## Detailed schedule

**Thursday, 26 March**  
**Location: JNU**

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<th>Time</th>
<th>Event</th>
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| 10:45-11:15| Welcome address by Professor Ira Bhaskar, Dean, and Dr. Rashmi Sawhney School of Art and Aesthetics (JNU)  
Sumantra Sengupta, (Head of Arts, Shiv Nadar University), Lucia King (Curator/Artist of VisionMix) Kiran Nadar and other delegates.  
Launch of the “VisionMix Artists, Filmmakers and Curators’ Workshop”.  
Acknowledgements, thanks. Outline of the themes and types of presentation to be featured in the 5-day programme. Curatorial note, summary of the workshop context and participants. |
| Break     |                                               |
| 11:30-13:00| **Session 1**  
Paramita Das and Kavita Joshi: “The adjuring body”  
Moderated by Nicole Wolfe  
This session concerns the body as a site of ethics, urgency and endurance in the ‘publicly private’ domain.  
**Paramita Das** is questioning the gender-normative perspectives that limit the performing body of a woman, whilst  
**Kavita Joshi’s** “Tales from the Margins” senses her way through the problem of how to film the bodily resistance of hunger striker, Irom Sharmila in Manipur. What is the role of “intuition” in the making of a political documentary (or performance)? Is it a carefully learnt procedure, and how do you build or bring together a set of circumstances where these processes play themselves out? |
| Lunch     |                                               |
| 14:00-15:30| **Session 2**  
Ranbir Kaleka and Shiv Nadar University Students’ presentations: ‘Cross-Sections’  
Introduced by Akanksha Rastogi  
Mentored by the acclaimed artist, Ranbir Kaleka, students of the Shiv Nadar University will show and share the results of this project. Cross-sections as cross-roads: a junction for conflations and conflict, a merging and dispersion. The outputs are in the form of films, photographs and other media-based projects.  
Ranbir Kaleka will be present to discuss his own recent productions and practice with Akansha Rastogi, taking questions from the audience. He will also invite the visiting artists of the VisionMix network (including himself) to comment on the students’ projects and outputs.  
Shubhashis Gangopadhaya 15-20 mins presentation |
| 16:00-17:00| **Session 3**  
Atul Bhalla: “The Wake” (and other projects)  
With Shukla Sawant as interlocutor  
Atul Bhalla discusses “The Wake” (2012-2014) an explorative journey requiring the building of a boat resulting in an expansive ethnographic exploration of boat making in the upper Ganga. Bhalla’s work explores the physical, historical, spiritual, and political significance of water to the urban environment and population of his city (New Delhi) incorporating sculpture, painting, installation, video, photography, and performance. |
| 17:30-18:30| **Session 4**  
Paramita Das: “Father’s Milk” - A durational performance  
“Repeated attempts to have a sense of intimacy with my father for three decades. Absent bodies in the mist of family as a model for the state with its measures of locus of control providing social status. Father, how can I locate you! Crossing the borders of filial piety, there lies another shore. Another way of giving care”. P.D. |
|             | Evening session  
<p>|             | No programmed events |</p>
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<tr>
<th>Session 5</th>
<th>10:30-12:00</th>
<th><strong>Leela Gandhi: “Documenting Anticolonial Ethics”</strong></th>
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<td>An interactive seminar and ‘in conversation’ with Professor Rustom Bharucha. <strong>Leela Gandhi’s</strong> work deals with the intertwining legacies borne of violent colonial encounters. Her publications seek an alternative to aggressive cultures of globalization forged by war, empire and capital. These models can be intimate and minor, aspirational and based on heretical practices of gender, sexuality, prayer, love and art: the transnational traditions of anti-imperial ethics. Gandhi will describe the evolution of her project on global anticolonial ethics, with the participants invited to engage with her works: ‘Affective Communities’ and ‘The Common Cause’. To access the texts beforehand, please visit <a href="https://visionmixnetwork.wordpress.com">https://visionmixnetwork.wordpress.com</a></td>
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<td>Break</td>
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<td>An “archival project” becomes the centre-piece for assembling a new visual/ shared dialogue, reflecting on the Mau Mau liberation struggle in Kenya during the Emergency 1950-60; a project exploring silences present in the ongoing British narrative of Kenya. Co-curated by activist Saleh Mamon. Born in Kenya, Saleh witnessed the forced removal of Kenyan African men by armed soldiers on open trucks in Nairobi at the age of twelve. “The Kenya Land and Freedom Depository” was first shown in November 2014 as an artist studio. <strong>Tajender Sagoo</strong> has invited Anuj Bhuwania, Assistant Professor in Sociology, South Asian University, Delhi to contribute to this developing project and its surrounding debate – inviting responses from the workshop participants.</td>
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<td>Lunch</td>
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<td>Session 7</td>
<td>14:45-16:15</td>
<td><strong>Madhusree Dutta, João Laia and Nicole Wolf: “Curatorial dialogues”</strong></td>
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<td><strong>Madhusree Dutta</strong> discusses her current curatorial projects and experiences of directing the 6-year project, <em>Cinema City</em> in which the film culture of Mumbai/Bombay became the focal point for a huge diversity of filmic/artistic projects, debates and newly commissioned works, and three publications. <strong>João Laia</strong> details his experience of working with <em>Videobrasil</em> (Sao Paolo) an organization dedicated to commission, research and disseminate moving image artworks and films, and linking international curators and researchers with producers and artist communities. He also illuminates other projects from his background as an independent curator based between the UK, Spain and Portugal, illustrating his talk with examples of projects. <strong>Nicole Wolf</strong> speaks on her experience as a curator who operates transnationally and delivers a talk that is titled: “Relations, co-habitations, alliances. Reflections on cinematic friendship and critical global publics”. Joined on the panel by Phoebe Wong, Videotage, Hong Kong</td>
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<td>Session 8</td>
<td>16:30-17:30</td>
<td><strong>Avijit Mukul Kishore: “Reconstructions”</strong></td>
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<td>Moderated by Alia Syed <strong>Avijit Kishore’s</strong> installation runs for 2 days at the JNU campus. Kishore has been filming the changing landscape around his building from his eleventh floor apartment for several years. What used to be open land with shanties is now replaced with high-rise buildings. The suburb of Borivali East in Bombay where he lived was formerly for industrial use. With the very visible de-industrialisation of the city due to real-estate pressures, the landscape of this area has changed rapidly. Kishore’s filmmaking also looks with a critical eye at the history of the bodies of labourers on screen, much romanticised in both political and art history. The juxtaposition of young male bodies (as a humanising element) against the dense urban landscape makes for a fascinating study.</td>
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<td>Evening session</td>
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**Film screening**  
18:30-20:30  
**Marc Isaacs: “The Road: A Story of Life and Death”** (75 mins)

