

LAGOS BIENNALE

EXHIBITION PROPOSAL

Title :

Mauna (Silence), 2021

Category :

Performative Video

Participants :

Curator : Shristi Sainani

Performance Artist : Murari Jha

Film Maker : Harsh Hudda

Country :

India

Exhibition Concept :

Granting agency to a performance artist and a filmmaker, refuge is found in the proceed of silence. Silence is realised as an act of resistance, a point of transition, a medium of translation and a duty to commemoration. It is pulled to stretch the order of time and shrunk to emphasise regimen. Its tactility is explored to empathise with its intrinsic quality of serenity as well as its proclivity to impose a sense of utter chaos. Silence reflects the inherent character of refuge, which oscillates on the grounds of what is foreign but safe. Silence is not home, it is a temporal slice of shelter. It is a space of interim. It is a state to resort to.

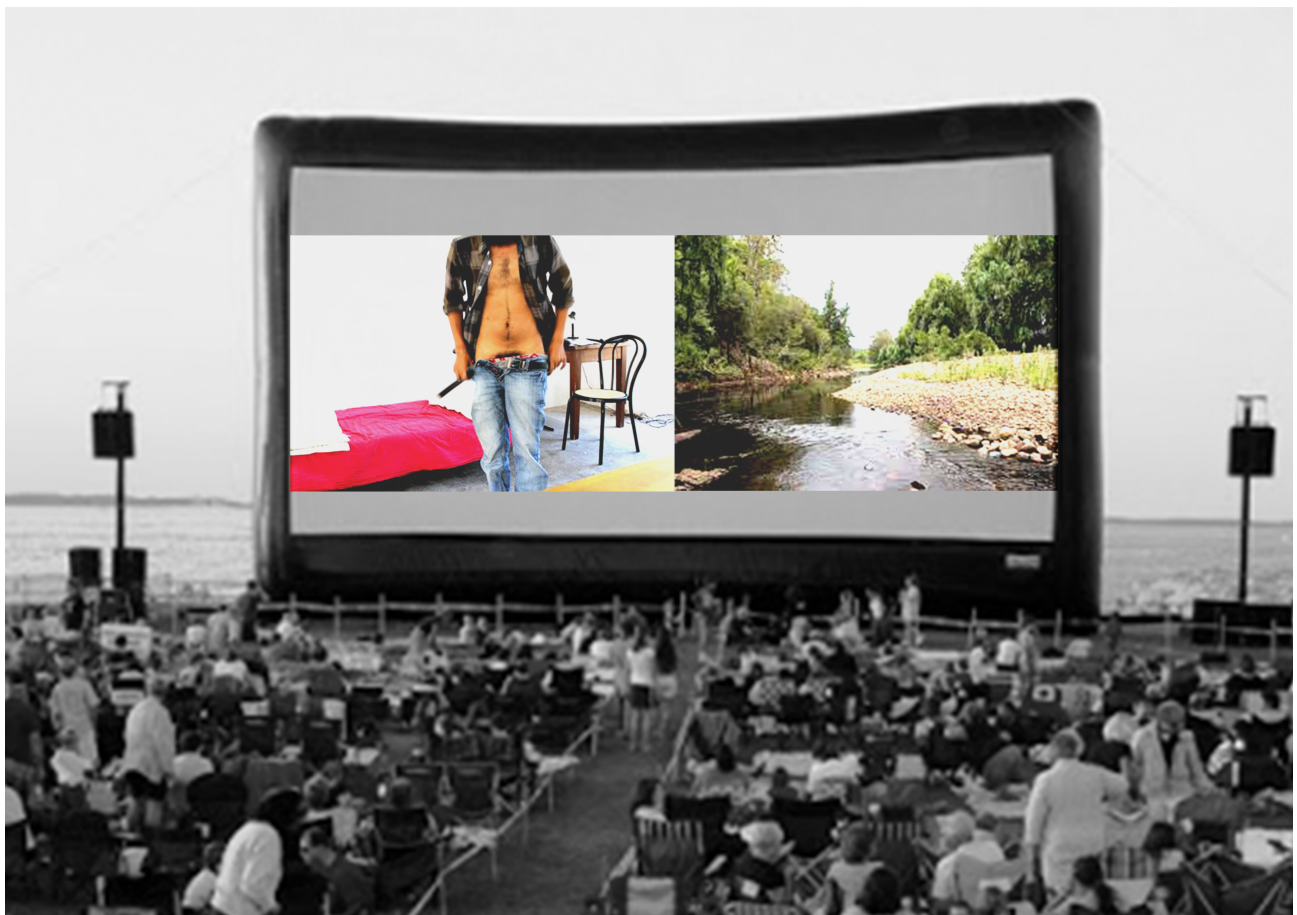
This terrain is mapped using body and lens to unravel the existing political layers found in the denial of sound as carries its own history, barbarity, sanity and strength. Political theorist, Brito Vieira, sheds light on complexities of the voice-silence dynamics — omissive and commissive silences; silence as non-speech, silence as speech/action, and silence as meaningless speech; silence of assent and silence of dissent. Silence tends to function as an independent constituency, setting a peculiar weightage as it takes a unique stance of its own. By authorising the artists, silence is mechanised by repetition and institutionalised by an indoor space in which the performance takes shape. Rituals of routine carried out as the performance, put forth situations of arduous physical and mental labour which transform the reality of body, space and time through the materiality of silence. The formality of everyday habits on repeat, evolves into a colossal enigma blurring the division between rationality and frenzy. The cyclicity in these practiced systems by the body in focus, will serve as an active site of friction between what is implied versus what can not be vocalised. This is in accordance with Derrida's argument in his reading of Bartleby, 'repetition is the hyperbolic resistance of non-resistance'. On the other hand, the architectonics in which the performance finds asylum, draws upon the notion of spatial belonging, identity and displacement. In due course, it

narrates the complexity which follows due to restriction of mobility as a result of the existence of rigid, spatial boundaries; a phenomenon experienced closely due to the unprecedented times of 2020-21. The limitations of movement for a prolonged span of time calls upon a serial attachment at a superficial level, disrupting the essence of communal belonging.

The act of performance is captured via camera to study consequent sentiments, as a set of images. Adjacent to the recording of the performance, which spans 15 days, is a video graphic portrayal of the scenic outdoors. Specifically, a riverbed is kept in focus to set a comparative measure to empathise with advancing time, fleeting emotions, also alluding to cleansing rites of ancient cultures and religions.

This model will be further developed in order to refine the details through the course of time since it depends on a performative element.

Concept Image :



Mauna (2021) : Performance of 15 days stitched alongside film, to form a performative video addressing the politics of silence.