Selected Art

Prayas Abhinav, 2005-2023 (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.

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)

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

Voice (2008)

A performance project involving walks though different neighbourhood with statements expressing a democratic right-to-access. A photographer documented the process.

Commissioned by: Khoj Peers Artist Residency

Public Service Centre (2014)

A performance project involving the installation of a public service centre in spaces like parks and parking lots. The services so offered were humane and generous/friendly, the ones which can't be availed in a city otherwise.

Commissioned by: Dis-locate Artist Residency, Japan

Nanoresidency (2014)

A performance project involving the invitation of sound artists in Tokyo to spend some time and perform in a public toilet. Before the artists came, we cleaned the toilets.

Commissioned by: *Dis-locate Artist Residency, Japan*

Mathinahalli (2009)

A neighbourhood public art project that involved inviting children from the local area to tell stories about the neighbourhood in exchange for different things.

Commissioned by: Staged at Working Women's Hostel at Thippasandra, Bangalore

Tree Farm (2009)

A public art initiative of growing vegetables in baskets hanging from trees in a suburban area.

Commissioned by: Staged outside the Srishti School of Art, Design and Technology in Bangalore
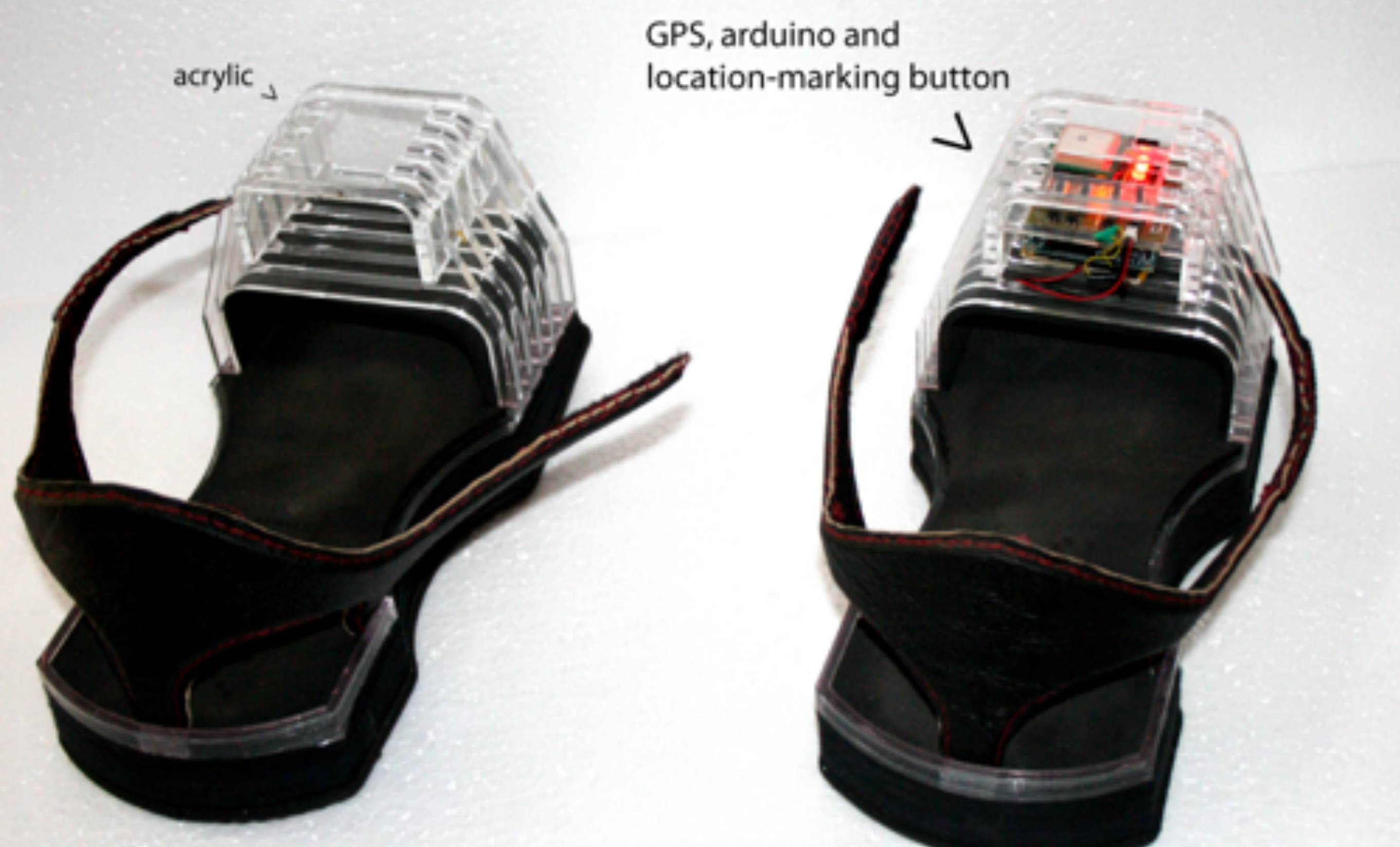
Your Time Club (2009)

A neighbourhood public art project that involved inviting the laid off technology workers in the city to find alternative uses of their time.

