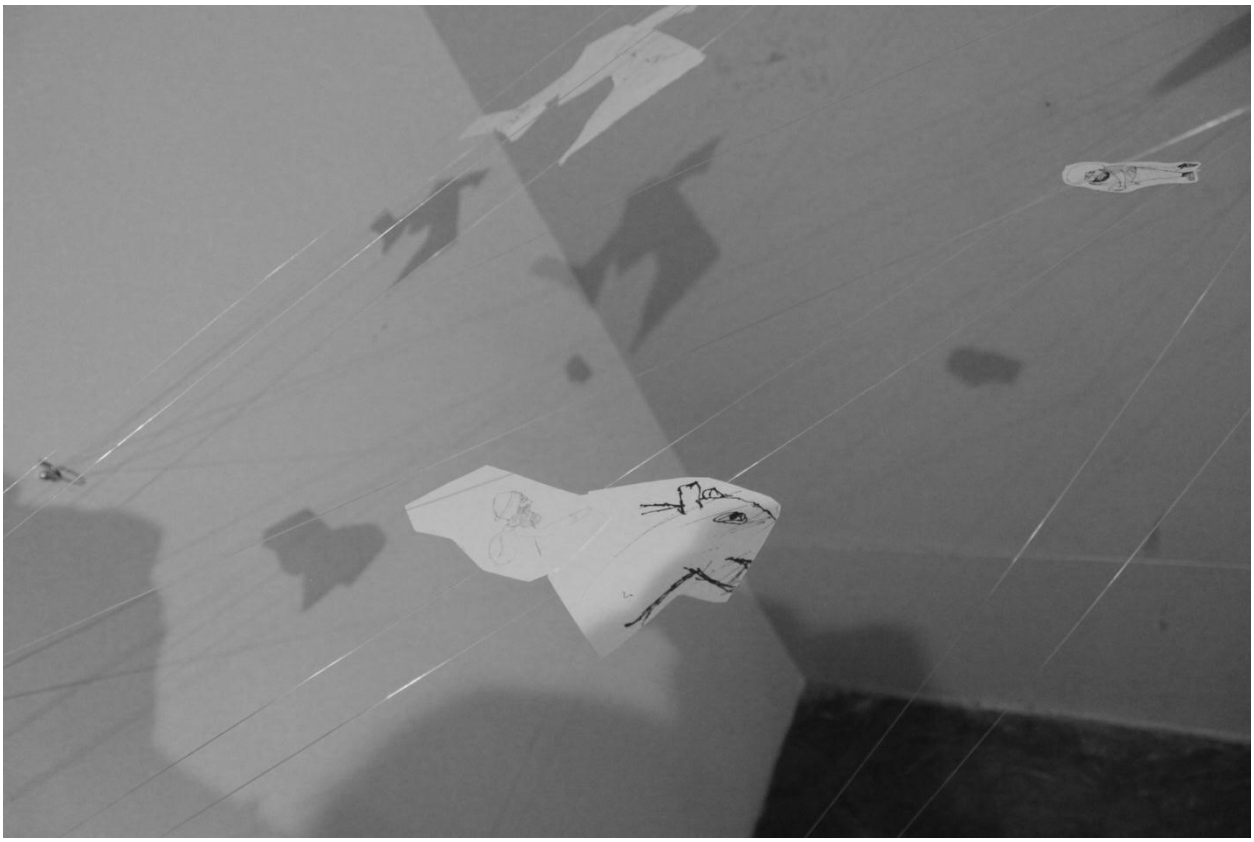


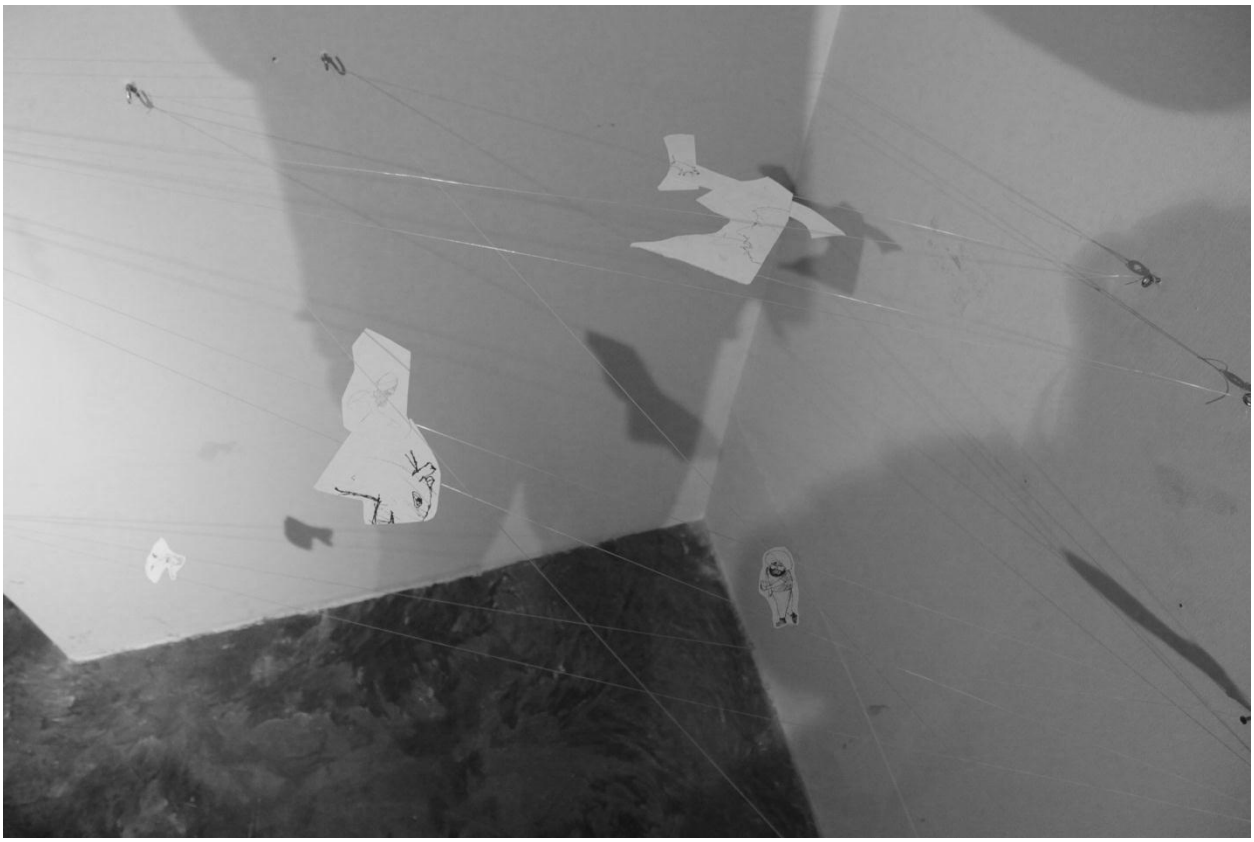


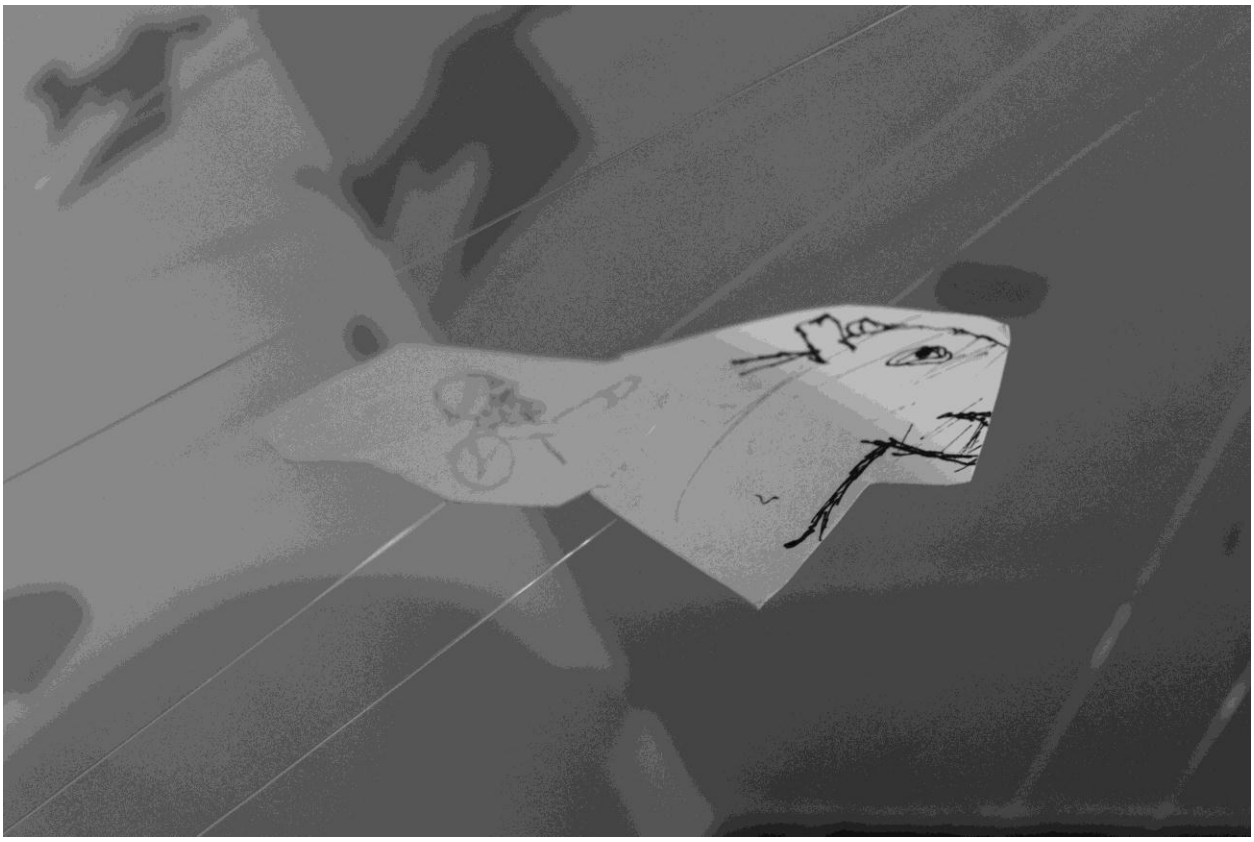
The process of the Art as a Place project was divided with interruption of episodes. After the first episode I tried to experiment with the space with the form and approach to drawing, cut outs, placement, the light of the gallery. In the second episode, I utilized the space of the walls and drew on them and removed, cut out most of the drawings as I felt the need to remove the work before having an understanding of making it dense.

I was more inclined towards the horizontal axis and it became easy to draw on the wall.

I wanted to experience failure, of destroying the work and built up the space till I could not bear with it anymore and hence decided to remove almost everything and start from the beginning.

