Portfolio and Brief Timeline

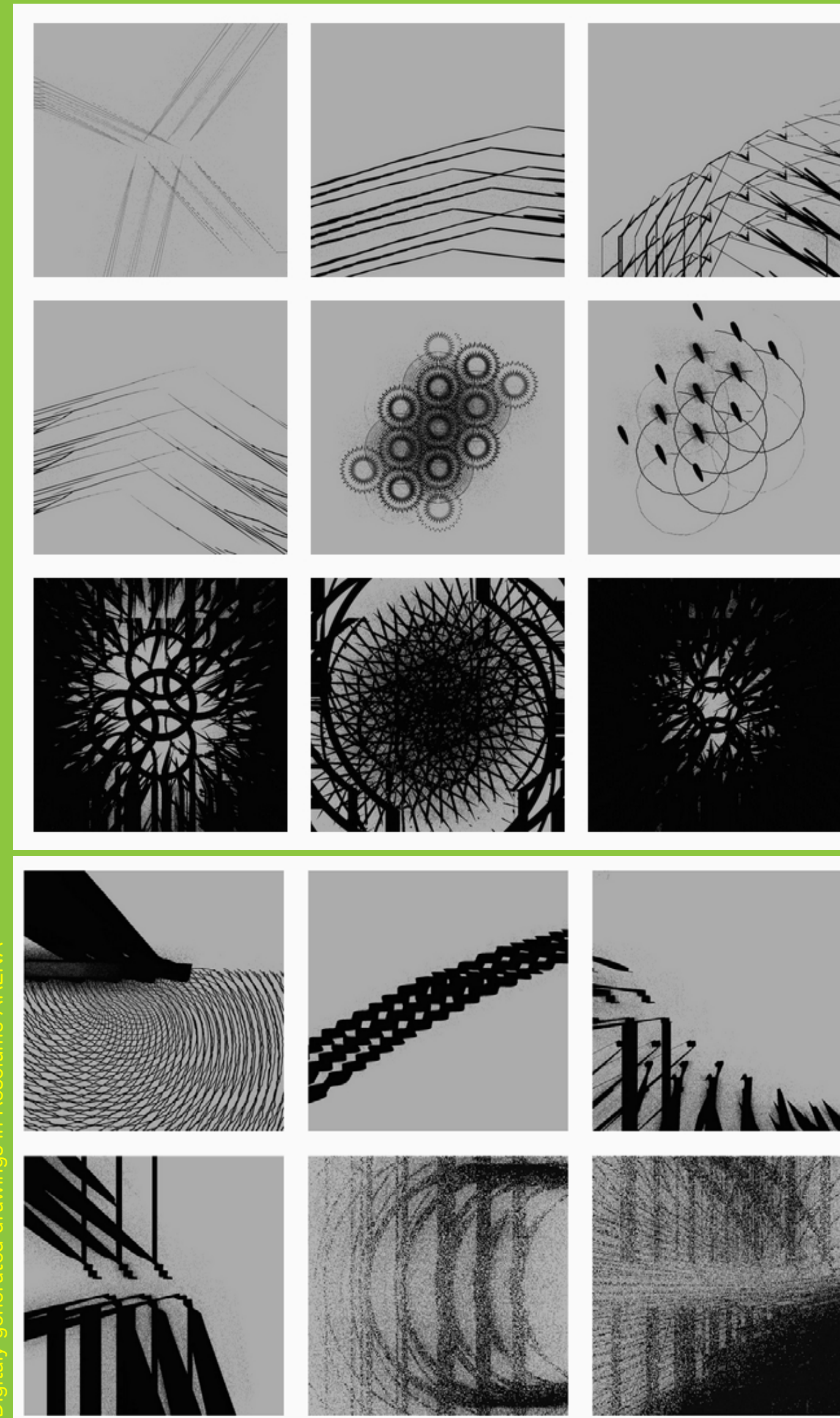## Slides / Content

1. Sculpture and Space
2. New Media in Space
3. Totem and Craft
4. Teaching Projects
5. Proposal

Digitaly generated drawings in Resolume ARENA

Naquash V

Artist Bio

I studied BFA (Sculpture) in 2003-05 from College of Fine Arts, Trivandrum (Kerala) in 2007 then I did my MFA in Sculpture from SN school, UoH. In 2009-10 I did a residency program at Kanoria Centre for Art. Since then I have been practicing art and teaching art in different places like Kerala, Bangalore, Vadodara.

In my works I have used figurative representations to capture the the aftermath of war and conflict. I used the tropes of imaginary activities, science fiction and fantasy to depict the gruesomeness of conflicts.

Since 2014, I have been working as a visual artist in Aerate Sound with Joe Panicker.[Musician]. I also intiated a project called Chingu pen; to enhance drawing and calligraphy pens through people. Currently I am practicing in Kerala and also teaching Sculpture at College of Fine Arts Kerala,

I have worked as a visual artist and editor at Video post and Kalveer productions, BLR. Myworks have been exhibited at Knots at Vadodara (2015) , SITE art space, Vadodara, MNF Art Gallery, Kochi, Kerala (2013); Durbar Art Gallery, Kochi, Kerala (2013) and Lalithkala, Kerala. During my Academic days and further,