Commissioned by: Staged at Working Women's Hostel at Thippasandra, Bangalore

acrylic

GPS, arduino and
location-marking button

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).*

The Decay of Meaning (2011)

A game based on a linguistic database of value-laden words. The game has two avatars of me chasing each other. The speeds of each avatar are based on the value of the word that they collide with when they jump. As the value assignment of each word is dynamic and variable this becomes a complex process. In a statistical analysis of literature, anything can be expressed via anything.

Exhibited at: *Words: a user's manual @ exhibit 320 (curated by Himali Singh Soin)*

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._

Freeze Frame (2012-1013)

Here, at the airport we are using this process to depict the motion of vahanas collected from all over the country. Motion of vehicles before motorization became the norm is being depicted by an animation technique from times before the maturing of computers. As a still image, even without being animated, it displays the potential of being animated upfront.

Installed at: Chattrapati Shivaji International Airport (CSIA), curated by Rajeev Sethi
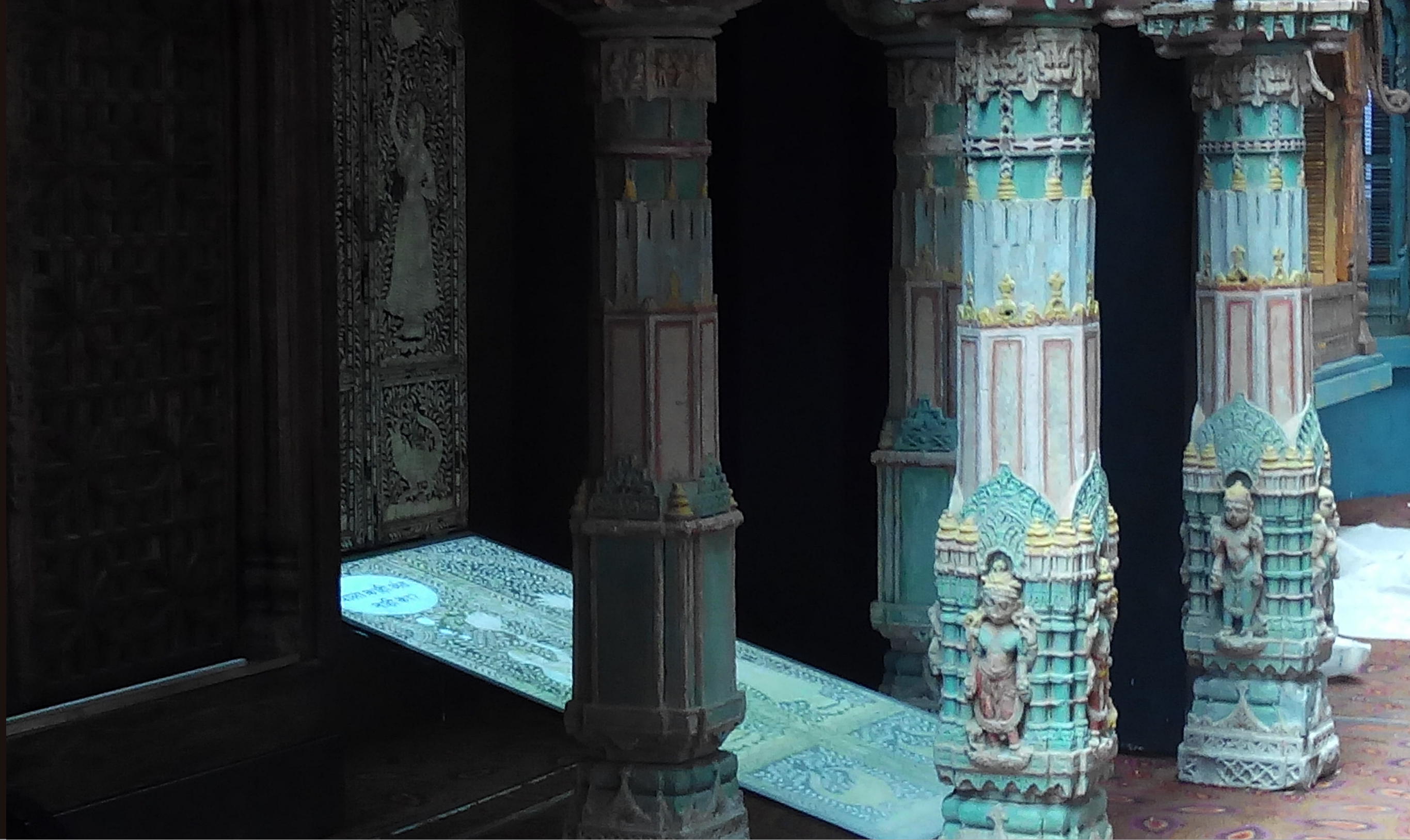
Excavations (2016-17)

