VisionMix

In association with

DEPARTMENT OF ART, DESIGN & PERFORMING ARTS
Shiv Nadar University

and

THE SCHOOL OF ARTS AND AESTHETICS
Jawaharlal Nehru University

ARTISTS FILMMAKERS & CURATORS' WORKSHOP

26TH–28TH MARCH 2015

THE SCHOOL OF ARTS & AESTHETICS AUDITORIUM
*Jawaharlal Nehru University
New Delhi- 110067*

29TH–30TH MARCH 2015

GOETHE INSTITUT / MAX MUELLER BHAVAN
*3 Kasturba Gandhi Marg
New Delhi-110001*

Alia Syed - Panopticon Letters: Missive I [Film Still]
{22 min, 46 sec} 16mm film and high definition video transferred to high definition video, sound
Photo Courtesy of the Artist & Talwar Gallery, New York | Dew Delhi

contents   page

VISIONMIX PROFILE

VisionMix is a sustainable network of 23 artists, filmmakers, and curators working in lens-based media across the fields of documentary film, artists' moving image and photography. Its objectives are to foster critical debate, to plan and conceptualize future exhibitions, and pave the way for international alliances, co-productions and critical practices. The network's aims are:

After a development period of around one year, this workshop inaugurates the first face-to-face meeting of the VisionMix network's international associates; a very welcome opportunity to share practices, consolidate partnerships and form new professional and artistic associations. We very much look forward to a dynamic week of presentations, talks and debate, and we thank you for coming to join us for this event.

- To let the social/contextual issues prevalent in the works of the VisionMix artists and filmmakers generate new approaches to curating, screening and exhibition of these works on film (and photography) internationally. Incrementally, we are incorporating the vision and expertise of our partners and associates as an ongoing journey.

- To promote critical debate on current developments in independent film distribution, including essay films, experimental film, video installations and photography, for gallery/museum display and other site-specific interventions in the public sphere.

- To investigate the complex criteria by which "lens-based media art" currently operates, taking into account geo-political differences in our art ecologies, aesthetics and creative authoring processes.

- To create a platform for interdisciplinary dialogue between art critics, commissioning editors, curators, artists, filmmakers, film and art historians and cultural theorists.

- To review the ways that funding, commissioning and exhibition are impacting on the conditions of authorship.

- Although the network currently consists of a group of artists and curators who are situated predominantly in the cities of London and Delhi, our intention is to develop international alliances in other world regions with those who share an urgency to reconsider global art historical framings of new media.

VISIONMIX'S ASSOCIATES & PARTNERS

The core group of VisionMix are twenty-three visual artists and filmmakers who work in the field of documentary film, artists' moving image, and photography. Among them are also artists who curate, and two independent curator-critics. The platform that VisionMix convenes thus spans various disciplines of film-based media, in order to generate a dialogue on the artistic, curatorial and social/intellectual concerns and future of our productions.

Associates in India are the artists/filmmakers: Avijit Mukul Kishore, Gigi Scaria, Atul Bhalla, Sheba Chhachhi, Ranbir Kaleka, Asim Waqif, Sameera Jain, Kavita Joshi, Anupama Srinivasan, Moutushi, Priyanka Chhabra and Paramita Das. The artists based in the UK are: Alia Syed, Tajender Sagoo, Marc Isaacs, Sunil Gupta, Lucia King, Adele Tulli, Darshana Vora and the two curators/authors, João Laia and Nicole Wolf. Our recent guest associates are Isaac Leung and Phoebe Wong and we look forward to an exciting screening of artists' films from their organization, 'Videotage' in Hong Kong. The Delhi workshop involves the participation of a number of scholars and curators such as Leela Gandhi, Lata Mani and Madhusree Dutta to provoke thinking and debate on contemporary moving image cultures and their relationship to political/philosophical issues. Through the collective contribution of all of the participants, we see the Delhi VisionMix workshop as a unique space for reflection, for deliberating and consolidating future proposals and forging plans.

Initially developed as a concept by curator and artist Lucia King, the VisionMix network has now partnered and received vital curatorial input from the School of Arts and Aesthetics, Jawaharlal Nehru University and Shiv Nadar University. Representing these universities are Rashmi Sawhney (Associate Professor, Cinema Studies) and Sumantra Sengupta (Head of Department, Art, Design & Performing Arts, SNU and VisionMix Director for India). We also gratefully acknowledge financial and infrastructural support from the Shiv Nadar University that took the initial step in funding the network. Thanks, therefore, to Dr. Nikhil Sinha (Founding Vice Chancellor of Shiv Nadar University), and Shubhashis Gangopadhyay (Director, School of Humanities & Social Sciences) for their trust and facilitation of this process.

Furthermore, we acknowledge with kind thanks the Kiran Nadar Museum of Art, its Chairperson, Kiran Nadar and Director & Chief Curator, Roobina Karode who are supporting partners with VisionMix, with whom the network seeks to develop collaborations in the future. Warm thanks too to the British Council and the Goethe-Institut/Max Mueller Bhavan for their financial support. These are due personally to Vivek Mansukhani, (Director of Arts, India at the British Council), Robin Mallick (Director of Programmes, South Asia at the Goethe-Institut) and Farah Batool (Programme Coordinator); the latter two for generously hosting the part of our programme that takes place at the Max Mueller Bhavan. The kind support of JNU faculty who will be giving presentations and moderating talks at the workshop, is very much appreciated, as well as that of the Dean, Professor Ira Bhaskar, for enabling the VisionMix workshop to take place at JNU and hosting three days of the event at the School of Art and Aesthetics. Thanks also to Ishani Dey for helping with recording the VisionMix workshop, Bijoy Philip for helping with logistics, as well as the technical and administrative staff at JNU for ensuring smooth running. We also thank the Project Manager, Gayatri Uppal, who has organized and liaised between all of the above under considerable pressure.

3

CURATORIAL NOTE

The participants connected with VisionMix cannot be neatly homogenised under a single ethos or approach in our practices that relates to our countries of origin, or the topics on which our works focus. Since the network is newly initiated, it has yet to find a larger synergy, but the principle of sustainability and on-going dialogue underscores its wider purpose.

This selection of contributors has, however, been convened in order to question what seems to be an increasing confluence (internationally) between "documentary film" and certain branches of non-linear or so called "artists' film and video" that are distributed in galleries or as site specific installations, rather than being screened in black box spaces. Whilst documentaries (particularly from beyond Europe, shown in Europe) are shifting platforms to be screened in museums and galleries, no theory has yet accounted for why this trend is happening. Neither has the social realist, journalistic turn in the visual arts been discussed in its relation to this convergence, where photography as an art form is also implicated in the shifting parameters.

In the 20th century, celluloid film was formerly the defining medium of both non-fiction and entertainment cinema cultures. The late 1980s to the present has seen a complete transition to the digital age. But it has proven challenging for global cultural programming to accommodate the changes to the conditions of spectatorship that these multiple digital formats have introduced. The assumption of entering a space of 'social immunity' that used to exist as works of art passed through the portals of the white cube art gallery can now no longer be relied upon. Gallery spaces are increasingly seen as 'porous' to conflicts from the world outside. Yet many artists and filmmakers who are successful enough to control how their works travel as global commodities are themselves choosing to make work that pitches itself as beyond personal accountability and therefore socially immune, thus swapping roles with how the gallery space previously functioned. In other scenarios, it seems that to replicate the more disingenuous side of journalism that makes token use of violence, pornography and the abject, is often a much-lauded form of dis-engagement of the filmmaker or artist from what they represent. This involves less risk and more guaranteed short-term voyeurism.

What is different about the VisionMix associate artists' projects is that their engagement and sense of accountability in their productions is palpably felt. Although each takes a very different approach, we perhaps draw from certain shared political affinities, such as the critique of normative representations of gender and sexuality - queer and feminist, critiques of ecological and environmental issues, an anti-colonial resistance and a sense of scepticism about the key currencies of art and its commodification. Our projects, whilst being socially and historically responsive, also strive towards something poetic; a quality sometimes found through an attitude of disobedience, subversion or at other times in an irrational imaginary pursuit. VisionMix's artists are clearly focused on the contested spaces in our social world, but resist the temptation to isolate the lives we live from the art of film and photographic storytelling. Common to some of our methods is the gathering of the sounds, images and testimonies of others, or a re-framing of archival materials that necessarily entails ethical considerations. 'Politics' constructs ways of forging truths that are centred on the collective, attempting to bring about (notions of) equality or to transform models of governance towards specific targets. But for artists, collaborations are often about very small-scale yet significant partnerships that are able to embrace difference and make it creative. Through art (and film), we experience the world envisioned and lived from another's perspective, acknowledging perceptions that are dynamic and perpetually unfolding.

Nancy Adajania and Ranjit Hoskote used the term 'critical transregionality' (2011) in an attempt to dispense with the exhausted cartographies of late colonial demarcations, the supposed 'clash of civilizations', the 'west against the rest' syndrome. The importance of focusing on artistic process or curatorial/commissioning processes rather than end products is that we might find affinities based on shared predicaments and 'entanglements' of regional histories whilst looking critically at the assumed positions we take. The sharing of our practices and debate through this workshop invites audiences in Delhi to join the conversation in grappling with our collective responses to the transforming relationship with film and media, as artists, filmmakers or proactive protagonists of the screen-saturated realities we occupy.

PRIMARY ORGANIZERS

Lucia King

Lucia King is a London-based visual artist and filmmaker and founder of the VisionMix network. Drawing from her background as a doctoral researcher on documentary filmmakers' methodologies in India (post 1990's), her interest lies also in how artworks and films alter their significance and reading as they travel from one world region to another, moving across varying exhibition and distribution platforms. Her curatorial thinking is also fueled by questions pertaining to art and the political ecology of 'self' and the role of the author in art and filmmaking projects. Having curated this first VisionMix workshop with the support of the associate Delhi-based partners, the concept for the VisionMix network is that it will grow in a rhizomatic manner so that other curators will in future generate initiatives in collaboration with the network, producing exhibitions, publications & wider debate in the field of lens-based media that adds strength to strength.

Sumantra Sengupta

Sumantra Sengupta is the Head of Department at the Department of Art, Design and Performing Arts, Shiv Nadar University. He is also the VisionMix Director for India, having contributed to the development of the network from its beginning phase. Sengupta's chief interest is in the visual and performing arts, though he is a multi-disciplinary practitioner. Since 2013, he is founding Head of Department of the School of Art, Design and Performing Arts at the Shiv Nadar University, Greater Noida. He is a Fine Arts graduate of Kala Bhavan, Santiniketan (West Bengal, 1983). Since then, he has participated in numerous solo and group exhibitions, including the 1991 Indian Triennial where he featured as a representative of India. Recently, he is committed to Art pedagogy, designing higher education curricula in the Arts. Apart from his visual art practice, he performs Indian classical and folk vocal music. His involvement in theater and performance-making have enriched him as a 'generalist' practitioner of art with it's 'specialist' manifestation.

Rashmi Sawhney

Rashmi is Associate Professor in Cinema Studies, at the School of Arts and Aesthetics, JNU, New Delhi. She previously lived and taught in Dublin and was closely involved with FOMACS, a media-based activist network engaging issues of migration and multiculturalism. After moving to India in 2012, she headed the Arts Practice and Curatorship programmes at India Foundation for the Arts, collaborating with artists, filmmakers, curators, archives and museums to develop and support critical practices & discourses in the visual arts and cinema. Her work is on film historiography, focusing on Indian women filmmakers from the 1920s to the 80s; community-based documentary film practices; and presently the archeologies of science fiction in Indian visual culture. VisionMix takes forward her investment in alternative sites and pedagogies of critical arts practice and research.

