

# Selected Art

Prayas Abhinav, 2016 (chronological)



**Usually, I sleep in the park.**

## A Place To Stay (2006)

A short film (5.5 mins) about the adventures of a temporarily homeless person in Mumbai. Watch: <http://goo.gl/9mZPQ5>

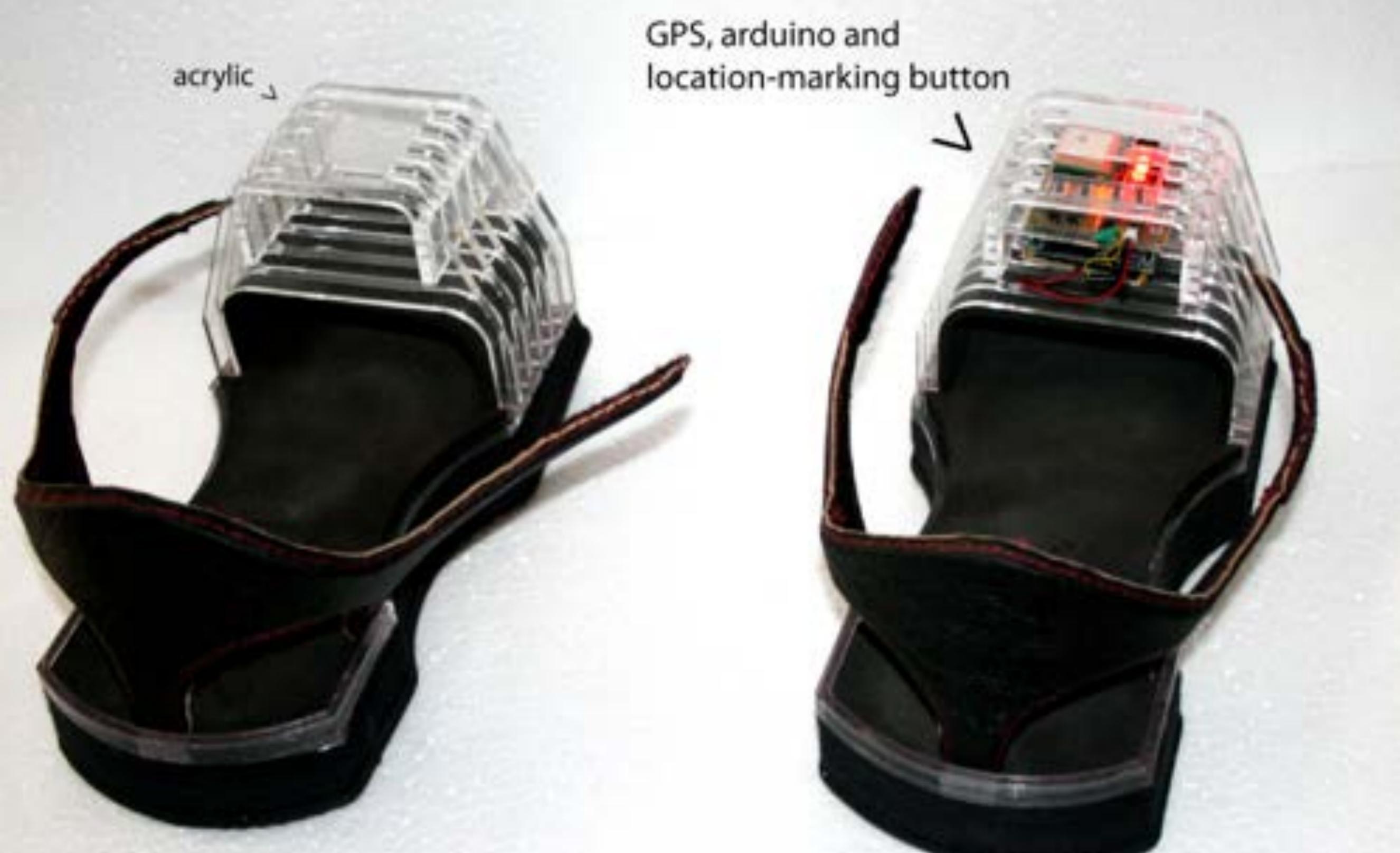
*Supported by: Kumar Talkis/PSBT. Screened at: Open Frame, Biennale du carnet de voyage (Clermont Ferrand, France) and other places.*



## Canopy (2008)

A multi-purpose bamboo installation that envisioned a diverse street life. Simultaneous community (top) and commercial (bottom) use were proposed. This was installed in Chandni Chowk and Jama Masjid as a part of 48c.

