

Matters Under the Skin

‘Matters Under the Skin’ is an ongoing project that investigates the lived experiences of a subject that is involved with the processes of creation. By amalgamating various vocabularies- visual, verbal, material and spatial; the work takes shape as a nuanced and layered communication of a language that reveals the ‘hidden’ dimensions of the human body. Body, in this sense, is seen from within, as against its representational mode of being seen and shown from the outside. The body, here, is perceived as a site of infinite manipulations; both, from within its own machinery and from the outside. It is distinguished as a site of effects that constantly build the physiological and psychological internals... The discovery, understanding and articulation of these effects are shaped through the practices of manual crafts. In this sense, the process/craft takes a literal centrality through which the causes and effects of the body are brought to existence. The inherent contradictions and conflicts of an individual are untangled in a Gandhian manner, through manual processes. These manual processes are a consequence of direct manifestations of bodily gestures. Sometimes these bodily gestures are also seen as the first step to understand the technique of the craft itself; of graphic drawing, hand embroidery, sewing etc.

In this sense, this layering is seen as a practice that perpetuates the literary or creative capacities of the body. Almost in a Foucauldian vein, work, or the creation of ‘fiction’, is seen as a possibility of “not showing the invisible, but in showing the extent to which the invisibility of the visible is invisible”. Thus making (or writing) ‘fiction’ is understood as an important activity to voice the inherent ‘matters under the skin’...

The works, thus, are an attempt to physically realise various mental images. To extract these images out for re-presentation, they are articulated as two dimensional, horizontal surfaces, almost replicating manuscript illuminations or early book illustrations. They have been reduced from their narrative form; embedded onto the physicality of the architectural surface and brought within the corners of physical spaces that the body inhabits.

