

new media



Installation view



Stills from the various stop motion animations embedded in the floor and wall.

CIRCUMFERENCES FORMING & ANIMATED SUSPENSION : HALFWAY HERE

Artist Sumakshi Singh

Circumferences Forming: First Conforming, Always Transforming, Now Reforming And Leaving Centres Everywhere Viewers enter a seemingly empty or perhaps recently de-installed gallery space. The sterile architectural surfaces transform into proliferating membranes via the accompaniment of deliberately created and amplified flaws. These activate what are presumably transitional voids between 'pieces'; letting them migrate into each others' territories, resisting efficiency in viewing, decoding, digesting and making it impossible to decide where the art begins or ends. Tension is created between the cultural idea of the gallery space (as neutral ground) and its physical/natural perception. Remnants

of what seem like flaking islands of images from old Italian frescoes seem to peel of the walls and ceiling, while tiny holes in the ground and walls reveal meticulously created stop-motion animations where the characters from the afore mentioned frescoes move through actual landscapes interacting with some of the artists' polymer clay micro-interventions. The viewing demands a de-bracketing of visual attention: like infants that zoom in too close or too far to frame what they are 'supposed' to see. This unframing/ de-conditioning of vision, enables viewers to carry this way of looking out of the gallery and into (a re-evaluation of) their familiar visual landscape.



Micro-Interventions
Polymer clay, paper, gels, acrylics, collage and wire



Animated Suspension – Halfway Here For the *Indian Art Summit*, Sumakshi generated an installation and animation for *Religare Art* titled, *Animated Suspension: Halfway Here*. Viewers in the corridors confronted what looked like a projected black and white drawing (8 ft X 6ft) of her bedroom. Real people would suddenly appear seeming to walk in and out of the drawing, sometimes even disconcertingly, cutting through a picture frame or walking in the middle of a laptop! After a while, most viewers realized that there was a room behind the projection. They entered and encountered a zig-zag of white cube spaces with what seemed like elusive charcoal drawings splattered in fractured shapes over the architectural surfaces. As they walked in further, they suddenly saw themselves on a screen (the back of the projection they had seen from the outside corridor) and realized that they were actually in the drawing of the artists' bedroom – that it was actually a three dimensional space where all the fractured drawings on various surfaces, lined up from one vantage point (as seen in the projection) to create the illusion of her bedroom. People stayed in there for long periods of time watching themselves, trying to place themselves 'here' and 'there' (i.e. in both the 3D space and 2D drawing). Two cameras were used to generate a stop-motion animation. One camera placed at the vantage point (from where the drawn space was perceived as a perspectival illusion) documents viewers move around the physical room seeming to re-arrange/re-locate the already drawn objects, attempting to hold, lift or pull them, as if they were real.

'The virtual world today creates its own alternate 'reality'. We often need to locate our direct experiences through the mediated. In the animations, I question these phenomena through attempts to interact with these virtual objects on a physical plane. Part of this investigation has sprung up from the reading of Hindu texts that claim matter and form is an illusion (maya). Using the disconcerting nature of the perceptual and phenomenological experience, this project asks questions about permanence and transience, object and image, fact and illusion, mapping and displacement, here and there, past, present and future, perception and knowledge, exposing the fragile set of givens upon which meaning is constructed. For me, this body of work is an urgent investigation through the non-linear filter of art making: What is permanent and unchanging? What is real and how do we recognize it?'



Details from stop motion animation



Details from stop motion animation



Sumakshi Singh holds a MFA degree from *The School of the Art Institute of Chicago* and a BFA from *Maharaja Sayajiro University, Baroda*. Her interactive installations, paintings, drawings and sculptures have been presented in solo, curated-group gallery and museum exhibitions across the globe. Recent venues include *Museum of Contemporary Art, Lyon, France*, *Mattress Factory Museum of Contemporary Art, Pittsburgh* and *Van Harrison Gallery, New York*. She was a recipient of *Fondazione Zegna Grant, 2009* and was awarded the *Illinois Arts Council Award, 2007* for outstanding work and commitment in art. She was a finalist for the *Rijksakademie* residency in 2006 and won *The Richard H. Driehaus Foundation Award* for excellence, maturity, and originality in the visual arts in 2005. Artist residencies include *The Macdowell Colony, Djerassi Foundation and Skowhegan USA, Fondazione Pistoletto Italy, The Camargo Foundation and CAMAC France and Sculpture Space USA*. Her exhibitions have been reviewed by the *Village Voice, ArtLovers, The Austin Chronicle, Chicago Tribune* among other journals and papers. She has also lectured at *The School of the Art Institute of Chicago, Oxford University, Columbia University* and *The Chicago Humanities Festival* to list a few. Sumakshi has mentored residencies for the *Victoria and Albert Museum*, and *TheWhyNotPlace 2010*. She was also a visiting artist advisor at *KHOJ, New Delhi*. Her upcoming shows include *MAXXI museo nazionale delle arti del XXI secolo, Rome* as well as solo shows at *Religare Art* and *Black & White Gallery, New York*._