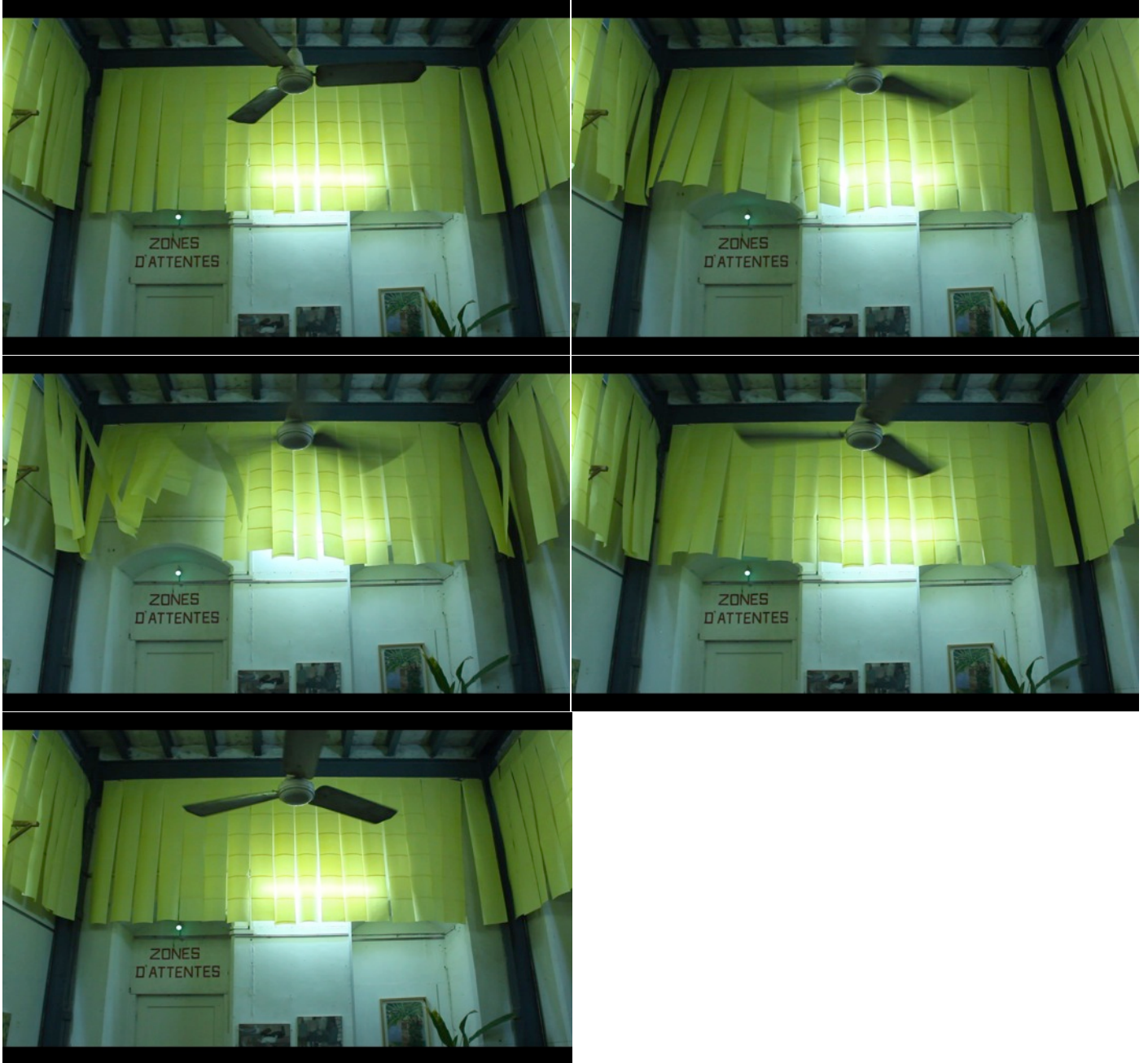


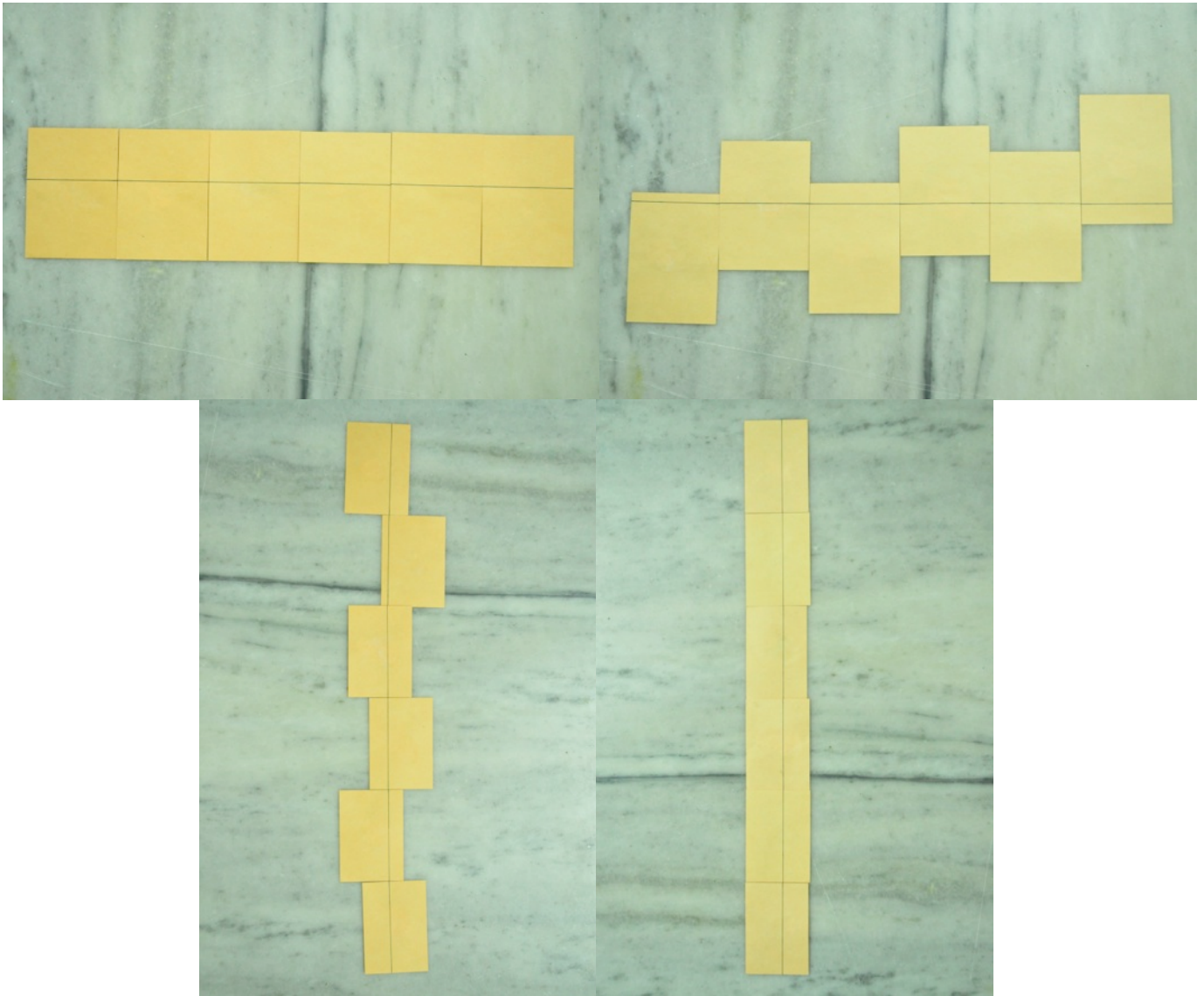
“Silent Text”



Yellow sheets of papers & ceiling fan | Dimentions variable | 26th jan 2012 on Republic Day | Site Specific work in Clark House Initiative

Drapes of yellow sheets of paper with ruled lines that hang from the walls of Clark House, placed near each other, measured to an exact inch, so that the ruled lines move seamlessly across each drape. Here speed is introduced by a fan that disrupts the carefully placed drapes causing a breakage in the continuity of lines. The work stands as the my silent comment on the inherent biases in our society, that impede the measures of affirmative action that were guaranteed by the Indian constitution.