Gayatri Uppal

Gayatri Uppal is the Project Manager for the *VisionMix Artists, Filmmakers and Curators' Workshop*. She is an independent arts manager, researcher and curator. She was co-curator of programs and residencies at Khoj International Artists' Association, an independent art space promoting intercultural understanding through experimentation and exchange (2009-2012). Her recent curatorial work includes '*Spaces Inbetween: The Truth about Fiction and the Fiction about Truth*', an artists' films program curated for Khoj International Artists' Association at the Edinburgh Art Festival, 2014. Gayatri graduated with the *MA in Contemporary Art Theory* (2013), from Goldsmiths, University of London. Her final dissertation explored the political aesthetic practice of filmmakers and visual artists in South Asia. By researching different manifestations of moving-image practices emerging during political and social crisis, she probed the evolution, expansion and inclusion of documentary and film practices in contemporary visual art and culture. She participated in the *Gwangju Biennale International Curator Course* 2014 led by Ruth Noack.

UNIVERSITY & GALLERY ASSOCIATES

Prof. Ira Bhaskar

Ira Bhaskar is Professor of Cinema Studies, and currently Dean of the School of Arts and Aesthetics, Jawaharlal Nehru University, New Delhi. Her publications include work on "historical poetics", cinema and modern subjectivities, melodramatic forms and histories, film music, and trauma and memory studies. She has co-authored *Islamicate Cultures of Bombay Cinema*, is currently completing a co-edited volume of essays, *Ali Baba to Jodhaa Akbar : Bombay Cinema's Islamicate Idioms, Cultures and Histories*, and editing a volume of Ritwik Ghatak's screenplays - *Ghatak's Partition Quartet*. She is also working on her book on *Trauma, Memory and Representation in Indian cinema*.

Nikhil Sinha

Since April 2011, Dr. Sinha has been the founding Vice Chancellor of the Shiv Nadar University and is internationally recognized as an expert on the information and communication technology industries. He holds directorial positions as an academician, corporate executive and consultant. He served as Associate Dean for Academic Affairs at the University of Texas (2002 -2005) where he was also a faculty member. He was a Venture Partner at Adams Capital Management, a venture capital firm for early stage investments in technology companies. He has been President & Co-CEO of EMR Technology Ventures, a global provider of business process and technology outsourcing, Executive Vice President of eFunds Corporation, and President & CEO of iDLX Technology Partners. Dr. Sinha began his professional career in the Government of India's Ministry of Information & Broadcasting in 1983.

Kiran Nadar

Chairperson of the Kiran Nadar Museum and trustee of the Shiv Nadar Foundation, Kiran is an avid art collector acknowledged as a 'hero of philanthropy' by Forbes Asia Magazine in 2010 and for launching India's first philanthropic private museum of modern and contemporary art. The Shiv Nadar Foundation, has also contributed towards educational initiatives establishing the SSN College of Engineering in Chennai, the Shiv Nadar University, VidyaGyan schools, Shiv Nadar School and the Kiran Nadar Museum of Art. Drawing from her diverse and rich experience in advertising and communications, Kiran Nadar plays a key role in defining the architecture and aesthetics of the Foundation's initiatives. Kiran is also Member of the Rasaja Foundation, an educational, scientific and cultural institution founded by the late renowned artist and art historian, Jaya Appasamy. Representing the Foundation, she has also been involved in a joint initiative with the Rajiv Gandhi Foundation to promote the education of the Dalit and Muslim girl child in the state of Uttar Pradesh, India.

Roobina Karode

Karode is the Director & Chief Curator of Kiran Nadar Museum of Art. An art educator, art historian & curator, she has been involved with the teaching of Western and Indian Art History (1990-2006) at The School of Art & Aesthetics, JNU, The National Museum Institute, College of Art and the Jamia Millia Islamia University in New Delhi. She was selected to co-curate the Indian section on Contemporary Art at the First Fukuoka Asian Art Triennial (1998) in Japan. Awarded the Fulbright Fellowship in 2000, she was Visiting Scholar at Mills College in California, where she curated *Resonance*, an exhibition on California Painters and Sculptors from the Mills College Art Collection. As a critic, Karode contributes essays and major monographs on contemporary Indian artists and writes regularly for journals such as Art India Magazine. She co-curated a seminal exhibition, *Tiger by the Tail*, *Women Artists of India Transforming Culture* (2008) showcasing contemporary art by women artists of India at the Women's Studies Research Center, Brandeis University, USA. She recently curated a major retrospective exhibition on the artist-printmaker Krishna Reddy at the IGNCA, New Delhi.

WORKSHOP
SCHEDULE

-

11.00am

{Duration : 30 min}

Welcome Note

By the host university and VisionMix network's directors and supporters.

11.30am

{Duration : 1 hr 30 min}

The Adjuring Body
Paramita Das & Kavita Joshi
Moderated by Nicole Wolf

This session concerns the body as a site of ethics, urgency and endurance in the 'publicly private' domain. Das questions the gender-normative perspectives that limit the performing body of a woman, whilst Joshi's *Tales from the Margins* senses her way through the problem of how to film the bodily resistance of a hunger striker in Manipur. What is the role of "intuition" in the making of a political documentary (or performance)? Is intuition a carefully learnt procedure, and how do you build or bring together a set of circumstances where these processes play themselves out?

LUNCH — 1.00PM — 2.00PM

2.00pm

{Duration : 1 hr 30 min}

Cross Sections
Ranbir Kaleka &
Shiv Nadar University Students
with Akanksha Rastogi as
interlocutor

Ranbir Kaleka will present an overview of his recent work, in conversation with Akansha Rastogi.

Followed by a presentation of *Cross Sections*, a project developed by students of the Shiv Nadar University, under the mentorship of Ranbir Kaleka, and responses to the project.

LUNCH — 1.00PM — 2.00PM

LOOPING VIDEO

2.00pm

{Duration : 3 hr 30 min}

Mind | Mirror
Darshana Vora

Looping video installation in **Room 102** of The School of Arts & Aesthetics.

4.00pm

{Duration : 1 hr}

The Wake
Atul Bhalla
With Shukla Sawant as
interlocutor

Bhalla discusses *The Wake* (2012-2014) an explorative journey requiring the building of a boat resulting in an expansive ethnographic exploration of boat making in the upper Ganges. Bhalla's work explores the physical, historical, spiritual, and political significance of water to the urban environment and population of his city (New Delhi) incorporating sculpture, painting, installation, video, photography, and performance.

BREAK — 3.30PM — 4.00PM

5.30pm

{Duration : 1 hr}
A performance

Father's Milk
Paramita Das

Artist's statement
'Repeated attempts to have a sense of intimacy with my father for three decades. Absent bodies in the mist of family as a model for the state with it's measures of locus of control providing social status. Father, how can I locate you! Crossing the borders of filial piety, there lies another shore. Another way of giving care'.
Paramita Das

BREAK — 5.00PM — 5.30PM

SESSION 5

10.00am

{Duration : 2 hr}

Documenting Anticolonial Ethics
Leela Gandhi
An interactive seminar with Rustom Bharucha as interlocutor

Leela Gandhi's work deals with the intertwining legacies borne of violent colonial encounters. Her scholarship seeks an alternative to aggressive cultures of globalization forged by war, empire and capital. These models can be intimate and minor, aspirational and based on heretical practices of gender, sexuality, prayer, love and art: the transnational traditions of anti-imperial ethics. Gandhi will describe the evolution of her project on global anticolonial ethics.

Excerpts from *Affective Communities* (2006) and *The Common Cause* (2014) discussed in this seminar are available on the VisionMix website:
www.visionmix.org

SESSION 6

12.15pm

{Duration : 1 hr 30 min}

The Kenya Land and Freedom Depository
Tajender Sagoo
With Anuj Bhuwania as interlocutor

Location : The Gallery

An archival project becomes the centre-piece for assembling a new shared visual dialogue, reflecting on the Mau Mau liberation struggle in Kenya during the Emergency, 1950-60. The project explores silences present in the ongoing British narrative of Kenya and has been curated by the artist Tajender Sago with activist Saleh Mamon. Born in Kenya, Saleh witnessed the forced removal of Kenyan African men by armed soldiers on open trucks in Nairobi at the age of twelve. *The Kenya Land and Freedom Depository* was first was shown in November 2014 at Sagoo's studio in London.

BREAK — 12.00PM — 12.150PM

LUNCH — 1.45PM — 2.45PM

SESSION 7

2.45pm

{Duration : 2 hr }

Curatorial Dialogues
Madhusree Dutta, João Laia and Nicole Wolf

Madhusree Dutta discusses her current curatorial projects and experiences of directing the 6-year project, *Cinema City*, extrapolating the film culture of Bombay in film/art projects. João Laia details his experience of working with Videobrasil (São Paolo) an organization dedicated to commission, research and disseminate moving image artworks and films, and linking international curators and researchers with artist communities. Nicole Wolf's talk, *Relations, co-habitations, alliances. Reflections on cinematic friendship and critical global publics,* share a series of disconnected instances that speak to a desire to think & act in common while being deeply connected to a specificity.

LUNCH — 1.45PM — 2.45PM

LOOPING VIDEO

2.45pm

{Duration : 3 hr 15 min}

The Concrete Lift
Avijit Mukul Kishore

Looping video installation in **Room 102** of The School of Arts & Aesthetics.

SESSION 8

5.00pm

{Duration : 1 hr}

Reconstructions
Avijit Mukul Kishore
Moderated by Alia Syed

Kishore's installation runs for 2 days at the SAA, JNU. Kishore has been filming the changing landscape around his building from his eleventh floor apartment for several years. What used to be open land with shanties, now replaced with high-rise buildings.

Avijit will talk about his practice, especially his interest in the act of referentiality as a site of creation, where history becomes a found object for the filmaker to use as raw material. He will use excerpts from his own films and those of other film makers as illustration.

Kishore's filmmaking looks, with a critical eye, at the history of the bodies of workers on screen, much romanticised in political and art history. The juxtaposition of young male bodies (as a humanising element) against the dense urban landscape makes for a fascinating study.

BREAK — 4.45PM — 5.00PM

FILM SCREENING

6.30pm

{Duration : 2 hr}

The Road: A Story of Life and Death
{75 mins}
Directed by Marc Isaacs
Introduced by Adele Tulli

The film is a multi-tracked narrative of London's immigration that avoids being polemical or didactic, but brings intimate insight into the lives of people who have come to London seeking a better life, struggling to make this city their home. There's a young Irish woman who dreams of becoming a singer; an elderly Jewish woman who fled Vienna when Hitler was in power; and a glamorous retired German air stewardess living with her estranged husband.

Q & A with Marc Isaacs after the screening

BREAK — 6.00PM — 6.30PM

SESSION 9

10.30am

{Duration : 1 hr 30 min}

The Re-criminalisation of Mr. Malhotra's Party
Sunil Gupta
With Brinda Bose as interlocutor

Gupta presents a photographic portrait series made in 2007 preceding the first Delhi Pride march, transpiring in the Delhi High Court judgment that decriminalised homosexual behaviour between consenting adults, a time of great optimism that provoked his *Mr Malhotra's Party*.

With the reversal of the High Court Judgement (re-criminalizing queers) in 2013, all expectations of a resolution have been seriously challenged, leaving many questions about its impact.

LOOPING VIDEO

10.00am

{Duration : 8 hr}

The Concrete Lift
Avijit Mukul Kishore

Looping video installation in **Room 102** of The School of Arts & Aesthetics.

SESSION 10

12.15pm

{Duration : 1 hr 30 min}

BREAK – 12.00PM – 12.15PM

Taking liberties: the 'issue' versus the cinematographer's license
Anupama Srinivasan & Adele Tulli
Introduced by Paramita Das

An approach to the question of 'taking liberties' in documentary filmmaking investigates, in Tulli's case, the forms of resistance and power implicated in the use of cinema as a "technology of gender".

