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CONEICT

RAELTIY

UNCOMFORTABLY NUMB

INVESTIGATING

THE UNCANNY IN CONTEMPORARY TIMES

PRAJAKTA POTNIS  
RAQS MEDIA COLLECTIVE  
SHILPA GUPTA

THE EXHIBITION UNCOMFORTABLY NUMB IS A REFLECTION ON OUR LIVES, IN WHICH DISORIENTATION AND ANXIETY ARE PART OF OUR EVERYDAY EXISTENCE. SIGMUND FREUD HAS ARTICULATED THIS FEELING AS THE "UNHEIMLICH," OR THE "UNCANNY" IN WHICH THE FAMILIAR SOMEHOW APPEARS ESTRANGED OR FOREIGN. WE LIVE IN UNCERTAIN TIMES OF CATASTROPHE, WAR, AND VIOLENCE. TECHNOLOGY AND MEDIA CONNECT US TO THE WORLD, BUT THEY SIMULTANEOUSLY ALSO INTENSIFY OUR FEELING OF ALIENATION. UNCOMFORTABLY NUMB CONTENDS THIS "UNHOMELY" EXPERIENCE, QUESTIONING IF WHAT WE CONSIDER THE "UNCANNY" HAS NOW REPLACED THE FAMILIAR. THE SHOW SERVES AS A CAUTIONARY WARNING OF THE FATE THAT AWAITS US...

OPENING  
MAY 2 : 7 TO 9 PM  
SHOW CONTINUES UNTIL MAY 31, 2013

LAKEEREN  
THE CONTEMPORARY ART GALLERY

SHILPA GUPTA, EYE TEST, 2012, TRANSLITE, 21 X 16.5 X 4.5 IN

6/18, GRANTS BLG., 2ND FLOOR, OPPOSITE BASILICO RESTAURANT, ARTHUR BUNDER ROAD, COLABA, MUMBAI-400005.  
TEL.: 022 65224179, LAKEEREN@GMAIL.COM WWW.LAKEERENGALLERY.COM

The exhibition Uncomfortably Numb is a reflection on our lives, in which disorientation and anxiety are part of our everyday existence. Sigmund Freud has articulated this feeling as the “unheimlich,” or the “uncanny” in which the familiar somehow appears estranged or foreign. We live in uncertain times of catastrophe, war, and violence. Technology and media connect us to the world, but they simultaneously also intensify our feeling of alienation. Uncomfortably Numb contends this “unhomely” experience, questioning if what we consider the “uncanny” has now replaced the familiar. The show serves as a cautionary warning of the fate that awaits us...

Capturing the uncertainty of our times, Shilpa Gupta's for example in Eye Test, 2012 questions the issue of cognitive dissonance problematizing the gap between perception and reality. Similarly her red neon sign Today, 2013, in evokes a sense of urgency and danger, forcing us to consider the present moment and what it presents us. This leads us to consider the suggestion of Walter Benjamin's that “the state of emergency in which we live is not the exception but the rule.” Is to live in paranoia our only recourse? Skirmish, 2010 a series of eight works by Raqs Media Collective, plays out a tiff between two lovers in Damascus, during which the images of the keys begin to appear on the walls of the city, stenciled to mock the yearning of a beloved. This estranged story highlights the uncanniness of a love gone wrong. The sense of familiarity (homeliness) evoke in Prajakta Potnis's photographic series Capsule, shot inside the refrigerator explore the idea of freezing time or ageing. The refrigerator with its temperature control creates a sterile, but isolated space that seems to have become cloned, sterile centers within a city, informing us of the system failure or a breakdown that is evident. Further an, alarm clock that rings every hour, metaphorically a wake up call for the viewers to come to a state of consciousness- awaken.