Excavations is staged with a panel which renders two women in conversation. What would be the nature of such a conversation? This could be a first question. Science fictions could emerge, but also in a way traces of the deeply personal. Frozen, but thawing slowly.

Installed at: Chattrapati Shivaji International Airport (CSIA), curated by Rajeev Sethi

Monument (2016-17)

This installation is a mosaic of many perspectives: the architectural, the spontaneous, the personal, the kinetic. Positioned in a passageway, incident to the flow of people, it offers a welcoming and homecoming gesture by making the viewer a part of itself. The dance of the eternal and the temporal - the masks, the movement and the faces defines the work.

Installed at: Chattrapati Shivaji International Airport (CSIA), curated by Rajeev Sethi

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).

@post_writer
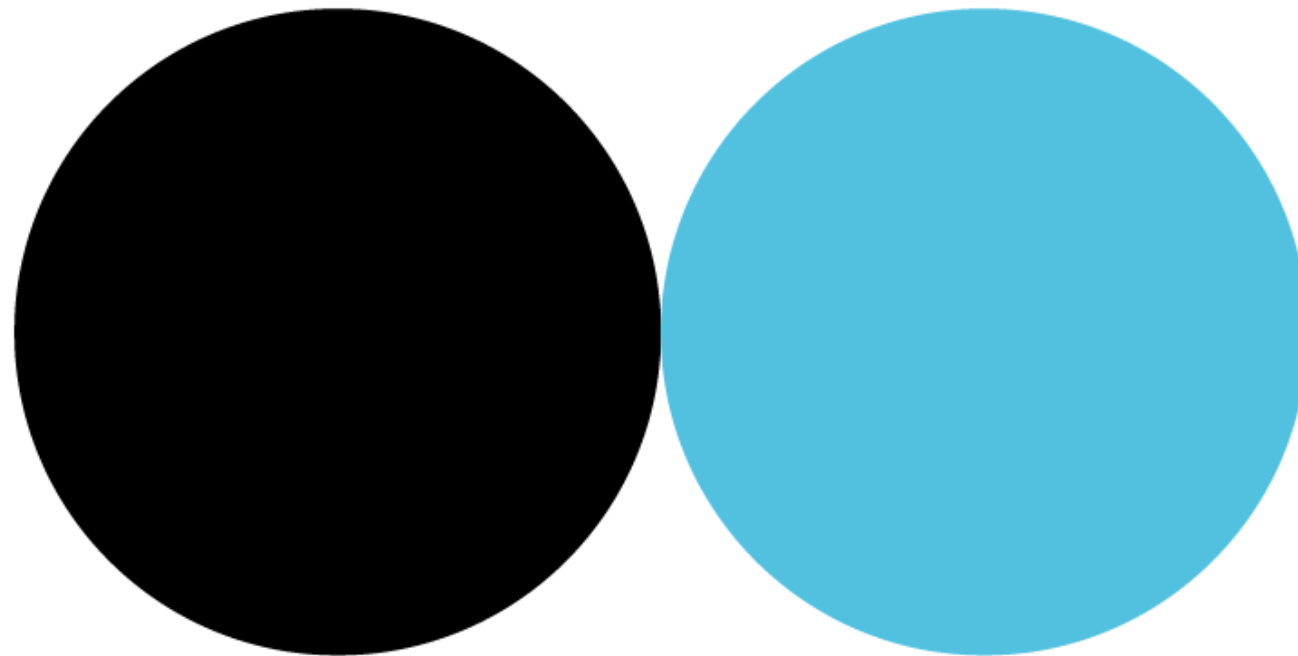
4 writers | 1 sponsor | 1 bot | no credits | who is who? | every month   http://post-writer.xyz

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

Exhibited at: The Gigi Is Up_at V2, Rotterdam [NL] (curated by Sarah Cook)