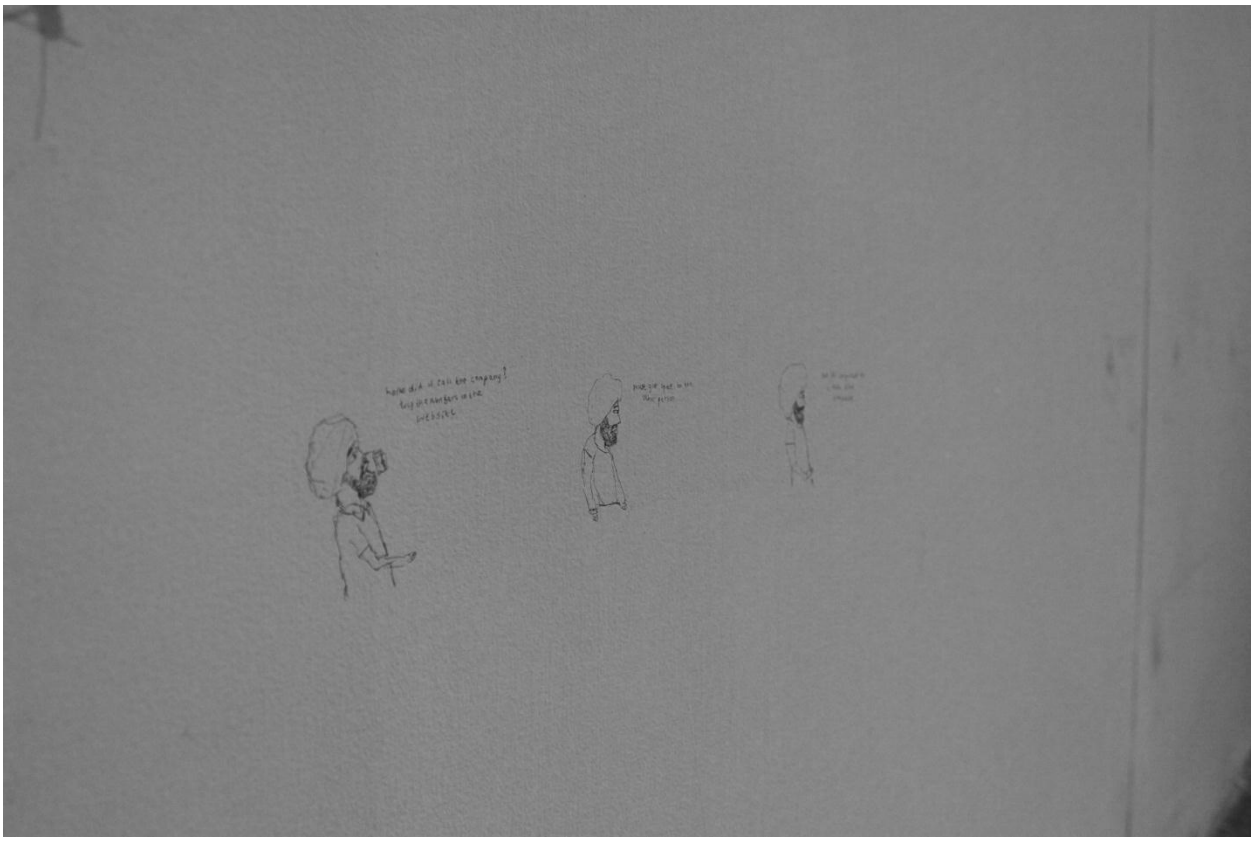


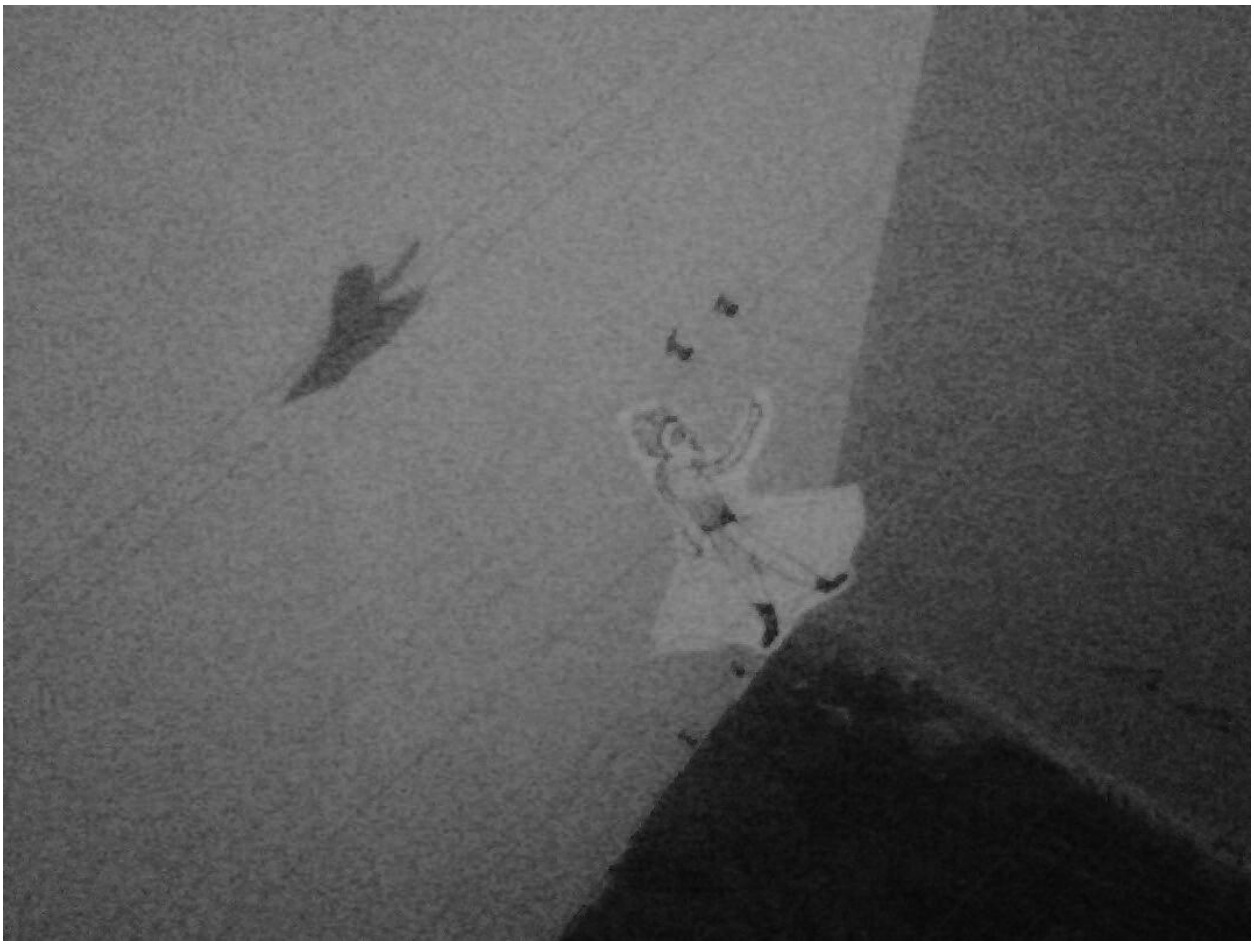




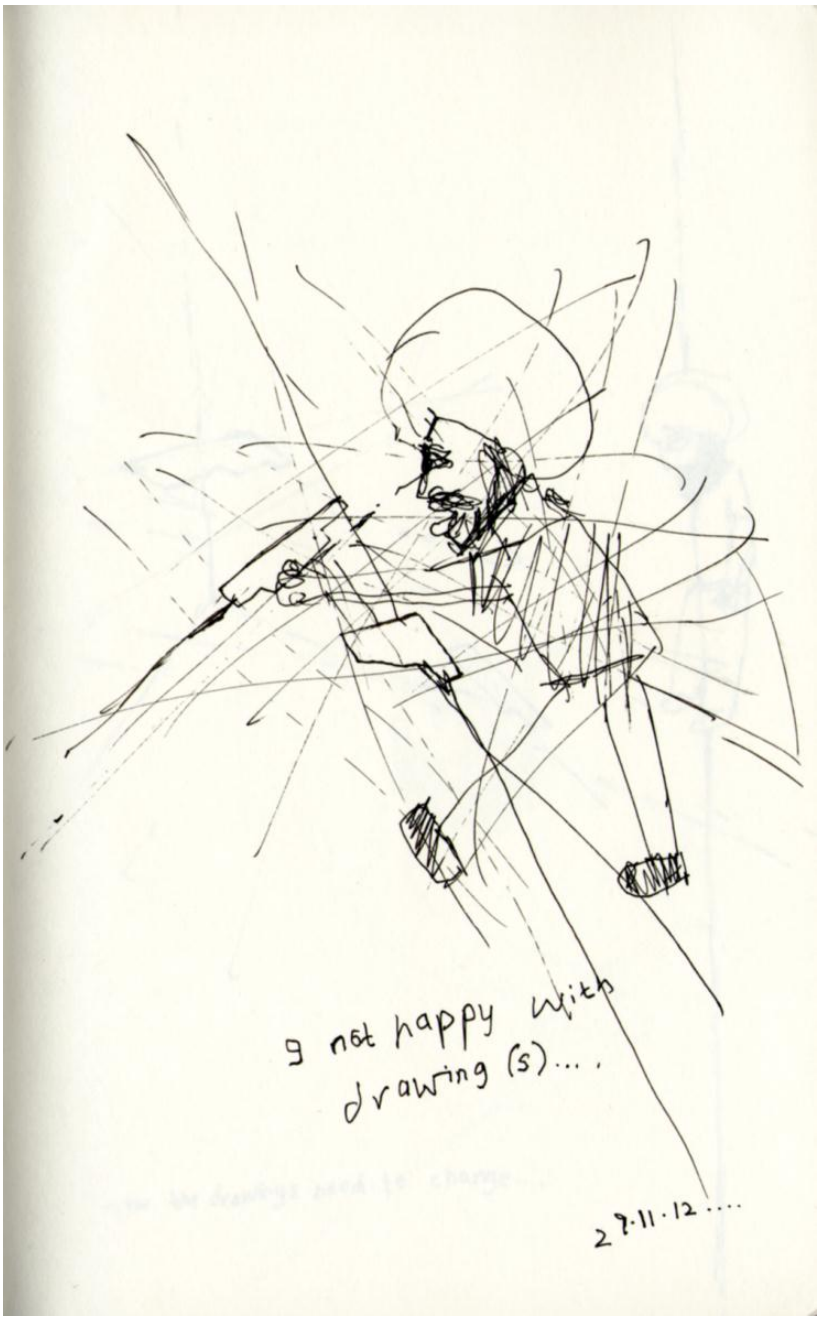

I have reached the
end now I must get