About The Artist :

Shilpa Gupta : (b. 1976) lives and works in Mumbai.. She had solo shows at Contemporary Art Center in Cincinnati, Gallerie Yvon Lambert, Paris, Gallery Chemould Prescott Road, Arnofini in Bristol and Museum voor Moderne Kunst, Arnhem. Gupta has participated in been invited to 'Younger Than Jesus Triennale' at New Museum, New York; Lyon Biennale '09 curated by Hou Hanru; Gwangju Biennale '08 directed by Okwui Enwezor and curated by Ranjit Hoskote; Yokohama Triennale '08 curated by Hans Ulrich Obrist; Liverpool Biennale '06 curated by Gerardo Mosquera and biennales at Moscow, Auckland, Seoul, Havana, Sydney and Shanghai. Her work has been shown in Tate Modern and Serpentine Gallery in London, Daimler Chrysler Contemporary in Berlin, San Francisco Museum of Modern Art, Mori Museum in Tokyo, Chicago Cultural Center, Devi Art Foundation in Gurgaon amongst others.

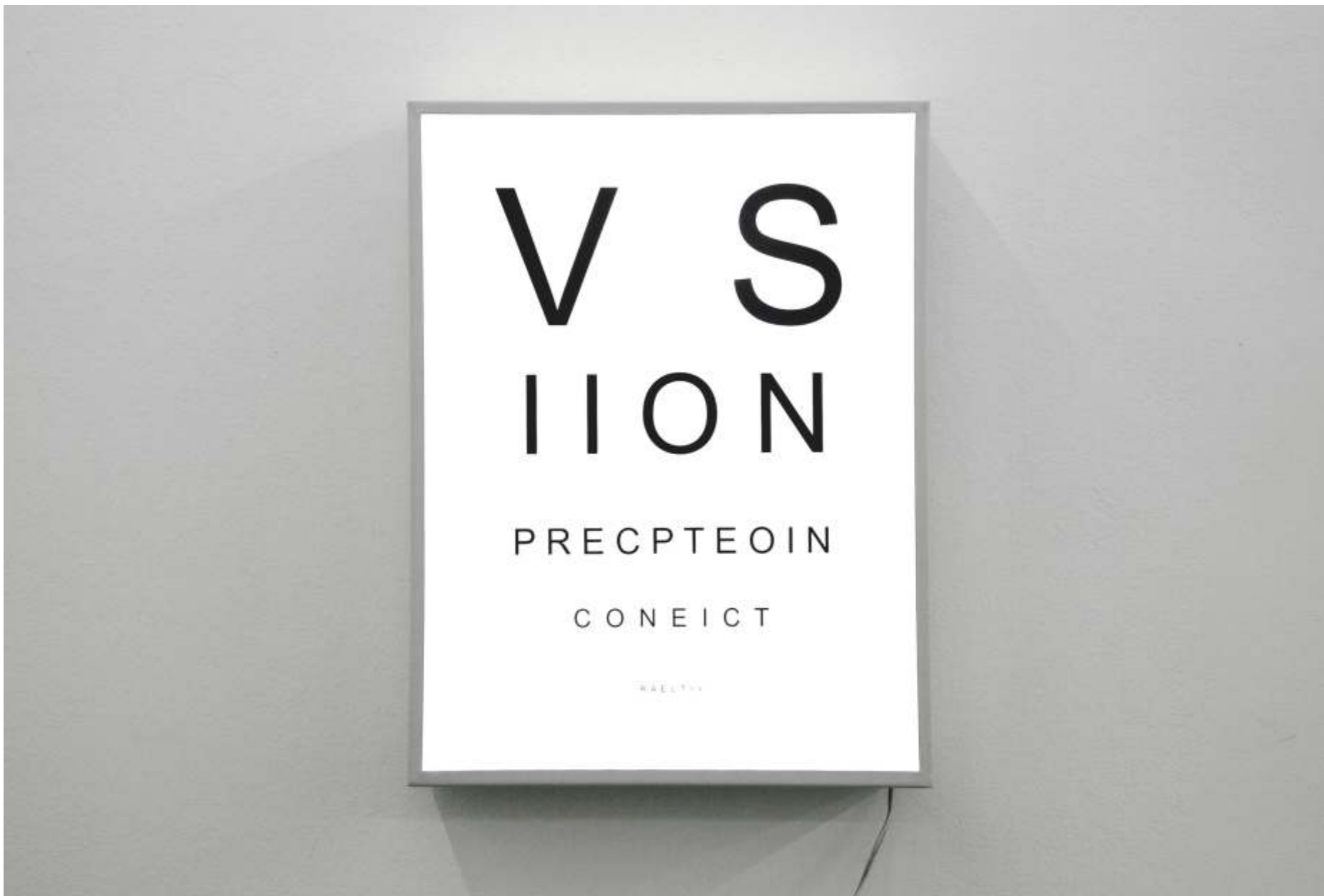




SHILPA GUPTA

*Eye Test*, 2012

Translite, 21 x 16.5 x 4.5 in, Edition : 4/6, INR 3,75,000, US \$ 7,000



SHILPA GUPTA

*Eye Test*, 2012

Translite, 21 x 16.5 x 4.5 in, Edition : 5/6, INR 3,75,000, US \$ 7,000



SHILPA GUPTA

*Today*, 2012

Neon, 22 x 9 in, Edition : 1/6 + AP, INR 4,50,000, US \$ 8,334

About The Artist :

Prajakta Potnis : Born in 1980, Prajakta's practice sails through painting, site-specific sculptural installations to public art interventions. In 2012 she had two solo exhibitions in Mumbai and Kolkata simultaneously, the premise of her solo's was the time difference that exists between the two cities. "Time lapse" and "local time" respectively was shown at The Guild art gallery, Mumbai and Experimenter in Kolkata. In 2011, her work was part of Indian Highway IV, Mac Lyon Museum of contemporary art Lyon, France, Indian