Introduced by **Adele Tulli**  
The film is a multi-tracked narrative of London’s immigration that avoids being polemical or didactic, but brings intimate insight into the lives of people who have come to London seeking a better life, struggling to make this city their home. There’s a young Irish woman who dreams of becoming a singer; an elderly Jewish woman who fled Vienna when Hitler was in power; and a glamorous retired German air stewardess living with her estranged husband. Q&A after the screening with the director.

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**Saturday, 28 March**  
Location: JNU

**Session 9**  
10:30-12:00  
**Sunil Gupta: “The Re-criminalisation of Mr Malhotra’s Party”**  
With **Brinda Bose** as interlocutor  
**Sunil Gupta** presents (in photography and video excerpts) a photographic portrait series made in 2007 preceding the first Delhi Pride march, transpiring in the Delhi High Court judgement that decriminalised homosexual behaviour between consenting adults, a time of great optimism that provoked his “Mr Malhotra’s Party”. With the reversal of the High Court Judgement (re-criminalizing queers), all expectations of a resolution have looked seriously challenged, but is there yet hope of a repeal?

Break

**Session 10**  
12:15-13:45  
**Anupama Srinivasan and Adele Tulli: “Taking liberties: the ‘issue’ versus the cinematographer’s license”**  
with **Paramita Das** as interlocutor.  
An approach to the above question in the practice of documentary filmmaking investigates, in **Adele Tulli**’s case, the forms of resistance and power implicated in the use of cinema as a “technology of gender”. Alongside her, **Anupama Srinivasan** questions the ethical implications that arise when editing her films; what it means to edit non-fiction ‘as if’ it were fiction, thus privileging the art of storytelling over the quest for veracity. Both filmmakers will show excerpts from their works that link with this discussion.