" Equality / Inequality"



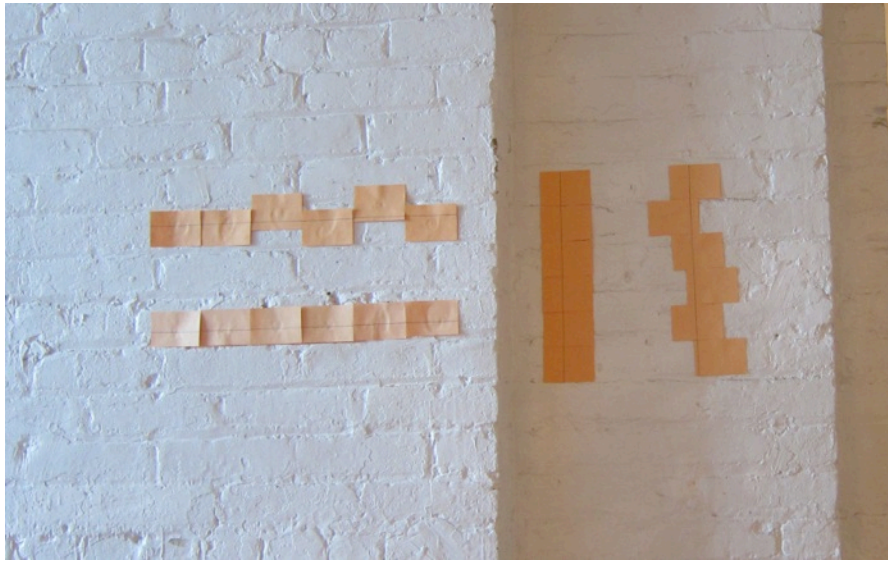
paper & ink

Dimensions variable

2012

A line runs across a row of equally / inequally-placed, equally-sized cut-outs of paper to find the paradox of equality.