I had an oppurtunity to work under AS SAJITH, NN RIMZON, ALEX MATHEW and PR DAROZ
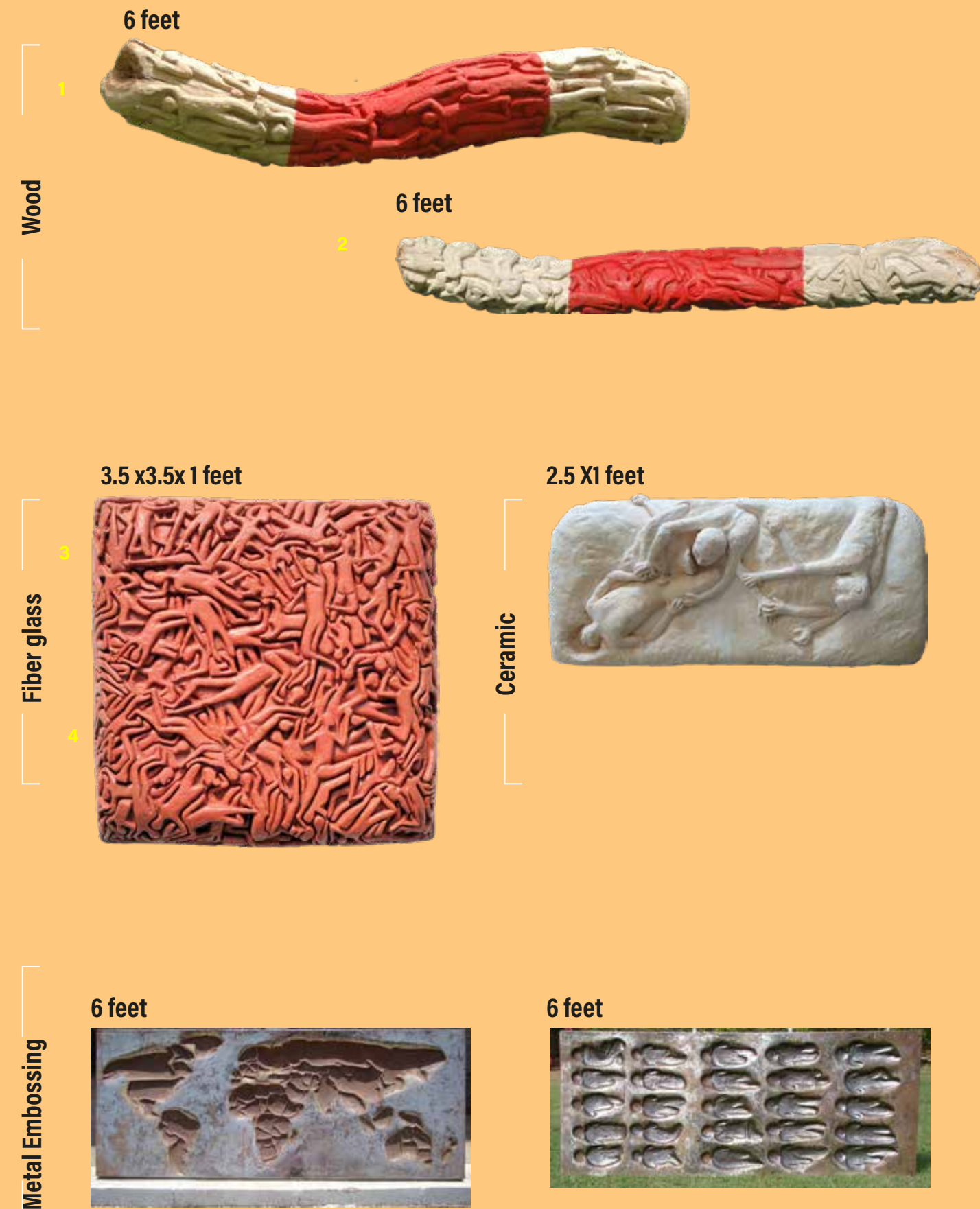
Contact : +918289958914 ////// naquashv@gmail.com

Form and Space- Liberation through Sculpture
2013 to 2021   Experiencing Space and time through Art

