



**Goa Open Arts
&
Sunaparanta Goa Centre for the Arts**

**present
BOUNDARIES**

an exhibition of works from the Goa Open Arts Catalyst Grants 2022
with the participation of

Farah Mulla ♦ Rai & Savyasachi Anju Prabir ♦ Sanayvi Naik ♦ Urna Sinha
Vinita Barretto ♦ Aldona Community Collaborative (Conrad Pinto, Eveny Luis, Isa Hinojosa,
Blaise D'Sa, Flavia Lobo
and the children and community members of Aldona)

30 March to 30 April 2022

ABOUT THE EXHIBITION

BOUNDARIES is an exhibition that explores edges, margins and outlines. Whether an impenetrable fortification or a fragmented demarcation, a boundary line is that which separates us from them, private from the public, self from the other.

The projects presented in this exhibition are the outcome of six months of exploration and experimentations by the recipients of the Goa Open Arts CATALYST Grant 2021.

While diverse in media and presentation, the works on display find common ground in their explorations of the idea of 'boundaries'. The exhibition journeys through different forms of containment – from the human body to the family home, and the idea of a 'community'. Notions of identity, belonging and otherness are considered through multiple levels of enquiry.

Goa is no stranger to a prolonged and heated debate on the subject of 'belonging'. For years the insider-outsider debate has waged on, bringing with it questions of authenticity – a debate often expressed through tropes of historicity, legacy and the means through which one validates their right to belong.

Sanayvi Naik's interactive sculptural work is a commentary on these very ideas of verification of identity. The display hosts a collection of stone markers that are commonly seen demarcating the boundary lines between two districts or communities. The viewer is forced to confront the

truth behind these symbols of authority as the seemingly monolithic stone pieces come to life and glide lithely across space.

Collaborators Rai & Savyasachi Anju Prabir further provoke the symbolism of dividing lines by exploring myths of creatures that supposedly exist in these 'spaces in between'. Their interactive installation is an exploration of the Goan Rakhondars - spirits that are said to inhabit the boundaries of villages. Like gatekeepers and guardians of the land destroying anyone who tries to bring harm to the village or its people. The work explores the tensions of permeability and preservation that exists in the edges of a community space.

Moving from community boundaries to more intimate encounters, Vinita Barretto's photographic works take us into the deeply personal space of a family home. Intuitive and reflective, Barretto captures quiet everyday moments of familial life. Vignettes from a seemingly placid coastal living soon give way to more complex realities of the intertwined existence of parent and child. Through her presentation, we are asked to consider the invisible lines that anchor us to a particular place or context, the lines that bind us together.

With a background in print and bookmaking, Urna Sinha's work considers the most immediate zone of containment experienced by all living beings – the body. Her current work Tracing Absence looks at how hands and skin carry with them a sense of warmth and memory. For BOUNDARIES, Sinha has created an abstracted book that collects the gestures of all the hands that encounter it in its making.

Farah Mulla combines her background in science with her contemporary art practice to use sound as a means to explore haptic effects on human neurology. Inviting visitors to listen, touch and be visually immersed within sounds, her work considers the many different ways that sound can involve and affect us – both physically and emotionally – as well as the ways in which it interacts with and defines space.

Also on display are scenes from Aldona Tree of Life, a site-specific mural project created by the recipients of the first **Goa Open Arts ENGAGE Grant** for community-based work. Conceived by project team Conrad Pinto, Eveny Luis, Isa Hinojosa, Blaise D'Sa, Flavia Lobo and the children and community members of Aldona, the creation of the mural is the result of serious reflection and thinking done during a series of workshops with the children and students from the surrounding community. The intended outcome of the project is to not only create a mural that brings together the community to think deeply about their place in the local environment, but to encourage local authorities to rejuvenate the children's park and create a safe and accessible place for recreation and play.

Descriptions of the artists' works and their biographies are on the following pages.

