In a state of disuse over a long period of time, I witnessed my maternal grandmother’s utensils lying wasted in her kitchen cupboards. (The age of the utensils ranging from approximately 70-150 years) Their old world charm instantly stood out, as she casually started telling me about their personal significance, use and stories.

*Na Rakhna Hai, Na Phenkna Hai* is a remark that Nani made while I conversed with her, which immediately caught my attention and appropriate for the title of this ongoing project.

Over a period of time, my position from being solely fascinated with the utensils shifted to them being treated as ‘heirlooms’, containers of memorabilia and their value surpassing any form of tangibility.

**Still life**

The handmade recycled paper casts of the utensils seem like a ‘time lapse’ symbolising their eventual fragile state or ultimate decay. Simultaneously, the photograph marks the apparent disuse of the utensils.

*Still Life I* | Photograph as part of digital archive | 30 x 36 inches | 2018

*Still Life II* | Photograph as part of digital archive | 30 x 36 inches | 2018

**Imprint**

Like fragments of memory subject to change, the dents, scratches, paint marks, imprints, cracks etc. on the utensils mark their experience, having a temporality of their own. As reminders of their past obsolescence as well as use, these fragments mark a new beginning as well as end.

The process of ‘Kalayi’ (An ancient Indian craft of coating brass utensils with tin and heated ammonium chloride in order to prevent oxidation that would mix with food and hence dangerous for consumption) was important to bring them back to use.

*Imprint* | UV digital print on handmade recycled paper (12 works) | Variable (5 x 8 inches approx) | 2019

***Unmark***

Through the process of mark making on paper, I was engrossed in trying to identify every mark, dent or scar as present in the utensils; only to leave behind uncountable ones unmarked/ unidentified. The marks were a part of the discovering process with no end.

*Unmark* | Graphite on handmade recycled paper | 5 x 8 inches | 2019

**Rebirth**

Rebirth traces the journey of the utensils from being close to their end to their eventual *rebirth* (through the process of Kalayi). Even after being reborn again, the utensils fall back into the same loop of experiencing life once again, the coating as a result of Kalayi starting to wear off. The remnants of the food on the utensils are perceived as flesh that begins to rot upon death, however simultaneously marking a *life*.

*Rebirth* ***|*** Double channel video | 9 minutes 32 seconds | 2018 - 2019

***Ash***

A hole present in an oil container discovered by the ‘Kalaiwala’ marked its obsolescence. On serving a meal to my batchmates and juniors after the Kalayi process, (marking their Rebirth) the obsolescence of the container was used by way of collecting the remnants of the cooking process. The container of ‘ash’ perceived as brittle and an embodiment of nothingness, on the contrary proved to nurture life.

*Ash* | Clay and graphite on handmade recycled paper and oil container | Variable |2019 | Documentation from Corpus, Image and Inextricability, Art Konsult