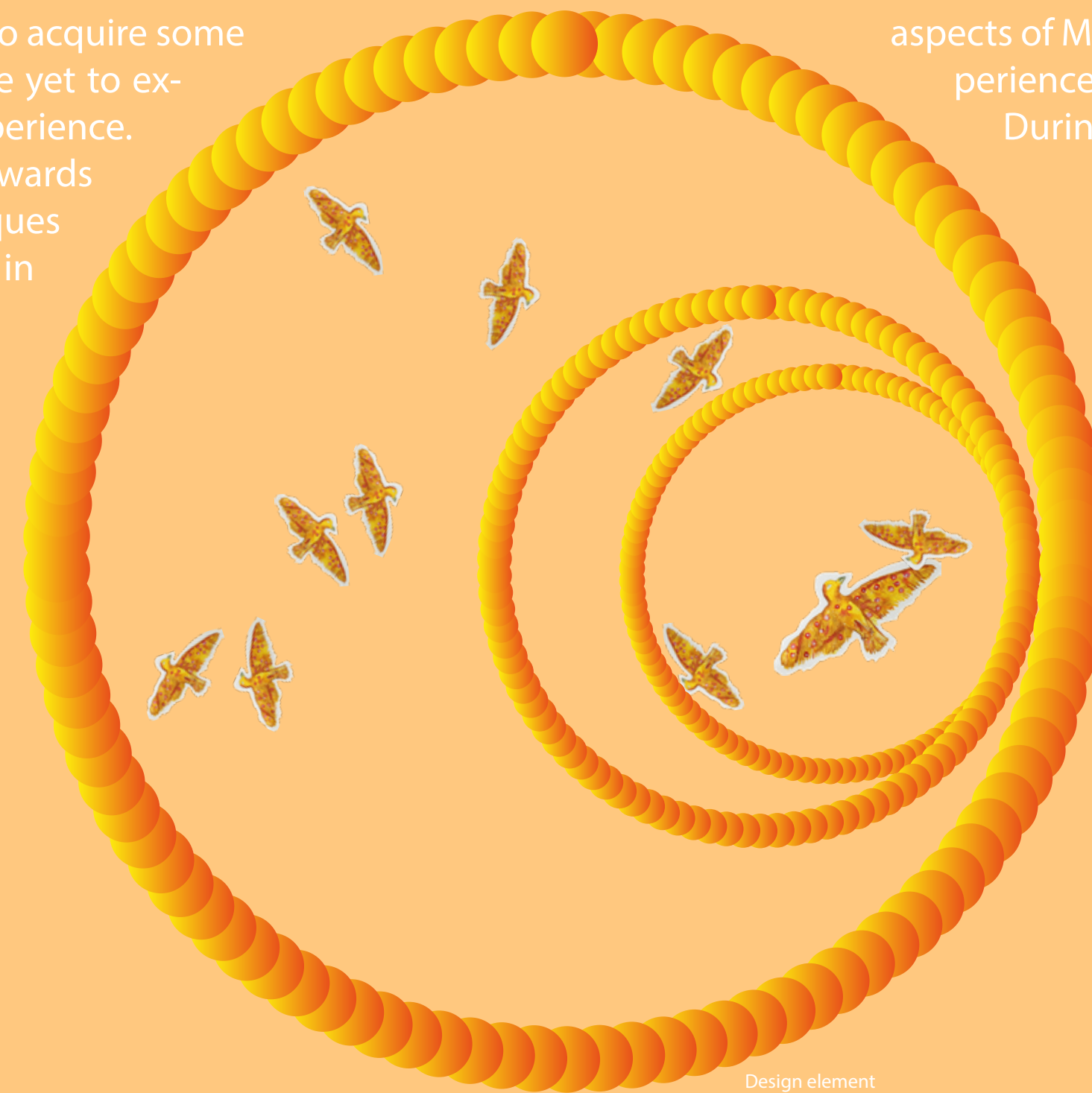## Short Note

My Sculpture - Media and Methods

Before I entered the world of art, I was an ordinary person with an ordinary perspective. My Bachelor's in Art opened so many possibilities through serious cognitive development. Visual Art has become inevitable for me to live, observe and represent. Experiencing sculpting at the studio triggered my thoughts on Form and Space.

More than that, the presence of Prof. NN Rimzon opened up areas on alternative media and Installation Art. This was the point where I had exposure to Space, Form, Tension, Texture and the experience as a spectator and a creator. Seeing Modern, Postmodern and Contemporary Sculpture through books made me think of the future, the materials, technology and methods.

I have used visuals and ideas to compose my sculptural forms. I extensively used the Embossing technique in initial works. I explored metal, wood, fiberglass, clay, plaster of paris, collected natural forms and scraps. Art could bring the emotional/non-emotional time through history and expressions. Conceptually I was more interested in the core reasons of Modernism and Postmodernism. I tried to find elements   of these movements through music, art and technology.

Intellectually, I was able to acquire some   aspects of Modern philoso-
phy. Here I understood that I have yet to ex-   perience Postmoderni-
ty and its futuristic nature of experience.   During my Master's I
developed my thought process towards
existing traditions and techniques
which was a major part of work as in
the case of Embossing.

I have visited the traditional
communities of Embossing
across Telangana and Kerala.
This caused me to have an inti-
mate encounter to look back to
my Self and the craft people that
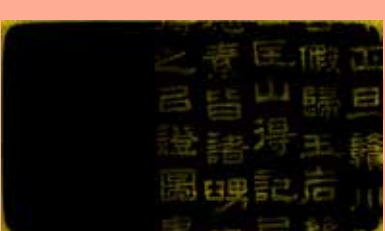we have in our country.

Design element

Battle field Series 2011-2017

Wood

6 feet

6 feet

Fiber glass

3.5 x3.5x 1 feet

Ceramic

2.5 X1 feet

Metal Embossing

6 feet

6 feet

6 feet

Drawings, Watercolor and Pottery 2008 to 2020 >>>>>>

Exploring NEWMEDIA and creative spaces
2013 to 2021 Reasons for doing research on Art with coding

DIGITAL ART

My effort to Understand/Experience 'Space' architecturally and spiritually took me to a point to know three dimensional experience of an object. I saw the physical and Metaphysical aspects of Sculpture actually connected to hyper real / virtual simulations.

During my MFA , I had the chance to meet Sanchayan ghosh [Artist/Teacher] at UoH campus, this initiated me to do my first projection work at the campus in 2011.There was no software or coding included. But the massive size of projection was a new experience for me and others. That was a pathbreaking thing that happened in my creative life. I started thinking about Art and its visual Impact in society. I started realising that Art is not just emotional, conceptual or even spectacular. It can immerse the people and form into a different realm; visuals. Same time Rakshi Peswani [Sculptress and Teacher] introduced the works of Krzysztof Wodiczko [MIT], This is the time things went serious in the direction of 'Technology in Art'.   After Masters I continue to do my sculptures at Kanoria Centre for art, very Figurative Relief sculptures. In 2012 I shifted to Bangalore, helped me know about softwares like After effects, FCP X and also A serious videography life with motorised Timelapse making. I could see the changes in nature inside the time. Visually I experienced how nature evolves. My perspective of looking things changed drastically, It; my eye needed more invisible things now. In 2014, a friend of mine Joe Panicker [Musician] introduced me to a software which is known for audio-visual experiments, Projection mapping.