to the other side..
this is what i wanted.....

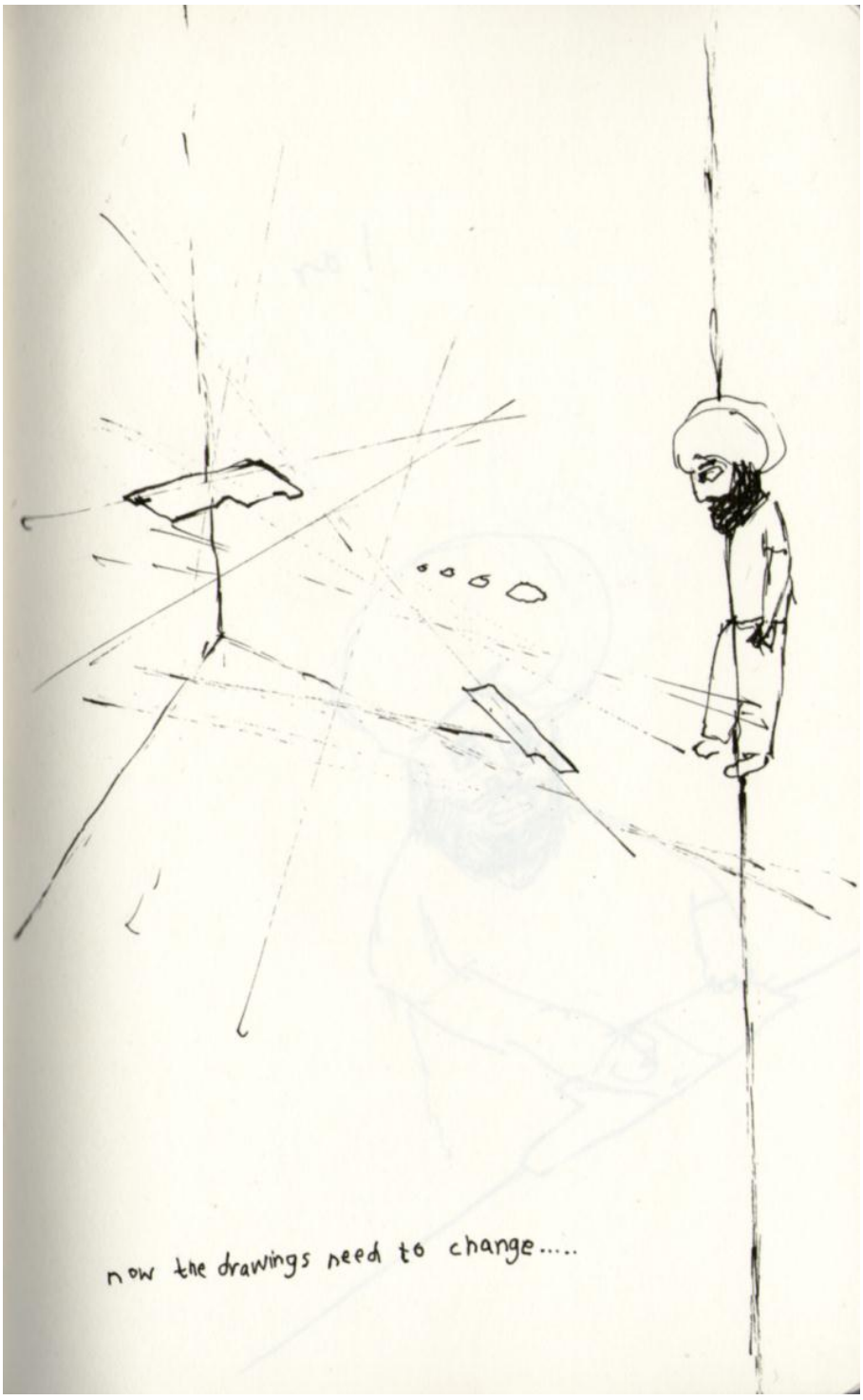






The drawings changed in nature as I struggled with the interventions.

