

ATTN: Sarai Reader 09 Exhibition
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tuesday 18th September 2012

space > inside > outside

concept: "I am what I insist or believe I am going to be or not be"

I am referring here to Bartleby, (a short story by Herman Melville written in 1853), he who has profound qualities of a scribe, eventually chooses to 'non-scribe'. Hence having the power and potential of being redundant, a choice he makes unconditionally. Bartleby eventually decides to do nothing until he lets himself be removed from office and dies of hunger.

"The perfect act of writing comes not from a power to write but from an impotence that turns back on itself and in this way comes to itself as a pure act (which Aristotle calls agent intellect)". Giorgio Agamben, 'The Coming Community', University of Minnesota Press, Minneapolis, 1993, pp79-83

So the question I ask myself is that while I might be capable of doing many things, it can also be argued I am also incapable of doing many. I can stop thinking of making a work that has the potential of being looked at as a 'work of art' and solely concentrate on a dialogue between presence and absence, of drawing and withdrawing, a re-enactment without agency, a repetition to create a locus of potentiality.

thinking of: Miroslav Tichy, (November 20, 1926 – April 12, 2011), from Kyjov, Czech Republic, consciously clicked his home made cameras a 100 times a day without any deliberate direction. To me this cyclical gesture of Tichy's argues inversion of chronological time as a way of looking forward through looking backwards to imagine new ways of thinking.

Sound has the potential to move one away from the visual to encourage and enfold another sense. I want to explore how sound can affect and shape an experience where memory and reverie play a sensual role. During my research on cries of Hawkers I also realized they have existed before India had machinery or traffic, it was the voice that made the sound in the street and to this day remains integral means of trade for essential household provisions. And how in order to survive it was important to develop a technique to blend and counterpoint their calls in harmony with one another to be heard. To isolate the hawkers from ambient sounds needed repetition and re-enactment on my part for them to become familiar with me, my presence.

Most mornings I buy their wares and take photographs of them and barter these photographs for a voice the following week. This process has been going on for 5/6 years. This played out ritual has moved the work forward to another dimension in time, to a sensory perception, away from a visual experience, or art as a 'specific object', thus effecting a form of embodiment and dis embodiment and freeing the work in the process.

my part in this: Demarcation of space for enactment in order to enter their (hawkers) world has allowed me to record sellers that I may never have met. As the word spread amongst them about this recorder/collector of hawkers' voices and many came to display their skills, hence allowing me the possibility of experiencing unexpected calls and intonations.

I propose: Hawk-A-Day

Technical requirements

(1) *Multiple speakers*

(2) *A sound system to which the speakers are wired to*

(3) *A wall/screen/space to pin images etc... proposed size: 15 running feet*

The piece is a sound installation. A sound system/design in which speakers can be dispersed in a space that allows the sound to be experienced by random chance. I shall record hawkers that are familiar with my methods at a specific hour every morning for a month. If I stand in a space that the hawkers recognize as a space of familiar barter, exchange/business, the chances are that I may be recording the same hawkers every day, hence reenacting, repeating and returning in order to move forward. Each day I hope to up-load a hawker's voice via a server. A hawker's voice will be accessible for a day, which in-turn will be transferred and played during the course of the day over a period of one month.

I wish to pin the photos, (the enactment), of the hawkers once a week in an allocated space. The montage/layering of time > names, place, work; repetition, return, re-enact may result in 're-imagining' of a space and time to experience consciousness and subjectivity through a practice of every day life.