 I spent 1 year trying to handle a network of projectors and the workflow with thith Resolume, then of course real time performance. I started learning Touchdesigner also to know the possibilities of these softwares in art. I was not able to learn Coding this time. I have performed and collaborated extensively with electronic artists and sound artists across the country. [Aerte Sound, _RHL, Disco puppet, Smokey the ghost] etc .

 I was able to make immersive space when I got the infrastructure. I did my personal research on many projects called Ryoji Ikeda, MUTEK fest, Amelie Duchow, NONOTAK. I was able to arrange some parameters in RESOLUME to process digital images on its own. It was actually dealing with an AI. The results were very promising with by its nature of outcome [See the images <<<<<]

 Going through Jean Baudrillard in a very - thinner sense, [Simulacra and Simulations and Transparency of evil]. Here,I had a sense to deviate my mind to see the technological aspects which can affect humans in the present and the future.   Right now I am learning touchdesigner and the basics of python from the online resources. My research has actually started and it will become more serious though inspiring knowledge and ideas to myself and thus to the society.

Tools and Techniques

resolume
★★★★★

**RESOLUME 5 & 6
MULTIPLE PROJECTORS
LED SCREENS
AUDIO INTERFACES
MIDI**

★★★★☆

**Videography FCP X
Image Manupulation ADOBE
Glitch Art TOUCH DESIGNER
Networking system
Live switching NOVATION**

AUDIO / VISUAL PROJECTS

IMMERCED ATMOSPHERE
PROJECTION MAPPING/3D MAPPING
AUDIO RESPONDING
REAL TIME VISUAL PROCESSING

Design element

Projects/Collaborations

2019-20
**REDBULL TOUR WITH DISCOPUPPET
REDBULL EVENT WITH CONSOLIDATEBLR**

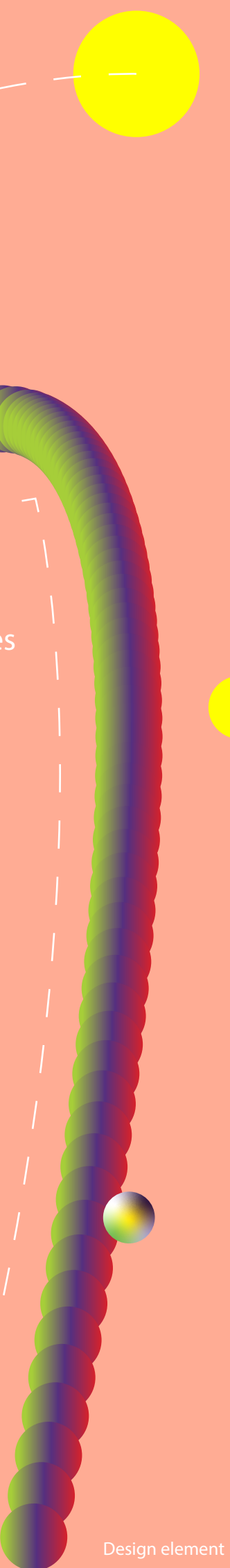### 2018-19
**BOILER ROOM ENTERTAINMENT
AERATE SOUND A/V SET**

2018
**ART IN TRANSIT, BANGALORE
AERATE SOUND A/V SET**

2018
**AERATE SOUND A/V SET
MAGNETIC FIELDS FEST**

Design element

PROJECT REELS

CRAFT and tradition

2019 to 2021 Self Initiation in to a ancient medium

Conservation of Bamboo plants and tradition is much oversaid, I am looking in to a strange direction, which can be possible in a virtual space. The imaginery simulation of the extinct product and the indigenous methods are going to be really interesting to transfer. I was insipired by Prof AG. Rao from IDC initiate and gather the bamboo community to re locate new generations in India.
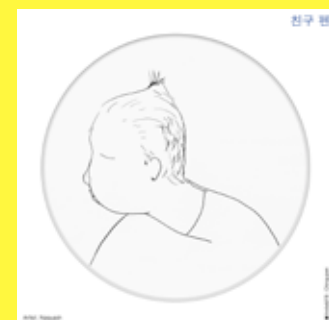
Bamboo pens