highway III the Herning Museum of Contemporary Art, Denmark (2010) and Indian highway II the Astrup Fearnley Museum, Norway (2010). Art Oxygen and Mohile Parikh Center invited Potnis for a public art project "fluid city", where she made a public art intervention to draw attention to a dying lake within Thane city (a satellite city to Mumbai)







PRAJAKTA POTNIS

*Capsule I, 2012*

Digital print on paper, 35 in x 58in, Edition : 2/5 + 2 AP, INR 2,00,000, US \$ 3,704





PRAJAKTA POTNIS

*Capsule II*, 2012

Digital print on paper, 22 in x 50 in, Edition : 2/5 + 2 AP, INR 1,30,000, US \$ 2,408



PRAJAKTA POTNIS

*Capsule III*, 2012

Digital print on paper, 22 in x 50 in, Edition : 2/5 + 2 AP, INR 1,30,000, US \$ 2,408

About The Artist :

Raqs Media Collective is a group of three media practitioners - Jeebesh Bagchi (New Delhi, 1965), Monica Narula (New Delhi, 1969) and Shuddhabrata Sengupta (New Delhi, 1968) - based in New Delhi. Raqs is best known for its contribution to contemporary art, and has presented work at most of the major international shows, from Documenta to the Venice Biennale; but the collective is active in an unusually wide range of domains, and it is perhaps this breadth that gives their work its originality and scope. The members of Raqs were co-curators of Manifesta 7, The European Biennial of Contemporary Art which took place in Trentino-Alto Adige/Südtirol, Italy in the summer of 2008.



## Skirmish

Images of keys begin to appear on the walls of his neighbourhood.  
He recognizes them. They are the keys that open her apartment.

The same keys she gave him, once, saying, "Let nothing stand between us".  
Seeing the images, other people assume that locksmiths and key  
cutters have suddenly stepped up their publicity.