Display

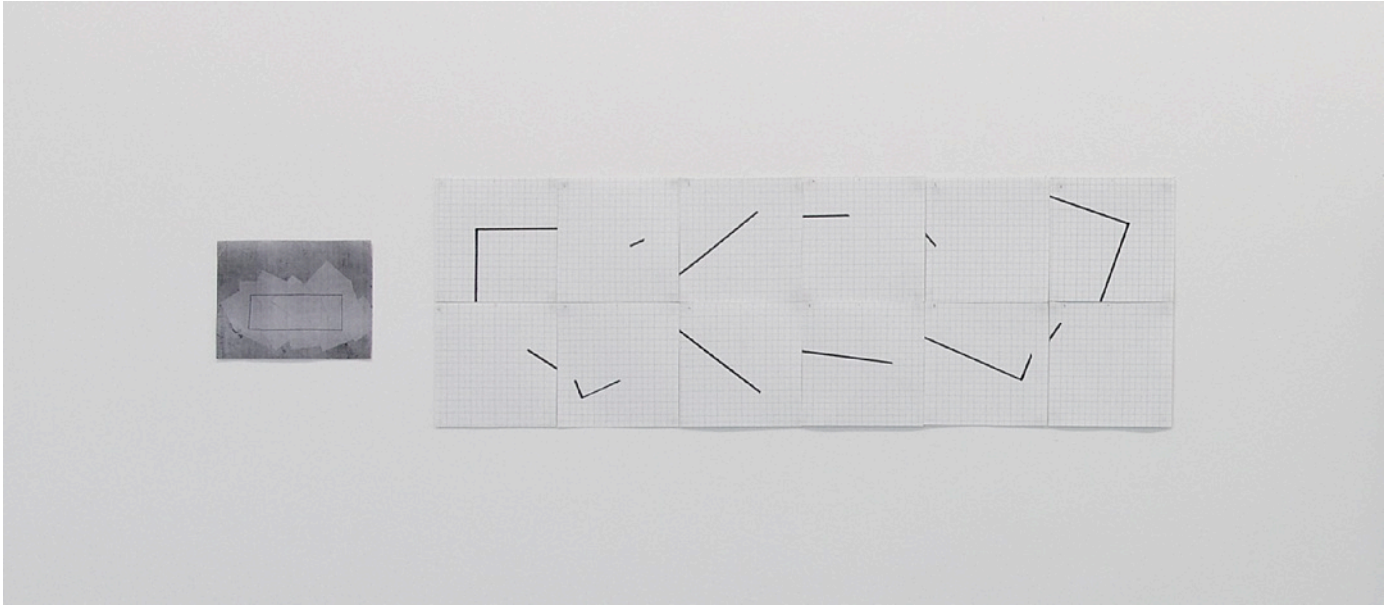


At International Studio & Curatorial programme | New York
2012



At "2nd Transnational Pavilion", "We have arrived Nowhere", 55th Venice Biennale, In Ice-Cream
Parlour Venice
2013

“Dismantled”



Graph paper & Ink

Dimensions variable

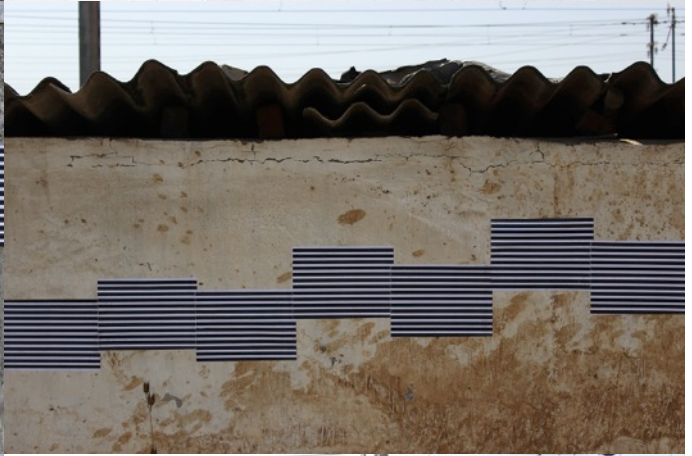
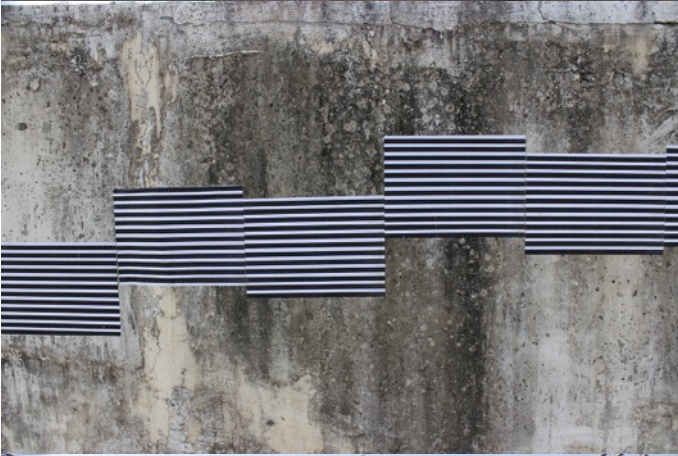
2012

The idea about this work was to create a situation for viewers to see a process of work. Where 1 shape of rectangle is drawn on 12 sheets of overlapped graph paper, and when the graph papers are arrange / placed in a way of displaying an art work, the identity of shape of rectangle gets dismantled or lost and it becomes abstract.

Also the photograph on the left side is a documentation of a situation, which can not be recreate the way it was presented there at that point of time.

a photograph of a rectangle traced on overlapping sheets of paper with a drawing showing fragments of that same rectangle, broken up as a result of the sheets having been laid side by side. Its abstract leanings not with standing.