Tradition and Relocation

Bamboo and Sustainability
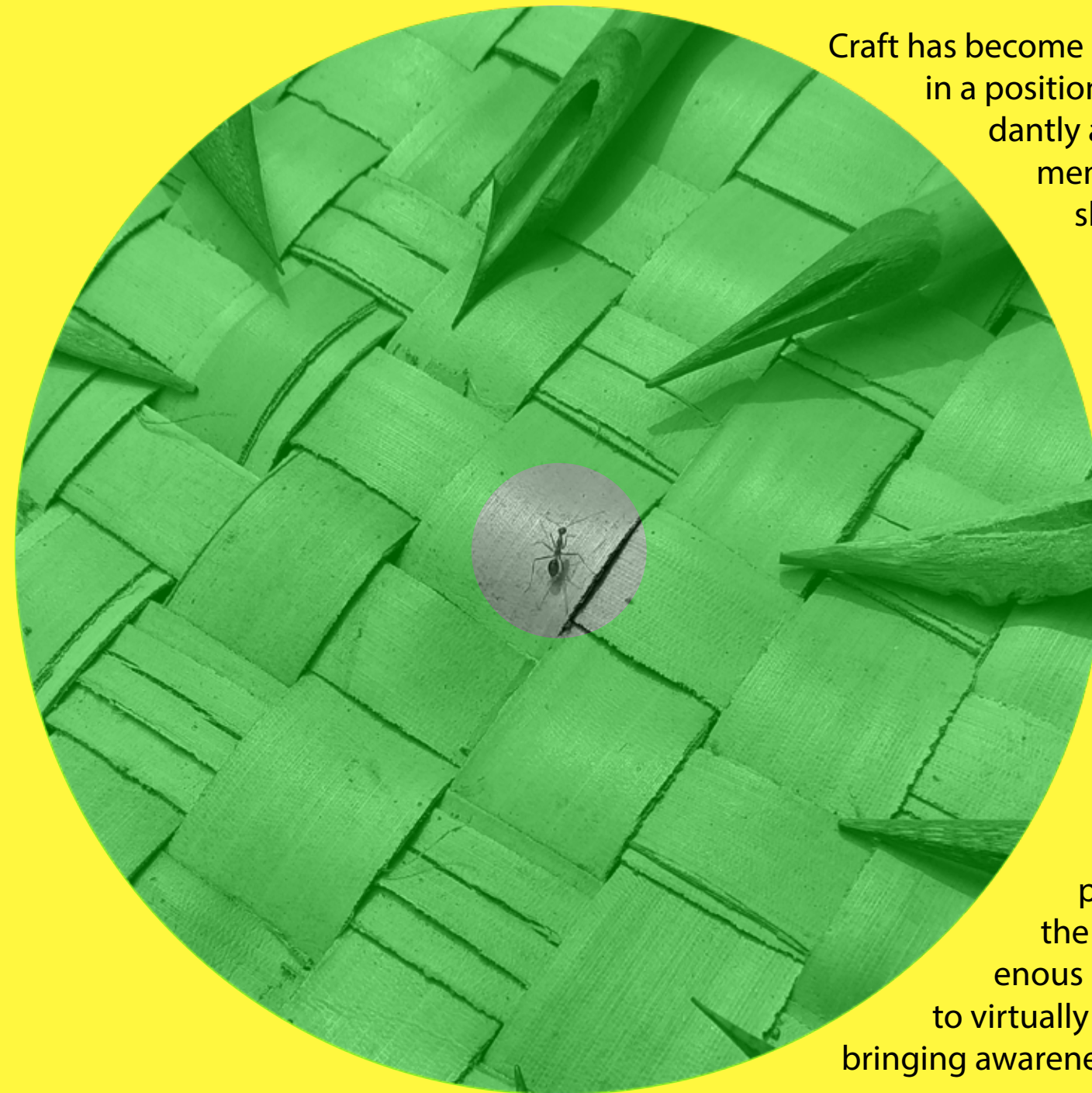
Craft has become a major part of me. During 2019 to 2020, The pandemic put me in a position to think about sustainable materials which are abundantly available in my surroundings. I have initiated immense energy to study bamboo from Kerala. With my skill exploration, I have made more than 1500 pens out of bamboo. I started researching bamboo and its mere application in our culture and also from Asia and the Middle East. This triggered me to think about the priceless technique and knowledge of blacksmiths across the state. The Kerala blacksmiths are becoming extinct in their traditional practice; the government has introduced many supportive programs for them. I have evolved my thoughts on doing research on this community and to document their tools and techniques, and to bring it to a virtual platform to recreate it. A simulation can evoke the memory of a tradition and locally acquired indigenous methods. This can reestablish the coming generation to virtually and remotely experience the essence of vanishing crafts, bringing awareness and preservation of tradition to future generations.

BRIEF TIMELINE

Teaching and Practicing Art within
# 2018 to 20xx The need of reasearch in Pedagogy

Thought behind a PhD is actually quite difficult for an art person,
The priority is always given into a physical studio space.
Evolving ideas and visuals are very unexpected and-
it can travel beyond timelines and history,
Yet it is risky to split or expand the time within our consciousness.
My activities and observations are already beyond my plans.
Getting into a research mode was one of the best options in this strange time.

InIn these past three years I have realised the need to have an expansion and further studies in many directions.
Thinking and understanding the intersections of Art, Technology and Design is quite complicated by its options.
I have realised that I need to re-focus through an academic perspective.
Learning about New Media, New Design and Coding is a cruciality that I should continue doing this in the coming years.
The intention behind the PhD is to educate myself to look at future Technology and Art.
Thus, I will be able to interact with students in a more sensible way to understand Art by locating Technology within the
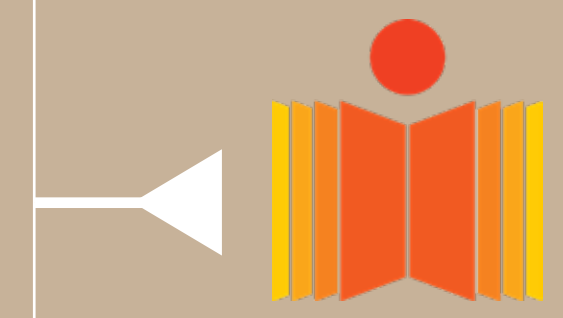experience and emotions.