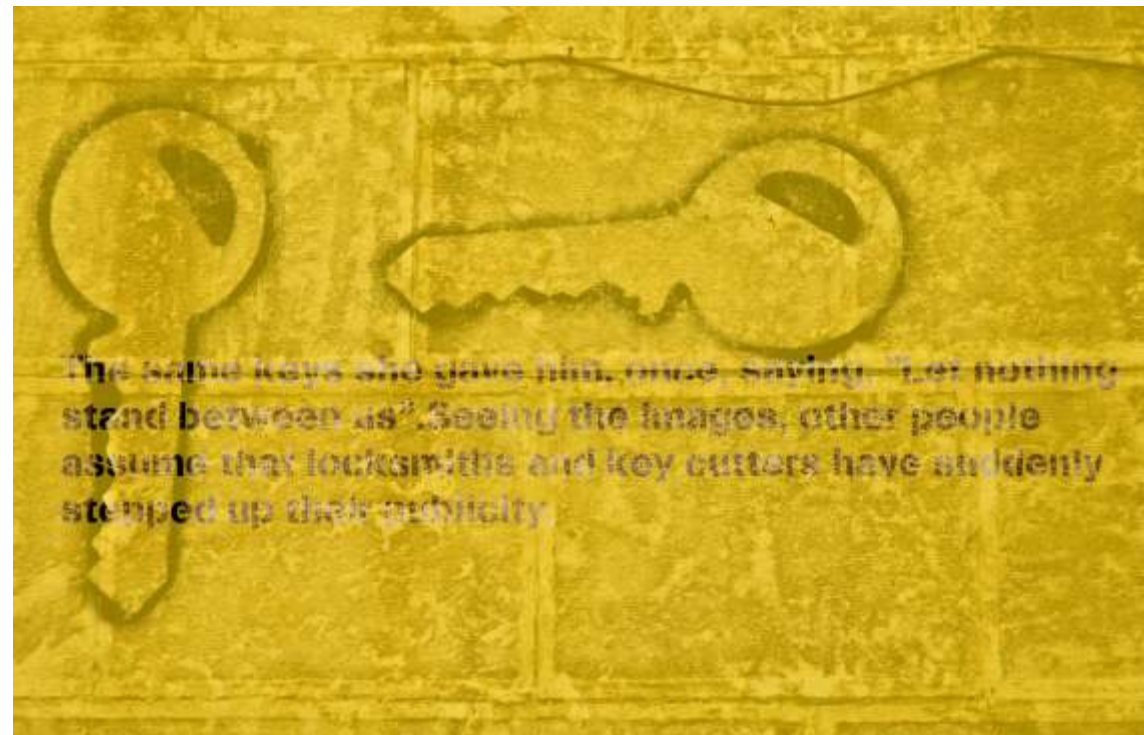
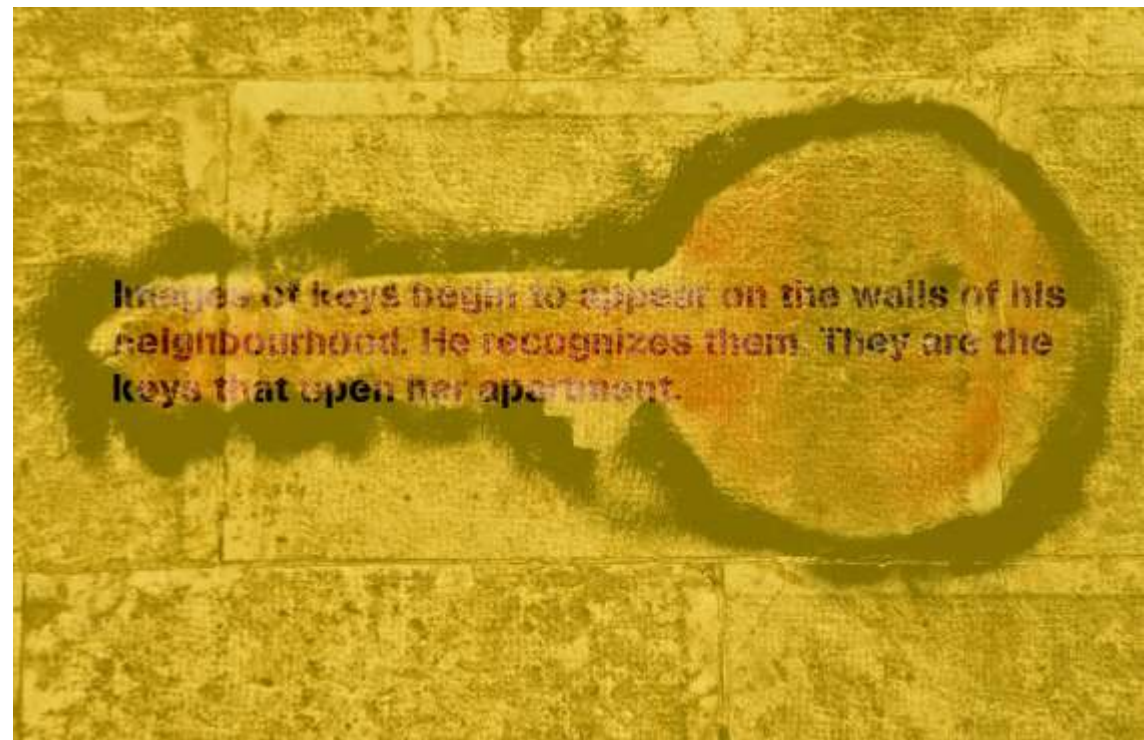
Only he knows the truth: that she keeps a vagabond in her pay, who stencils these keys at night.  
An elaborate mockery of his yearning.  
He cannot go outside without seeing the images on every side.