*Commissioned by: 48c: Public. Art. Ecology Festival. Exhibited at: Futuresonic Festival, Consume @ Exit Art, Environment 2.0 @ Peter Scott Gallery*



## Bhatka Bhatka (2009)

Sandals with embedded circuits to navigate the wearer towards infrequent spots in the city. Tools for urban exploration. Video here: <http://vimeo.com/8839755>

*Exhibited at: Continuum Transfunctioner @ exhibit 320 (Curated by: Gitanjali Dang)*



## Even War Has Limits (2010)

A video game mod that takes a video game classic and replaces the bullets and bombs with words. It models a war of language.

*Exhibited at: Myth/Reality @ The Guild (Curated by: Veerangana Solanki) and India Art Fair 2010*



## We Are All Schizoid (2010)

A performance with four simultaneous readings of a script. The script described different scenarios for bringing the world to an end.

A PDF of the script can be accessed at: <http://goo.gl/7mscfJ>

*Performed at: Myth/Reality @ The Guild (Curated by: Veerangana Solanki)*



## Another Pattern Is Apparent (2011)

A video installation of a passage of text. Text was projected on a zigzag piece of acrylic. The piece of acrylic had a pattern stuck on it that let light pass in a specific way.

*Installed at: On The Sidereal @ The Guild (Mumbai).*



## Distortion Field (2011)

A custom top-down car racing game with modified objectives. Instead of driving fast to win, the players searched for escape routes to leave the race. Leaving the race in time was the only way to win. Clues were passed to the player when cars collided.

*Exhibited at: Generation in Transition New Art from India @ Zachęta National Gallery Of Art in Warsaw (curated by Magda Kardasz).*



## Masking

Objects embedded with a USB security key. The key enables layers of private conversation to happen on a public web site. More: <http://masking.prayas.in>

*Exhibited at: Transmediale 2012 (Berlin) and Documenting Artistic Research and Practices, curated by Artistic Bokeh. quartier21, MuseumsQuartier (Vienna).*





## Phase Shift (2012)

Reading the animation of culture into currency notes. A cash counting machine was used as an animation machine. Frames of animation are adjusted to the speed of the flipping speed of the machine and are printed on 500-rupee sized paper sheets. A security camera in the lamp-head witnesses the animation and shows it on the connected B & W television.

*Exhibited at: Variable Operatives @ The Guild.*



## Conversational Therapy (2013)

I offered five minute conversations at the opening of my solo project at Banner Repeater. Guests received coupons with excerpts from books installed in the show and they could ask me to expand on the excerpts. This performance lasted for one hour.

Some conversations became extended discussions.

*Exhibited at: The Museum of Vestigial Desire @ Banner Repeater in London (Solo project series curated by Marialaura Ghidini).*



## Rise of The Reader (2013)

A video performance. The video is of a class that I taught at CEPT University. It is a fifteen minute video of a two hour performance. The course was called *Biscuit Radio: A Laboratory for Fragile Bodies* and it offered a discursive platform for establishing a link between tangible and intangible layers of our environment.

*Exhibited at: The Museum of Vestigial Desire @ Banner Repeater in London (Solo project series curated by Marialaura Ghidini).*



## Ability To Swim (2013)

A twenty minute recording of a conversation that I am having with two friends. We are talking about the emotional capacity of ghosts or beings without bodies. Do ideas have a sentient capacity? Webs of ideas frequently develop their own core and character, do these webs become ghostly creatures? Listen to it here: <http://goo.gl/yIRjWb>

*Exhibited at: The Museum of Vestigial Desire @ Banner Repeater in London (Solo project series curated by Marialaura Ghidini).*

on, and because of the anxiety of not being able to complete reading what you started reading, you read because you want to. And this is good for us. This change in your mode of engagement is good for us, as we use the cracks in your armour, the scratches in the surface of your glass to permeate content that has the potential of electrifying you.

We block selectively and vary the blockage across the time scale of your reading experience not because we want to befuddle you, but the opposite. Because we want you to come alive even if it is for a moment and then we want you to suddenly lap up the intense packages of content, not anxious for a moment about maintaining your status quo.