Srinivasan questions the ethical implications that arise when editing her films: what it means to edit non-fiction 'as if' it were fiction, thus privileging the art of story telling over the quest for veracity. Both filmmakers will show excerpts from their works that link with this discussion.

SESSION 11

2.45pm

{Duration : 1 hr 15 min}

LUNCH – 1.45PM – 2.45PM

Action, ontology, image: doing and being undone
Sheba Chhachhi & Lucia King
With Parul Dave Mukherji as interlocutor

Photographer and installation artist Chhachhi reflects on intimacy, embodied viewing and the politics of contemplaton through the prism of recent immersive installations. Her lens based practice investigates questions of transformation, the play between the mythic and the social, and recuperating cultural memory in the context of gender, urban ecologies and violence.

Lucia King's presentation makes the connection between drawing and filmmaking across a range of projects. In her presentation, King suggests that "there is no 'real world' extricable from how we 'draw it' into being, so to produce artworks necessarily involves an ontological and ecological appreciation of this act".

SESSION 12/ PART 1

4.15pm

{Duration : 45 min}

BREAK – 4.00PM – 4.15PM

To Bring an Idea to Life: (Re)Sensing the Present Conjuncture
Lata Mani
With Rashmi Sawhney as interlocutor

Critical discourse in India has largely been shaped by the social sciences. However the exploratory sensibility of the arts and the humanities has a crucial contribution to make in a neoliberal context in which knowledge and life are instrumentalized and sapped of their vital multidimensionality. In this presentation, Lata Mani argues that If politics is a form of life then existential questions animate its core and that such questions tend to exceed the dialectic of subjugation and resistance where political interventions are generally cast.

SESSION 12/ PART 2

5.15pm

{Duration : 45 min}

NO BREAK

"Andekhi Jumna" and other projects
Asim Waqif
With Aditya Srinivas Mopidevi

Waqif's work reflects convergences between architecture, art and design, with strong contextual references to contemporary urban design and the politics of occupying, intervening and re-purposing public spaces. His works explore vernacular systems of ecological management, especially with respect to water, waste and architecture. They employ manual processes that are deliberately painstaking and laborious, often resulting in decay. Waqif traces his journey through the process of making projects for art-institutions in and beyond India.

FILM SCREENING

6.30pm

{Duration : 2 hr}

EVENING SESSION

Mera Apna Sheher
{55 mins}
Directed by Sameera Jain
Introduced by Ruchika Negi

Mera Apna Sheher attempts to question gender demarcation in the streets of Delhi; a contested terrain where conflicting emotions of belonging and alienation, anxiety and comfort, freedom and control come together. Shot partially with a hidden camera, Jain calls attention to the oppressive power of surveillance, subverting this controlling gaze by documenting.

Rebel Menopause
{26 mins}
Directed by Adele Tulli

Rebel Menopause is an intimate portrait of a pioneering independent French feminist who has witnessed the gradual emancipation of women. Now a pillar of support in her community, 85-year-old Thérèse Clerc savours every moment of living and being a liberated woman.

INVITE ONLY

10.45am

{Duration : 1 hr}

Internal session

Planning the future of the VisionMix network: A think tank
Roundtable chaired by Sumantra Sengupta & Lucia King

This session will invite the 23 members of the VisionMix network and their (potential) future collaborators and colleagues to convene. The debates will be transcribed, making observations, reflections about the works and artists presentations, their underlying approaches and what this might signal about ways forward to develop the network's activities into the future.

INVITE ONLY

12.00pm

{Duration : 1 hr}

Internal session
continues

This discussion will also call upon curators and scholars amongst the invited workshop speakers and participants, to generate ideas for future programming with the artists and filmmakers present.

The sessions ends with a short presentation by **Roobina Karode**, Chief Curator of the Kiran Nadar Museum of Art, and supporting partner of the VisionMix Network.

BREAK — 11.45AM — 12.00PM

LUNCH — 1.00PM — 2.00PM

SESSION 13

2.00pm

{Duration : 1 hr 45 min}

Panopticon Letters: Missive 1
{*Film : 24 mins*}
Followed by a talk, Alia Syed
Moderated by Shaunak Sen

The architectural structure of a 'Panopticon' is a prison conceived by the 'social reformer' Jeremy Bentham (1748-1842), the first model that established the principle of continual surveillance. Syed discusses her documentary approach to this topic and how it is poetically reframed, often involving ethnographic and sociological research on colonialism.

Burn the Diaries
A performance by Pallavi Paul

Burn the Diaries draws from the personnel file of secret agent Noor Inayat Khan from a research project that Paul has conducted. A collage of personal communications, inconsistent reports, diary entries, official orders and training instructions producing a several questions around truth, erasure, memory and the archive itself.

LUNCH — 1.00PM — 2.00PM

SESSION 14

4.00pm

{Duration : 2 hr}

Transient Cities
Gigi Scaria and Marc Isaacs
With Ranjani Mazumdar as interlocutor

Scaria's practice in painting, sculpture, photography and film explores issues of urban development, including issues of migration, and urban economic development. Both Scaria, and the documentary filmmaker Isaacs, have made works situated in lifts. Transitioning from Gigi Scaria to Marc Isaacs' presentation, the film **Lift** {*25 mins*} will be screened, followed by short extracts from Isaac's key documentary films, with a focus on the notion of transience as a cinematic space.

BREAK — 3.45PM — 4.00PM

FILM SCREENING

6.30pm

{Duration : 2 hr}

Videotage
Four shorts by artists from Videotage, Hong Kong: Anson Mak, Ellen Pau, Linda Lai and Choi Sai-Ho
Presented by Pheobe Wong, in conversation with Kaushik Bhaumik

Videotage is a collective of video & media art, serving artists amidst the growth of technological art and culture. Since 1986, Videotage has been supporting media artists in cross-disciplinary cultural productions and international exchange.

EVENING SESSION

SESSION 15

10.45am

{Duration : 1 hr}

Distilling Time and Space
Darshana Vora &
Priyanka Chhabra
Introduced by Pallavi Paul

Excerpts presented
from the installation,
"Mind |Mirror", Vora
creates location-specific
interventions in moving
image, photography and
digital image works. Also
shown will be works
from the *Complexity*
Series. Vora's projects
engage the viewer in a
perpetual dismantling of
how perception happens.
Chhabra's films manipulate
temporality in such a
way that memory and its
relationship to emotion
and environment are
distilled in one another.
Time as remembered
memories or as objects
occupying space, time
as experiences layered
upon each other, and
taking shape as story,
demonstrated with film
excerpts.

SESSION 16

12.00pm

{Duration : 1 hr 15 min}

Decoys and Icons
Sameera Jain & Moutushi
Introduced by Avijit Mukul
Kishore.

When working intuitively
and on personal
investigations, questions
of social and historical
consciousness arise in
the individual, but what
is authorial expression
amidst the larger 'ideas
of the times'? How far do
we 'choose' to intervene
politically or how far
are we moved from the
personal? In both Sameera
and Moutushi's case,
the politics of feminine
iconography is the subject,
whether concerning
photographic archives or
women in the everyday
urban sphere of Delhi. With
film excerpts.

SESSION 17

2.15pm

{Duration : 2 hr 15 min}

Lens-based media art
and documentary:
curatorial futures
Nicole Wolf, João Laia, Phoebe
Wong, Rashmi Sawhney, Sunil
Gupta & Moutushi
Chaired by Charu Maithani

Rashmi Sawhney opens the
session by exploring ideas
around 'solidarity' and the
currency of 'difference',
drawing on Indian moving
image culture in the
1970s and presently. This
then leads into a session
that addresses, both
theoretically and with
critical reflection, on the
outcomes of the week's
presentations. Can there be
a space of non-identitarian
solidarity in artists'
international networks, and
when do the lines start to
emerge of separatism and
particularism? Where are
we envisioning ourselves
to be rooted and how are
the communities we need
creatively being forged?
Exclusively in material
histories or in the myriad
fables of projected futures
and shared projects?

FILM SCREENING

5.00pm

{Duration : 1 hr}

VisionMix Short Cuts
{52 mins}
Directed by Lucia King
Co-introduced with Atul Bhalla

A film profiling the
associate artists and
filmmakers of *VisionMix*
who are resident in India,
with excerpts from their
projects and interviews
about their working
processes. The film gives an
insight into their practices
and the thinking behind
them.

Profiled are Atul Bhalla,
Sheba Chhachhi, Ranbir
Kaleka, Priyanka Chhabra,
Anupama Srinivasan,
Sameera Jain, Gigi Scaria,
Asim Waqif, Paramita Das,
Moutushi, Avijit Mukul
Kishore and Kavita Joshi.

-

6.15pm

{Duration : 30 min}

Closing note on the
workshop

BREAK — 11.45AM — 12.00PM

LUNCH — 1.15PM — 2.15PM

LUNCH — 1.15PM — 2.15PM

BREAK — 4.30PM — 5.00PM

DESCRIPTIONS OF THE PRESENTATIONS AND PARTICIPANTS' BIOGRAPHIES

SESSION I

11.30am

{Duration : 1 hr 30 min}

The Adjuring Body

Paramita Das & Kavita Joshi
Moderated by Nicole Wolf

Paramita Das

Paramita Das' work is a cross-pollination of documentary form, experimental cinema, live art, absurdist performance, conceptual art and video/sound installation. It includes traces of herself on earth, air and water, her 'unnatural' wishes to be a bird, to fly, inflict self-harm, and to politicise motherhood, womanhood, femininity and woman as colonial body in a South-Asian context. Her long involvement with Sufi saints-Pirs, Bauls and Fakirs in Bangladesh led to explorations of 'ecstasy' and the decontextualizing of 'feminine' and 'femininity', 'self' and 'other'. She has often been the subject of censorship for her performances in public and private. Her ongoing projects emerge at the intersection of art and religion, exploring the artist's body as a site of ethics and quest for spirituality and sensuality. Diverse international projects have spanned Europe, the US and Nigeria.

Presentation

Das will show excerpts from: *Madhabilata*, an experimental documentary film, an intricate and intimate embroidery of desire and denial between her and her mother exploring each other's sense of sexuality, sensuality and spirituality; *My Body is a Land of Mirrors*, a series of performance-videos and still images on body as a site of ethics that question the gender-normative perspectives that limit the performing body of a woman; stills from *Mother Tongue, Cloud Like A Camel and M(other) Is A Monster* dealing with the visceral language of a woman's body in pain. Through these and other works, the poetics of excess often framed as the 'offences of Art' or 'transgressive' will be explored.

Kavita Joshi

Kavita Joshi is an alumnus of FTII Pune, and has been working as an independent filmmaker and media trainer. Her series of five works based in Manipur deal with women's protest for justice and peace. Activists working in the grassroots have extensively used these works for awareness building. However, her concerns as a filmmaker are mostly located in the ethics of image construction for documentary. Her practice as filmmaker and teacher has been engaging with the politics of form, content and their intersection. Her work reflects her interest in the nature of time in the moving image - both within the image, and how that bears upon the emotional resonance of a film. Her films have been screened at festivals such as Dok.Leipzig, Bilbao, Dokfest Munich and MIFF Mumbai among others.

Presentation

Kavita Joshi's presentation will look at documentary as formal intervention and the nature of such an intervention. She will present excerpts from two films and some work in progress material to examine this context. *Tales from the Margins* focuses upon non-violent protests by the women of Manipur for their democratic rights; *My Body My Weapon* features Irom Sharmila and her epic fast for justice and against the Armed Forces Special Powers Act in India; and the unedited material is from a personal film attempting to explore Kavita's family history through her grandmother and other women. Through these works, she intends to examine some questions she has faced as a documentary filmmaker. Can an image in documentary be created in a way that it represents the inner, experiential realities of people's lives, or constructed to reflect an emotional experience rather than a screen event?

