



11th - 25th November

LIVE ART

2011

Bangalore



Bangalore Artist
Residency One

www.bar1.org

OPEN HOUSE



Jaaga, 1shanthiroad, Bar1 Bar1, Bangalore, Karnataka, India

15 November 7 am to 7 pm on 15 November

From Dawn To Dusk

Performers:

Pg 29 Mangala A A Mangala 37 Pg

Pg 35 Siri Devi Siri Devi

Pg 35 Navya A A Navya

Pg 26 Dimple Shah Dimple Shah

Pg 36 Pallem Yamini Pallem Yamini

Pg 11,24 Raghu Wodeyar Raghu Wodeyar 43 Pg

Pg 41 Abhilash Ninjappa Abhilash Ninjappa

Pg 11 Samir & friends Samir & friends

Pg 18 Subramanyam Subramanyam

Pg 37 Nilesh S Duberkar Nilesh S Duberkar

Pg 19 Monica Nanjunda Monica Nanjunda

Pg 41 Jyotsna B Rao Jyotsna B Rao

Pg 20 Venkatesh K N Venkatesh K N 41 Pg

Pg 7 Asha Rani N Asha Rani N 34 Pg

Pg 10 Vasudev Vasudev 36 Pg

Pg 20 Sapna H S Sapna H S 40 Pg

Pg 26 Deepak D L Deepak D L 41 Pg

And A Little Lot More

of spaces and situations at any time of the day, and can be sprung upon an audience in the most unlikely of public contexts.

Bangalore rapid development has increasingly meant that the local populations and the old inhabitants of the city have been left askance and often alienated by the cycles of demolishing and rebuilding of familiar places. Often the new infrastructure is at a scale that is overwhelming and awe-inspiring. In the face of such rapid transformation the pedestrian, the simple flaneur of the city, and the ordinary worker on a cycle or in a bus is made to feel insignificant.

Cities and their populations only gradually grow into this massive infrastructure, populate them, make them human, finding ways in which the numbing effects of development can also be seen to be opportunities for creativity. Given this backdrop of a re-made city struggling to be habitable, performers can through their wit, irony, and clever displays of craft and skill direct new audiences that are merely public passers-by to other ways of thinking and feeling public and private space and reflecting on disparate lives.

Edited by Ayisha Abraham

Please refer LIVE ART 2011, Bangalore / www.Bar1.org for artists Bio-Data.

Why a International Performance art event in Bangalore?

Bengaluru Artist Residency One (BAR1) is a non-profit exchange programme by artists for artists to foster the local, Indian and international mutual exchange of ideas and experiences through guest residencies in Bangalore. Bengaluru Artist Residency One is registered as a Public Charitable Trust. Currently, Bar1 is engaged in project based works.

Live Art 2011 is a performance art project by Bar1, organized by Smitha Cariappa, in Bangalore between 11- 25 November 2011. An event of this scale, with 26 Indian and international participants, is the first of its kind to take place in Bangalore and will become a gathering of artists, who use performance as a medium of expression.

Performance art is a nascent field in the Indian context and there are just a few acclaimed artists whose work is known across the world.

In Bangalore the conditions for performance art have been especially favorable because it has a rich tradition of theatre, contemporary dance and experimental art practice. Bangalore has over the years burgeoned into a city, where its youth are open to new ideas and are willing to take risks of different kinds. Often in performance art the city, its environment and culture have to be open and ready to accept what can be seen to be a strange and unconventional art form. It can be seen in the most mundane

Dear friends,

Live Art 2011, Bangalore, is an idea nurtured with passion, necessity and impulse . It began with the idea of an Indo-Swiss Performance Art Exchange with Smitha Cariappa as the chief organizer and artistic director/curator from India and Dorothea Rust and Monica Klingler from Switzerland as the co-curators. In the course of 9 months LIVE ART 2011 decided to become an International Performance Art Event. In addition to artists from India and Switzerland, Smitha Cariappa invited artists from Israel and South and East Asia. The criteria for the selection of the artists was their contribution to the field of Performance art in their respective cities / countries, The invitees also included young artists who had not participated in a Performance Art event in the city of Bangalore.