All these multiples of hidden meanings rise up to the surface when the blur and shuffle lens is in operation. But, before you start celebrating, we request you to wait and watch. In the moment that you try and read the text through a blur and shuffle lens, a variety of different meanings are incident on your mind and they are processed almost simultaneously for meaning. Who will actually decide what you deserve? Who will actually decide what you deserve? In the moment that you try and read the text through a blur and shuffle lens, a variety of different meanings are incident on your mind and they are processed almost simultaneously for meaning. The lens decides its own opacity and quality of distortion.

You cannot get more than what has been allocated to you. The lens decides its own opacity and quality of distortion.

But, before you start celebrating, we request you to wait and watch. Only what is due to you at this point on the script will be delivered to you, there is no scope to actually engage with greed at all. Only what is due to you at this point on the script will be delivered to you, there

**If everything is a highlight than nothing is a highlight.**

If you extract a part of the message and highlight it, you will manage to draw most of the attention of the casual reader and render the text as a waste entity.

If you can get the crux of a text from reading a carefully selected set of blurbs, why will you bother to read at all?  
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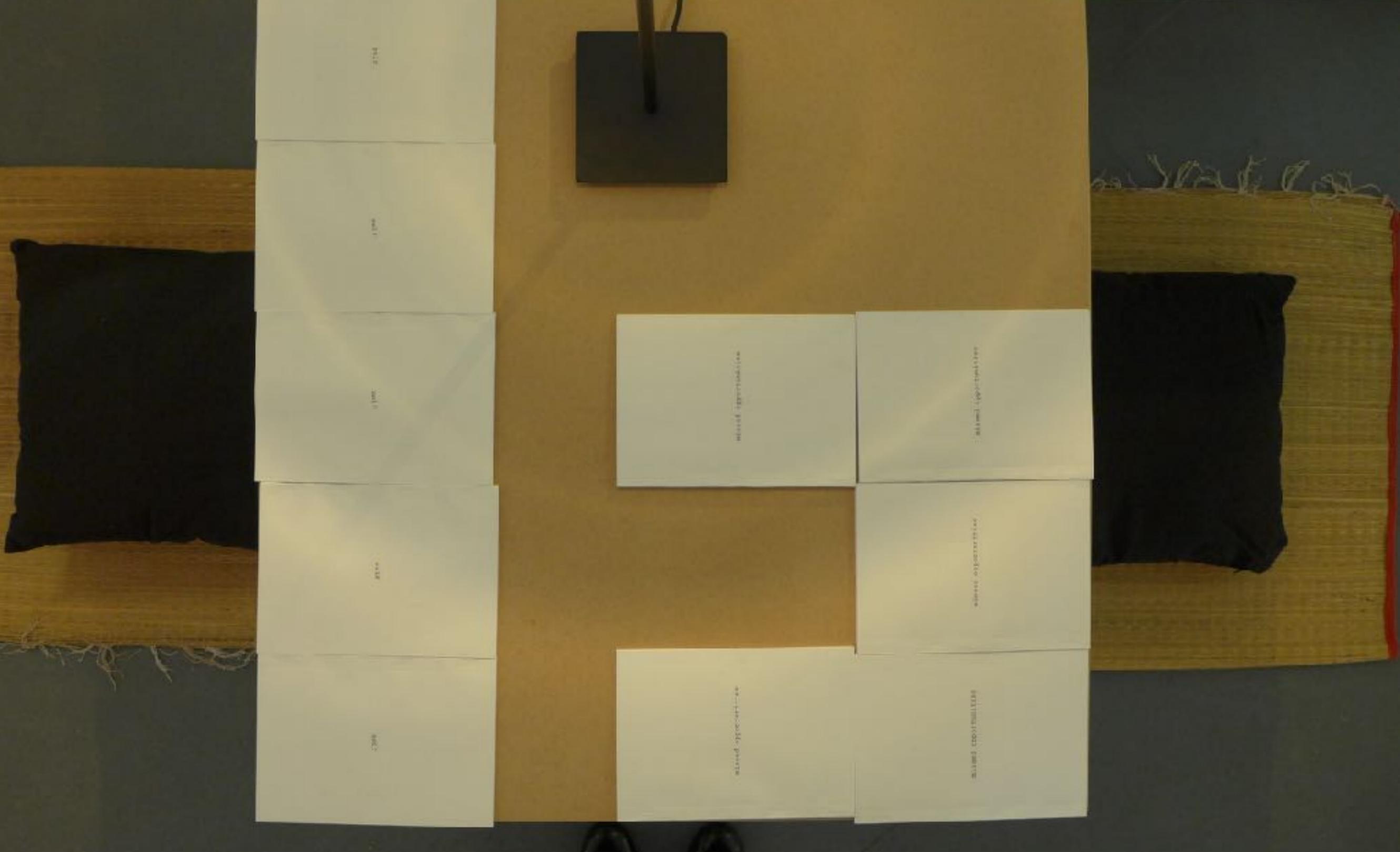
Used the blurb, we have a lens which democratically splits the text of the page that we look at into individual sentences and echoes of sentences as blurbs at different points of time. **If everything is a highlight than nothing is a highlight** reading device, text discovery engine and not a simplification system. Not a density reduction system, nor a coherence