He cannot pass them without knowing what they mean: that she has locked herself in and thrown  
her keys into the sea.  
In his garden of paradise, she was once a luminous tree.

He would sit in her shade, fall from her like a leaf, nest in her like a happy bird.  
And now, all about him is a forest dead in mid-winter.  
Snow piled on snow, and the memory of longing made bitter by the accumulation of absence.

He is now looking for a man who will paint padlocks on every wall where the key appears.  
The town will assume again that the locksmiths are in business.  
In fact, the most bitter love story it has known will continue its secret skirmish.



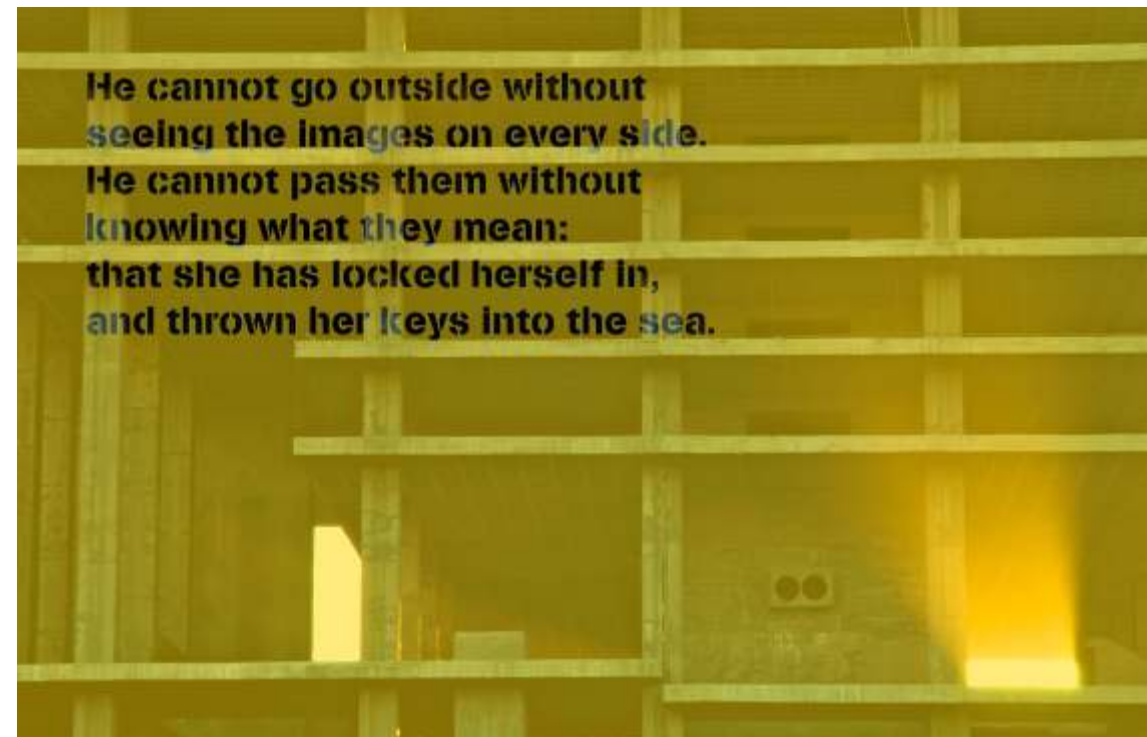
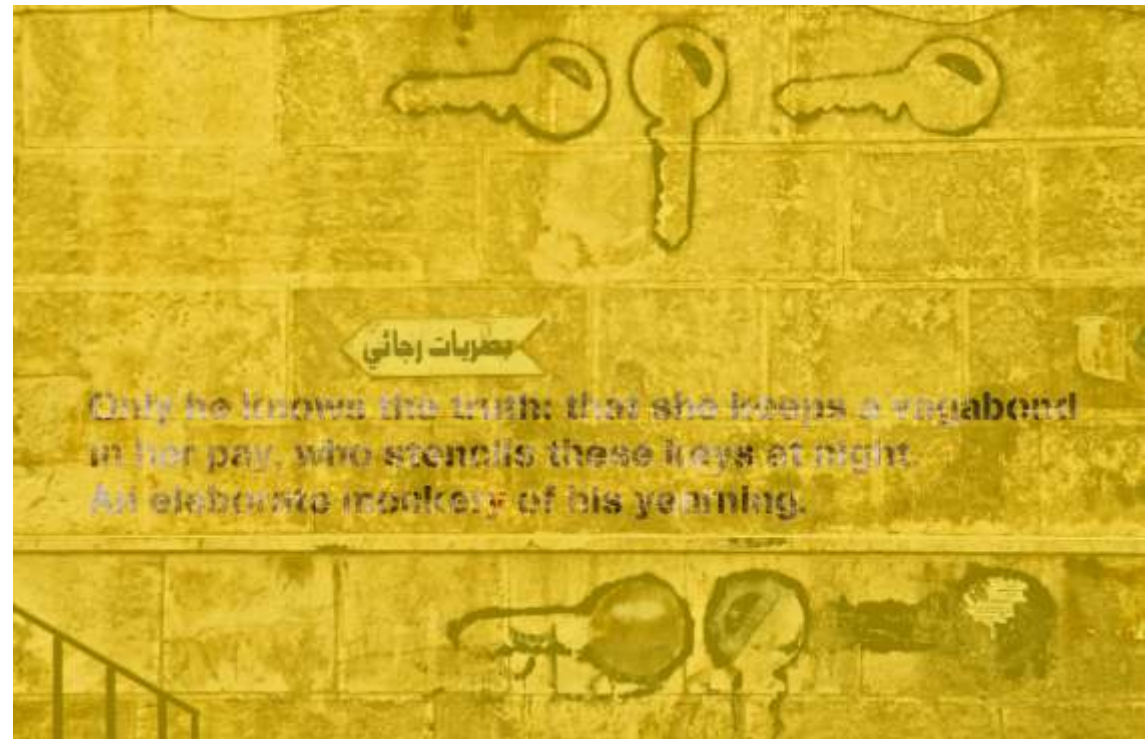