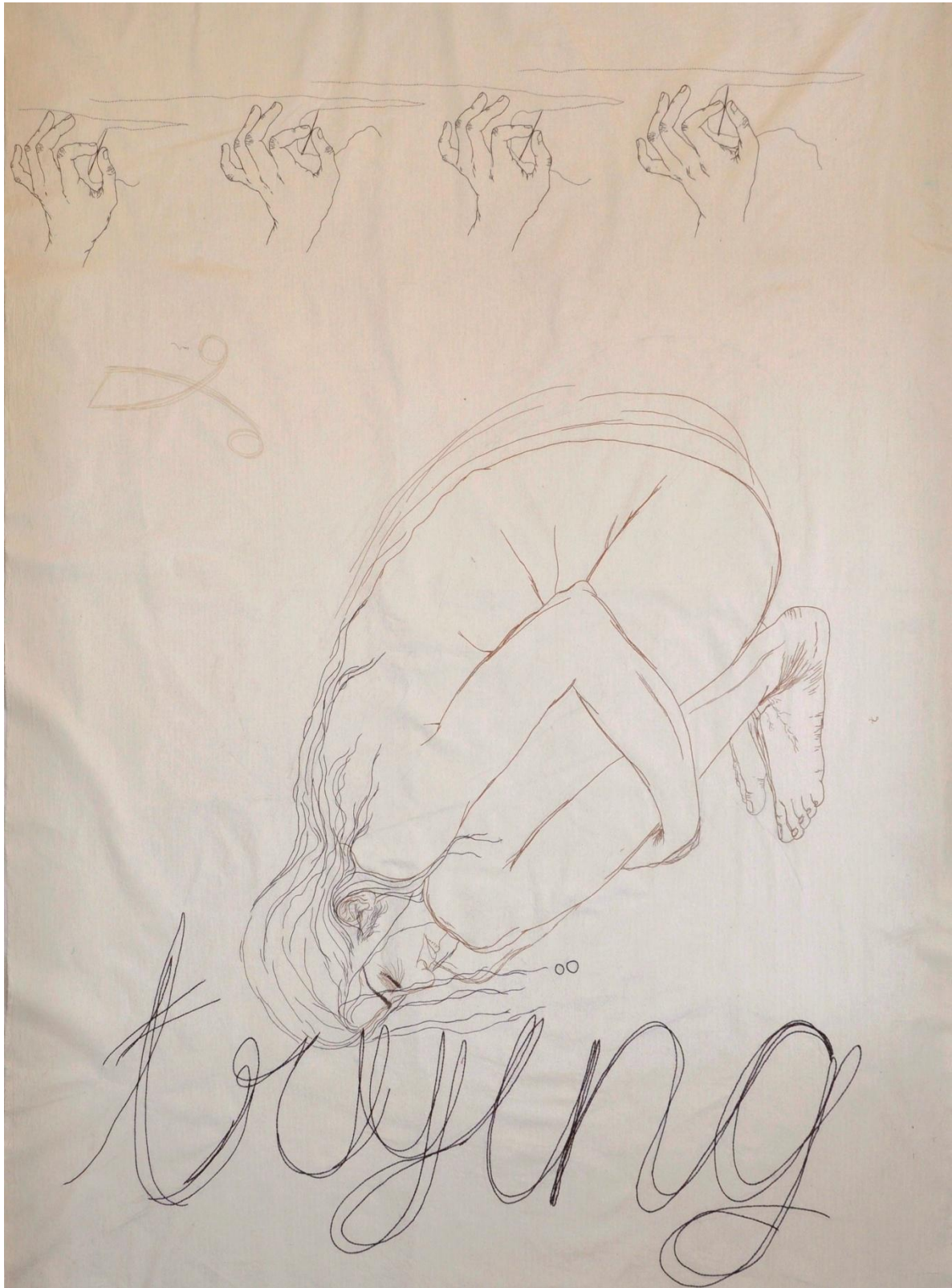


Re-enacting the Fool (Subverting the Action) I, II, III

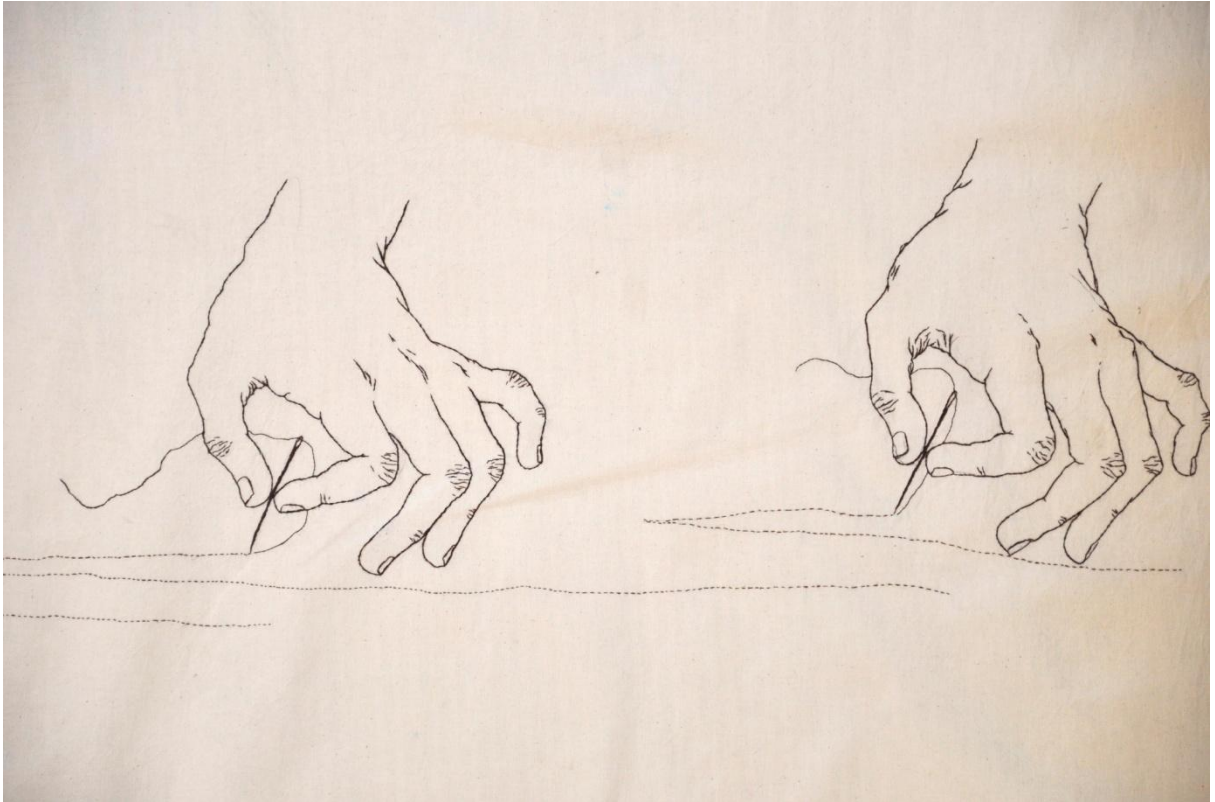