The approach in Live art 2011, was to create a warm, interactive, energetic and responsive environment during a period of 15 days from 11 to 25 November 2011. Artists' presentation and talks, workshops and Live performance formed the main part of the event.

The important segment of LIVE ART 2011 was the Dawn to Dusk event called 'Open House' on November 15. It became a Performance Art Marathon from 7 a.m. to 7 p.m. under the Richmond flyover, Mission road and Double road by first time performers. The goal of LIVE ART 2011, was to narrow the gap between the artist and audience and bring Performance Art to the common

man on the streets, from the regular white cube space. The November 16 and 17 workshops held by Dorothea Rust and Monica Klingler, helped to kindle intense interaction between first time performers, invited performers and the audience.

As artist and director of Live Art 2011, I have kept things open, intimate and with surprises with the hope of discovering new artistic expressions and having close discussions. The other objectives are bridging the gap between artists and the audience and questioning performance art studies, documentation and archives.

The LIVE ART 2011 picture book is a documentation of a 'Body of Performance Art Work' done on November 15. And performances, rendered by invited Indian and International artists at the National Gallery of Modern Art (NGMA) on 18th and 19th November and at Venkappa Art Gallery on 20th, 21st and 22nd November.

Thank you
Smitha Cariappa
December 2011, Bangalore

Please refer LIVE ART 2011, Bangalore / [www. Bar1.org](http://www.Bar1.org).for artists Bio-Data.





What is performance art? What is its role in art/culture/ society?

Some coincidental personal words about performance, freedom, utopia and paradox by a performance artist - not a theoretical scholar essay (tomorrow i can change my mind).

By trying to answer this question I find that any definition of performance art might contain a sort of paradox. through the relatively short history of it, performance

art appeared, most of the time, as a radical action breaking down traditional categories and definitions and indicating constantly new directions. Therefore, I would say that it is only possible to define it in retrospect.

Nevertheless, as a performance artist who lives her life through these on going questions, together with the endless search for the relevant and honest personal action, I can say that in this stage of my life I am interested to reduce, as much as possible, the significance in my work and to concentrate in simple,direct, 'meaningless' and fragile human live actions. My tendency is to open up the encounter of me as a performer with the audience, each one of them, and to let the meanings to be risen by them. by doing so, the performance could become also an intimate encounter for the audience with themselves.

This approach toward performance occurred to me while having been a witness to this diverse art phenomenon for the last 30 years, trying to figure out the secret of its essence as well as to reveal the sources of its power.

The performer can be a carrier of ideas, messages, materials, stories, poetry etc., but it will be ever his/her present, body and spirit, in the particular moment, that became for me the essence of the performance. That presence points out the gap that lies between the performer, the elements of performance and audience as a zone of inspiration. Creating this free inspiration zone will be ever my goal rather than any already known and meaningful say.

In my experience reaching this stage of allowing emptiness to exist in an art action demands more efforts, trust and a deep sense of freedom from both, artist and audience, as much as an ultimate responsibility and honesty from the artist. well, yes, a kind of utopia or ideal. Therefore performance art, for me, will exist in the constant search for different ways to getting closer to this perfect utopia but to avoiding reaching it. getting there will be the death of the live action. Paradox again.

Tamar Raban, 2011



On performance art and such matters from my point of view

When we talk about "Performance Art" we talk about a definition, but foremost it's a practice with human beings at the source and behind it.



It's most important that we witness, experience and do perceive 'performance' as a singular and yet very diverse cultural and transdisciplinary practice. As such it can merge, cross and dissolve categories like dance, music, visual arts, theatre, literature to non-arts practices like social-, political-, community-work and much more –it's a way of thinking, an attitude towards life. The word 'art' creates/frames it as a specific space of reflection.

There are no limits and codes to the use of time, space and material: so to speak performance can happen at any place (theatres, galleries, off-spaces, work-sites, public and private spaces etc.), at any time, in any durational length from a short moment to a year or more. And last but not least it has so much potential for surprises. Human bodies/beings in relation to society are vulnerable and unpredictable in their behaviour and (therefore) controlled by social rules and codes - the single human being/body is at the base a (very) political issue. As a performance artist I want to move into those gaps of rules and codes with the notion that human beings are as well capable for consensus, common understanding and empathy.



