
G G INSENG

INTERNATIONAL LIVE PERFORMANCE ART SHOW
BY CHARCOAL FOUNDATION BONGORA

2-3 OCTOBER 2021

ACKNOWLEDGMENT

The event Ginseng Live Performance Art show organised by Charcoal Foundation Bongora wouldn't have been possible without the support received from Zorba the Buddha, Delhi. Many thanks to Mr. Ashwin Chaudhary, Dhirendra ji and the whole Zorba team. Many thanks to the Co-founder Charcoal Foundation Bongora, Mr. Armin Alagic-Muller who invested his full effort in guiding the team in achieving the goal all the way from Germany itself!

I would like to express my deepest appreciation to all those who provided the possibility to organise the show successfully! A special gratitude I give to our Curator Artist Vandana whose contribution in stimulating suggestions and encouragement helped us to coordinate our Art show Ginseng smoothly.

Furthermore I would also like to acknowledge, with much appreciation, the crucial role of our co-ordinator Ms. Ritancia Judy Cardoz, who not only gave her time and effort to promote the show and the artists on social media and took care of all the admin and editorial work to make the show more beautiful, but also, was involved in each organisational activity of the show including making this lovely Ginseng show catalogue. A special thanks goes to our Charcoal family member Portia Roy, Sandip Ghosh, Prithuj Mandal, Dr. Prakash Kumar who presented their artworks and have been great supporters of the foundation. I like to say special thanks to Mr. Indresh Singhania for supporting us morally and helping us in making various arrangements for our guests and Artists along with helping in the live streaming of the show.

My heartfelt thanks to Prashant Singh who worked tirelessly to take care of the technical aspect of the live streaming of the show. Many thanks to our photographer for many amazing shots during the show. Huge thanks to all the Ginseng artists from India as well as from foreign countries for their amazing performances in the show and making it a good one!

I would like to take this opportunity to thank all the people who were, in some way or the other, directly or indirectly, involved in the show to make it happen and to make it a success.

Not even a leaf moves without His Will, therefore, my constant gratitude to God for allowing us to learn and grow through this show as well as to give a decent platform to the performance artists!

~ Pratibha Sarkar



VISION

Charcoal Foundation is an organisation which is established to bring creative expressions and social work under one roof. It is an initiative taken by the educated, established and knowledgeable persons who are active in social reforming with their intellectual thoughts and good deeds. It is born out of a vision of creating an alternative art space where Artists from all over the world can come to practice , learn , show and experience different forms of art . It provides an opportunity to all artists and art lovers to join and work together for the betterment of the society. The main aim of the foundation is to bring awareness about the art and culture and positivity among all fields of Art expressions.

This wonder idea about the platform came up from a creative mind who herself is an experienced Artist and an Intellectual person involved in various social works as well. Pratibha Sarkar an artist and an art educator currently residing in Noida dedicated her living space to artists and art enthusiasts to come and explore as a part of this project initially.

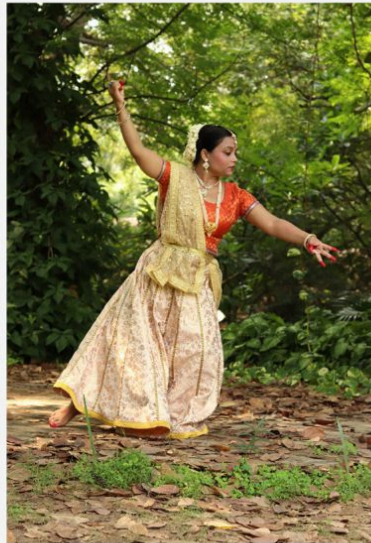
The residence of an artist speaks about her creative vision and practice, welcoming others to share this space with, opens possibilities of dialogues. Charcoal FB is building up an artist community space, where creative minds practice different mediums of art can come together to develop a language of creativity, peace and harmony, Amidst the growing unrest and intolerance around the world the world, the inhouse artists feel the need of creating an expression, where the differences in views, opinion, perspective are accepted, discussed upon and celebrated. Artists practising in any mediums, forms or formats are encouraged to engage with the space.