Group Project / Site specific

Site cfa 2014
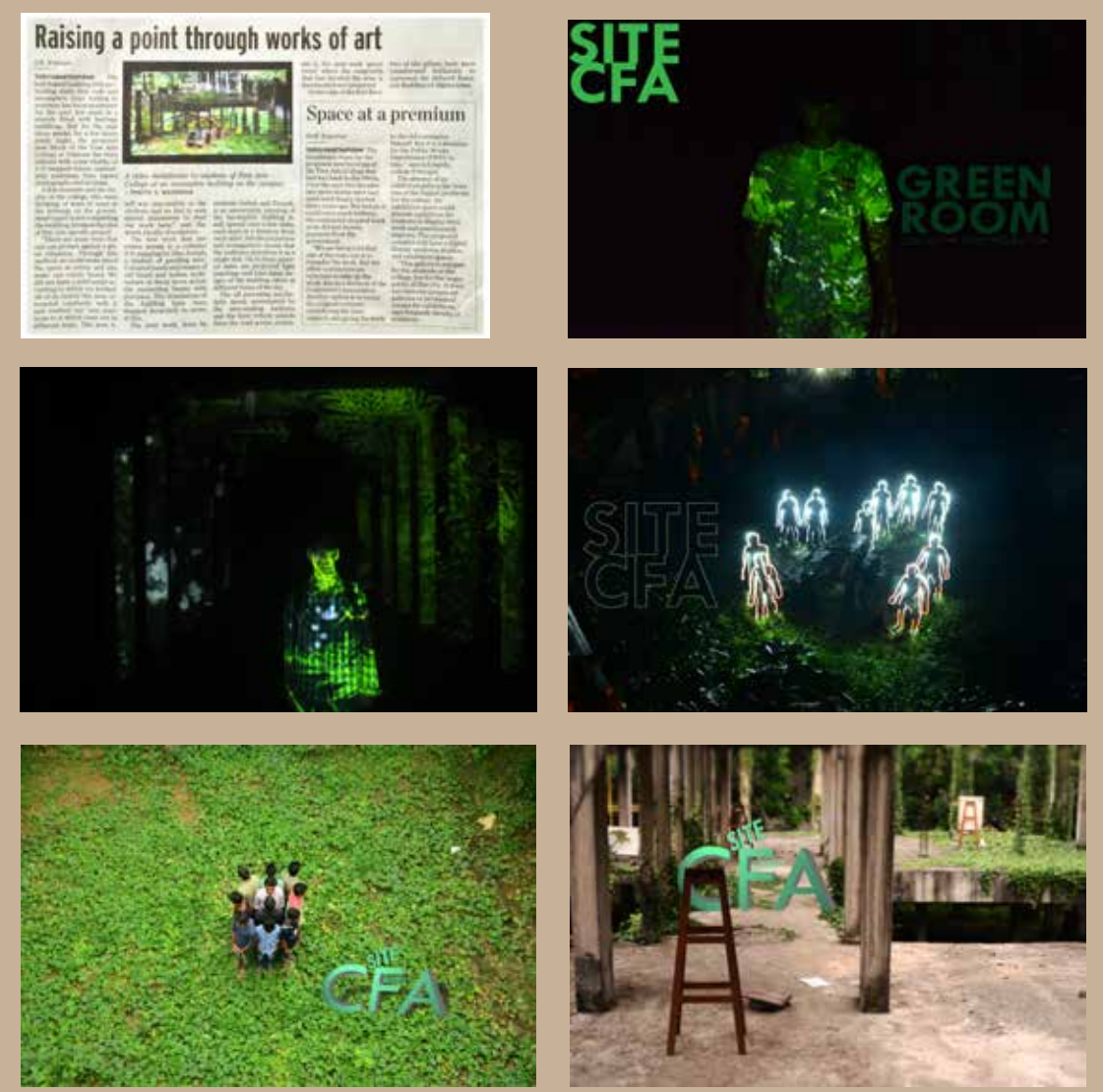
Why I chose IITH

Infrastructure
Intelluctual environment/Faculty
Library
Innovative Technology
Interactive sessions
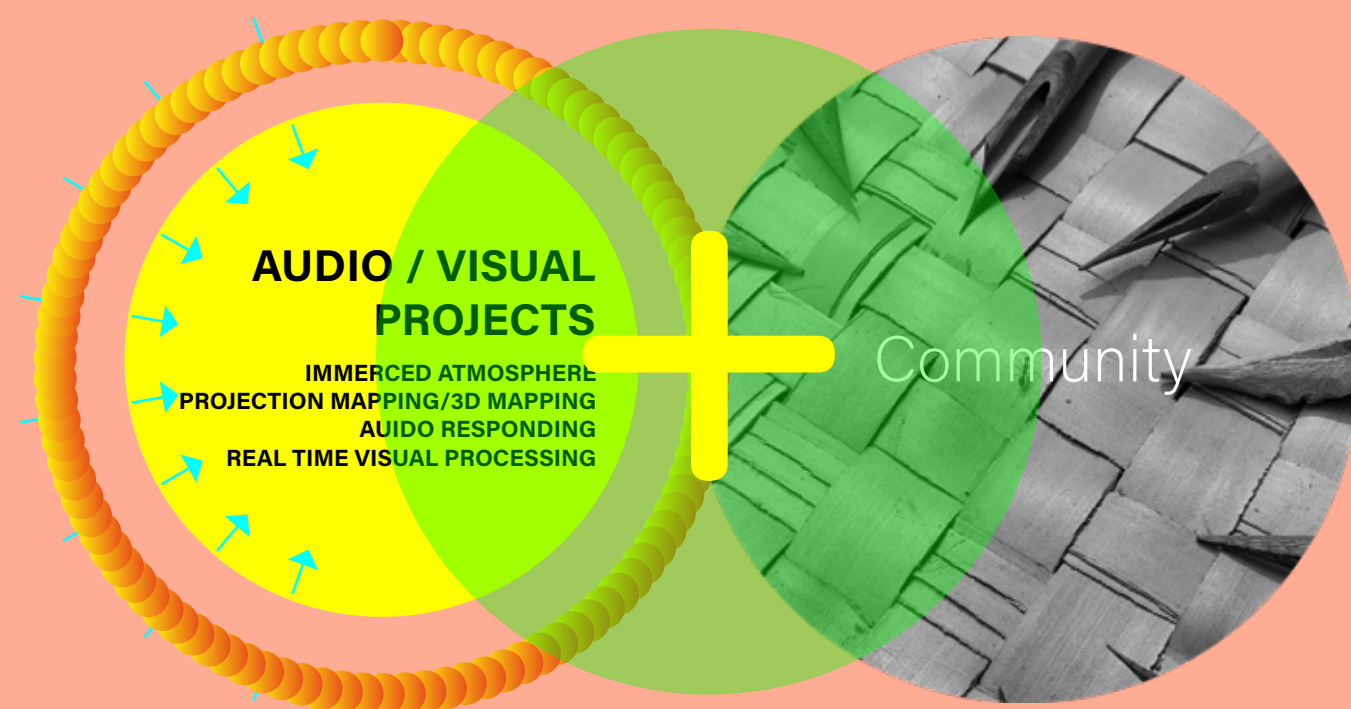Exposure
Outstanding guide support

Project proposal and thoughts on my PhD program-
Re imagining Bamboo working people & black smith's tools and techniques in VR

I am looking into data collective/data responsive visual sensations and simulations through recent technology and art experiences.
The data could be historic, demographic and environmental. The tools and Techniques of Bamboo working community and blacksmith community in focus.

Aims and objectives

It is an extension of new media and its possibilities. My aim is to experience an immersed space which is totally simulated but strictly functional in its historic, heritage and cognitive values. Through collecting and improvising the data pool of images and text I can evoke myself and the spectator into unknown areas of visual experience which was totally strange to the existing art practices. The whole research will be in 3 different categories - Site Specific art - New media - Data analysis and mapping.