Through performance I like to create a space, where people feel physically present, very alive and experience a real immediate situation - where we enter somehow into communication with one another - sometimes this situation can become very precarious, sometimes very poetic, sometimes it's common

Zürich, 15th January 2012 by Dorothea Rust











11 th – 25 th November		LIVEART 2011 Overall Schedule		
Day	Date	Day	Event	Venue
1	Nov. 11	Fri	Arrival, self-introduction and welcome dinner	
2	Nov. 12	Sat	Visit to performance venues & short introductory tour of the city	
3	Nov. 13	Sun	Artist presentation slide lecture talk 10.30-12.45 : Smtha Cariappa, Vasudev, Mangala 14.00-16.30: Ratnabai Kant, Manas Acharya, Sushil Kumar, Vijay Sekhon/16.30-19h: Abhishek Hazra, Dorothea Rust, Monica Klingler, Marcus Goessi	Venkatappa Gallery 10.00 - 19.00
4	Nov. 14	Mon	Artist presentation slide lecture talk 10.30-12.45: Dimple Shah, Deepak, M. Acharya, Syed T. Ryal 14.00-16.15: Janani, Aung Myat, Made Surya, Tamar Raban 16.30-19h: Suresh Kumar, Ma Ei, Bandu Manampert, Aiyah Binti Bahaduddin	Venkatappa Gallery 10.00 - 19.00
5	Nov. 15	Tue	OPEN HOUSE from dawn to dusk Local artists, art students perform	Bar1, Mission Rd, 1shanthiroad, Shanthi Ng, Jaaga, Double Rd 07.00 - 19.00
6	Nov. 16	Wed	The workshop (not public)	Venkatappa Gallery
7	Nov. 17	Thu	The workshop (not public)	Venkatappa Gallery
8	Nov. 18	Fri	The artists perform	NGMA – day performance 10.00 - 19.00
9	Nov. 19	Sat	The artists perform 17.30: Abhishek Hazra	NGMA – day performance 10.00 - 19.00
10	Nov. 20	Sun	The artists perform	NGMA & Venkatappa 10.00 - 19.00
11	Nov. 21	Mon	The artists perform	Venkatappa Gallery 10.00 - 19.00
12	Nov. 22	Tue	The artists perform 16.00: Suresh Kumar	Venkatappa Gallery 10.00 - 19.00
13	Nov. 23	Wed	Presentation of papers: morning: Collaborative works by local artists 16.30: Pushpamala N: 'The Pseudo Archive' 17.30: Susann Wintsch: 'Performance in reference to other art media'	Venkatappa Gallery
14	Nov. 24	Thu	Presentation of papers: morning: Collaborative works by local artists 16.30: Melanie Mohren and Bernhard Herbold: 'Performing Audience'	Venkatappa Gallery
15	Nov. 25	Fri	Evening Closing Party	Jaaga, Double Road