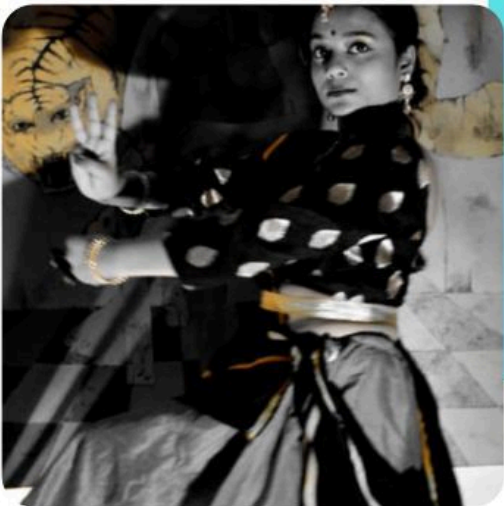


Opening Performance
Kathak Dancer

BY ARUNDHATI KUNDU



Arundhati Kundu



IN THE BUSTLING TRAJECTORY OF THE CITY, LIFE THRIVES IN NUMEROUS BREATHS, DREAMS AND ASPIRATIONS. RESTLESS SOULS AND TIRELESS HANDS WEAVE IN THE SLEEPLESS NIGHTS THE ENDLESS MELODIES OF JOYS AND SORROW. AS I WALK ON THE DESOLATE STREETS, THE FRAGRANCE OF LIFE LINGERING IN EVERY NOOK AND CORNER, BRING TO MY MIND INFINITE ABSTRACTIONS THAT AMELIORATE INTO AN ARTIST'S PERCEPTION OF ART.

APART FROM MY VISUAL ART PRACTICE, I ALSO PRACTICE CLASSICAL DANCE FORM. I AM A TRAINED KATHAK DANCER OF LUCKNOW GHARANA. DANCE IS A MEDIUM OF MINE TO EXPRESS SELF EMOTION.

NEW DELHI, INDIA

ARUNDHATI KUNDU



In the bustling trajectory of the city, life thrives in numerous breaths, dreams and aspirations. Restless souls and tireless hands weave in the sleepless nights the endless melodies of joys and sorrow. As I walk on the desolate streets, the fragrance of life lingering in every nook and corner, bring to my mind infinite abstractions that ameliorate into an artist's perception of art.

Apart from my visual art practice, I also practice classical dance form. I am a trained Kathak dancer of Lucknow gharana. Dance is a medium of mine to express self emotion .

New Delhi, India



Fitting in

BY TAPATI CHOWDHURY



Fitting in

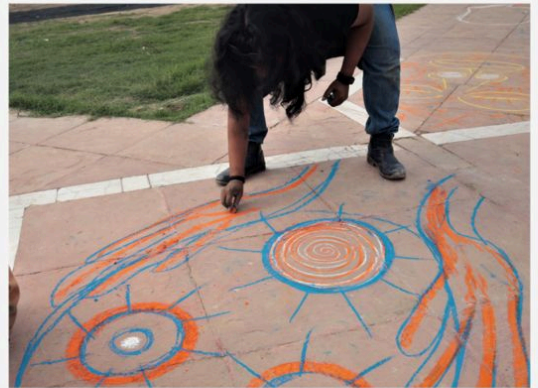
Since Ginseng root resembles human body, it was thought that god's desire was imprinted there to treat human body thus Ginseng root had to go through examinations, dissections, and interpretations for several centuries.

My performance will revolve around the resemblance and representation. People imposed their imagination on the root. My struggle will be to fit myself in to a found image of Ginseng root and explore the possibility of resemblance.



Shared Energy/ Sanjukto Shakti

BY CHRISTOPHER
KACZMAREK/ PORTIA ROY



Shared Energy/Sanjukta Shakti

Shared Energy / Sanjukta Shakti - For the performance art festival, Ginseng, artists Portia Roy and Christopher Kaczmarek will be enacting a collaborative work of performance that connects their personal energies and remote geographies through technology and shared gesture. During the performance, Roy, (in India) and Kaczmarek, (in the United States of America) will begin by walking on convergent lines through their separate landscapes, pausing to leave marks through gesture upon the ground which they travel. These marks become drawings, and these drawings are initially empty. As they reach the midpoint of the performance, they synchronously begin to retrace their steps, traveling back together on a return journey. Following their original lines of convergence towards the opposite terminus. On this return journey, they add to the previously empty drawings. Filling them with the energy and forms that allow the initially vacant representations to become complete.