MEDIA ENQUIRIES

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FARAH MULLA

Farah Mulla is a multimedia artist based in Goa. Her background in science overlaps with her art practise that explores the perception of sound and its effects on human neurology and subjectivity. Often investigating different media, she uses the human voice, field recordings and other modes of inquiry to explore aspects of our listening experience and the invisible agency of sound via multiple modes of perception.

Moire

Curious about sensation and perception processes, Farah Mulla uses sensorial interfaces in an attempt to deploy a language that gives form to intangible and varied materials. Her research and art practice explore the space in between sensory thresholds, where harmony isn't present in the environment but fabricated by our cognition. Approaching the listening experience and the invisible agency of sound via multiple modes of enquiry, she experiments with sensory overlaps and materiality through different texts, sounds, and circuits. Where the interface becomes a site that attributes the work its interactive affordance and form.

Sounds illuminate the ocean as we sink into the almost lightless abyss. They remind us that the ocean is where what we hear is truly powerful then we can see, and resonates with a beauty beyond what we understand. The 52 - hertz whale is an individual whale of unidentified species that calls at the unusual frequency of 52 - hertz. A pitch that is at a higher frequency than that of the other whale species. Popularly known as the loneliest whale in the world. Taking this lonely whale with a mysterious call that couldn't communicate and couldn't be heard, anthropomorphization occurs when humans see our own human nature reflected in animal behaviour. Visitors are immersed into a spectrogram where one can observe a literal translation of the sounds of the 52 - hertz whale into visuals. The same sound can be experienced via its tactility by sitting on the specially designed sonic bench at the centre of the room. As they listen, touch and see the sounds, the work considers the many different ways that sound can involve and affect us – both physically and emotionally – as well as the ways in which it interacts with and defines space. Featuring moments of quiet, the installation offers a series of contemplative journeys through sound, noise and silence making the viewer realise that hearing generates a specialised form of touch and intimacy. As we hear and touch this elusive sound, we can't help but explore the phenomenon of human reaction to the plight of the 52 Hz whale, while revealing its connection to the growing epidemic of loneliness in our interconnected world.

RAI & SAVYASACHI ANJU PRABIR

Rai works with image, text and site-responsive installations. Her engagement revolves around space, narratives and drawing using weathering processes, temporal conditions and found materials. Rai completed her Bachelor's degree in Art History from Kala Bhavana, Santiniketan and Master's degree in Animation Filmmaking from National Institute of Design, Ahmedabad.

Savyasachi Anju Prabir holds a B.Cr.A in Film and Contemporary Arts Practice from Srishti and an MA in Visual Anthropology from the University of Muenster, Germany. He uses text, sound and image to create multimodal works and bring a reflexive and

collaborative methodology to academic and artistic practice. Drawing inspiration from the circadian rhythms of his environment, he wishes to arrive at new ways of artistic research and production.

Altodi Paltodi (This shore That shore)

They say each night a shadowy figure takes a walk around each village keeping things in check, looking after the place and its people - guiding lost children home, keeping thieves away or straightening people who misuse their land. They take the same route around fields, forests and wetlands meandering their way through the dark. If someone builds a wall obstructing their way, they find it in ruins the next morning.

Altodi Paltodi thinks through aspects of permeability and preservation, provoking an imagination of shadowy protector figures. How do they interact with a landscape, what could they want to protect and where do they draw the line of their threshold. Drawing from the stories of guardian myths of Rakhondars, this collaborative process addresses the current context of insider-outsider negotiations in Goa.

SANAYVI NAIK

Born in Ponda a small village in Goa, Sanayvi Naik's works are a satirical commentary on the socio, political day-to-day events in his immediate environment. His works display human tendencies like greed, ignorance, treachery, and search for one's own identity within. Naik's sculptures are in mediums like fiberglass, metal, rubber and wood. He received his BA from Goa College of Art (2018), and MA in Sculpture from MSU Baroda (2020).

