Artworks

What is the work of art in the art of work? Do we become visitors, observers, passersby, ghosts, guests, artists as fake employees, or fake artists as employees? Must we be a bug in the system, much like a software virus, trying to ingest the sheer volume of the company, with insufficient or erroneous logic? Could we perform well? Performance is a claim - productivity's claim, technology's claim, or a claim measured by how and when deviations occur. To perform is to know, for knowability needs to be unmeasured, through occupying work with a soft wear - an outfit, a posture, an ID card that beeps open doors and computers. The workplace becomes not the setting for the work, but art itself.

Supported by the Kiran Nadar Museum, as part of the exhibition "Hangar for the Passerby", curated by Akansha Rastogi

BACK TO WORK (2015-2017)

Artworks

How is productivity, idleness, and attention measured and quantified across the dispensable resource of contemporary digital capital? I, with Arnika, insert low-resolution provocations as 'noise' amidst a vortex of signals generated for a company's CCTV monitoring system. The resulting composition is a choreography of quiet thoughts exteriorised and staged for the surveillance archive, and left for the system to decode and reassemble.

Produced at HCL Tech Pvt Ltd. With Amitesh Grover.
Printed at Digital Image Solutions, Delhi.
Commission by Kiran Nadar Museum of Art.

Kafka's Castle (2016)

Kafka's Castle (2016)
65 low-resolution photography prints on sun board

Artworks

The film foregrounds the unprecedented volume of labour-intensive digital service industries. It features an Induction Day expert, one who inducts and trains hundreds of workers every month. He profiles their personalities, engages them with attention techniques and verifies their background for the company. His whirling, twisting, gambolling body is seen alongside the architecture of dreams he inhabits, one that spirals and gyrates as he swivels and turns. The building and body sometimes seem engaged in a pas de deux, at other times appear as witnesses of each other, till exhaustion interrupts and brings them to a grinding halt.
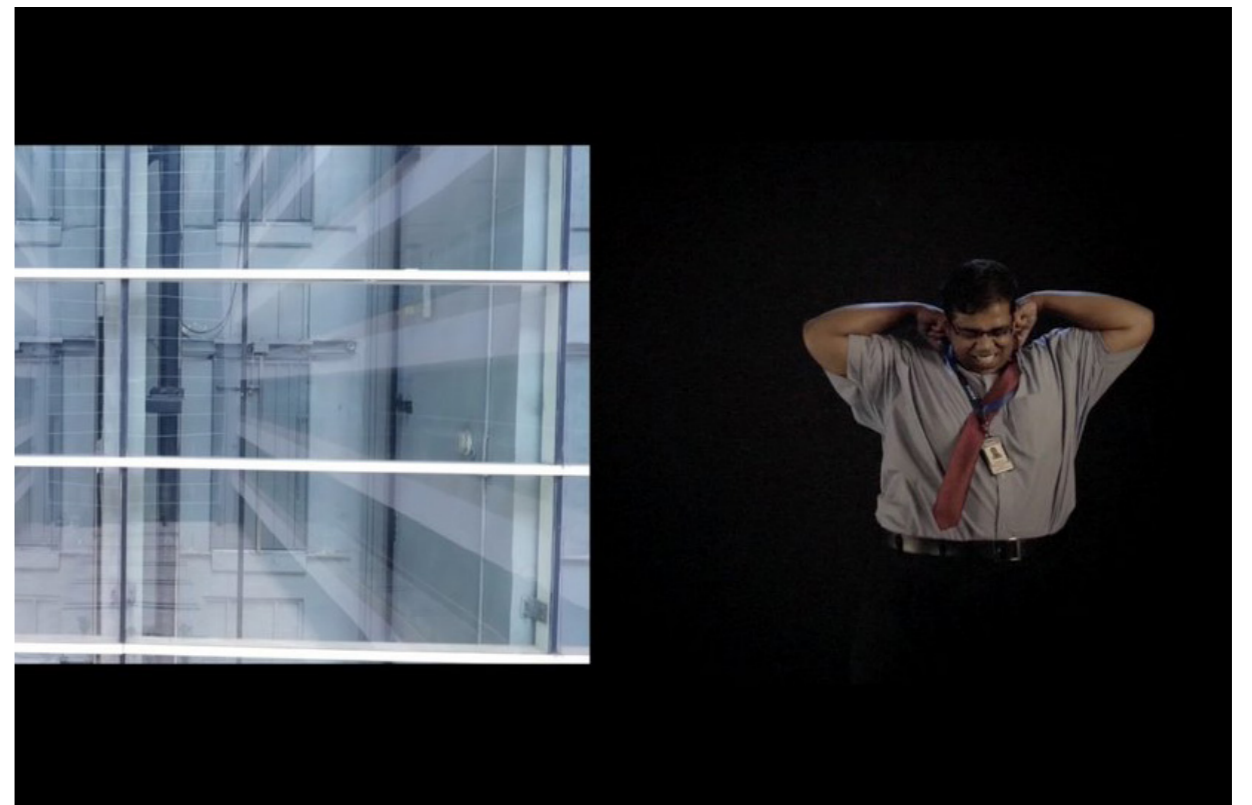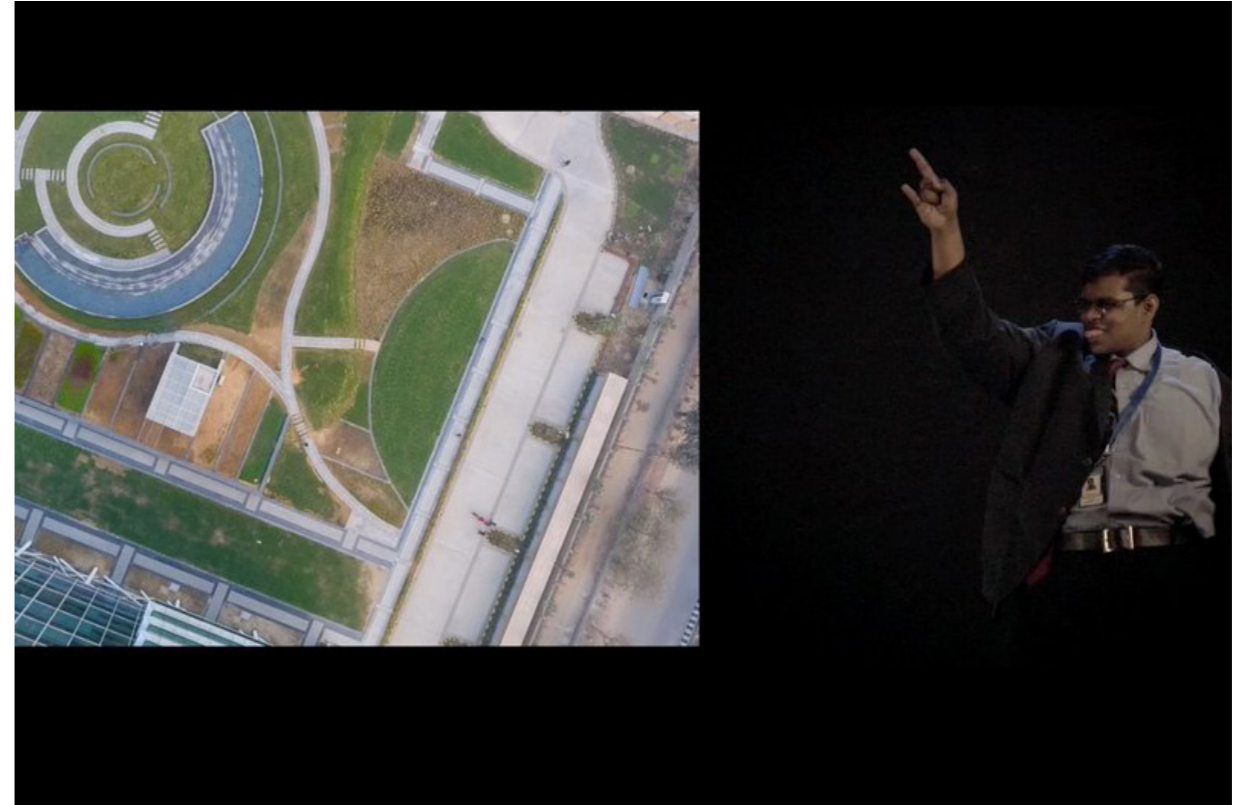
With Amitesh Grover & Shaunak Sen
Featuring Karthick Palanivel
Commission by Kiran Nadar Museum of Art