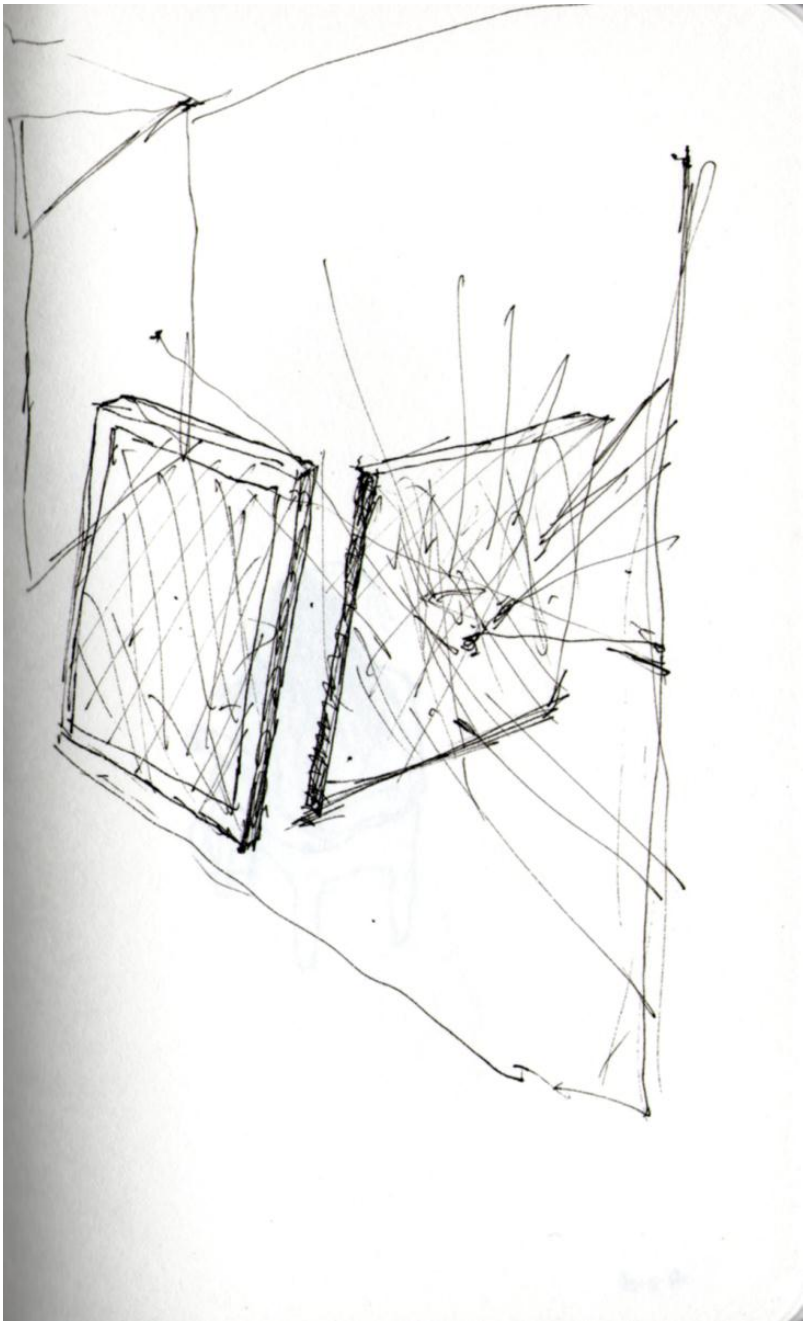



now the drawings need to change.....


the story.....