Origins

Sanayvi Naik's practice is concerned with issues of land, ownership and symbols of control & authority. He frequently works with paper as it is often used as a medium to preserve legal documents. As representations of memory, each piece of paper carries forward a certain part of history. Naik presents an interactive sculpture incorporating the technique of paper-mâché to construct 'boundary marker stones'.

The work is formed out of bits of paper that the artist tears randomly, shuffling them so that it is difficult to identify what they originally represented. The fragility of the paper is symbolically used to sculpt what would otherwise be solid stone pieces. The sculptures are further modified with the use of mechanisms that enable them to glide independently, thereby displacing the idea of the 'solidity' of a boundary marker, and introducing an interactive element into the work.

URNA SINHA

Urna Sinha is a maker living in Goa. Her practice primarily revolves around collecting: words / images / objects. She is interested in bookmaking and fabric. Sinha's recent participation

includes Terrain Offline, Bikaner House, Delhi, September, 2021, The First Trans-Southeast Asia Triennial research exhibition series, Womanifesto, Art Museum of Guangzhou Academy of Fine Arts, March 2021-May 2021.

Tracing Absence

Tracing Absence takes the form of a book that is in process of being pieced together. The ever-growing book deals with the notion of collecting, which is endless and nonlinear. Sinha believes collecting is akin to making a book as it is fragmentary, unresolved, with endless gestures of going backwards and forwards. Bookmaking becomes a material to investigate, a method to decode the unknown. This work tries to enquire and archive absence. It is a directory of erasure of events, incidents, and gestures.

Urna Sinha's current practice combines printmaking, fabric and bookmaking - layering objects, printed material, and books. She studies hands to explore the meaning of gestures and the politics of viewership.

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VINITA BARRETTO

Vinita Barretto is a photographer who resides and works out of a secluded village in south Goa. She believes that the medium of photography helps nurture herself and balance her turmoil with family and life 'outside'. After several years of doing odd jobs, she now dedicates her time to refining her craft as a photographer. Inspired by everyday happenings, she finds solace in capturing the most mundane and delicate details of life. Barretto's work has been featured in the Hyderabad Photo Festival (2018), Better Photography magazine, Matador Network and Angkor Photo Festival (2020).

*Here is where I shall mend
It's here I shall heal,
Here is where my demons lie,
Search my innocence in here
I come to falter and rise
Learn to embrace what is
Home I where I learn to let go, sit where I belong
Home is mother*

The above extract is from the project Fragile Fragments, an ongoing visual photo series. The making of imagery is based on an intuitive process. Barretto's subject matter questions the connection between space and time, examining the polarities of 'longing'. By addressing the work through a personal voice, her visual approach imposes several complementary voices rather than a linear rigid documentary one and leaves room for interpretation.

ALDONA COMMUNITY COLLABORATIVE

BLAISE D'SA, CONRAD PINTO, EVENY LUIS, FLAVIA LOBO & ISA HINOJOSA and the children and community members of Aldona

The team members are Blaise D'Sa, librarian of the Aldona branch of the Panjim-based Bookworm Library, Conrad Pinto and Eveny Luis, artists from Aldona, Isa Hinojosa, an illustrator based in the village and Flavia Lobo, an enthusiastic member of the community interested in children and her home, Aldona.

Tree of Life

The project is a collaborative community mural in the village of Aldona. Painted on the wall of a local park, the work is an outcome of a series of workshops engaging children and students from the local schools, conducted in collaboration with the Bookworm's Little Library. Invited to reflect upon the natural, rural and urban intermingling of the village, the children developed their own imaginative mural.

Tree of Life invited collaborators to think deeply about their place in the local environment, and also encouraged local authorities to rejuvenate the children's park and to create a safe and accessible place for recreation and play.

Visit the Tree of Life Mural at the Aldona Park, behind the Statue of Edward Soares
Scan the QR Code for Directions



The Aldona Community Collaborative project is supported by the inaugural Goa Open Arts ENGAGE Grant for community art practices.