Lunch

**Session 11**  
14:45-16:00  
**Sheba Chhachhi and Lucia King: “Action, ontology, doing and being undone”**  
With **Parul Dave Mukherji** as interlocutor  
For photographer/installation artist, **Sheba Chhachhi** the desire to reinvest the viewing of photographs with time underwrites her use of the photographic image. The question of transformation, the play between the mythic and social in the context of gender, body, representation, urban ecologies and violence all inform her works. **Lucia King** is an artist, filmmaker and curator of the VisionMix network. Her presentation makes the connection between drawing and filmmaking across a range of projects. “There is clearly no ‘real world’ extricable from how we ‘draw it’ into being, giving an account of its existence and accounting for ourselves. So to produce artworks necessarily involves an ontological and ecological appreciation of this act”.

**Session 12, Part 1**  
16:15-17:00  
**Lata Mani: “To Bring and Idea to Life; (Re)Sensing the Present Conjuncture”**  
With **Rashmi Sawhney** as interlocutor  
Critical discourse in India has largely been shaped by the social sciences. However the exploratory sensibility of the arts and the humanities has a crucial contribution to make in a neoliberal context in which knowledge and life are instrumentalised and sapped of their vital multidimensionality. If politics is a form of life then existential questions animate its core. Such questions tend to exceed the dialectic of subjugation and resistance where political interventions are generally cast. How might one consider proceeding?

**Part 2**  
17:15-18:00  
**Asim Waqif: “Andekhi Jumna” (and other projects)**  
With **Aditya Srinivasan Mopidevi** as interlocutor  
**Asim Waqif**’s work reflects convergences between architecture, art and design, with strong contextual references
to contemporary urban-design and the politics of occupying, intervening and re-purposing public spaces. His works explore vernacular systems of ecological management, especially with respect to water, waste and architecture. They employ manual processes that are deliberately painstaking and laborious, often resulting in decay. Waqif traces his journey through the process of making projects for art-institutions in and beyond India.

Evening session

**Film screening**
18:30-20:30
Sameera Jain: “Mera Apna Sheher” (55 mins) and Adele Tulli: “Rebel Menopause” (26 mins)
Introduced by Ruchika Negi
“Mera Apna Sheher” is a film that attempts to question the gender demarcation in the streets of Delhi; a contested terrain where conflicting emotions of belonging and alienation, anxiety and comfort, freedom and control come together. Shot partially with a hidden camera, Jain calls attention to the oppressive power of surveillance (by men, of women), subverting this controlling gaze in her documentary’s form.
“Rebel Menopause” is an intimate portrait of a pioneering independent French feminist who has witnessed the gradual emancipation of women. Now a pillar of support in her community, 85-year-old Thérèse Clerc savours every moment of living and being a liberated woman in her home city of Paris.

**Sunday, 29 March**
Location: Goethe-Institut / Max Mueller Bhavan

**Internal session (by invitation only)**
10:45-13:00
“Planning the future of the VisionMix network: A think tank”

Roundtable chaired by Sumantra Sengupta and Lucia King
This session will permit the 23 members of the VisionMix network and their (potential) future collaborators and colleagues to convene. The debates will be transcribed, making observations, reflections about the works and artists presentations, their underlying approaches and what this might signal about ways forward to develop the network’s activities into the future. This discussion will also call upon curators and scholars amongst the invited workshop speakers.

Lunch

**Session 13**
14:00-15:45
Alia Syed: “Panopticon Letters; Missive 1” (24 mins) and Pallavi Paul: “Nayi Kheti” (11 mins)
Moderated by Shaunak Sen

“Panopticon letters: Missive 1”: The architectural structure of a ‘Panopticon’ is a prison designed by the ‘social reformer’ Jeremy Bentham (1748-1842), the first model that established the principle of continual surveillance that now pervades our surveillance culture. Following the screening, Syed discusses her documentary approach to this topic and how it is poetically reframed, often involving ethnographic and sociological research (on colonialism). After the screening and Q&A with Alia Syed, Pallavi Paul follows with a screening of her film “Nayi Kheti” unravels 3 impossible conversations. Taken from the fascinating anarchic text ‘After Lorca’, where the poet Jack Spicer writes to Garcia Lorca 20 years after his death. Unlike the book, in the video, amidst relentless velocity of images and sounds, Lorca writes back. Followed by Paul’s commentary.