## Lens (2012-13)

Javascript project developed for [museumofvestigialdesire.net](http://museumofvestigialdesire.net) for mediating the reading experience. Four lenses were developed, cropped effects of three of them are visible above. Cropped parts of *Blockage*, *Blur & Shuffle* and *Blurb* are presented here. I have introduced the idea of the lens in the attached text. More expanded notes are here:

<http://bit.ly/1eyFGgS>

*Exhibited at: Zones of Contact, Kiran Nadar Museum of Art (2012)*



## The Reading Laboratory (2013)

Texts from the *Museum of Vestigial Desire* were printed into six books and setup across six low-tables. People could sit around it and read. The books were all produced in a way that defeated the idea of the narrative progression - the beginning, middle and end. The pages looped thrice, so that the book would be finished at an uncertain point.

*Exhibited at: The Museum of Vestigial Desire @ Banner Repeater in London (Solo project series curated by Marialaura Ghidini).*

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A manifesto of the @surfatial University  
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The surface  
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The surface has been rejected too soon.

Seizing the opportunity, the operators and traders of the world have rendered the surface as a mediated object of the lowest order. It is constructed by elements of design, magnetic logic and the noise of publicity and external perspectives.

Surfaces are left exposed and wars are fought on the basis of the internal contents of entities.

Because thought has ceded the surface to the manipulator, nothing can be dealt with at its face value.

The face value has become the cheaply traded token of information games. Faces are clad with makeup, we do not really know what anyone looks like anymore. As a surface, faces are struck by the same malady as other surfaces.

Covers, doors, trailers, samples, excerpts, abstracts, all invitations, all attractors and all pitches are infected. Surfaces have become accepted as the validators of the content within. They don't uphold any agreement to keep to any limits or boundaries. They have embraced design and nullified all effort to allow content to leakage.

Surfaces are plastic as well as created by meta-data. Meta-data creates webs of meanings which populate thin layers of content. These webs allow access to content virtually. You feel you know it

When hyper concentrations aggregate together on surf sometimes call themselves valid as a found object. A with notional value and a pragmatics of exchange it Disbelieve in the systems art. But, do not disbelieve emergence; inspite of ever still be possible.

The surface of our minds - has been touched too often intentioned tentacles of t our minds are perturbed and will only satisfy on self-

The surface of our emotion salivating by the desperat the stories floating around place. Lack attracts lack. of the stories lack sufficient they were forced to conjure that now you are bound in cycle.

We want to rescue the surf from its corruption.

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Content  
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But what does the surface the surface enclose? What content?

Content has a halo around the message holds all the

## The Surface of Knowledge (2013)

The Surface of Knowledge is the manifesto of the Surfatial University. It can be accessed at <http://goo.gl/3HCXRN>. It states the initial framework for operating with a performative process for the open classroom of the world.