Installation images



Re-enacting the Fool (Subverting the Action)- I



Details



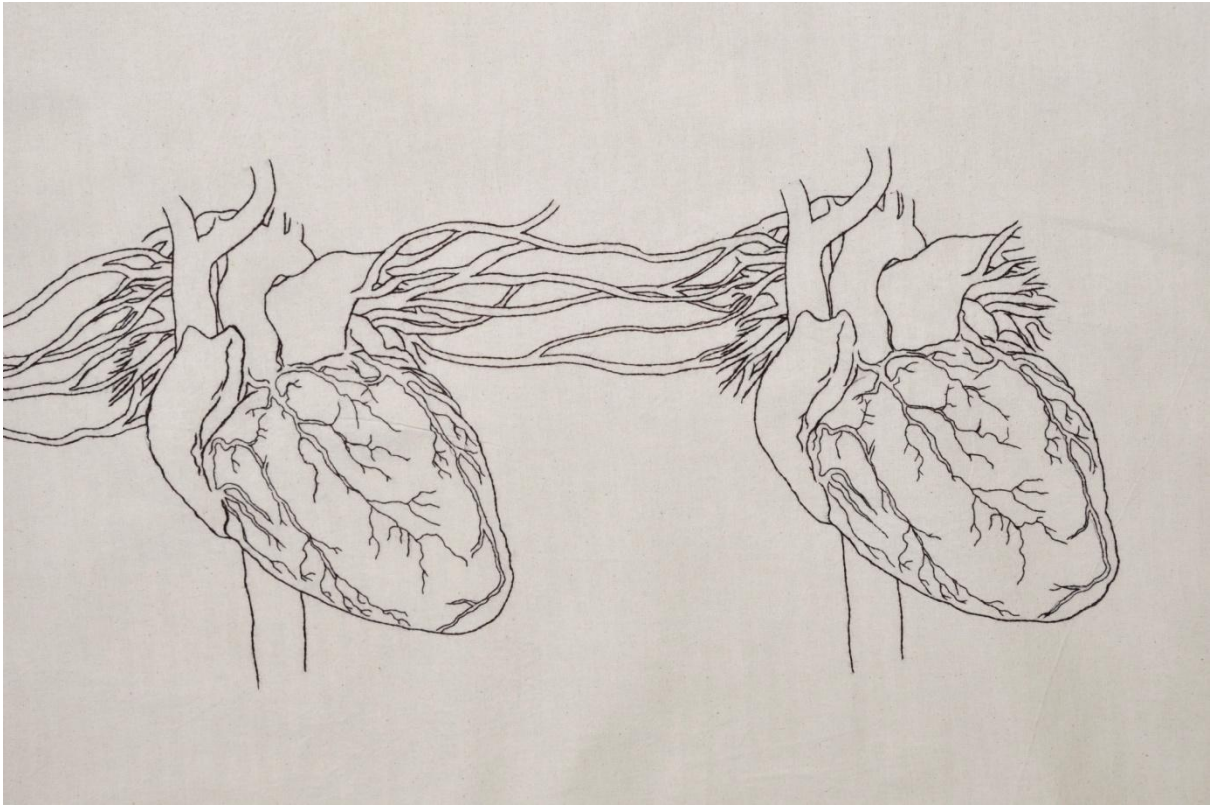