EXHIBITED AT:
PSi Overflow, Hamburg, June 2017

Clark House Initiative, Mumbai, September 2017

The Abundance (2016)

The Abundance (2016)
Double channel projection, 12mins

Artworks

We collected Error logs and crash-scripts from softwares that run global digital business, and used them as a fundamental resource for illumination here. This pulsating room - flickering constellations of recurring crises - can reminds us of the perpetual anxiety that drives the seamless technosphere today. Much like Frogs who are excellent bug perceivers, but ones who starve to death being surrounded by food if food doesn't move, data from the entire world can arrange itself in cosmic patterns here, yet remaining uneasily incomprehensible from one crash to another.

With Amitesh Grover and Himanshu Bablani (Ardubotics Studios, Delhi)
Commission by Kiran Nadar Museum of Art.

EXHIBITED AT:
Shortlisted for Arte Laguna Prize in the Interactive Art Category, Italy 2018

What the Frog's eyes can not tell the brain (2017)

What the Frog's eyes can not tell the brain (2017)
Neopixel LEDs, Arduinos, Code, Wood, Metal frame, Wires & Power Adapters

Artworks

Leaky Folds conflates the topographical measure of contemporary workplace with our psychological spreads, that of two artists immersed, and waged. Having sought mock-employment in one of India's biggest software firms, we appeared as workers at various locations across the company's campus - at doorways and in elevators, in fire exits and at secure access points, during night shifts and as shadows of colleagues. We encountered narratives of data secrecy, offshore sites, and recurring crises, as we learnt to perform digital service work. Often, we performed disruptions within the workplace - exercises in abstraction, uselessness, and work-lessness. We assemble our notes from this 6-months long immersion in these leaky folds. Read these perforations as our first-hand comment on the spreadability of digital capital, obsession with logistics and automation, and the messy reality of a post colonial world. We reconsider notions of value, leisure, performance, and acceleration, and seek to dither, to un-measure. Our bodies leaked. Our data leaked.

With Amitesh Grover
Commission by Kiran Nadar Museum of Art.

Leaky Folds (2017)

Leaky Folds (2017)
Publication 2017 - PDF
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Designed at Oh Design!