

THE LONGEST PERFORMANCE DAY (BANGALORE)

A performance marathon, curated by Dorothea Rust & Irene Müller (Zurich / CH) and Suresh Kumar & Smitha Cariappa (Bangalore / IN)

February 14 , 2017, 10 am – 8 pm

Concluding Day, February 15, 2017, tba

VAG Venkatappa Art Gallery, Kasturba Rd, Bangalore 56001

PRESS RELEASE

Within the framework of *Sambhrama 2017*, a festival at Venkatappa Art Gallery (VAG) from February 12 until February 14, 2017, THE LONGEST PERFORMANCE DAY (BANGALORE) will contribute to the creative reclamation of a public art space. In doing this THE LONGEST PERFORMANCE DAY not only participates in the 1st anniversary of successful and democratic resistance to keep this art space open and without commercial boundaries and ensures that VAG remains a democratic public space for creative activities but also celebrates the effort of those who have kept this initiative alive.

But THE LONGEST PERFORMANCE DAY is not just an art / performance marathon!

It combines different curatorial strategies and takes them under «live test condition». According to the backgrounds of the curators one strategy is based on India experience and knowledge, the other on «European»; in the event itself both are intertwined and enrich each other respectively. The so-called India approach represented by Suresh Kumar and Smitha Cariappa combines local artists from Bangalore who already have a well-known and experienced performative practice with young artists from all over India for whom this event might be one of their first performances. The other approach represented by Dorothea Rust and Irene Müller is based on their curatorial format called THE LONGEST DAY which has been established more than 10 years ago in Zurich (CH) / <http://thelongestday.wordpress.com>. This format understands the meaning of a «performance day» quite literary, thus the day of the event presents itself in a tight and rhythmised structure according to a time frame from sunrise to sunset that means in Switzerland 16 hours nonstop programme with a time slot of one hour of each performance. For Bangalore this format has been adapted on an overall time span of 10 hours resulting in a time slot for each of the 25 artists of about 20 minutes. This structure not only shapes the programme but also influences the performances themselves and juxtaposes the individual artistic positions. In this regard we can expect a streaming of different performative approaches which create an atmosphere of creative energy between artists and audience being immediate in real time.

In India the format of a performance art marathon was organized and curated for the first time in Bangalore in the context of Live Art 2011 on the busy roads and bylanes of Double Road and Mission Road. This project also initiated the curatorial collaboration between Dorothea Rust and Smitha Cariappa.

On another level THE LONGEST PERFORMANCE DAY can be seen as a collaboration of artistic and «scientific» curatorial approaches. Even if artist curators do not work from a very different angle the exchange with a scientific or «art historian» background provokes other questions and decisions. So, last but not least THE LONGEST PERFORMANCE DAY will have the notion of a social and community building event where experienced Indian artists gather with newcomers and audiences.

These artistic and curatorial positions have confidence in the manifold facets and capabilities inherent to performance art. With respect to the transcultural situation of this approach we have to face the following questions: What happens with the transfer of this format to another cultural (Indian) context? How do the performative practices of the invited artists challenge and even resist the tendency of the performative being absorbed of «contemporary art in general» nowadays? Is there a cultural potentiality in the performative? Is it becoming more diverse and (politically) challenging or is

it moving toward a global aesthetic? Can performative practices contribute to cultural, political and social and economic aspects of everyday life or are they limited within the boundaries of a professional and often commercialised art scene?

THE LONGEST PERFORMANCE DAY acknowledges as well the continuous collaboration between India and Switzerland in the field of performance art. This project intensifies the exchange of (curatorial and artistic) positions and expands it on a cultural and political field. Contributing in the support of VAG is for the Swiss collaborators equally important as for their Indian «counterparts» as we both know about the importance of «free» spaces of creative and artistic articulation and experiments, therefore we even more proud to having the chance and opportunity to realise this event.

With the Concluding day on 15 February we are providing an echo space, reverberating what had happened the previous day. Reflexion is an important tool for the Performative and can have revealing effects onto the perception of the works experienced and witnessed.

The performers are getting a direct feedback, description, retelling of their work, which in turn initiates exchange and discussion amongst the artists and interested individuals/groups present. We are also contributing to the oral history of the event, thus stimulating the thinking process about documentation and archiving of performance.

Participating artists:

Anupam Saikia (Assam) / Ajithlal (Kerala) / Suneetha (Kerala) / Chithra (Kerala) / Zooni Tiku (Delhi) / Paribarthan (Delhi) / Uma Bangeree (Kolkata) / Debadutto (Kolkata) / Debashish (Odissa) / Ananth (Chennai) / Khursheed (Kashmir) / Hilal (Kashmir) / Bhisaji (Goa) / Priyanka (Delhi / Bangalore)

and from Bangalore:

Raghu / Mohan / Varsha / Ranjana / Dimple B Shah / Jiteen / Bhuvanesh / Rani Rekha / Paramesh / Chaturni / Prasad / Alaka / Sridhara

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