My Body is a Land of Mirrors (2013) Performance by Paromita Das

SESSION 2

2.00pm

{Duration : 1 hr 30 min}

Cross Sections

Ranbir Kaleka & Shiv Nadar University Students
with Akanksha Rastogi as interlocutor

Ranbir Kaleka

Ranbir Kaleka celebrates the poetics of the liminal moment: that threshold of potentialities at which, as Victor Turner has pointed out, the self becomes transitive, poised to metamorphose into any of several others. Over 12 years, Kaleka has orchestrated a number of arrangements of the painted image and the projected image, cohabiting in the same space. He produces a meticulously calibrated adjacency of media, with which to disrupt the layered image. Kaleka's images are only apparently simultaneous and palimpsestual; they hold together in a spectral shimmer only to split apart in brief bursts before regaining a deceptive stability. In the subtle gap between the manifestations of these images, Kaleka breaks open a difference of spatiality, temporality, sensation and significance.

Students' presentation

Ranbir Kaleka has worked as a mentor with a group of MFA students from Shiv Nadar University for the VisionMix workshop on the concept of *Cross-Sections*. A cross-section is a crossroad: a junction for conflations and conflict, a merging and dispersion. The students will be presenting the outcomes of this collaboration which may take the form of video works and photography. This will become a forum inviting feedback from the audience.

Akansha Rastogi is Curator at the Kiran Nadar Museum of Art (KNMA). Curatorial projects include *An Unfinished Portrait: Vignettes from the KNMA Collection* (co-curated, 2014), *Zones of Contact: Propositions on the Museum* (co-curated, 2013) and the *Inhabiting the Museum* performance series (2011-16) at KNMA. She co-edited *Seven Contemporaries* (2015) and was assistant curator on a seminal exhibition and five publications on artist, Chittaprosad (2011) with Delhi Art Gallery.

SESSION 3

4.00pm

{Duration : 1 hr}

The Wake

Atul Bhalla
With Shukla Sawant as interlocutor

Atul Bhalla

Atul Bhalla has explored the physical, historical, spiritual, and political significance of water to the urban environment and population of his city (New Delhi) through artworks that incorporate sculpture, painting, installation, video, photography, and performance. Water in its essence, the real as well as the metaphysical, is examined - mapping its fundamental place in our lives. Implicit in Bhalla's works is his constant attempt to politicise man's relationship with water as well as to develop an ecological sensibility.

Bhallas's recent notable exhibitions include: The Newark Museum's *INDIA: Public Places, Private Spaces*; Fotographie Forum Frankfurt's *Watching me – Watching India*: New Photography from India, and the *Fukuoka Asian Art Museum Triennial*, among others.

Presentation

Atul Bhalla's presentation will detail the project The Wake a commission for the Heritage Transport Museum, Manesar, Haryana, a site-specific installation (2012-2014). The work sprang out of the artist's wish or whim to get a boat made in Delhi, and the explorative journey resulting in an expansive ethnographic exploration of traditional boat making techniques of the upper Ganga basin. Bhalla also describes an ongoing project investigating his own family history in Punjab through the lens of the "Hindu-Sikh" riots of 1984; a new work in development based on his particular and singular experiences and tracing locations and events that triggered the exodus to Delhi of a family in the Punjab.

Shukla Sawant is an individual artist and was a working group member of Khoj for seven years. She has taught at Jamia Milia for 11 years before joining JNU.

Deliverance (2013) Atul Bhalla
Original in colour, Archival pigment print
Courtesy the Artist

SESSION 4

5.30pm

{Duration : 1 hr }

Father's Milk

A performance by Paramita Das

Artist's statement

Repeated attempts to have a sense of intimacy with my father for three decades. Absent bodies in the mist of family as a model for the state with it's measures of locus of control, providing social status. Father, how can I locate you! Crossing the borders of filial piety, there lies another shore. Another way of giving care.

10.00am

{Duration : 2 hr}

Documenting Anticolonial Ethics

Interactive Seminar/ Workshop
Leela Gandhi

Leela Gandhi

Leela Gandhi's work deals with the overlapping and intertwining legacies borne of violent colonial encounters. Her publications seek an alternative model to aggressive cultures of globalization forged by war, empire and capital. These models, she argues, do not have to be grand in scale. They can be intimate and minor and aspirational and based on heretical practices of gender, sexuality, prayer, love and art: the transnational traditions of anti-imperial ethics. In Postcolonial Theory (1998) she maps shifts in critical theory and philosophy produced by the encounter between the west and non-west. *Affective Communities* (2006), examines the role of friendship between western and non-western dissidents in the formation of anticolonial cosmopolitanism. Her most recent book, *The Common Cause: Postcolonial Ethics and the Practice of Democracy, 1900-1955* (2014) tracks practices of moral imperfectionism—making oneself less rather than more—that lie behind many countercultural traditions of democracy.

Leela Gandhi's interactive seminar will describe the evolution of her project on global anticolonial ethics. Participants will have advanced access to selected chapters from Affective Communities and The Common Cause relevant to this session on: **www.visionmix.org**.

This session will be held in conversation with **Rustom Bharucha** who is Professor of Theatre and Performance Studies in the School of Arts and Aesthetics at Jawaharlal Nehru University. He is the author of several books including *Theatre and the World, The Question of Faith, In the Name of the Secular, The Politics of Cultural Practice, Rajasthan: An Oral History, Another Asia: Rabindranath Tagore* and *Okakura Tenshin and Terror and Performance*. He has been involved in the building of *Arna-Jharna: The Desert Museum of Rajasthan* and has served as the Festival Director of the *Inter-Asian Ramayana Festival* at the Adishakti Laboratory for Theatre Research in Pondicherry.

12.15pm

{Duration : 1 hr 30 min} **Location : The Gallery**

The Kenya Land and Freedom Depository

Tajender Sagoo

Tajender Sagoo

Tajender Sagoo is an artist, weaver and curator of the Pop Samiti project, based in London. Her practice uses textiles, photographic and archival processes within a multi disciplinary approach. She has a strong interest in using pattern and colour to investigate the relationships between objects and the ideas that they express in the historical and modern experience. Pop Samiti is an ongoing multi-disciplinary curatorial/research project engaging artists, thinkers and activists to create new critical work. She is also the founder-director of Frank Brazil, an organisation that works with documentary film and the production of culture.

Presentation

Tajender Sagoo will present a Delhi edition of *The Kenya Land and Freedom Depository*. An archive-oriented project reflecting experiences in the British colony of Kenya during the Emergency from 1950 – 1960 and the Mau Mau liberation struggle of this time. *The Kenya Land and Freedom Depository* project seeks to explore the silences present in the ongoing British narrative of Kenya via the construction of a new visual dialogue, co-curated by activist Saleh Mamon. Born in Kenya, Saleh witnessed the forced removal of Kenyan African men by armed soldiers on open trucks in Nairobi at the age of twelve. This project was first shown in November 2014 in the artist's studio and then at *This Is Not A Gateway Festival (TINAG)* in London.

Tajender will be joined in discussion by **Anuj Bhuwania**, who is Assistant Professor in the Department of Sociology at South Asian University, New Delhi. Bhuwania received his PhD in Anthropology from Columbia University and was trained as a lawyer at the University of London and the National Law School of India.

SESSION 7

2.45pm

{*Duration : 2 hr*}

Curatorial Dialogues

Nicole Wolfe, Madhusree Dutta and João Laia
A three-way dialogue reflecting upon their recent curatorial projects

Madhusree Dutta

Madhusree Dutta is a filmmaker, curator and pedagogue. Though visual culture is the key to her works, inter-disciplinary initiatives and multi-linguality in representations frame her myriad engagements. An alumni of Jadavpur University, Kolkata and National School of Drama, New Delhi she currently lives in Mumbai. Dutta is the founder and executive director of Majlis, a centre for rights discourse and multi-disciplinary art initiatives in Mumbai. The centre is engaged in cultural literacy, contemporary practices of archiving, mobilising artists around political articulations, and in producing texts, plays, films and multidisciplinary art works. She curated the ambitious six year project, *Cinema City* and co-edited three associated publications namely, *dates.sites: Bombay / Mumbai, Project Cinema City & Cinema Theatres in Bombay / Mumbai: a Dossier.*

Presentation

Cinema City was an inter-disciplinary, circular project of collating, reading, manufacturing, archiving, recycling, re-reading in the realms of art making, documentary practices and discursive exercises. For six years more than a hundred artists, architects, filmmakers, researchers, cultural commentators and cineastes collaborated in excavating paths to unearth a configuration that is termed *Cinema City*: an interface between Mumbai/Bombay that produces cinema on an overwhelming scale and under an overarching organism, and the cinema that has developed a hegemony to define the notion of the urban. The baseline for this network of collaboration and production was a timeline of the city and its public cultures in the 20th century. The other end of the journey was a series of imaginary date-calendars (speculating on public cultures of the 20th century) designed by multiple artists that resulted in dates.sites which archived and opened up the already archived, the potentials of the past. Dutta will also illuminate concepts for her projects that are currently in development.

João Laia

João Laia (Lisbon) is a writer and curator with a background in social sciences, film theory and contemporary art. His research focus is on the relation between contemporary pop/mainstream culture and larger historical, social and political contexts. His practice aims at creating situations where stable frames of understanding might be questioned and re-created. His proposals examine the relation between form and content in exhibition making. This has led to an engagement with practices that take into account the social and symbolical dynamics inhabiting that location. Past collaborations: *BES Arte e Finança* in Lisbon, CCCB – Center for Contemporary Culture of Barcelona, *Waterpieces Festival* in Riga, Moderna Museet in Stockholm, The Delfina Foundation, South London Gallery, Cell Project Space, The Mews and Whitechapel Gallery in London. With Rosa Lléo, he co-founded The Green Parrot in Barcelona, dedicated to contemporary art practices. He is a member of the curatorial team of *Videobrasil* (19th edition) a contemporary art festival dedicated to the Global South taking place from October to December 2015 in São Paulo.

Presentation

His talk will focus on the issue of affective and symbolic geography through discussions of two exhibitions he curated: Readings of the Real and Tales of an Imagined City. Readings of the Real looked at the friction between a selection of works that questioned fixed formats of narrativity and the national and urban background of Lisbon while Tales of an Imagined City included objects/works about subjective experience, identity and desire, transforming the imagination of cities by mapping personal journeys onto urban scapes. He will also touch upon his experimentation with the concept of "South" and with ideas related to domesticity and interiority in the context of his work at The Green Parrot, a non-profit space in Barcelona. Lastly he will share some aspects of his collaboration with Videobrasil, focusing on the geo-political concept of the Global South through the work of Gabriel Abrantes.

Nicole Wolf

Nicole Wolf is a writer, film curator and lecturer in Visual Cultures at Goldsmiths, University of London. She is interested in political cinemas, specifically experimentations with documentary modalities, and their relations to global publics, the constitution of conflict and their potential for dissonance. A continuous engagement with South Asian documentary practices and feminism informs her inquiry into cinematic international alliances. Curatorial projects include: *No Man's land/ Everybody's Land*, part of Green Cardamom's *Lines of Control; Thinking between day and night or for those awake at dawn*, and a lead article in Art India special issue on documentary, 2014. As part of Living Archive. Archive Work as a Contemporary Artistic and Curatorial Practice she edited a DVD with booklet presenting the restored version of Deepa Dhanraj's *Kya Hua is Shaher Ko* among many others.