*Exhibited at: We Are Ours: A Collection of Manifestos for the Instant @ Khoj International Artists Association & Clark House Initiative (Curated by Himali Singh Soin).*

source



## Source (2013)

A pamphlet created for Banner Repeater's Unpublish series of publications. The pamphlet investigates the source of everything that we experience. The source is important because everything came from there and everything goes back there. At the source of everything is the space for contention. Where is it? What is it? Who can access it? Texts can be read here: <https://goo.gl/5xhvNU>

*Exhibited at: Publishing as Process exhibition at Centrespace/Cooper Gallery, Dundee Contemporary [2016] and The Museum of Vestigial Desire @ Banner Repeater in London (Solo project series curated by Marialaura Ghidini) [2013].*



# Even If You Roar

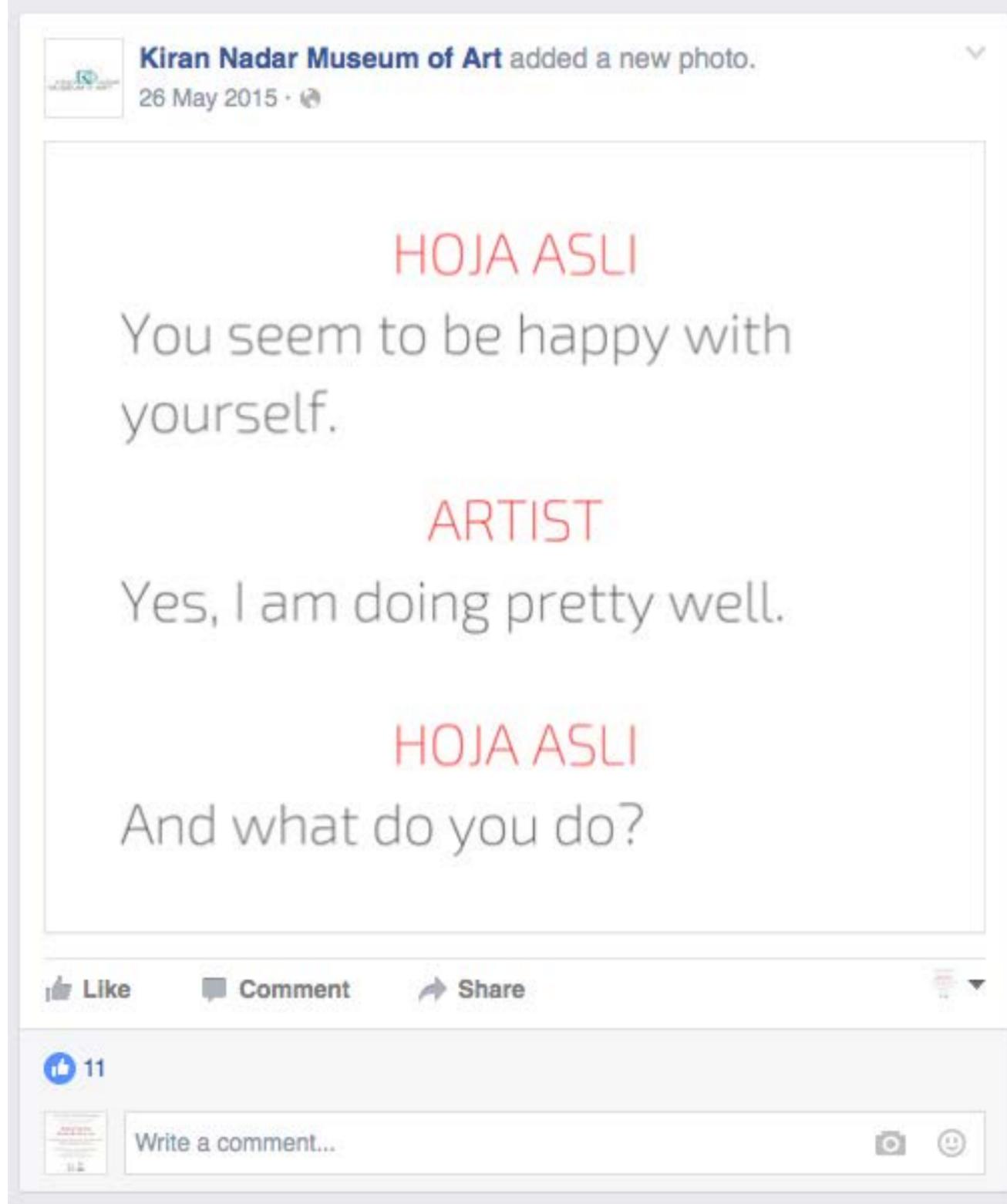
(STAGE DIRECTIONS FOR THE GAME)

- 1 Climb the stairs slowly.
- 2 There are arrows on the wall adjacent to the steps.
- 3 These arrows indicate how many steps you should go back or front.
- 4 On certain steps you will find actors standing.
- 5 The actors want to talk to you. These conversations will only be a few minutes long.
- 6 On other steps you will find a stack of cards mounted on the wall.
- 7 These stacks are conversation props that require two participants.
- 8 One of you can ask a question to the other.
- 9 Blank cards are invitations to improvise and ask your own questions.