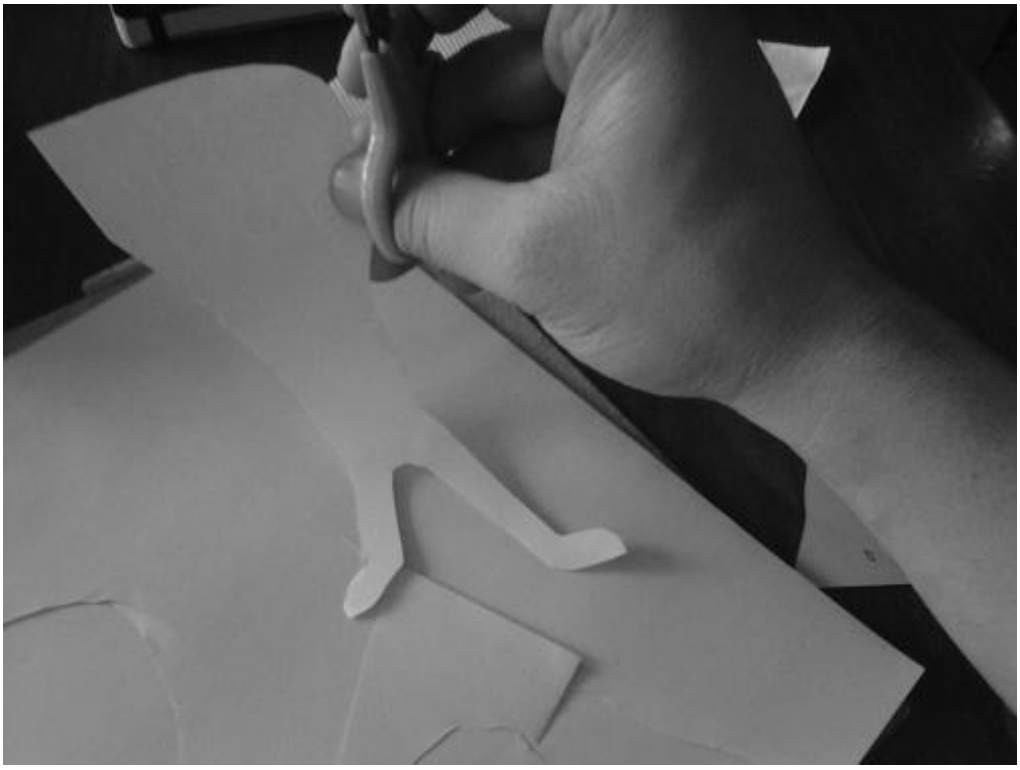

change in
narrative

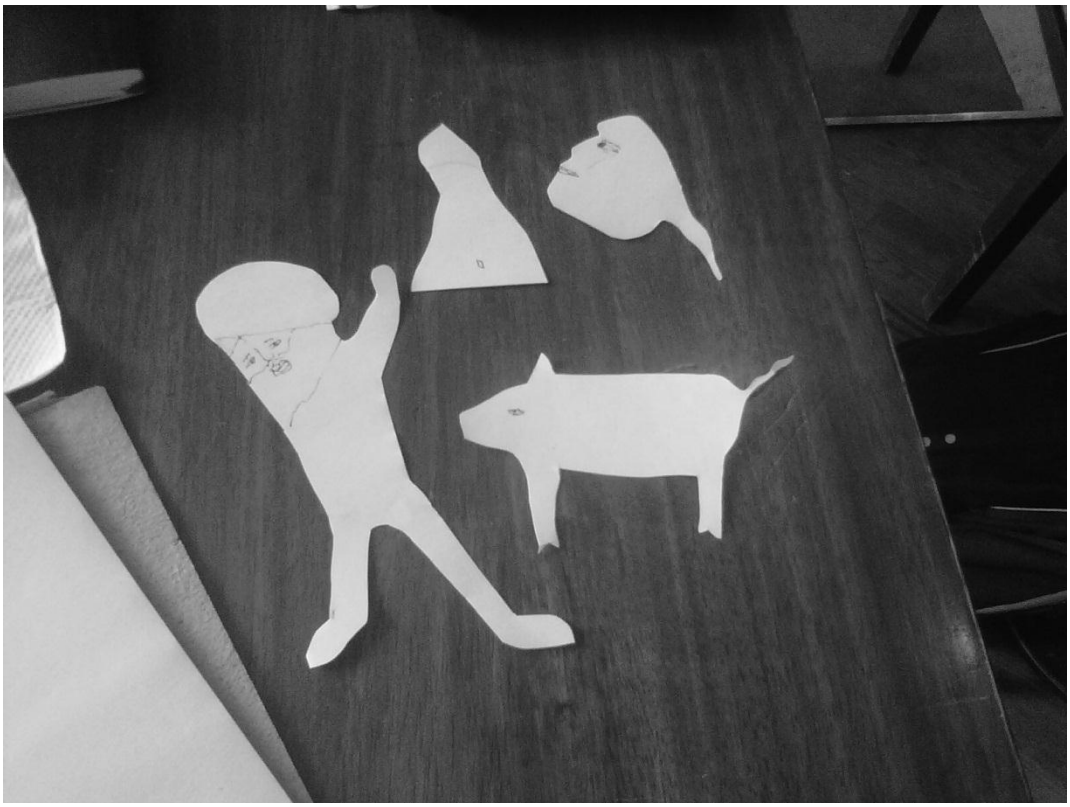

verge of destruction.....



The third episode was a phase where I could re-work the drawing interventions and develop a new understanding of the space and drawings. The cut outs developed a new language and intersection of the wires was more free, intuitive and retained a balance which I was comfortable with. Also I could let go of the surface of the paper and work with other surfaces. This time I could see a new vantage point to look back at the work.

Drawing became a series of exercises, nor beginning, nor ending but just possibilities where I could explore options, infinite possibilities which could be drawn, placed, removed and could sometimes connect, disconnect with the space.