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www.bar1.org/liveart

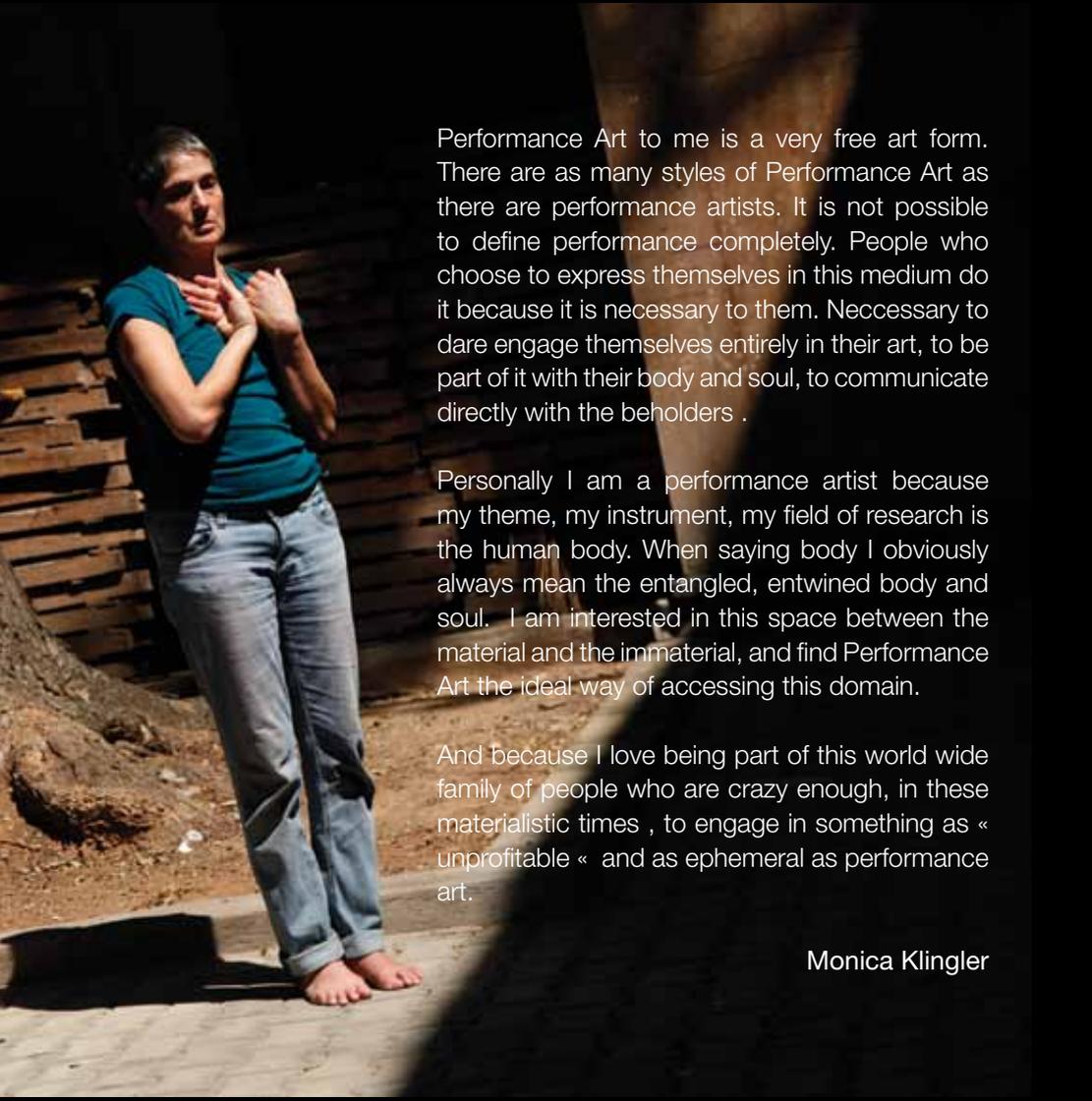






“Does it really matter to know who K.Venkatappa was? Does it really matter to me to know who K.Venkatappa was? There is a work of K.Venkatappa right below ‘here’. He spent six months morning, afternoon, evening and night; sunrise, sunset, rain and no rain, cold or hot he spent six months at the same spot looking at the landscape; perhaps he became part of the landscape...”





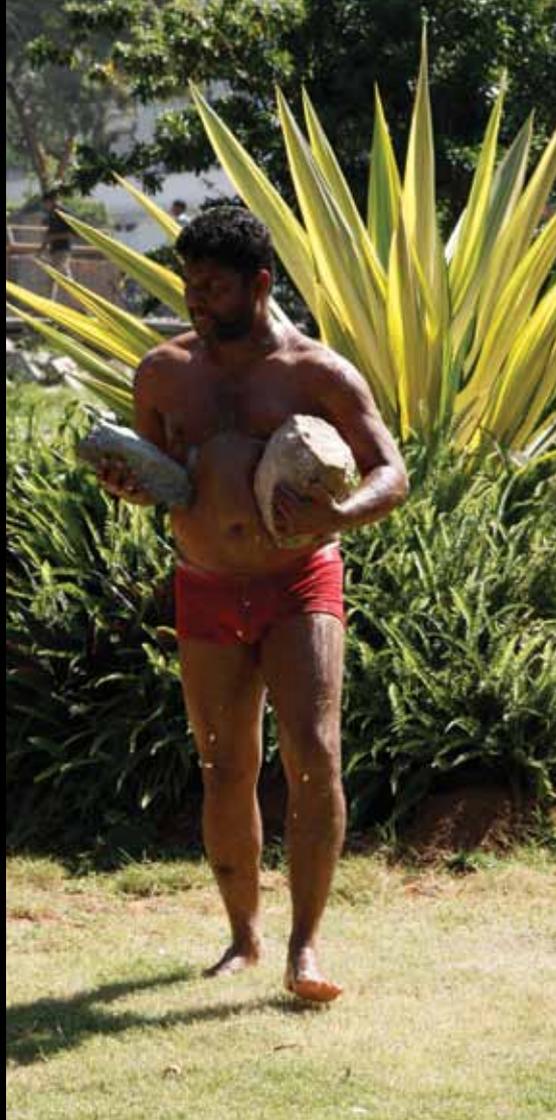
Performance Art to me is a very free art form. There are as many styles of Performance Art as there are performance artists. It is not possible to define performance completely. People who choose to express themselves in this medium do it because it is necessary to them. Necessary to dare engage themselves entirely in their art, to be part of it with their body and soul, to communicate directly with the beholders .