Break

**Session 14**
16:00-18:00
Gigi Scaria and Marc Isaacs: “Transient Cities”

With Ranjani Mazumdar as interlocutor
Gigi Scaria’s practice in painting, sculpture, photography and film explores issues of urban development, including issues of migration, and urban economic development. Both Scaria, and the documentary filmmaker, Marc Isaacs, have made works situated in lifts. Transitioning from Gigi Scaria to Marc Isaacs’ presentation, the film ‘Lift’ (25 mins) will be screened. Afterwards Isaacs will present short extracts from some of his key documentary films, with a focus on the notion of transience as a cinematic space, both physical and psychological.

**Film Screening**
18:30-20:30
Four shorts by artists from Videotage, Hong Kong. Artists with their films mentioned by title/duration are:
Linda Lai: ‘Door Games Window Frames: Near Drama’, 12 mins
Anson Mak: 'On The Edge of A Floating City, We Sing', 29 mins, an excerpt

Presented by Pheobe Wong, and in conversation with Kaushik Bhaumik.

Videotage is a non-profit organisation with a focus on the presentation, promotion, production and preservation of video and media art, serving artists in the expanding technological art and culture network. Since 1986, Videotage has developed itself from an umbrella for media artists, to a network of media art and culture for cross-disciplinary cultural productions that facilitate international exchange. Videotage conceives new media art as a cultural movement that brings art, science, and technology into fruitful nodes of intersection.

Monday, 30 March
Location: Goethe-Institut / Max Mueller Bhavan

Session 15
10:45-11:45
Darshana Vora and Priyanka Chhabra: “Distilling Time/Space”

Excerpts presented from the installation, “Mind | Mirror”. Darshana Vora creates location-specific interventions in moving image, photography and digital image works. Also shown will be works from the “Complexity” Series. Vora’s projects engage the viewer in a perpetual dismantling of how perception happens. Priyanka Chhabra’s films manipulate temporality in such a way that memory and its relationship to emotion and environment are distilled in one another. Time as remembered memories or as objects occupying space, time as experiences layered upon each other, and taking shape as story. Excerpts from the films, “The Furnished Room” (2008), “A Summer Flu” (2013) and “Shame was a place inside” (2014).

Session introduced by Pallavi Paul

Break

Session 16
12:00-13:15
Sameera Jain and Moutushi: “Decoys & Icons”

When working intuitively and on personal investigations, questions of social and historical consciousness arise in the individual, but what is authorial expression amidst the larger ‘ideas of the times’? How far do we ‘choose’ to intervene politically or how far are we moved from the personal? In both Sameera and Moutushi’s case, the politics of feminine iconography is the subject, whether concerning photographic archives or women in the everyday urban sphere of Delhi. With film excerpts.

Lucia King/Adele Tulli film shoot setup in library (pre-bookable 1-to-1 sessions)

Lunch

Session 17
14:15-16:30
Rashmi Sawhney, Nicole Wolf, Joao Laia, Phoebe Wong, Sunil Gupta and Moutushi (and other speakers to be confirmed): “Lens-based media art and documentary: curatorial futures”

Chaired by Charu Maithani

With a contextualising note by Rashmi Sawhney, this session addresses (with critical reflection, on the outcomes of the week’s presentations) what we might mean by ‘regional imaginings, cohabitation, friendship cosmopolitanism’, and how these might manifest within contemporary art and culture. Can there be a space of non-identitarian solidarity in artists’ international networks, and when do the lines start to emerge of separatism and particularism? Where are we envisioning ourselves to be rooted and how are the communities we need creatively being forged? Exclusively in material histories or in the myriad fables of projected futures and shared projects?

Break

Film Screening
17:00-18:00

“VisionMix Short Cuts” (2014, 52 mins)
A film profiling the associate artists and filmmakers of VisionMix who are resident in India, showing excerpts from their projects and interviews about their working processes. This film was initially made as an introduction to the partner members of VisionMix (based in London) to introduce the work to these filmmakers and artists, and to other future associates and audiences in the UK and beyond. However, it is also a valuable insight into these artists for Indian audiences too. With excerpts from their projects in filmmaking, mixed-media and photography the film demonstrates their working processes, and the thinking behind these. Profiled in the film are Atul Bhalla, Sheba Chhachhi, Ranbir Kaleka, Priyanka Chhabra, Anupama Srinivasan, Sameera Jain, Gigi Scaria, Asim Waqif, Paramita Das, Moutushi, Avijit Mukul Kishore and Kavita Joshi, Interviewed and edited by Lucia King, who will introduce the screening.

18:15 Closing notes on the workshop, and thanks.