## Even if you can roar (2014)

This is a game that establishes the audience and the object on show. This relationship needs an exchange to be facilitated else it falters. The game offers multiple cycles of this exchange to operate. Self flagellation is not acceptable social norm outside of faith-based communities, but the anguish of the object's relationship with the audience needs this outlet. The rules of the game are revealed on site.

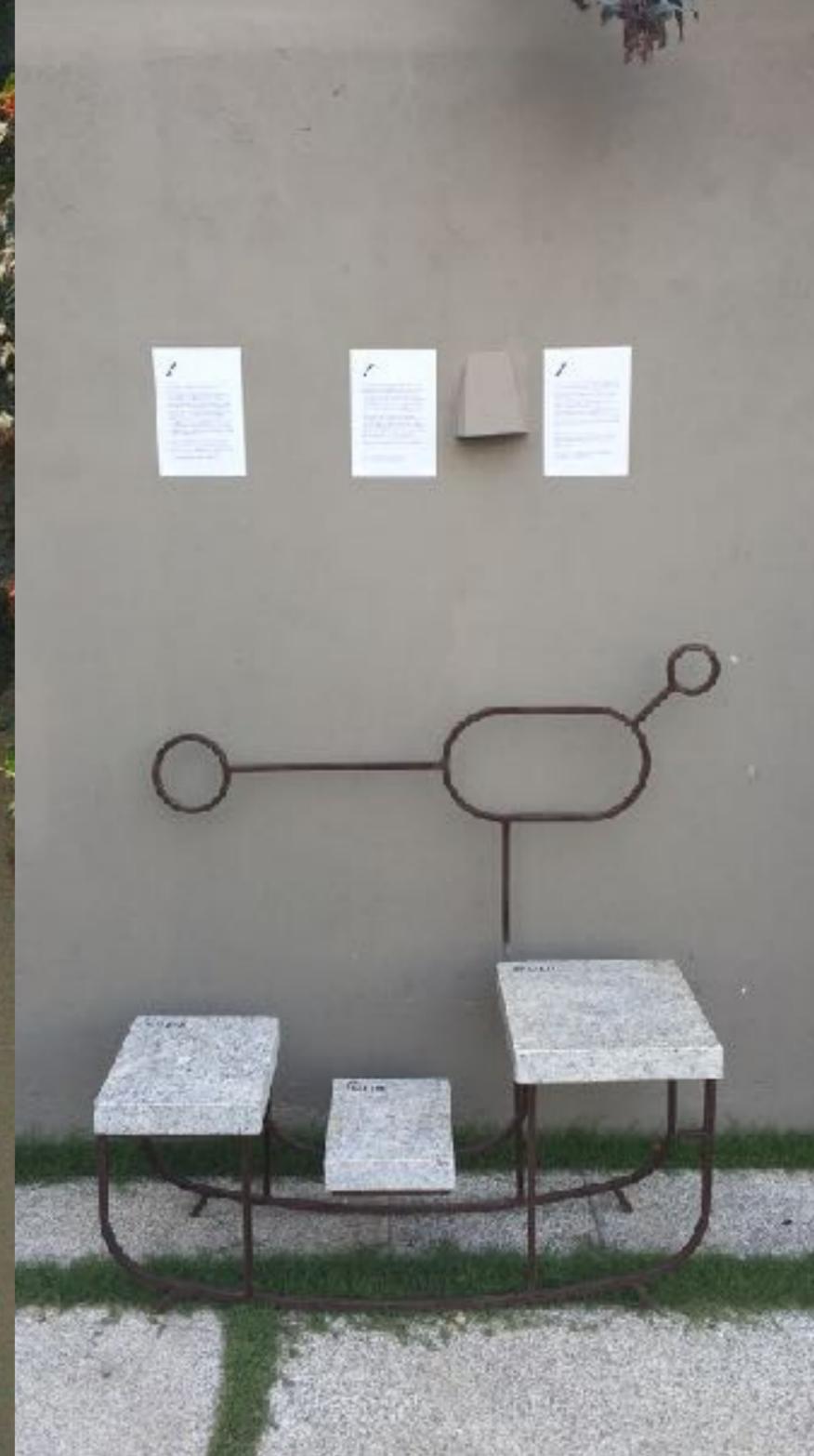
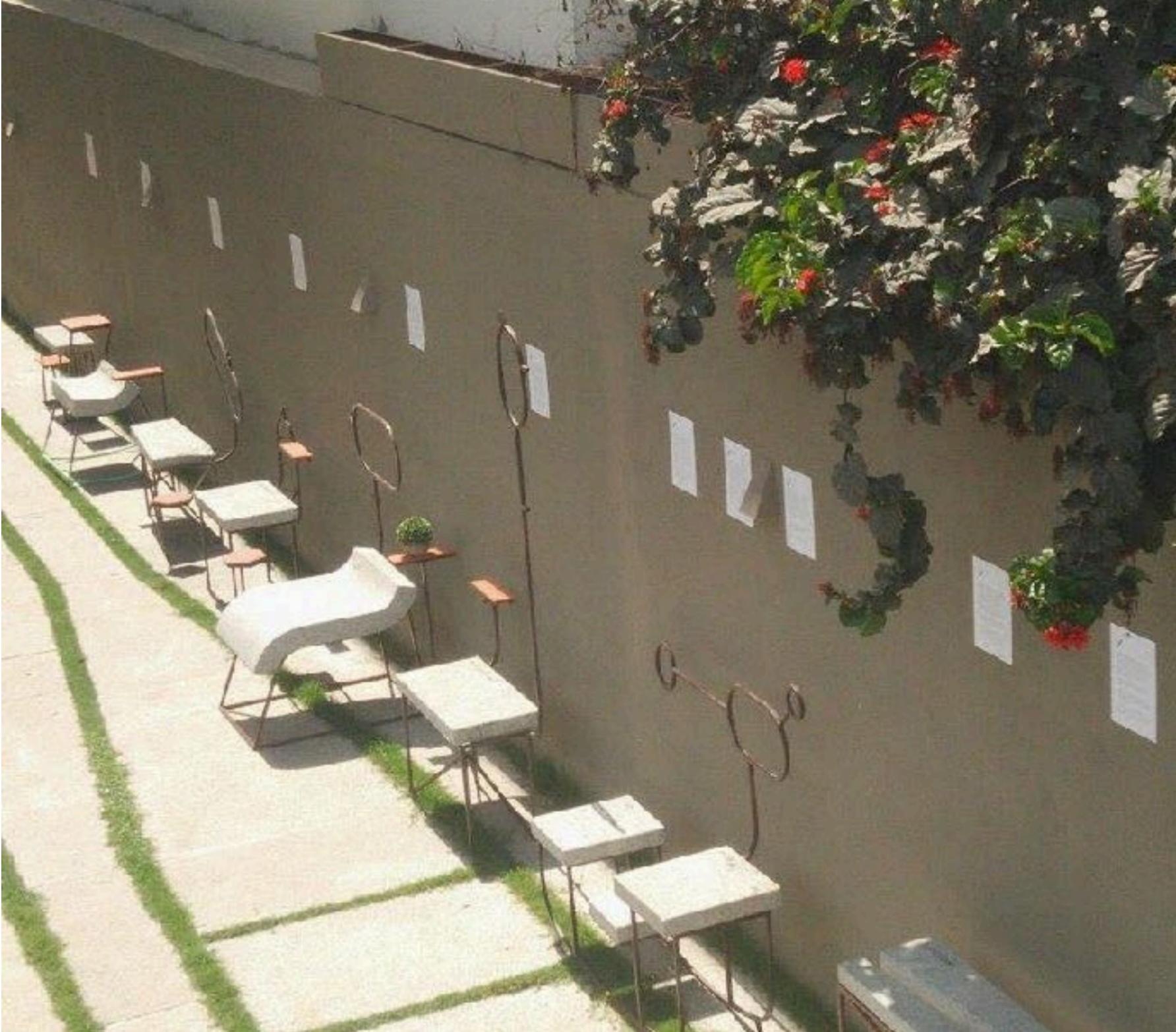
*Exhibited at: Pocket Maps of the Mind @ Tarq (curated by Veerangana Solanki)*



