

Reflections on Contemporary Art

Nomadic settlement

Mithu Sen

When I was in school b actually
was not there but in mbpyr
gexfn land .
My parents thought b was in school
because mbpyrgex
fn land was not found
in the map.....

ps: b did not return

Art cannot be travelled in another language, This instinctual organic freedom; penetrating the concealed barriers of language, time, institutions and so much more. It's a moment of complete surrender to our instinctual subconscious semiotics than any given conduct.

M and B are to **opposite** ends of a **17000**
light years with plans to leave at the same
Untime *running towards each other to meet.*

M runs 8 **oceans** per monsoon
while B runs through **horizon**.
How long after they will meet?

Ps: undue date

Art is a transience moment of creativity, an action capturing physical consumption of sensory manifestation, constructed and instructed through a hierarchy of value consumption.



*Forced to
Memorize*
A name poem

Ps: re-name

Like the act of drawing (verb) and the drawing itself (noun) form a connection between the cognitive idea/impulse that happens in the mind and physical output of it on a surface/dimension.

Thinking is the multi layered construction of artificial intelligence through culture, history, identity- the creation myth of cognitive impulses and responses. Awareness of this mechanism opens possibilities of innumerable inversions, constructs and connections. What is being actualised is the void and its inbetweenness.

"all persons fictitious" disclaimer
(in life and unlife)

PS: Eye forgot you

Moving is the vibration of the flux, the chaos where all possibilities of cognitive construction and physical manifestations reside. It is both the void and the inbetweenness that holds all possibilities.

Finding Things

you drew a salty line
across my cheek
like a tiny leak
meandering and frail

*(I Don't Want to Find)

My art practice explores the spaces between sensory and cognitive impulses, revealing the layers of connections and void spaces that exist between the complex matrix of human interactions and experiences. I capture the morphing of mental(cognitive) into a physical(sensory) realm by (un)constructing perception and narratives. I use various media to resist conventional and imposed restriction of forms. I have no audience but participators with whom



I attempt connectivity and collectivity. Together our interaction produce fragments of flux.

an angel name **denial** waits,

in absence.....

To reach 'home' or a lack of it

Ps: waited, that's all

My shadow series Drawing (Devoid , Avoid) manifests partial void, it is the indicator of that which cannot be formed. Its by drawing the positive space that the negative space also becomes a tangible experience.

The appearing and disappearing drawings confronts the idea of permanence. It denotes existence, non-existence and co-existence.

*Its only a thousand meters long
Horizontal silence.....*

..... **ps: GPS put me in a river**

In my practice medium is life. The output in the format of drawings, writings, sculptures, installations, video, poetry and performance are what I call by-products- the partial and incomplete manifestation of flux is tactile form. I use 5 connectors which are narrative devices to (un)construct realities of betweenness-

- **Radical Hospitality**
- **Unmonolith Identity**
- **Untaboo Sexuality**
- **Lingual Anarchy**
- **Counter Capitalism**



They are connectors- they join the dots and reveal constructed realities that are produced in our minds and actualised in our interactions.

..... My mind goes to those marginalized areas where subtle hierarchical codes and hegemony imposed in the society (sexual, political, regional, emotional or lingual) where humanity becomes minority!

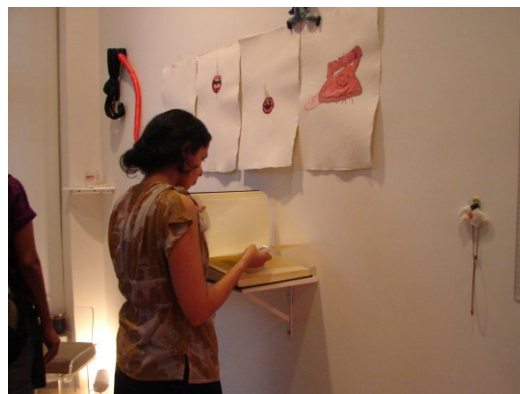
My cross media practice stems from a conceptual and interactive drawing background that has extended into video, sculpture, installation, poetry, sound and performance.

This variety defines my constant need to be expressive in whatever way possible and keep me free from any self-imposed restrictions of any singular practice.

Radical hospitality: discomforts the conventions of human interactions constructed through culture and social norms .

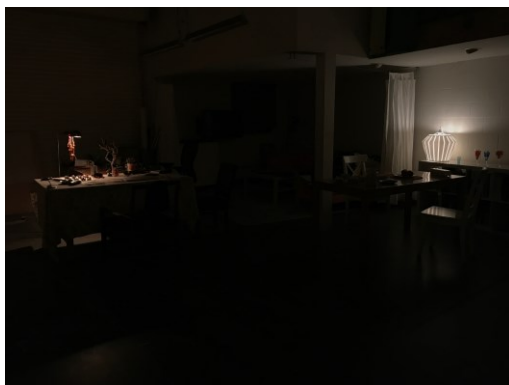
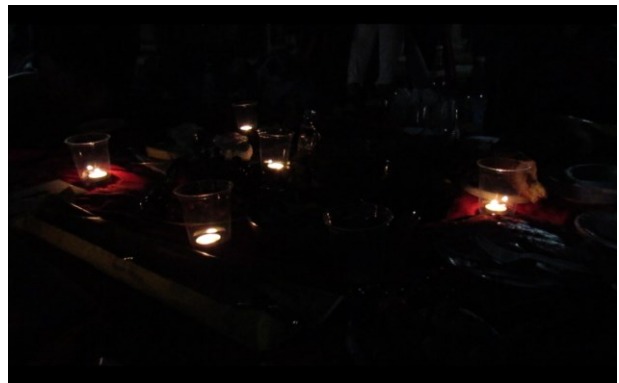
'Its Good to Be Queen' 2006, New York , performed my absence ! But left a lots of tangible art works for the guests to experience.

That project was about market consumption of 'others' ...how my 'marketability' of my art to be acquired, consumed and valued this was the decade of emerging market of new aesthetics, new exotics, a new cultural way to re exoticise the art/Artist from the global south . 11 years later.....





In Unhome 2017 project, in Los Angeles, I create my art as an intangible social media feeds that exist in the consumers /subscribers imagination only...., the people in that art opening experience NO ART WORK but only artist's presence!



It's Good to Be Queen and (un)home both explore the malleability of tolerance as a virtue of human interaction. In both the projects I playfully deconstruct the modes of consuming art and the artist..... The intention is to relocate the focus on the conceptual- the mind, emotions and senses, that produce the art practice, and the BYPRODUCTS are just a remnant of this process.



A Table for **One**

And a **half** *poem*

It's one way communication

I trust ART is not governed by any institution and free from hierarchy, hegemony and beyond any comprehension , suppression or humiliation.... It is an emotions with no familiarity, a freedom to taste the unknown.

It is that subconscious, a forgotten way of common communication.

It allows us to smell poetry, hear shadows or taste lights....

It means nothing yet everything!

An **eXpiry Date** is a previously determined **date** after which something should **no longer** be used/ *no longer* be consumed / **NO** longer be *offered*.

Ps: the anticipated shelf life

Pss: *Best before the* **silence**

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