Presentation

Her talk, *Relations, co-habitations, alliances. Reflections on cinematic friendship and critical global publics* share a series of initially disconnected instances that speak to a desire to think and act in common while being deeply connected to a specificity. Wolf thereby speculates on the political image's agency for a critical global public to come. *Histories*: Cinema's role in anti-colonisation and anti-imperialist alliances serves as a starting point to project cinematic feminist friendships into the archives of political cinemas. Selected experimental practices developed during the 1970s and 80s in places such as Cuba, Angola and India, are viewed in their possibly aligned desires for creating new aesthetic and political vocabularies. *Presents:* Contexts that are normatively separated into zones of conflict engendering injury and zones of peace augmenting protective measures are aligned through aesthetic expressions. How do these works address a global public commonly embedded in conflict? *Relations, co-habitations, alliances:* How might documentary be exercised expansively when thinking it along with ontologies of equality which link myself to subjects deemed afar? How does documentary, revise itself and magnify when its practice derives from understanding ourselves as implicated in the environments we respond to?

SESSION 8

5.00pm

{Duration : 1 hr}

Re-Constructions

Avijit Mukul Kishore, Moderated by Alia Syed

Untitled, Avijit Mukul Kishore Image from a forthcoming film in China

Avijit Mukul Kishore

Avijit Mukul Kishore is a filmmaker and cinematographer based in Mumbai. His practice includes several genres of image-making in lens-based media, both still and moving. His main area of work has been the documentary film, both as a filmmaker and cinematographer. His films as director include Snapshots from a *Family Album, Vertical City* and *To Let the World In*. His films as cinematographer include John and Jane, *Seven Islands and a Metro, Kali Salwaar, I am Micro* and *Kumar Talkies*. Another area of his practice has been collaboration with visual artists from India and abroad on video art and installation projects. He is actively involved in art, cinema & cultural pedagogy and curates *FD Zone* programme of *Films Division India* since 2012.

Presentation

Kishore has been filming the changing landscape around his building from his eleventh floor apartment in Bombay, for several years. What used to be open land with some shanties, saw the construction of high-rise buildings, some rapidly and others at an uneven pace. The suburb of Borivali East in Bombay, where he lives, used to be an industrial area. With the very visible de-industrialisation of the city due to real-estate pressures, the landscape of this area, like many others, changed rapidly, being replaced by residential buildings of at least thirty storeys. Kishore will present a work in progress film of migrant labourers working on three buildings outside different windows of his house. These are the bodies of workers, much romanticised in political and art history. Long looped sections of the video material, with ambient sound are intended to become a fixture, like a window, through which you can see these men construct an ever-evolving city, brick by brick, everyday, and often at night.

FILM SCREENING

6.30pm

{Duration : 2 hr }

The Road: A Story of Life and Death

Marc Isaacs, Introduced by Adele Tulli

*A still from the film **The Road: A Story of Life and Death, (2012)** by director **Marc Isaacs***

The film, *The Road: A Story of Life and Death* (2013, 75 mins) is a multi-tracked narrative of immigration (in a London context) that avoids being polemical or didactic, but brings intimate insight into the lives of people who have come to London seeking a better life, working against considerable odds to make a corner of this city their home. There's a young Irish woman who dreams of becoming a singer; an elderly Jewish woman who fled Vienna when Hitler was in power; and a glamorous retired German air stewardess living with her estranged husband, among others. Followed by a Q&A after the screening with the Director, Marc Isaacs.

Marc Isaacs

Marc Isaacs has been making documentary films since 2001. His documentary cinema is often space-based, insofar as it finds its raison d'être in precise places, whose real and metaphoric values it simultaneously represents, foregrounds and contests. Far from being strictly observational, Isaacs's method is based on the director's presence in situ and on his personal interaction with his social actors. His camera is not invisible, but sometimes appears in the frame, and is regularly addressed by the subjects via both gaze and speech; often, Isaacs's voice is heard asking questions from the off-screen; and his films convey an auteurist approach which eloquently foregrounds both style and apparatus.

10.30am

{Duration : 1 hr 30 min}

The Re-criminalistation of Mr. Malhotra's Party

Sunil Gupta, with Brinda Bose as interlocutor

Sunil Gupta

The artist photographer, Sunil Gupta has successfully weathered the troubled terrain of what are possibly two of the most maligned genres in the fine arts- the photographic documentary and the portrait. While exhibitions of documentary and portrait photography have been mounted in galleries and museums, acknowledgement of these as "art" has only become accepted since the 1970s. A fine line divides the difference between what is art and what is documentary, one that is related to intention; whether the photographer considers his or her practice as one of making art, or as producing a document as a study or visual enquiry into a place or situation. Gupta's most recent exhibition *Queer Migrations: Family, Identity, and Place, Photographs by Sunil Gupta* is currently running at Whitney Humanities Center, Yale University, (until May 2015)

Presentation

Gupta will make a formal presentation of photography and video charting the photographic portrait series he made in 2007 in Delhi, a time leading up to the first Delhi Pride March and the Delhi High Court judgement that de-criminalised homosexual behaviour between consenting adults at a time of great optimism. *Mr. Malhotra's Party*, stands in direct contrast to an earlier series, Exiles 1986, (shot in Delhi) when no one was willing to be named be camera. When the Supreme Court rolled back the High Court's judgement, re-criminalising queer people, it sent a shock of anger that reached all over the world, with seemingly no immediate hope for change amongst a generation who had assumed the battle was won. [But will AAP manage to re-legalize homosexuality as it claims to be a priority for its election manifesto?] Selections from *Mr. Malhotra's Party* (portraits), a video work *The Alice Stories #1*, and a collaborative work-in-progress with partner Charan Singh on queer rights in India will be shown.

Brinda Bose teaches at the Centre for English Studies, Jawaharlal Nehru University, and is co-founder of *Marg Humanities*. She teaches, researches and writes in gender/sexuality/culture studies, modernist and postcolonial literatures and humanities studies. She has edited *Translating Desire* and *Gender and Censorship*, and coedited *The Phobic and the Erotic*.

Photo from the series titled,
Mr Malhotra's Party (2009)
Image courtesy of the artist, Sunil Gupta.
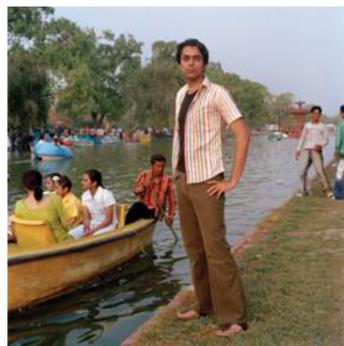
12.15pm

{Duration : 1 hr 30 min}

Taking liberties: the 'issue' versus the cinematographer's license

Anupama Srinivasan, introduced by Paramita Das

Anupama Srinivasan

Delhi-based filmmaker, Srinivasan, has been making documentaries and short films on video around gender and education, often shooting and editing her own work. She has also held two solo photography shows in Delhi. Engaged in working with children, she conducted filmmaking workshops with children and youth. Since 2006 she has mentored several short films and is also a visiting faculty member at various film schools. Beyond festivals, her films (and those mentored by her) have been shown in university and workshop contexts. I Wonder…, her documentary with children, is on the syllabus for the Bachelors in Elementary Education programme. As Festival Director of *IAWRT Asian Women's Film Festival*, she additionally founded the *Iranian Film Club* (2001-06), organizing festivals, and publishing a newsletter.

Presentation

"Four points that I would like to examine in relation to my own practice: In making a documentary, is there a tussle between 'the issue' and 'cinema'? This was a central question for me when I was making I Wonder… (70 mins, 2009). The film was with children in rural India, observing their routines and interacting with them—trying to explore life and learning within classrooms and outside. How has this tussle and my attempts at resolution impacted my work and my approach

to it? Another question is an ethical one about editing, the aspect of filmmaking that most interests me. What does it mean to edit non-fiction like fiction? In doing so, is one privileging story-telling over truth?" – A. Srinivasan

Adele Tulli

Before she began making films, Adele Tulli's academic research focused on feminist and LGBT movements in contemporary India. Her engagement with activist groups in India, as well as her longstanding participation in feminist and queer activism in Europe, has determined the primary inspiration that led her to use filmmaking as a way to develop creative responses to critical political issues. In 2010 she worked on her first feature documentary, *365 without 377*, shot in Mumbai during the first anniversary of the historic judgment that decriminalized homosexuality in India. Her second film, *Rebel Menopause*, is the intimate portrait of 85 year old, militant feminist Thérèse Clerc, exploring issues of pleasure, sexuality, political involvement, housing and economic independence in older women's lives. Both films have been screened internationally and won several awards.

Presentation

During this session Adele Tulli will discuss her work, which is grounded in documentary film practice and animated by the necessity of articulating images and meanings that can question and ideally subvert normative and stereotypical representations of gender and sexuality. She asks- how can we

play with film form to challenge normative representations and discourses? In her documentary films, Tulli also questions the authenticating devices of filmmaking, not striving for 'reality' but rather, embracing the instable, complex and intense relationships between the film subjects and the filmmaker. She is particularly interested in the fine line between character-building and the filmed subject, a line that is open to crisis as much as to an affirmation of mutual trust, care and collaboration.

2.45pm

{*Duration : 1 hr 45 min*}

Action, ontology, image:
doing and being undone

*Sheba Chhachhi* with Parul Dave Mukherji as interlocutor

The Mermaid's Mirror (2009) Sheba Chhachhi
Installation detail; Toy TVs, sound, environmental structures. Tropes on femininity & desire in Bollywood.

Transitional (2015) Lucia King
Still from an animation for a film in progress

Sheba Chhachhi

Photographer/installation artist, Sheba Chhachhi, investigates questions of gender, ecology, violence and visual culture, with emphasis on the recuperation of cultural memory. Beginning as an activist in the 1980s (regarding the women's movement) Chhachhi later developed collaborative staged photographs that became large multimedia installations. Her works draw on marginal worlds: of women and the forgotten forms of labour, and in her installations- premodern thought and visual traditions interweave the mythic with the social. She has experimented with pre-cinematic animated lightboxes and virtual reality to create immersive environments that bring the contemplative into the political. She has exhibited widely in numerous India-based and international biennales, triennials and museums.

Presentation

How do we understand the creation of intimacy in the public sphere? Chhachhi shares thoughts about her recent work with the sensorium and public art. The first, a site-specific work at the Delhi Public Library constellates video, animated lightboxes, in an environment of signs, sensations and multiple temporalities around memories of water in the city of Delhi. The second intervenes in a shopping mall, using gaming technology interactively to open up questions of food, consumption. The third installation revisits her archive of the women's movement of the 80s and 90s. Reflecting on her trajectory from documentary photographer to installation artist, she raises questions about modes of practice, inter-subjectivity and the public sphere, in the context of increasingly instrumentalised image regimes and new forms of representation and visual mobility.
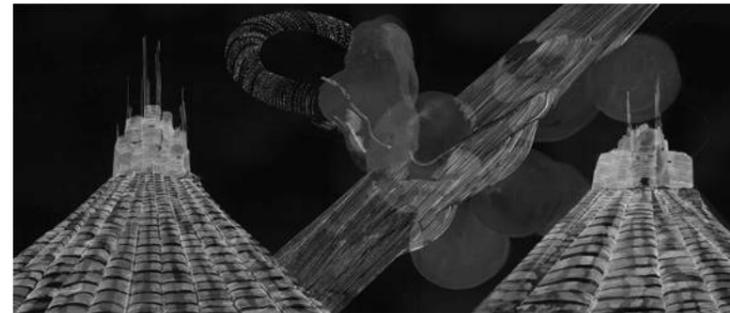
Lucia King

Lucia King is an artist, filmmaker, and founder/curator of the VisionMix network. Having lived and worked in the Netherlands, Spain and India, (born in London) she studied at Central St. Martins College of Art, and the Rijksakadmie van Beeldende Kunsten (Amsterdam). Her projects have spanned 35mm and 16mm short films, documentaries, public art projects, video artworks produced for galleries and museums, and architecturally responsive artworks in drawing and painting. Her main collaborative (film) projects are co-productions with international performing artists and theatre directors, such as Simon Vincenzi (UK) and Adishakti (India). These works explore both philosophically and corporeally, the transformations that occur in the performer's body reflecting the transitional states of the imaginary.