Personally I am a performance artist because my theme, my instrument, my field of research is the human body. When saying body I obviously always mean the entangled, entwined body and soul. I am interested in this space between the material and the immaterial, and find Performance Art the ideal way of accessing this domain.

And because I love being part of this world wide family of people who are crazy enough, in these materialistic times , to engage in something as « unprofitable » and as ephemeral as performance art.

Monica Klingler













About Performance

After more than 30 years performance still implies the most radical potential in contemporary art.

First of all, in no other art form an artist follows his own script by his own body in midst – notably if the performance takes place in public space – an uncertain, even unwilling spectator.

Secondly, the more radical a performance is, the more a curator has to take all risks the performer is taking. The very profession of the curator is challenged, since there is no control of what is just going to happen.

Thirdly, performance challenges the art system by the withdrawal of a piece that could be exhibited or sold. Many artists deploy accurately that particular freedom to radicalize their attitude to be contextualised later in their paintings, sculptures etc.

Fourthly, the lack of documentation in the early years called a perpetual longing in art criticism to explain the missing links and the state of performance regarding contemporary art. Moreover, that degree of looseness allowed performance to be seen in very different, even contradictory contexts. That way, performance outlasts in collective mind as ever fresh and surprising.

Susann Wintsch,
Curator and Editor of
DVD Magazine on Contemporary Art,
January 17, 2012





- 23 Aung Myat Htay 🇲🇵 NGMA
 32 Bandu Manamperi 🇮🇳 Venkatappa
 44 B. Janani Chandima Cooray 🇮🇳 NGMA
 23,33 Deepak D.L 🇮🇳 NGMA, Venkatappa
 14 Dimple Shah 🇮🇳 Venkatappa
 30,25 Dorothea Rust 🇨🇭 Venkatappa
 45 Harveet Singh Rahal 🇮🇳 NGMA
 06,22 I G Made Surya Darma 🇮🇳 NGMA
 29 Manas Acharya 🇮🇳 Venkatappa
 39 Mangala 🇮🇳 NGMA
 17 Markus Goessi 🇨🇭 Venkatappa
 27 Ma Ei 🇲🇵 NGMA
 13 Monica Klingler 🇨🇭 Venkatappa
 15,40 Suresh Kumar 🇮🇳 Venkatappa
 16,21 Sushil Kumar 🇮🇳 Venkatappa
 8 Tamar Raban 🇮🇳 Venkatappa
 21 Vasudev.C 🇮🇳 NGMA
 02,28 Vijay Sekhon 🇮🇳 Venkatappa

GUEST INVITEES

- Abhishek Hazra 🇮🇳
 Herbordt/ Mohren 🇩🇪
 Pushpamala N 🇮🇳
 Ratnabali Kant 🇮🇳
 Susann Wintsch 🇨🇭

COLLABORATIONS AT VENKATAPPA

- 38 Janani & Mangala
 20 Aung with CKP
 students



Dorothea Rust & Smitha Cariappa

Co - ordinators



Aishwaryan Nair A



Deepak D L



Monica Nanjunda

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Support



Collaborators



Artists Supported By





Bangalore Artist
Residency One



11th - 29th November

LIVE ART 2011

Bangalore

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