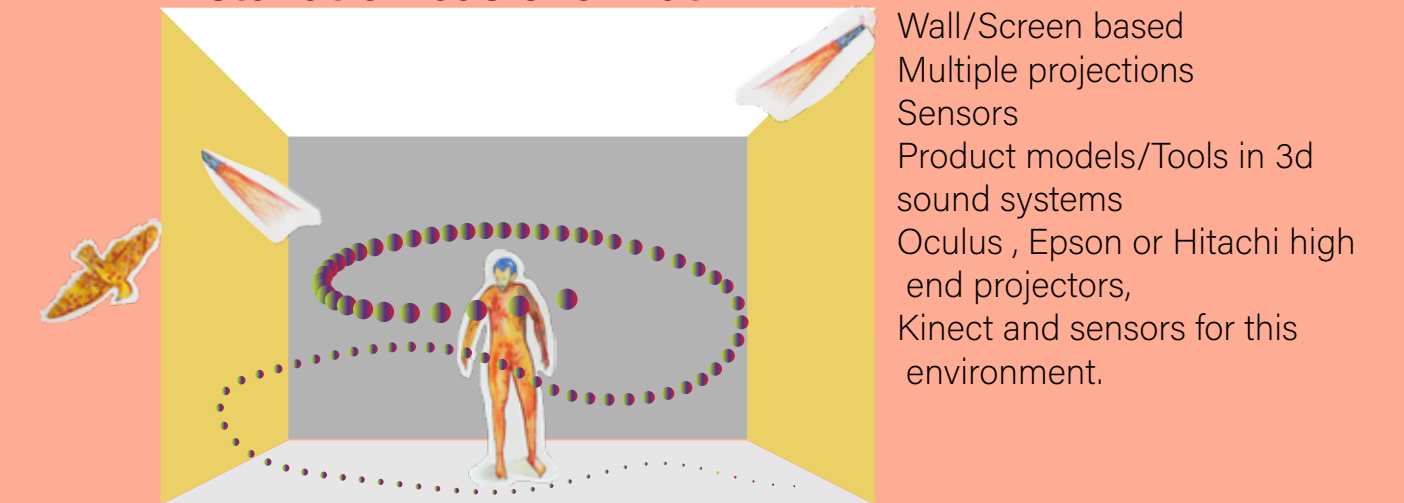
The Plan on my Proposal

AUDIO / VISUAL PROJECTS
IMMERCED ATMOSPHERE
PROJECTION MAPPING/3D MAPPING
AUIDO RESPONDING
REAL TIME VISUAL PROCESSING

Community

Proposed methodology in Documentation
1. Traditional method of documentation on the community via text, sketches, photographs and videography. [Equipment- Canon 7D, gopros , Timelapse etc]
2. Field interaction to collect the stories and myths among the community.
3. Exposure of the medium that the community is going to get represented.
I will introduce the idea of my project, by showing the brainchild/prototype of a mock VR within their atmosphere.
4. I may ask to display their work of art/craft/tool in the VR environment.
5. I will make awareness of the importance of keeping their elements within their culture and tradition and thus heritage.
6. I will try to scan their traditional ritual art forms if there are any and try to simulate them in VR.
[By using Touch designer.]
7. Mapping bamboo tools and products in to an interactive virtual museum.