Presentation

Like a Janus figure of beginnings, transitions, thresholds, passages and endings, the reverse side of drawing as King's main artistic practice, is filmmaking. In drawing, the private performance between the materials and the draftsperson produces an image that anticipates and proceeds to live beyond itself, acting on the perceptions of others who enter in. As a filmmaker, she works collaboratively with other artists who devise in a medium where the body also remains intrinsic to the transmission of their work, and her films raise the question of how 'performance' is experienced by them as a corporeal/imaginative conjunction. This doesn't only concern theatrical stage events, but the 'performance' of how we demonstrate and situate our political affinities. There is clearly no 'real world' apart from how we 'draw it' into being, so to produce artworks involves an ontological & ecological appreciation of this act.

Parul Dave Mukherji is a Professor of Visual Studies & former Dean at the School of Arts and Aesthetics, Jawaharlal Nehru University, New Delhi. She holds a PhD in Indology from Oxford University. Her recent publications include *InFlux- Contemporary Art in Asia*, (co-edited) New Delhi, Sage, 2013 and *Arts and Aesthetics in a Globalizing World* (co-edited) Berg, Oxford, 2014. Her current research interests include global art history, contemporary Asian art and comparative aesthetics. Recently, she was a Clark Fellow at the Francine & Sterling Clark Institute, MA, USA.

4.15pm

{Duration : 45 min}

To Bring an Idea to Life: (Re)Sensing the Present Conjuncture

Lata Mani, with Rashmi Sawhney as interlocutor

Lata Mani

Lata Mani is a historian and cultural critic and the author and most recently of *The Integral Nature of Things: Critical Reflections on the Present* (Routledge 2013). Her other books are *Contentious Traditions: The Debate on Sati on Colonial India* (University of California Press 1999); *SacredSecular: Contemplative Cultural Critique* (Routledge 2008) and *Interleaves: Ruminations on Illness and Spiritual Life* (Yoda 2011). She directed the documentary *Leela's Journey* (2009) and has collaborated with Nicolás Grandi on *Nocturne 1*, *Nocturne II* (2013, 5 mins) and *De Sidere 7* (2014, 38 mins). She has also published several books for children.

Presentation

Critical discourse in India has largely been shaped by the social sciences. However the exploratory sensibility of the arts and the humanities has a specific and crucial contribution to make in a neoliberal context in which knowledge and life are instrumentalized and sapped of their vital multidimensionality. If politics is a form of life then existential questions surely animate its very core. But by their nature such questions tend to exceed the dialectic of subjugation and resistance in relation to which political interventions are generally cast. How might one consider proceeding? Mani reflects on efforts to confront this problem as a cultural critic.

Rashmi Sawhney is a writer and researcher and is Associate Professor in Cinema Studies at the School of Arts and Aesthetics, Jawaharlal Nehru University, Delhi. She was previously faculty at the Centre for Transcultural Research and Media Practice, Dublin where she was a member of the *Forum on Migration and Communications* — a public media project to engage issues of immigration and multiculturalism in Ireland -- through which she curated the *Moving Worlds: Cinemas of Migration* film series and the *Negotiated Identities* discussion series. She led the India Foundation for the Arts' Practice and Curatorship programmes from 2012-14, developing mechanisms for supporting arts practice, research and curatorial projects in India. Her areas of research, teaching and publication are cinema and cultural studies, and she is currently working on a project exploring the visual cultures of science fiction in India.

5.15pm

{Duration : 45 min}

A talk on "Andekhi Jumna" and other projects

Asim Waqif, with Aditya Srinivas Mopidevi as interlocutor

Asim Waqif

Waqif's recent projects have attempted a crossover between architecture, art and design, with a strong contextual reference to contemporary urban-design and the politics of occupying/intervening/using public spaces. Concerns of ecology and anthropology often weave through his work and he has done extensive research on vernacular systems of ecological management, especially with respect to water, waste and architecture. His artworks often employ manual processes that are deliberately pain-staking and laborious while the products themselves are often temporary and designed to decay. He has worked in sculpture, site-specific public installation, video, photography, and more recently with large-scale interactive installations that combine traditional and new media technologies.

Presentation

Autobiographically rooted, Waqif traces his journey from a background in architecture to being a practising artist; the work processes he employs in making his large-scale installations. He will talk of two types of projects: the public-art projects in public (or semi-public) spaces and projects supported by museums or art-institutions. Briefly, he will also look at the difference in doing public projects in India as compared to the industrialised and post-industrialised world.

Srinivas Aditya Mopidevi is a researcher and curator and currently is Exhibitions coordinator at the Devi Art Foundation, Gurgaon. He is also a doctoral candidate at the School of Arts and Aesthetics, Jawaharlal Nehru University, working on the visual arts and infrastructure.
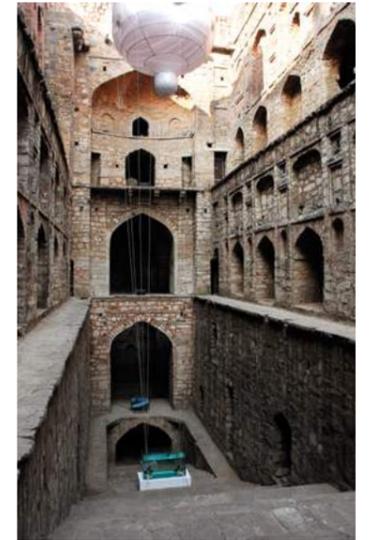
Agrasen ki bavli yahan hai! (2008)
Courtesy of Artist, Asim Waqif
Site-specific installation within the festival '48C Public-Art-Ecology' Delhi. Inflatable, video, water, 5.1 audio track triggered by sensors

6.30pm

{Duration : 2 hr}

Mera Apna Sheher" (My Own City)

{2011, 55 mins}
*Directed by **Sameera Jain,** introduced by Ruchika Negi*

Sameera Jain

Jain's film attempts to question the gender demarcation in the streets of Delhi; a contested terrain where conflicting emotions of belonging and alienation, anxiety and comfort, freedom and control come together. Jain calls attention to the oppressive power of surveillance (of women by men), subverting this controlling gaze by her process of documentary intervention. In a slowly unfolding observational canvas, *Mera Apna Sheher* explores the mobility of female taxi drivers through her city, as well as inserting a 'decoy character' (an actress who is filmed with a hidden camera) to test out the sites of belonging, and at times, denied ownership to women of Delhi's public spaces.

There will also be a presentation by Sameera Jain at the Max Mueller Bhavan, at 12.00 on Monday 30th March in which she will discuss her work alongside Kolkata artist, Moutushi.

Ruchika Negi is a filmmaker, visual artist and researcher. Her works have centered on the questions of ecological transformation and sustainability, development and cultural practice. She also researches and writes on gender and public policy issues.

Rebel Menopause

{2013, 26 mins}
*Directed by **Adele Tulli***

This is the intimate portrait of 85 year old, militant feminist, Thérèse Clerc, exploring issues of pleasure, sexuality, political involvement, housing and economic independence in the lives of older women. Tulli's films have been screened internationally and won several awards. The film is a life affirming, humourous and humane portrait of Thérèse in her home city of Paris, where she founded *La maison des Babayagas*, an alternative eco-friendly, social habitat for creative women in Montreuil, in the eastern Parisian suburbs.

See Saturday 28th March 12.15 in the programme for a biography of this filmmaker, and note on a presentation she will give about her work alongside filmmaker, Anupama Srinivasan.

Rebel Menopause (2013) Adele Tulli
Film on the feminist activist, Thérèse Clerc

10.45am

{Duration : 2 hr 15 min}

Internal session

Planning the future of the VisionMix network: A think tank

Roundtable chaired by Sumantra Sengupta & Lucia King

This session will permit the 23 members of the VisionMix network and their (potential) future collaborators and colleagues to convene.

SESSION 13

2.00pm

{Duration : 1 hr 45 min}

Panopticon Letters: Missive 1

{24 mins} **Alia Syed,** *moderated by Shaunak Sen*

Alia Syed

Syed's practice as a filmmaker utilises location as a metaphor to investigate how we situate, and are situated within constructions of place, be they temporal or physical. The methodologies she uses draw on post-structural ideas within experimental film as well as wider discourse around the position of the post-colonial subject. She uses oral tradition, personal and collective memory to construct narratives that create within the viewer an awareness of their position within the text. The visual is punctuated with different "cultural spaces and languages, between fact, fiction, personal narrative and historical document", two embodying different perceptions whether cultural or temporal to locate a genus loci and interrogate modes of representation.

Presentation

A screening of *Panopticon Letters: Missive 1* (2013), 24 mins. With grateful support: Talwar Gallery, New York | Delhi. The architectural structure of a 'Panopticon' - a prison conceived the 'social reformer' Jeremy Bentham (1748-1842) and the first model to establish the principle of continual surveillance that now pervades surveillance culture, is taken as the premise for this poetic documentary work. Syed will then discusses how her filmmaking involves ethnographic and sociological research on colonialism, unearthing and sifting through data and artefacts as would an archaeologist, peeling away the skin of the world. She discuss this film and *Points of Departure* (2014) that uses diverse subjectivities and histories to reframe the time flow of the River Thames and the regeneration of the city of Glasgow respectively. She will draw out the strands that facilitate the creation of writing, how the combination of the overtly personal and the historical create particular narratives in her work.

Burn the Diaries. Pallavi Paul
Performance at Imperial War Museum. Photo Thierry Bal

Burn the Diaries

A performance by Pallavi Paul

Pallavi Paul

Pallavi's work is deeply engaged in the technologies of poetry and time travel. She works primarily with video and the installation form to propose orders of tensility that inhabit non-fiction material. Using the disruption between 'reality image' and 'documentary' as a starting point, she attempts to create a laboratory of possibilities which test the contours of fantasy, resistance, politics and history. The ambition of her work is to create an imaginative playfield where historical combustion can be extricated from the languages of deficiency and mourning, to become a playful critical interface. Paul's primary influence is the chaos of the contemporary and the dizzying tessellations that sprout from it.

Presentation

The performance *Burn the Dairies* is based on the personnel file of SOE secret agent Noor Inayat Khan. A collage of personal communications, inconsistent reports, diary entries, official orders and training instructions that produce a several questions around truth, erasure, memory and the archive itself. The performance is a participatory one where the entries in Noor's file will be read collectively in Morse Code. Morse code was used by spies for communication during the war for the perceived protection it provided against seepages in information and meaning. As the entries are read out simultaneously, it is precisely this system that will help us re-enter that essential chaos in this document. Paul proposes to film the performance as one way of creating a "non-fiction" image around a historically liminal character, which instead of attempting to fix her, continues to play with her historical agility.

Shaunak Sen is a filmmaker, researcher and arts practitioner based in Delhi. He is currently finishing his first feature-length documentary *Cities of Sleep*, funded by the Films Division of India. He is enrolled in the PhD in Cinema Studies at the School of Arts and Aesthetics at Jawaharlal Nehru University.