## Vacuum Suction (2015)

Vacuum is a stateless situation. There is no media for the promulgation of any idea of reform or dramatic intervention. The forces of capital have a clean run. They are free to operate in any way they choose. If vacuum is the absence of air, then what is this air? Human voices, the murmur of conversation, the humdrum in the ether that becomes the substance of manipulation. If there is no manipulation possible then does it mean that the only affordance is to behave according to the script? The project involved the production of a book called, The Book of Curses and the modelling of a character called Hoja Asli. the texts which were a part of the project can be read at: <https://goo.gl/Fw9kTh>

*Presented at: Vacuum Suction was published on the social media channels of Kiran Nadar Museum of Art (KNMA) (part of a series of social media based projects curated by Akansha Rastogi)*



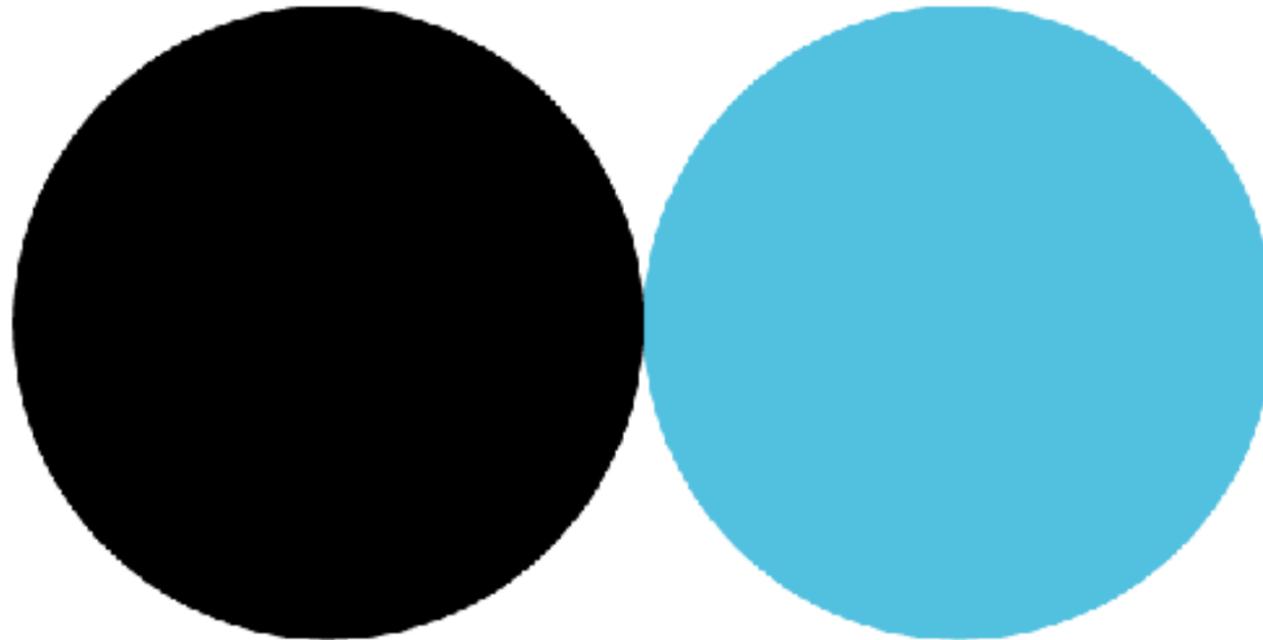
## Comfort (2016)

This was a collaborative work with Thukral and Tagra. It worked with a family of chairs that questioned the idea of sitting comfortably. The backdrop of this questioning was the two modes of working that we have for different modes and kinds of work split in terms of class. Art is projected as a classless activity that offers a level playing field, but it is fractured in its own way. Each chair was associated with one element of design, the texts can be read here: <https://goo.gl/iD0fZE>

*Exhibited at: play\_book @ Thukral and Tagra Studio*

# @post\_writer

issue 5 context: readymade



4 writers | 1 sponsor | 1 bot | no credits | who is who? | every month

<http://post-writer.xyz>

## post\_writer (2016)

post\_writer is a twitter-based monthly journal edited by me. Each issue consists of six tweets. Four by humans, one by a bot and one by a sponsor. There are only issue-wide credits but no individual credits. Which tweet is by whom is an ambiguity. It can be accessed here: [https://twitter.com/post\\_writer](https://twitter.com/post_writer)