"Salt & Equal" (public art project)





Thousands of photostats & spray cans

Public art project from Vasai Railway Station road to Vasai Vikasini College of Visual Arts, Vasai Vikasini Bhavan, Vasai Road (East)

2012

“In this project I work with the boring daily routine of traveling from station to Vasai Vikasini art college and transform into a fun walk and also kept an undertone of the subject equality / inequality and the history of suburb space, where the person is walking on the dirt road and there are only 2 kind of landscape one is the railway wall and other is salt pans.”

A long monotonous stretch of salt pans and a long white wall are separated by a dirt road, that leads from Vasai train station to Vasai Vikasini college. Mirroring black electric wires above, a singular black line of spray paint, circumambulating the graffiti of lovers, morphs, just as the railway tracks disappear, into an illusion of twelve black and twelve white lines, made up of 1000 photostats of ruled lines, on a kilometer-long, 5 foot high, railway wall. The sun's changing reflections on the white mountains of salt create illusions on the wall.

Yogesh Barve was invited to make this work at his former college, founded by Roby D'Silva in 1985. He recalls this walk from the train to the college and extends a work, 'Equality/Inequality', that was installed at the International Studio & Curatorial Program New York in November 2012 where a pencil line runs across a row of inequally-placed, equally-sized cut-outs of orange paper. Through this mute but charged work, Barve, a young conceptual artist, finds a visual language to express the paradox of equality.

Taking this previous work forward, Barve replicates the experience of a mirage in the salt pans. Vasai, along with Sopara preceded Bombay as an ancient port and trade centre. It was once the Portuguese colony of Bassein and is home to Bombay's early residents, the East Indians and a

community of musicians, the Samvedis. Comprising of many villages, it jostles for space with an alternate skyline of buildings for people working in the city. Being one of the suburbs furthest from the local train station. The salt pans act as a natural drainage for flood water, and with the mangroves of the Bassein creek, maintain a fragile eco-system.

Text by Zasha Colah and Sumesh Sharma

"Video Feedback + Objects + Space" (site specific work)



Television, Handycam, Connector, lightning objects, wooden sticks

Dimensions variable

"Shunya" a group show at Clark House Initiative

2012

The top images are installation view of the work and bottom images are stills from the video feedback screen.

Television is placed on one point, handycam is placed on other point of a (corridor) space and both are connected through tv/av wires. Due to video feedback whenever viewers passed by the space between TV and handycam, loops are formed in the television. And when there are no viewers around the space I've stucked a dot, triangle and square made out of wooden sticks on the television screen itself, to create a chaos through the basic shapes.

On the left side of TV. Old piano was there, and when viewer played the piano the frequency of the whole video feedback used to get changed.

And also there are some lightning objects for viewers to play and interact more with the work.

"404 / 6 Dhavalgiri C. H. S. Sec - 4, Charkop kandivali (w) Mumbai - 67"

and

"Clark House Initiative, c / o RBT group, Clark House, 8 Nathalal Marg,
colaba, Bombay 39, India"



Installation view



Close Up



Screen shots

Mobile Phone, Acrylic Mirror Sheet, Tool Box (Object)