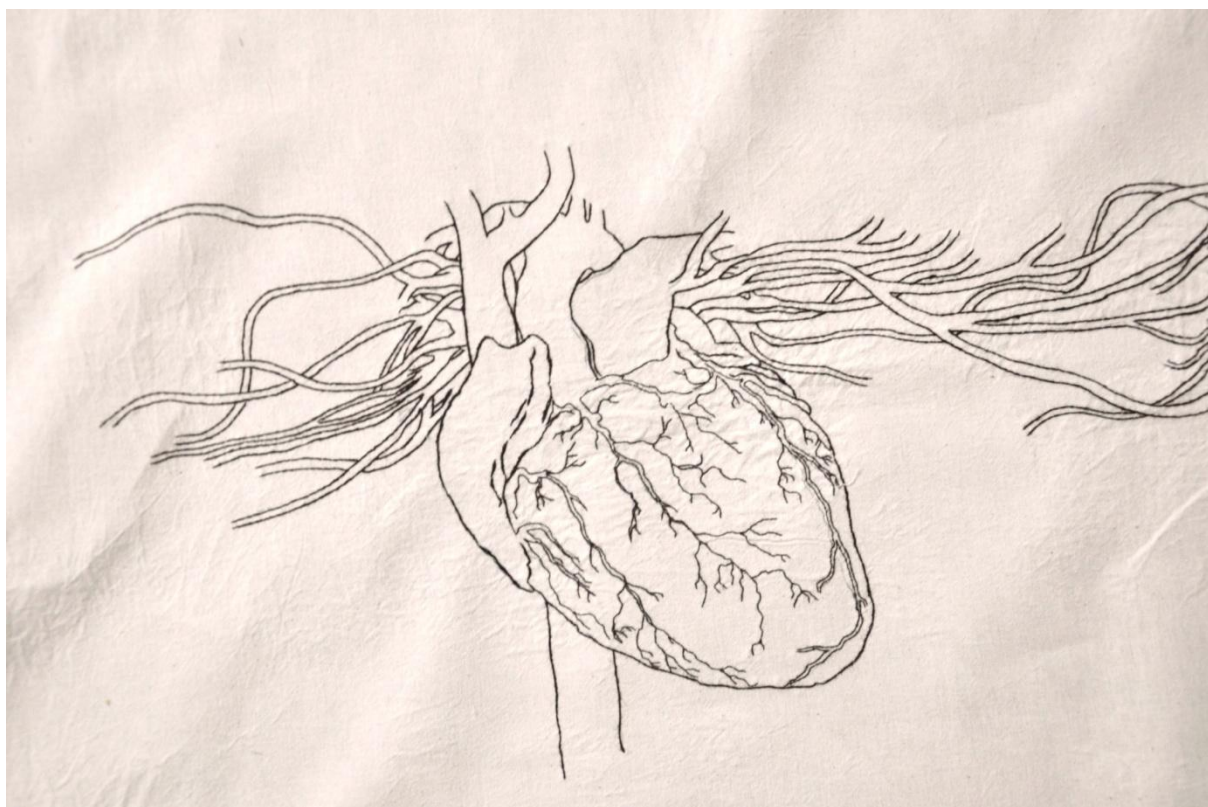


Re-enacting the Fool (Subverting the Action)- II



Details

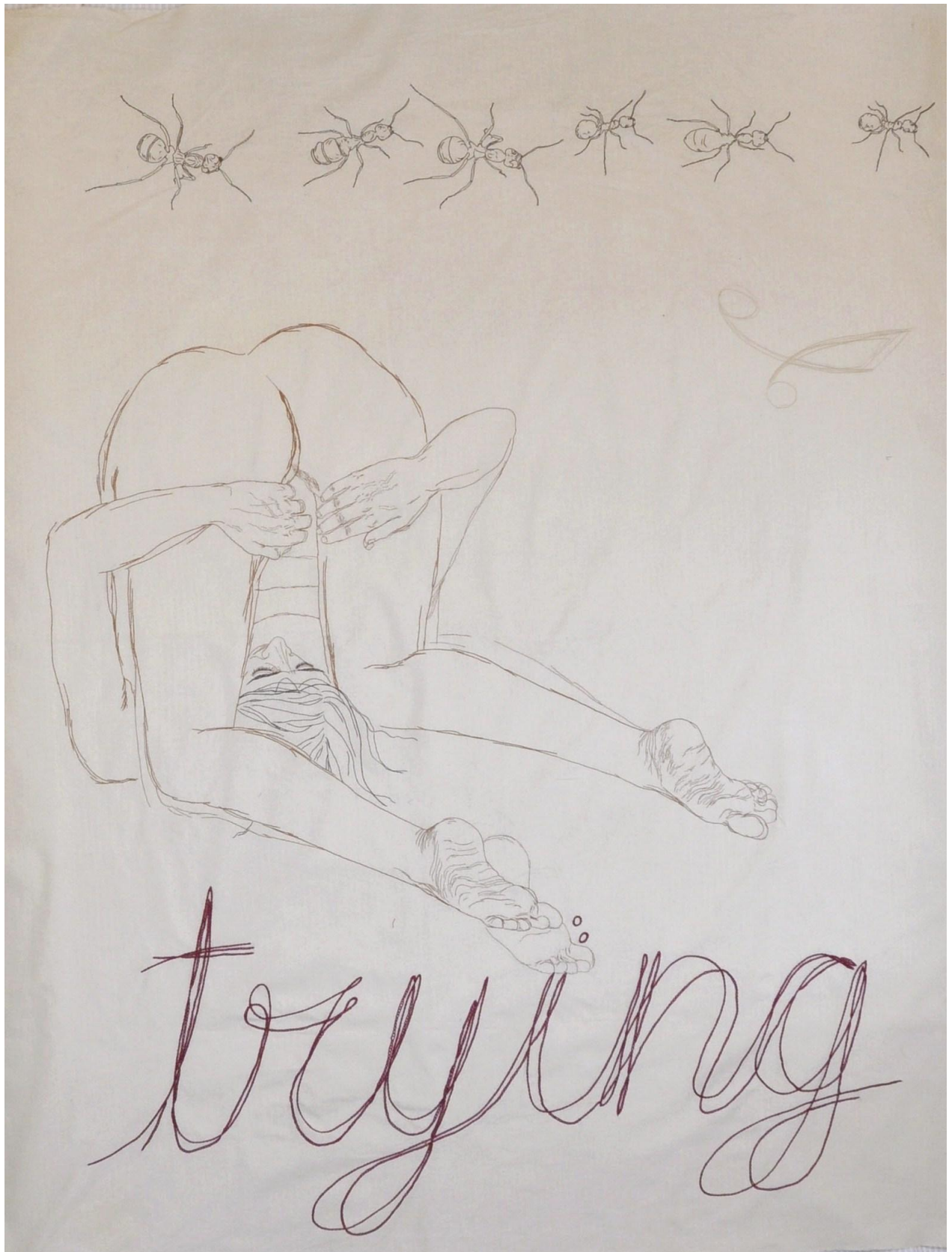