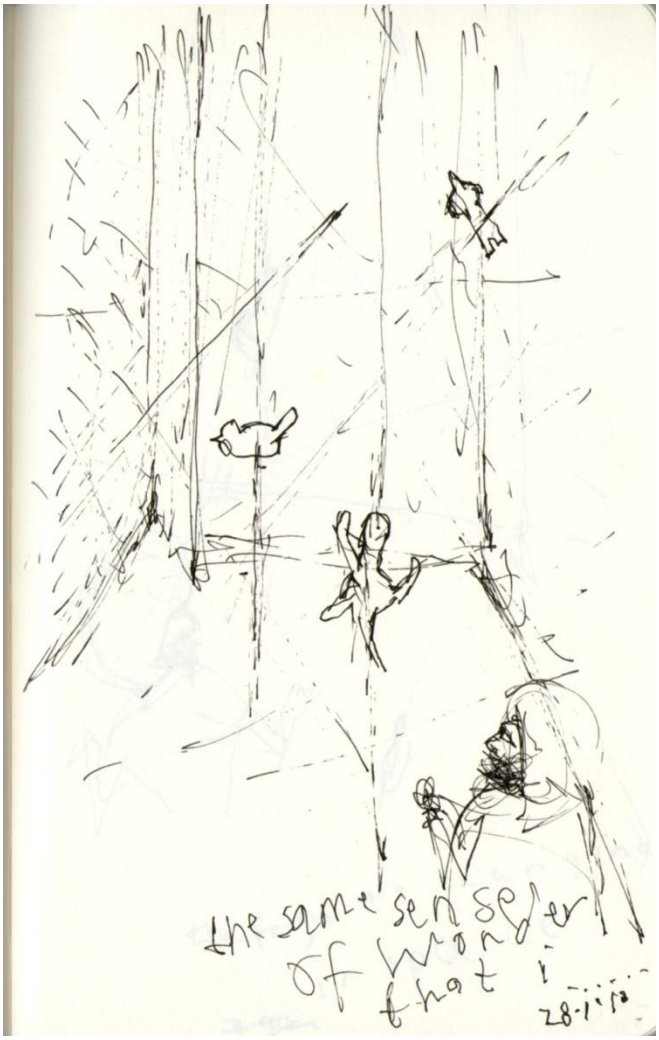


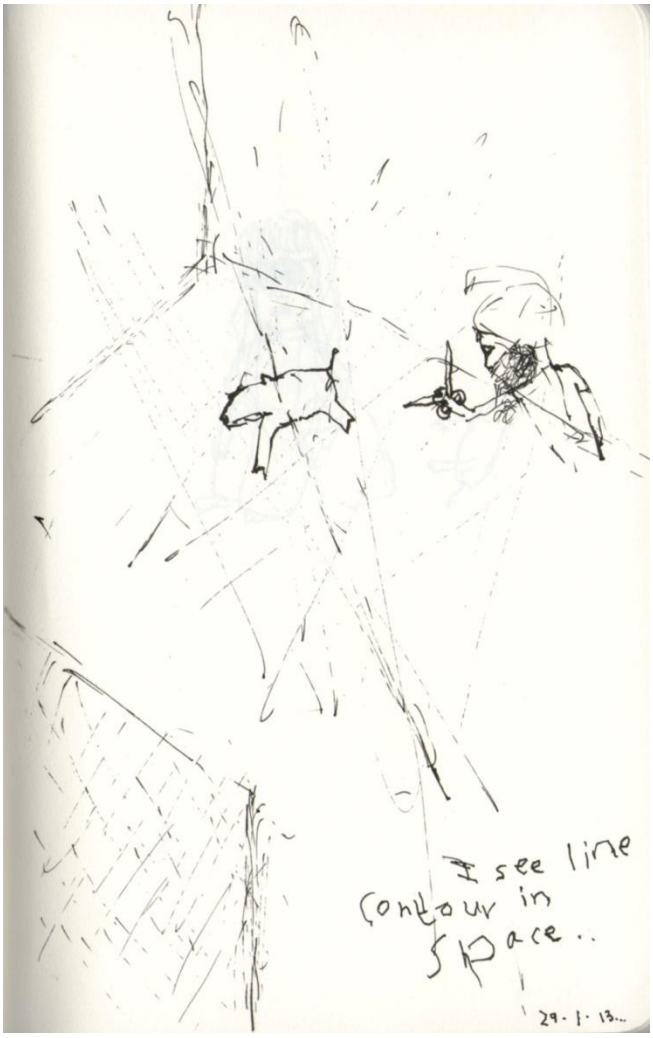


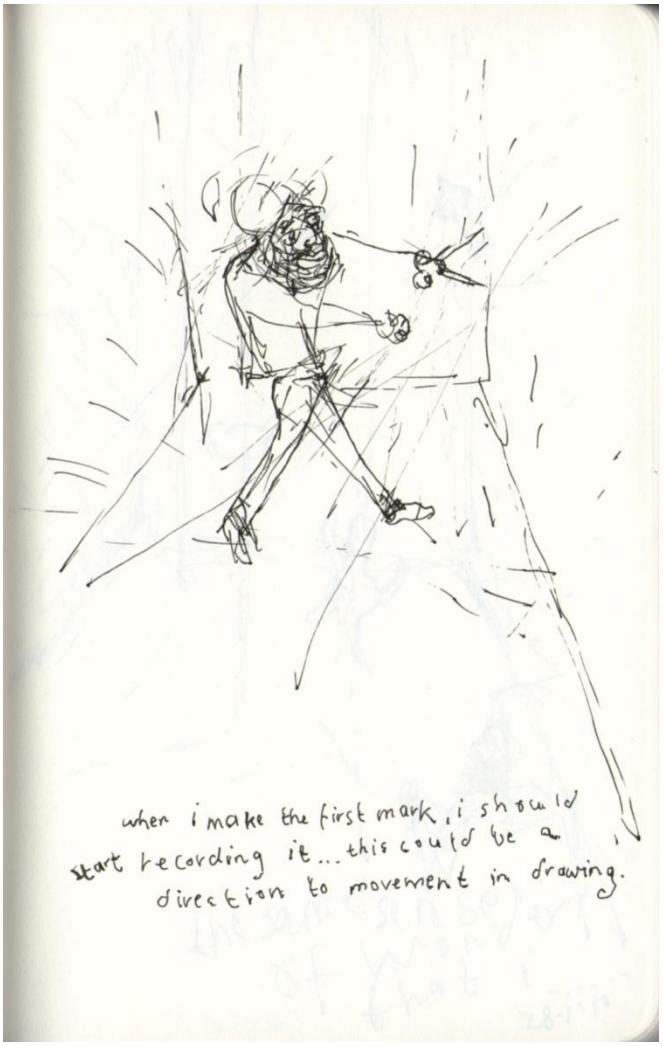
I explored sense of projections of thought, of ideas which were brewing in the mind in the form of sketches.

‘If myths, dreams and illusion are to be possible, the apparent and the real must remain ambiguous in the subject as in the object. It has often been said that consciousness, by definition, admits of no separation of appearance and reality, and by this we are to understand that, in our knowledge of ourselves, appearance is reality’

P 343 merleau ponty (phenomenology of perception)




I see line
contour in
space..
29.1.13..