Installation basic format

Wall/Screen based
Multiple projections
Sensors
Product models/Tools in 3d
sound systems
Oculus , Epson or Hitachi high
 end projectors,
Kinect and sensors for this
 environment.

Developing an Immersed environment /VR
1. Using multiple optimised data sources into videos and images to make conventional remakes of anthropological,ritual elements which could extinct soon. [Flora and fauna also included].
2. Improvising the shape of the tools through bringing the feed/signal from the sounds which collected from the community. [Sound /Ableton environment controlling or processing the shape of the tools - by changing the very basic visual aspects- color,shape,transparency and light of the objects]
3. Connecting the visuals into an analogue unit [Novation launch controller and Arduino Uno if possible other sensor techniques too. -by establishing DIY project prototyping, Developing varied varieties of projects that require a code based control, Automation System development. Learning AVR programming,Entry level circuit designing.

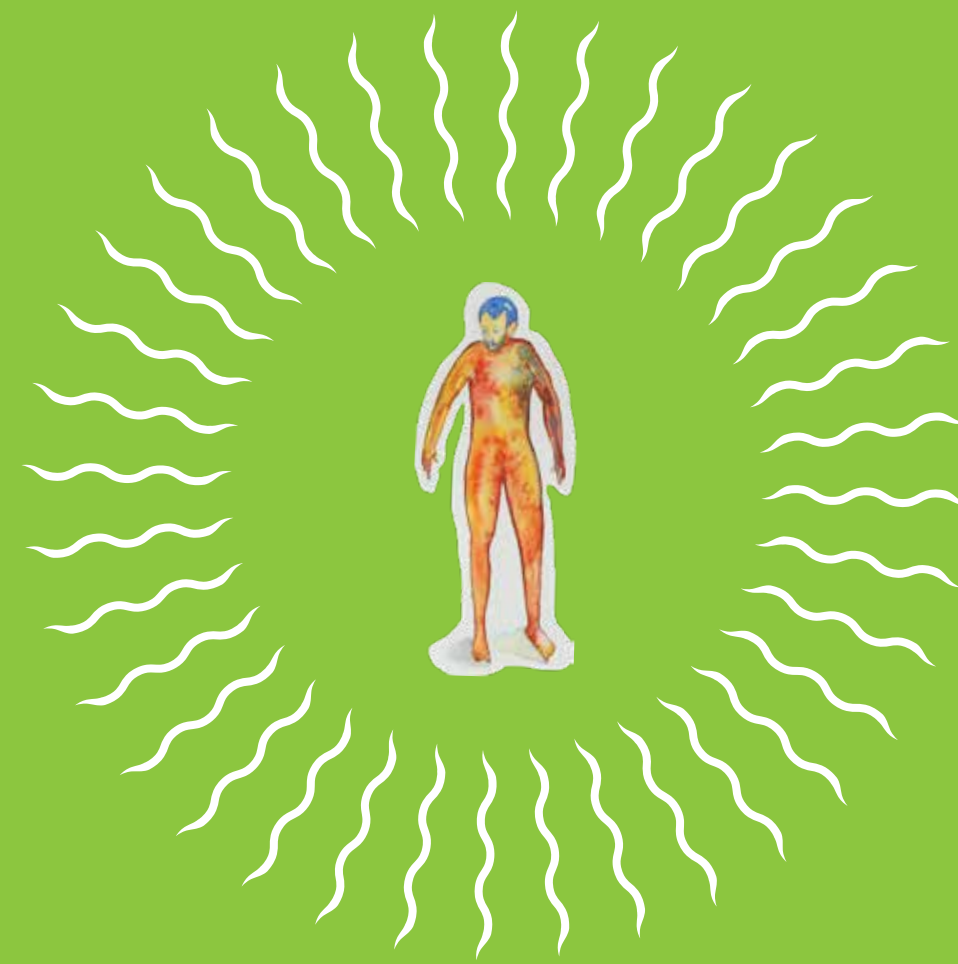### Publishing the organised data into the cloud and unleashing the interactive VR.
1. I am yet to explore the VR infrastructure, I will be asking help from the guide to initiate a VR set up for my project, or else I will DIY by learning the set up with his/her guidance.
2. I will use basic Oculus , Epson or Hitachi high end projectors, Kinect and sensors for this environment.
3. Use of Touch designer in the whole project to find its enormous possibilities in visual art.

Bibliography
1. The Work of Art in the Age of Mechanical Reproduction" (1935), by Walter Benjamin[1935]
2. Memories, Dreams, Reflections -by C.G Jung [1961] , Editer by Aniela Jaffé
3. Totem and Taboo-Book by Sigmund Freud [1913]
4. Sontag: On Photography. [1977]
5. A Cyborg Manifesto by Donna Haraway [1985]
6. CyArk website
7. New Heritage - New Media and Cultural Heritage- Edited By Yehuda Kalay, Thomas Kvan,

Thank you