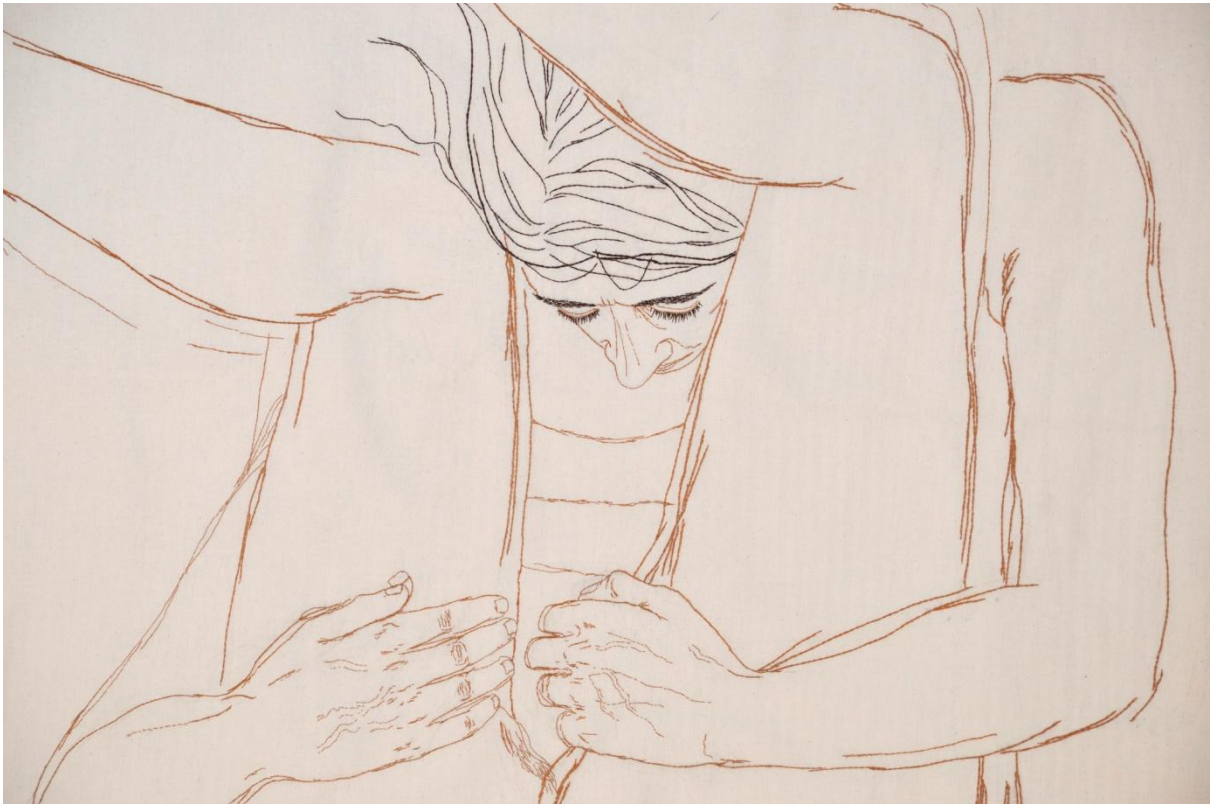


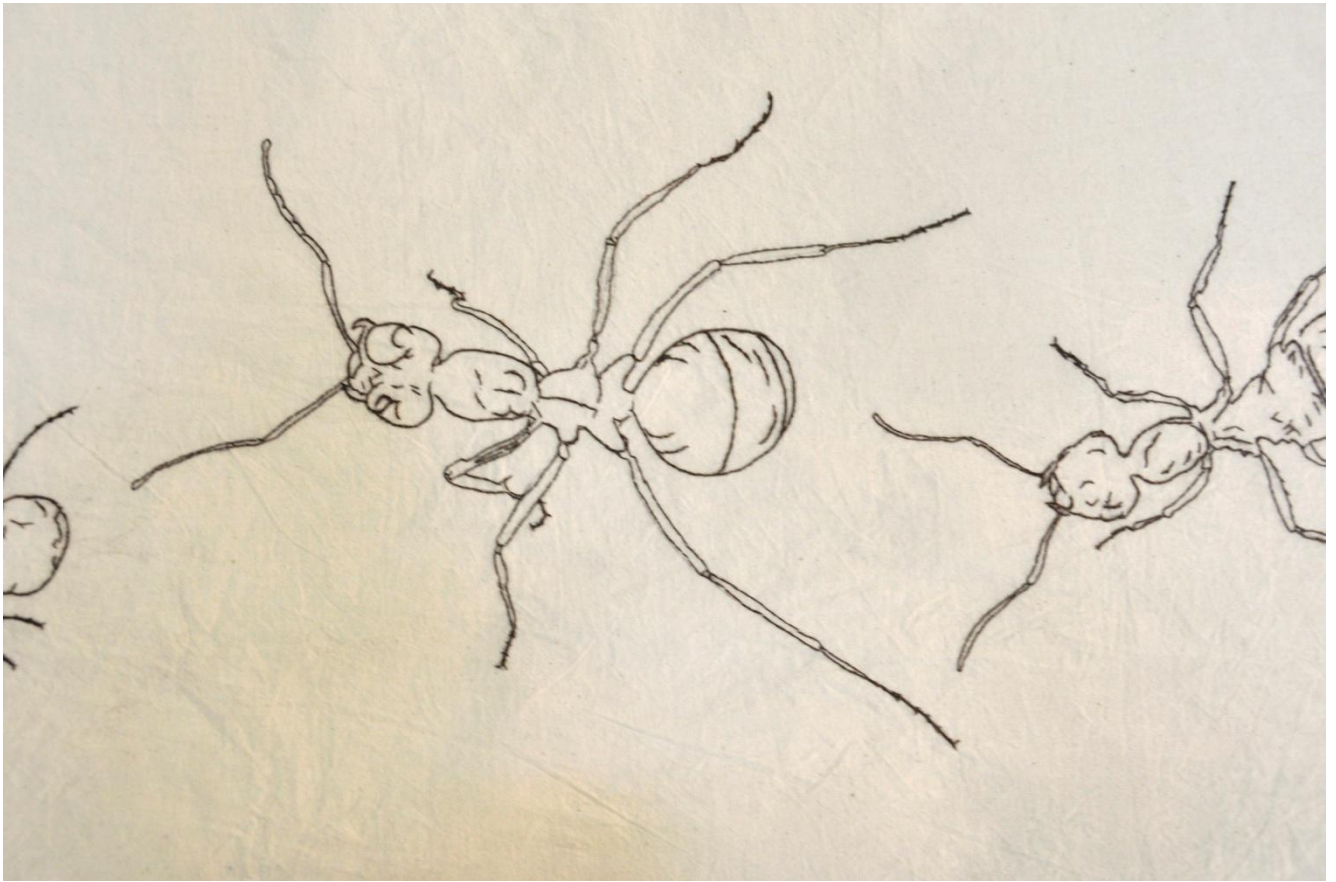


Re-enacting the Fool (Subverting the Action) III



Details









Details of all three panels:

Materials: Hand Embroidery on Cotton Calico

Size: 5'x 6' each panel

Year: 2011

Installation: to be installed on the floor under glass, preferably levelled with floor, to merge with the level of the floor.

Body Fictions (Routing Violence)

(Triptych)