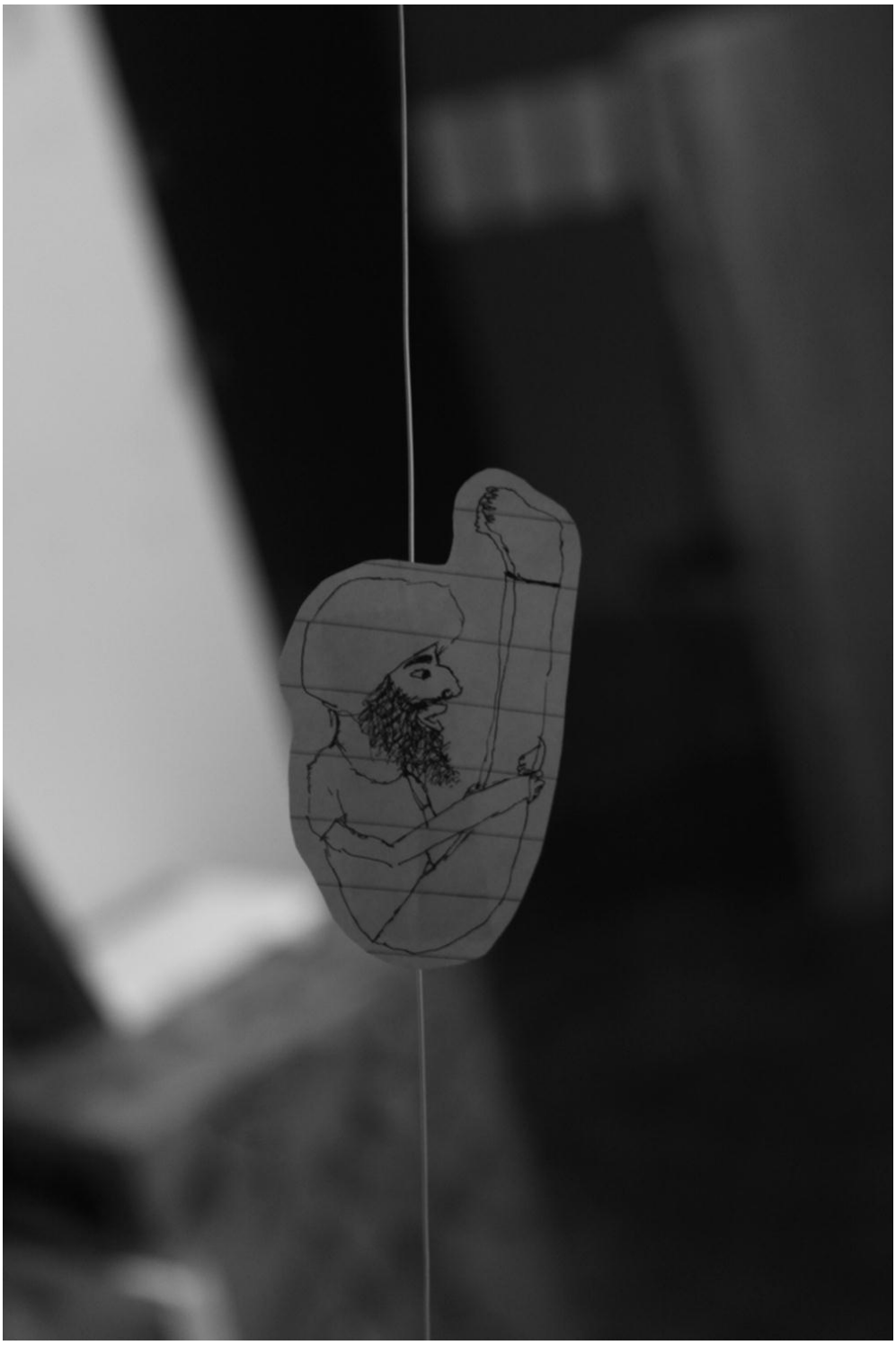


when i make the first mark, i should start recording it... this could be a direction to movement in drawing.

Site-specific works deal with the environmental components of given places. The scale, size, and location of site-specific works are determined by the topography of the site, whether it be urban or landscape or architectural enclosure. The works become part of the site and restructure both conceptually and perceptually the organization of the site."

Richard Serra, p33 (Theory in Contmporary Art since 1985)



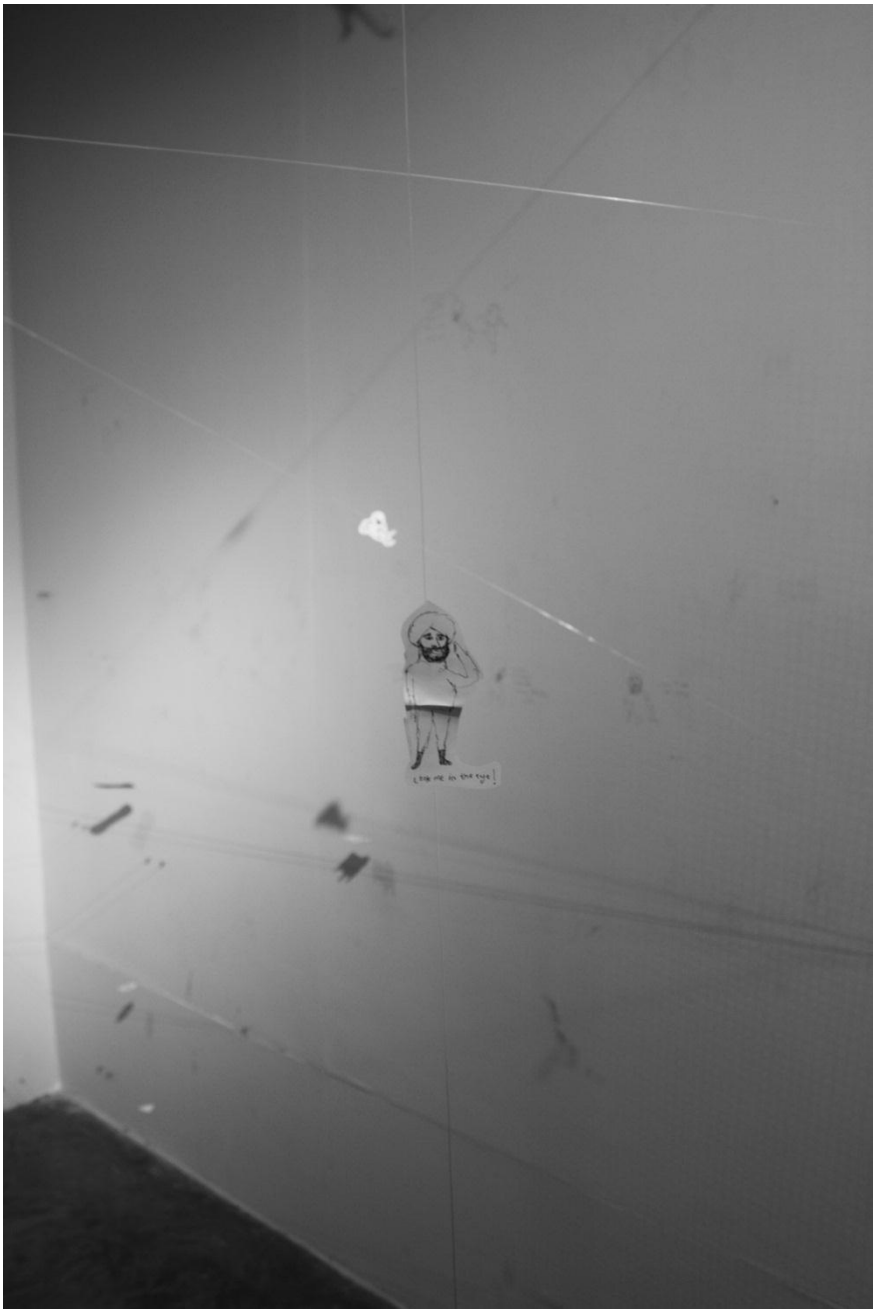


I do wonder about the world I create, its fictional nature and its connection with my life, the world outside

The psychological basis of the metropolitan type of individuality consists in the *intensification of nervous stimulation* which results from the swift and uninterrupted change of outer and inner stimuli.

…With each crossing of the street, with the tempo and multiplicity of economic, occupational and social life, the city sets up a deep contrast with small-town and rural life with reference to the sensory foundations of psychic life

Georg Simmel 'The Metropolis and Mental Life' Art in Theory 1900-2000, p132







Watching my own world.