Dimentions variable

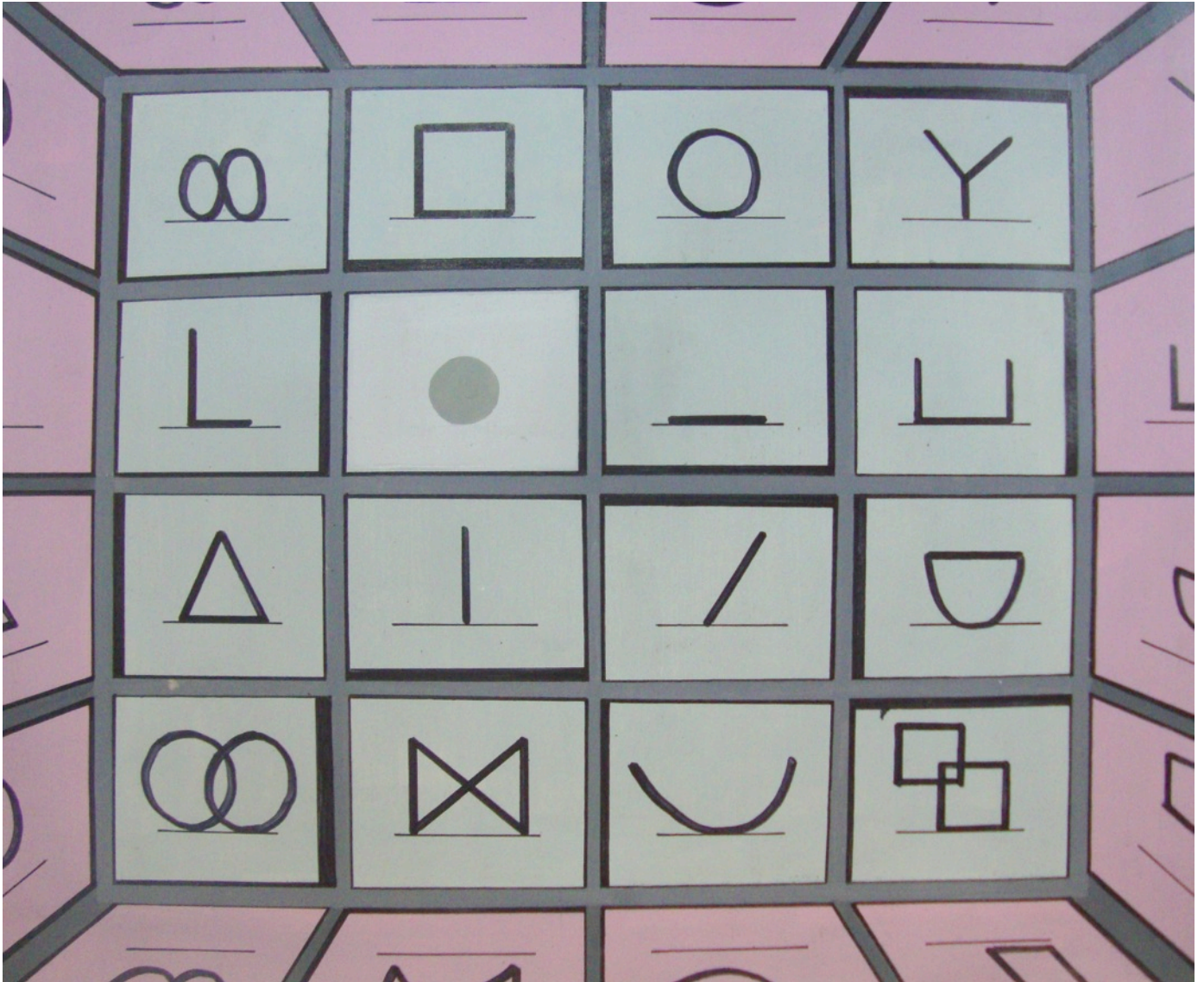
“Shunya” a group show at Clark House Initiative

2012

In this work using a Nokia phone with camera i've tried to create the element of speed in relation to the surrounding "404 / 6 Dhavalgiri C. H. S. Sec - 4, Charkop kandivali (w) Mumbai - 67" (my home) Urban space by suspending the phone by an elastic band.

And when i was intern at i followed the same process of working by suspending the phone by an elastic band. "Clark House Initiative, c / o RBT group, Clark House, 8 Nathalal Marg, colaba, Bombay 39, India" this video critiques the space and the boredom that is inherent by spending long hours in it.

"Rest"



Acrylic on paper

18 X 18 inches

2011

In this work I've tried to show the term "REST" in the language of lines and forms. A line is made up of a series of dots. To me, any form evokes movement, but after adding a horizontal line at the bottom of the line or form, it depicts the state of rest.

After resting, there is always vigor in the living and non-living objects. That is why I have composed a window in which there are resting forms and outside the window forms represent movements which is the reason for elevating the forms from the horizontal line at the bottom of lines forms.