SESSION 14

4.00pm

{Duration : 2 hr}

Transient cities

Gigi Scaria & Marc Isaacs, with interlocutor Ranjani Mazumdar

Marc Isaacs

Marc Isaacs has been making documentary films since 2001. His documentary cinema is often space-based, insofar as it finds its raison d'être in precise places, whose real and metaphoric values it simultaneously represents, foregrounds and contests. Far from being strictly observational, Isaacs's method is based on the director's presence in situ and on his personal interaction with his social actors. His camera is not invisible, but sometimes appears in the frame, and is regularly addressed by the subjects via both gaze and speech; often, Isaacs's voice is heard asking questions from the off-screen; and his films convey an auteur approach that eloquently foregrounds both film style and apparatus.

Presentation & Film Screening

Isaacs film *Lift* (2001) will be screened, and the film *The Road: A Story of Life and Death* (2013) that showed two days previously in the programme, will be discussed. The former is set entirely inside an elevator in a tower block in East London where his 'being there' (during shooting) for long periods of time functioned as a reagent.

The Road, A Story of Life and Death is a series of interwoven intimate portraits of people who have settled in a periphery of London from the diverse spectrum of cultures that constitute the lifeblood of this city. Marc's presentation: *Character, Place and Transience in the Films of Marc Isaacs*, will present extracts from key films focusing on these relationship with reference to the cinematic space, both physical and psychological; how this interaction shapes the filmed space in real and imagined ways and is ultimately utopian, insofar as it generates something new.

Ranjani Mazumdar is Professor of Cinema Studies at the School of Arts & Aesthetics, Jawaharlal Nehru University. Her publications focus on urban cultures, popular cinema, gender and the cinematic city. She is the author of *Bombay Cinema: An Archive of the City* (2007) and co-author with Nitin Govil of the forthcoming *The Indian Film Industry* (2015). Her writings have appeared in anthologies as well as in journals such as *Bioscope: South Asian Screen Studies, Continuum: Journal of Media and Cultural Studies, Screen, Social Research, Journal of Television* and *New Media, Economic and Political Weekly, Film International.* She has also worked as a documentary film maker and her productions include *Delhi Diary 2001* and *The Power of the Image* (Co-Directed).

Elevator from the Subcontinent (2008) Gigi Scaria
Still image from a video installation. Image courtesy the Artist

Gigi Scaria

Gigi Scaria is a Delhi based artist working in mixed media. Scaria's practice - often manifesting in painting, sculpture, photography and film - explores his interest in issues of urban development, particularly surrounding issues of migration, economic development and urban architecture. Recent works have been described as 'absurdist environments of the future'. Recent solo shows include *Dust*, Ian Potter Museum of Art, Melbourne University, Australia; Amusement Park, Gallery Chemould, Mumbai; Settlement, Galerie Christain Hosp, Berlin, Germany, curated by Jamila Adeli, 2009; Site under construction, Video Space, Budapest, Hungary; *Triviality of everyday existence, recent photographs and video*, The National Art Studio, Changdong, Seoul, Korea, among many others.

Presentation

Gigi Scaria will show extracts from four different video installations discussing the possibilities of extending the idea of moving image into a video sculpture, retaining the character of a video. With the usage of archival images as well as the images constructed by the digital manipulation and still animation, Scaria's focus will be on 'documents' under reconstruction and 'conceptual reuse'. He will elaborate on how one uses visual archives in order to make sense of a concept, at the same time retains the archaic quality of the new image which explains the 'present'. Scaria share some basic concerns regarding the public viewing in the context of cinema as well as a much more selective viewing in the context of art spaces.

FILM SCREENING

6.30pm

{Duration : 2 hr}

Videotage

Four shorts by artists from Videotage, Hong Kong:
Anson Mak, Ellen Pau, Linda Lai and Choi Sai-Ho

Presented by Pheobe Wong (Board Director, Videotage), and in
conversation with Kaushik Bhaumik

Door Games Window Frames: Near Drama, (2012) Linda LAI
A still from installation

Videotage

Videotage's focus is on the presentation, promotion, production and
preservation of video and media art, serving artists in the expanding
technological art and culture network. Since 1986, Videotage has developed
itself from an umbrella for media artists, to a network of media art and culture
for cross-disciplinary cultural productions that facilitate international exchange.

Label (2006) {2 mins 45 secs}
Choi Sai Ho

Label reflects a social phenomenon by capturing objects within the city that
are being labeled by numbers, words and symbols for their values.

Star (2007) {7 mins 23 secs}
Choi Sai Ho

Star illustrates events and protests against demolition of two historic sites: Star
Ferry Pier and Queen's Pier. The demolition raised public concern over the
lack of heritage conservation policy in Hong Kong and the role of collective
memory. Underneath the frenetically arranged motion graphics and fast beats,
it is a question to our cultural amnesia.

Door Games Window Frames: Near Drama (2012) {11 mins 30 secs}
Linda Lai

This video artwork is originally a generative 3-channel projection consisting of
sequences of open-ended drama, now adapted into a single-channel, 3-window
combinatorial drama. The work deploys a database of about 500 movie clips
extracted from 11 HK Cantonese thrillers and melodramas from the early
1960s. Exploring the mannerism and formulaic structures of such films, a key
feature emerged – the frequent use of the opening and closing of doors to
introduce a scene, and the use of windows to highlight emotively charged
moments in melodrama.

Fanfare for the Common Man (2010) {4 mins}
Ellen Pau

With animated local newsreels from online, *Fanfare for the Common Man*
shows an uncanny Hong Kong through the reconstruction of everyday images.

For Some Blues (2015) {2 mins 30 secs}
Work In Progress / **Ellen Pau**

How does it like to live in a country that the State would designate a blue
sky as Pantone blue "R29 G85 B180"? The artist looks into her city that has
recently undergone struggles of political changes and genuine democracy.

On the edge of a floating city, we sing (2012) {28 mins 50 secs}
Excerpt / **Anson Mak**

Hong Kong is called many things, but "musical" is rarely, if ever, among them.
Mak's semi-experimental documentary looks at local musicians who are
actively forging creative havens in the city's most unexpected corners, from
old dai pai dongs to major tourist hubs to childhood neighbourhoods. As Ah
P, Billy and Dejay choose to express themselves wherever, whenever, Mak's
film explores social and political issues in the context of the physical space,
contrasts the subjective with the objective, and proves that the city indeed has
a vibrant indie music scene.

Phoebe Wong has a background in
design and anthropology. She is a
Hong Kong-based culture worker
and researcher with a special
interest in contemporary art, design
and visual media. She was the Head
of Research at *Asia Art Archive*
(Hong Kong) before becoming an
independent researcher and writer
in 2012. Phoebe is a co-founder of
the *Community Museum Project*, a
research and curatorial collective
dedicated to revaluating indigenous
creativity, and to the under-
represented histories and practices
of the everyday. Since 2013, she has
joined Videotage as Board Director.

Kaushik Bhaumik is Associate
Professor in Cinema Studies at
the School of Art and Aesthetics,
Jawaharlal Nehru University, New
Delhi. Co-editor with Elizabeth
Edwards, of *Visual Sense: A Cultural
Reader* (2009), guest editor of a
Marg Special Issue on the *100
Years of Bombay Cinema* (2014)
and the co-editor (with Madhusree
Dutta and Rohan Shivkumar) of
Project Cinema/City (2014). He has
written about the art practices of
contemporary Indian artists such
as Nilima Sheikh, Ranbir Kaleka,
Shilpa Gupta, Desire Machine
Collective, et al. Also part of the
collaborative art show *The Rise of
the BROWNationals* (with Vishal K
Dar and Siddhartha Chatterjee), at
Gallery Chemould, Bombay (2012).

10.45pm

{Duration : 1 hr}

Distilling Time and Space

Darshana Vora & Priyanka Chhabra, introduced by Pallavi Paul

Darshana Vora

Darshana Vora is a London-based artist working in site-specific installations, moving image and digital art genres. With a background in architecture, an interest in spatial dynamics and exploration of philosophies drawn from Zen Buddhism, Korean Buddhism and Tibetan Buddhism, these all inform her choice of aesthetics. She has exhibited in solo and group exhibitions internationally. She has been a Gallery Administrator at the Bhavan Centre London since 2009. Recent exhibitions include *Re: Renewal – Framing Transition in the Indian Landscape*, (2013); *Mind |Mirror*, The Loft gallery, Mumbai, India (2011); *The Home and The World, Contemporary Photography,* Aicon Gallery, New York, USA (2010). She has curated and hosted two India International Art Conferences at The Bhavan Centre London, UK (The Business of Art, 2010 & the White Cube, 2012).

Presentation

Darshana works in site specific and moving image genres. She will be presenting an excerpt from her video installation *Mind|Mirror* (Observation for Projection 3) and showing some of her digital image works from the *Complexity Series*. Darshana uses art-making as a reflective dialogue for investigations of 'perception' of the world, from the viewpoint of Buddhist thought. *Observation for Projection* draws on 'excerpting' from life and then presenting a fragment of reality in an altered state; thereby appropriating from life and re-presenting a moving image that is open to interpretation by viewers. *Complexity Series* investigates the role of the right and left hemispheres of the brain in interpreting the world around us. The works chart a progressive journey of the mind as it moves into a space of 'watching'.

Priyanka Chhabra

Priyanka's practice balances itself in the interstices of the imagined and the real, articulating the relationship between internal and external realities and touching upon the tiny details within the landscape of the human mind. A dream takes the narrative forward by resolving what could not be deciphered in real life. Spaces and thoughts exist simultaneously, occupying space by fitting into windows, doors or suddenly appearing on walls. Her films explore the landscape of imagination through everyday, domestic or intimate spaces and their relation with the world outside. Recent screenings include: Internationale Kurzfilmtage Oberhausen, International Film Festival Rotterdam, Frauen Film Festival Koln, Aesthetica Film Festival and Mumbai International Film Festival.

Presentation

Priyanka's presentation will look at her practice in moving images through scenes from three short films: *The Furnished Room* (2008) that encapsulates

the relentless passage of making use of split screen techniques; *A Summer Flu* (2013) steeped in the summers of Delhi and memories of slow, hot afternoons; and *Shame was a place inside* (2014), which through a series of conversations, explores just how far deep and where the emotion of shame resides. Recently preoccupations include the idea of oral histories and how memories remembered or forgotten, individual and collective, help us make sense of ourselves, & the world we live in.

12.00pm

{Duration : 1 hr 15min}

Decoys and Icons

Sameera Jain & Moutushi, introduced by Avijit Mukul Kishore

Sameera Jain

Sameera Jain is a documentary editor and filmmaker. Her directorial work includes projects on indigenous health and cultural practices, craft, craftspeople and gender issues; the gendering of space and the gaze. Her film, *Mera Apna Sheher (My Own City)*, (screened at JNU university on 28th March) explores the experience of the gendered urban landscape of Delhi, where the gaze, the voice and women's bodies are subject to surveillance. Jain has a special interest in filmic structure, as well as conceptualising and crafting sound. With Amar Kanwar she has worked in varied forms such as installations, experimental shorts, documentaries and essays. Educational projects in filmmaking also feature strongly in her curriculum, and she is currently Director of Sri Aurobindo Centre for Arts and Communication's 'Creative Documentary' programme (New Delhi).

Presentation

Sameera will discuss and show excerpts from her films, questioning the parameters of her intuitive approach in relation to the domain of the `conceptual'. Is it embedded in the present, the moments of evolving thoughts around the current practice or in some other stream of time? In effect, questions of social and historical consciousness in the individual arise. What is the role of the individual expression in the context of larger ideas of the times? Does one consciously factor them into one's work or is it another process, perhaps `organic' that melds the personal and the political? Following from this, the authors' perception of her work has to be filtered through the trajectories that transmute the experience into one that finally belongs equally, to those who receive it.