Installation Image



Details

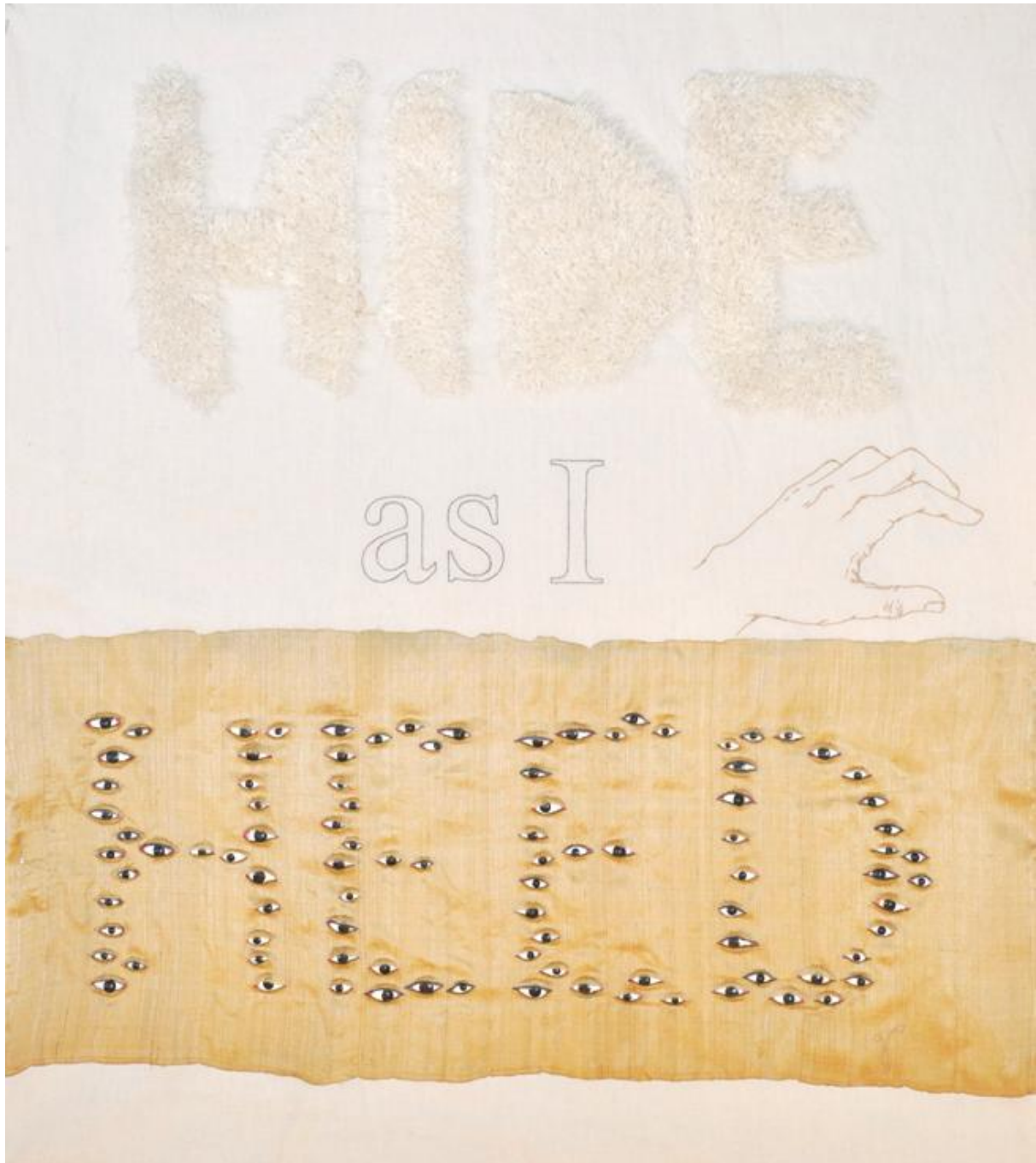


alive

and 

INVISIBLE

7



Size: 32"x 29" each (without mount)

Materials: Hand Embroidery on Cotton Calico, Monga Silk, Velvet, Faux Fur, and Enamelled Copper eyes.

Year: 2011

Installation: glass framed, to be mounted on the walls.



Drawing the Matter (Matters under the Skin) I-VII







Details:

Size: 19" x 22" each

Materials: Cotton fabric, Wool Felt, Various Sewing Tools like needles, threads, safety pins, blades, mirrors etc and left over fabric materials

Year: 2011

Installation: unframed, works to be pinned directly on the walls

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Hyderabad