RAQS MEDIA COLLECTIVE

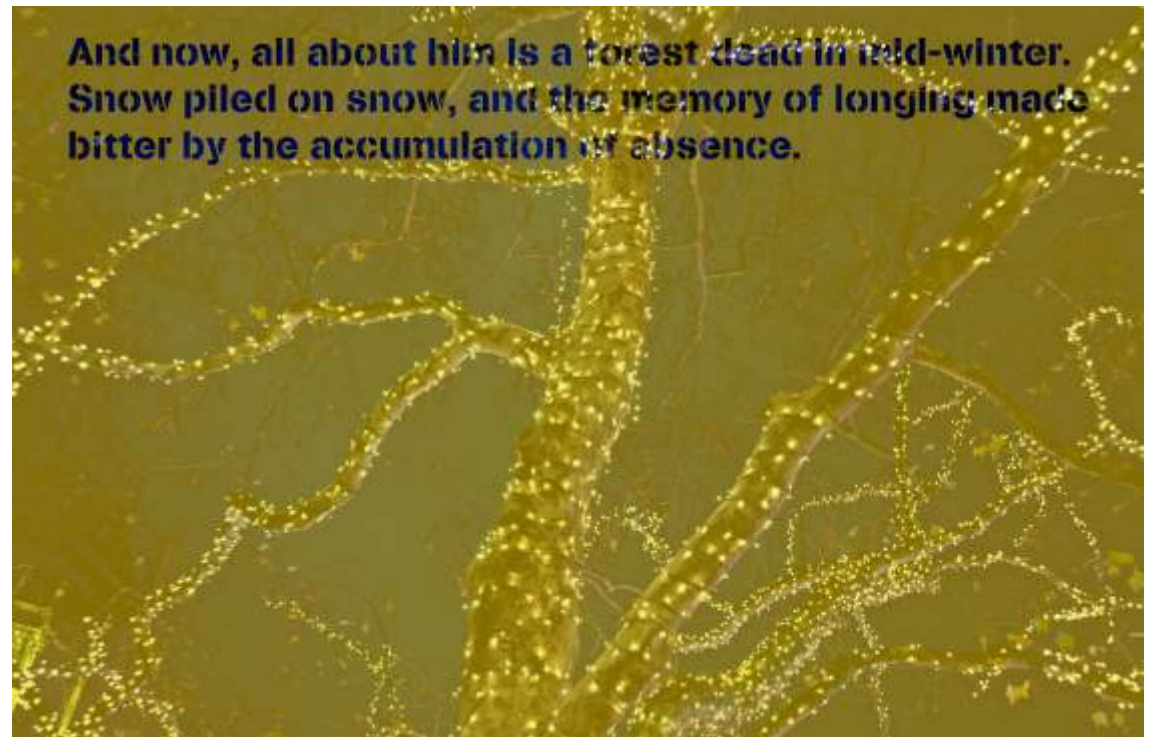
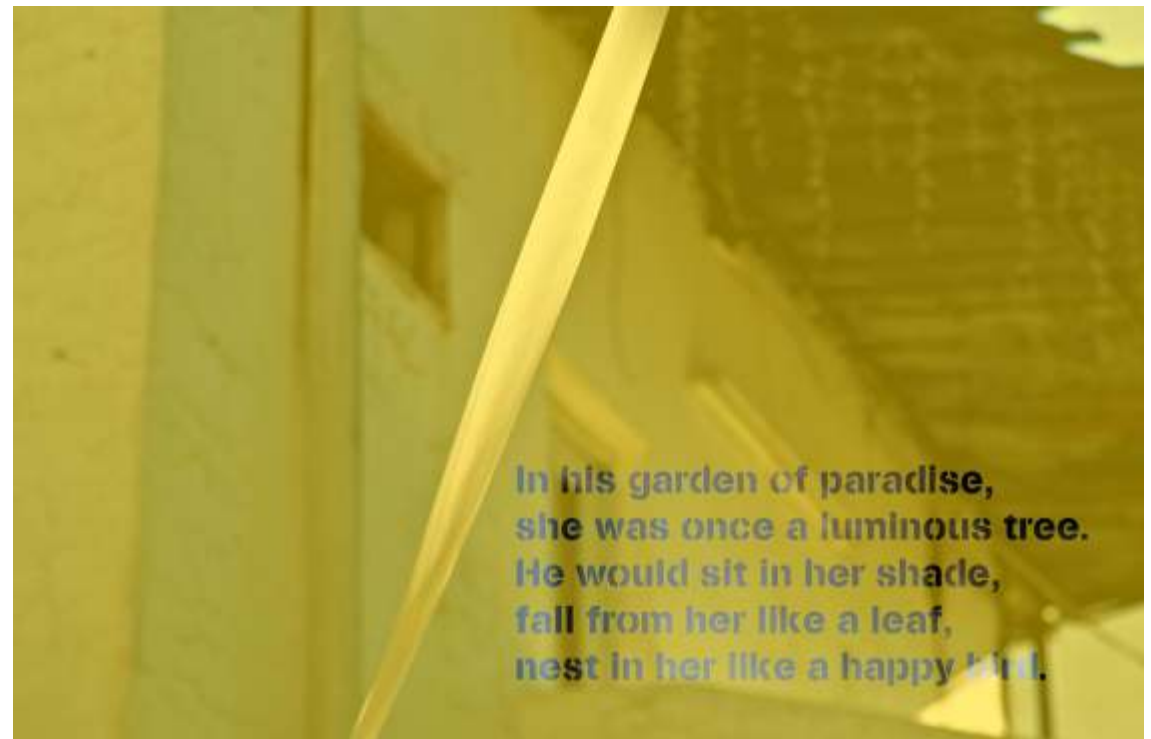
*Skirmish* (Body of eight works which form of body one work), 2010


Decoupage text on Hahnemuhle Fine Art Baryta 325 paper

24 inches x 16 inches, INR 10,00,000, US \$ 18,520









He is now looking for a man who will paint  
padlocks on every wall where the key appears.  
The town will assume again that the locksmiths  
are in business.