Moutushi

Moutushi is a printmaker, painter and photographer based in Kolkata. The artist visualizes the feminine body as a discursive entity, questioning concurrent perceptions through a vocabulary of dark humour. Her works are an intrepid celebration of feminine grit, beauty and sensuality that do not conform to prevalent cannons of endorsement, but rather evoke the potential of violence within beauty. The artist delves into historical research and documentation to construct a visual language tracing the mutation of feminine identity from Pre to Post Colonial era. She has recently spoken extensively on its possibilities and implications at the National Gallery of Modern Art in Mumbai.

Presentation

Moutushi traces the development of her visual idiom in photography, drawing from archived photographs or photographs or micro/macro organic forms in nature, her work questions feminine 'essence' through metaphors of lives past,

present and continuous. Reflecting on her distinct approaches with archival photography over 14 years, she explores photography as a sketch of reality and how this perception has entailed a series of 'conversations'. Her works to be shared with audiences are: *Identity an Illusion* (2001-02), the *Jaan series (*2013-14), the *Organic series* (2003-13) and the ongoing *Conversations series*.

2.15pm

{Duration : 2 hr 15 min}

Lens-based media art and documentary: curatorial futures

Rashmi Sawhney, Nicole Wolf, João Laia, Sunil Gupta, Moutushi and Phoebe Wong, *chaired by Charu Maithani*

This session opens with an informal presentation by Rashmi Sawhney that briefly historicises the idea of 'solidarity' and examines the currency of 'difference' by drawing upon two conjunctures in Indian moving image culture: the 1970s and the contemporary. She uses the term 'moving image' to include different technological and material forms (video, digital and celluloid) as well as various platforms of exhibition (theatres, television, galleries, museums, internet). In doing so, the session opens out to speculation concerning what ways the work of critical curation may be imagined such that it responds to the needs and desires of our contemporary contexts.

Charu Maithani then invites the panel members to partake in an open ended discussion, reflecting on the week's presentations at VisionMix, and exploring what we might mean by 'regional imaginings, cohabitation, friendship cosmopolitanism'; how these might manifest within contemporary art and curatorial strategies and ideas. Can there be a space of non-identitarian solidarity in artists' international networks, and when do the lines start to emerge of separatism and particularity (how do these manifest within contemporary art and culture)? Where are we envisioning ourselves to be rooted, and how are the communities we need creatively, being forged or already existing? Exclusively in material histories, or can they be in the myriad narratives of projected futures and shared projects?

Charu Maithani is a researcher, writer and curator from Delhi, with an MA in Aural and Visual Culture from Goldsmiths College. Recipient of a research grant by Indian Art Foundation (IFA), 2013-2015, she recently co-curated *Foveal Experiments*, presenting films and videos by artists and filmmakers that attempted to understand the viewing modalities of experimental cinema, videos and artists films.

Rashmi Sawhney is a writer and researcher and is Associate Professor in Cinema Studies at the School of Arts and Aesthetics, Jawaharlal Nehru University, Delhi. She was previously faculty at the Centre for Transcultural Research and Media Practice, Dublin where she was a member of the Forum on Migration and Communications —a public media project to engage issues of immigration and multiculturalism in Ireland -- through which she curated the *Moving Worlds: Cinemas of Migration* film series and the *Negotiated Identities* discussion series. She led the India Foundation for the Arts' Practice and Curatorship programmes from 2012-14, developing mechanisms for supporting arts practice, research and curatorial projects in India. Her areas of research, teaching and publication are cinema and cultural studies, and she is currently working on a project exploring the visual cultures of science fiction in India.

5.00pm

{Duration : 1 hr }

VisionMix Short Cuts (2014)
{52 mins}

Directed by Lucia King,
Discussed with Atul Bhalla (VisionMix assocociate artist)

This film profiles the recent projects of 12 of the VisionMix network associates who are based in India. It was made originally as a communication tool to introduce the practices of the India-base artists to the London-based group of VisionMix to cultivate an international dialogue in and around the works. The 12 artists and filmmakers whose work is represented in the film, showing excerpts from their respective projects are: Atul Bhalla, Sheba Chhachhi, Ranbir Kaleka, Priyanka Chhabra, Anupama Srinivasan, Sameera Jain, Gigi Scaria, Asim Waqif, Paramita Das, Moutushi, Avijit Mukul Kishore and Kavita Joshi. The project was made with kind permission of all those mentioned above, with edited interviews on their practices, directed and edited by Lucia King.

6.15pm

{Duration : 30 mins }

Closing Note
{52 mins}

Closing/networking event for the VisionMix Artists, Filmmakers and Curators' Workshop.

Associates of the VisionMix Network will thank its supporters and take this final opportunity for networking and farewells to follow at the closure of the 5-day event.

PARTICIPANTS' LINKS AND CONTACTS

Atul Bhalla	atulbhalla.com
Rustom Bharucha	rustombharucha16@gmail.com
Ira Bhaskar	ira.bhaskar@gmail.com
Kaushik Bhaumik	bhaumikenator@gmail.com
Anuj Bhuwania	anujbhuwania@sau.ac.in
Brinda Bose	brindabose@gmail.com
Sheba Chhachhi	shebachhachhi@gmail.com
Priyanka Chhabra	chhabra.p@gmail.com
Paramita Das	parophernelia@gmail.com
Madhusree Dutta	www.madhusreedutta.com
Leela Gandhi	leela_gandhi@brown.edu
Sunil Gupta	www.sunilgupta.net
Marc Isaacs	www.marcisaacsfilms.com
Sameera Jain	sameera.jain@gmail.com
Kavita Joshi	http://pratilipi.in/2008/12/tales-from-the-margins-kavita-joshi/
Ranbir Kaleka	www.rkaleka.com
Lucia King	www.luciaking.co.uk
Avijit Mukul Kishore	http://www.d-word.com/people/avimuk
João Laia	http://www.thegreenparrot.org/
Charu Maithani	charumaithani@gmail.com
Lata Mani	maillatamani@yahoo.com
Ranjani Mazumdar	ranjani.mazumdar@gmail.com
Srinivas Aditya Mopidevi	adetya369@gmail.com
Moutushi	http://artio.us/artist/moutushi-chakraborty
Parul Dave Mukherji	paruldavemukherji@gmail.com
Ruchika Negi	ruchikanegi1@gmail.com
Pallavi Paul	paul.pallavi@gmail.com
Akansha Rastogi	akansha.knma@gmail.com
Tajender Sagoo	www.popsamiti.org/
Rashmi Sawhney	rashmi.sawhney@gmail.com
Shukla Sawant	shuklasawant@hotmail.com
Gigi Scaria	www.gigiscaria.in
Shaunak Sen	sen.shaunak@gmail.com
Sumantra Sengupta	sumantra.sengupta@snu.edu.in
Alia Syed	alia.syed1@gmail.com
Anupama Srinivasan	onusrinivasan@hotmail.com
Adele Tulli	adeselma@gmail.com
Darshana Vora	http://www.darshanavora.portfoliobox.me/
Asim Waqif	asimwaqif.com/
Nicole Wolf	www.gold.ac.uk/visual-cultures/n-wolf/
Phoebe Wong	http://videotage.org.hk/
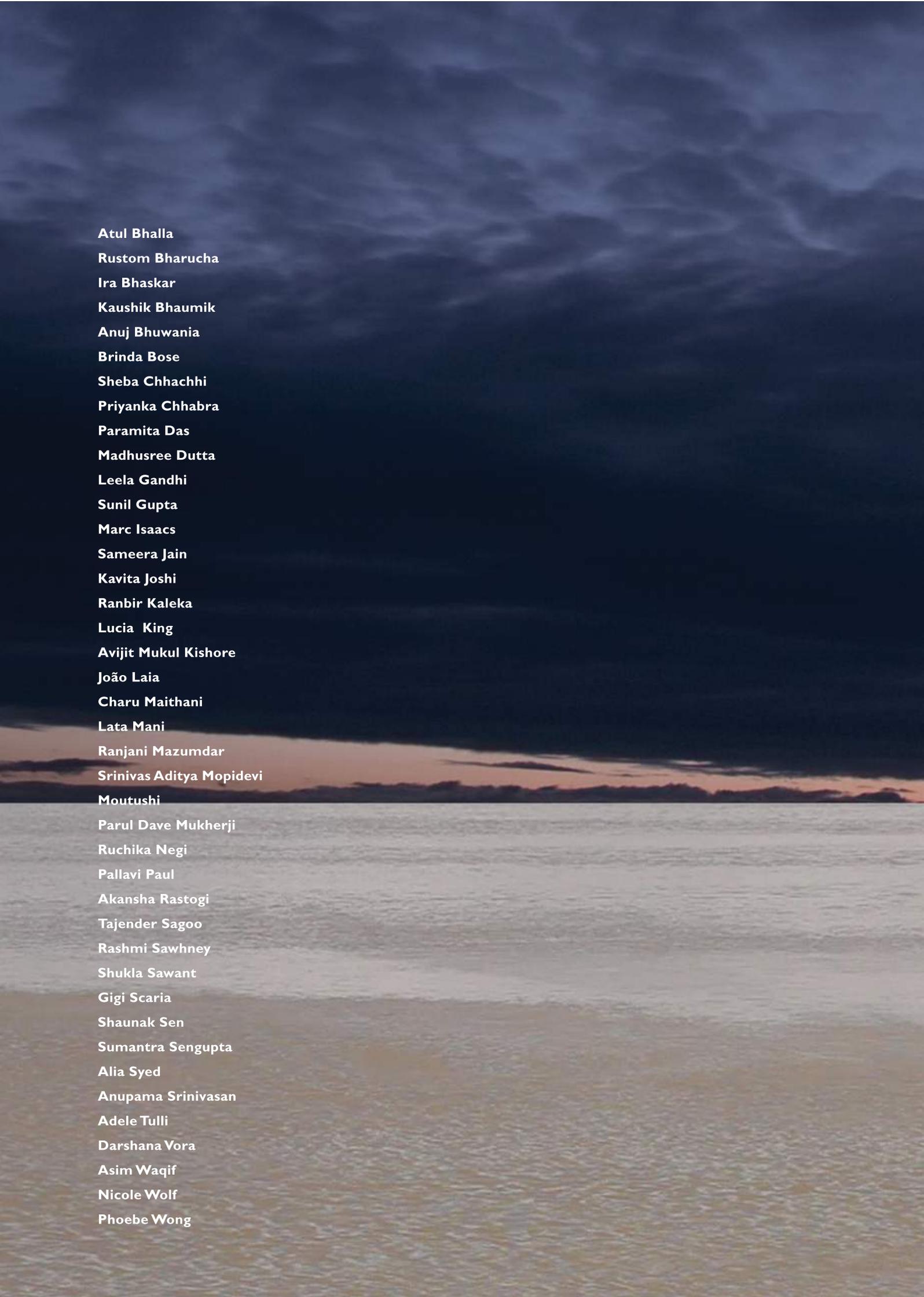
Atul Bhalla

Rustom Bharucha

Ira Bhaskar

Kaushik Bhaumik

Anuj Bhuwania

Brinda Bose

Sheba Chhachhi

Priyanka Chhabra

Paramita Das

Madhusree Dutta

Leela Gandhi

Sunil Gupta

Marc Isaacs

Sameera Jain

Kavita Joshi

Ranbir Kaleka

Lucia King

Avijit Mukul Kishore

João Laia

Charu Maithani

Lata Mani

Ranjani Mazumdar

Srinivas Aditya Mopidevi

Moutushi

Parul Dave Mukherji

Ruchika Negi

Pallavi Paul

Akansha Rastogi

Tajender Sagoo

Rashmi Sawhney

Shukla Sawant

Gigi Scaria

Shaunak Sen

Sumantra Sengupta

Alia Syed

Anupama Srinivasan

Adele Tulli

Darshana Vora

Asim Waqif

Nicole Wolf

Phoebe Wong