Ginseng

BY JHUMA KUNDU (DIMPI)



Ginseng

For the past one and half year an unknown invisible enemy had stuck the world and shook it from its base, brought the whole world to stand still. A stagnant situation causing the greatest hindrance on the way of the development for the human, giving mankind the life time experience of a new situation called lockdown and nevertheless introduction of a new word in the dictionary - The New Normal.

During this period, my country India is also going through a very tough and difficult time, finding new challenges everyday in different fields of life and trying to combat it with immense positivity. There has been many life loss, unemployment or terminations, frustrating situations, losing hope and patience. This pandemic has brought the people to encounter a situation never faced before, we were forced to stay at home and maintain a distance from each other, and this is something very new and very contradictory to our warm and loving cultural ethos.

As an artist I was compelled to stay away from my studio and was not being able to carry out my Ceramic works, to me the whole world became monotonous, monochromic and stagnant, it seems that it came to a standstill situation. From an artist's point of view this world could be compared with a stage and we the humans are the performers who are performing our assigned daily rolls, then on the basis of the situation it wouldn't be wrong if it can be represented through a still life.



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BY GEETI KARMAKAR



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We all stand before an unexpected and different situation during the global pandemic, which took place in 2020 because of Covid 19 virus. The existence of human beings itself is facing a big question. All are experiencing distinct suffering, pain, or agony, which may be hard to explain in words. This performance is dedicated to all of us who have been gone this period.

During the initial days, Covid 19 was just raising its head in other countries end of the year of 2019. Through the help of media, we just caught a glimpse of its devastative outbreak. I remember it was from the middle of January 2020; all are whispering that unknown disease is going to spread globally. As per the official report, it was 30th January 2020, the first covid patients were identified in Kerala. Ultimately with nearly 500 positive reports, Prime minister of India announced for lockdown on 24th March 2020, going to implement just after 24 hours. Suddenly life got stuck ——— As the result of the imposed lockdown, it seems just like imprisonment. observing the whole situation but unable to take any action. I felt someone tied my limbs; I could not move. Some words were always haunting my mind, brain, and my whole body.

I just wished to break out all the boundaries, sometimes wants to scream, passing through an unuttered condition.

That situation is not over yet; Humankind is still struggling to come out from this physical, psychological, and overall social disaster. It's not only my individual helplessness or suffering. Through this performance, I will represent all humanity without any geographical boundaries are going through this phase. But it is also true that human beings can not live with sorrow or grief for a long time. We have to face the unexpected situation with all our collective will to overcome it. Though it will not just be done with fingers' clicking, it has to go through trial and error. My performance will narrate isolation, or social distancing is cannot be continuous for long; ultimately, life need to be mingled with another life for our existence.



The Ideal

BY DIANA MOHAPATRA

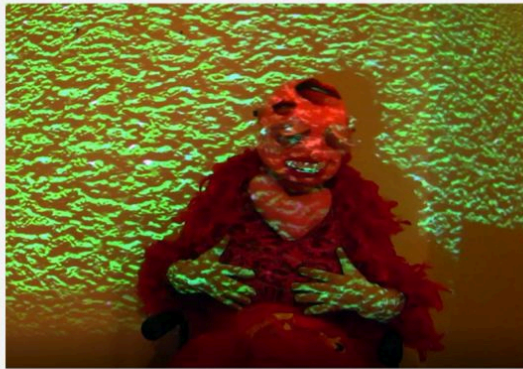


The Ideal

The ideal had been in a very short time and authentic experience for performer and audience in an event that could not be repeated, captured or purchased. The widely discussed difference, how concepts of visual arts and concepts of performing arts are used, can determine the meaning of a performance art presentation.

At times, in human life the suffering or botheration does not come itself. The people themselves invite the suffering or pain by being involved with it and make it more painful. When we come in contact with this, we feel the pain, that's when we start searching for remedies and ways to get out of the pain. Till we distance ourselves from such things we may be able to stay away from feeling the pain. That is what I wanted to feel and explain through my performance. We all know that red chili is very pungent, hot and has a strong, sharp smell or flavor. Highly pungent tastes may be an unpleasant experience. After knowing all this, I still buy the chili, soak them in water and later grind it with using a handmade stone grinder. After grinding, I rub the chili paste on my body. As my skin gets in touch with the chili paste I feel the hotness and pungency of the same. When it starts to get unbearable I try to use many options to come out of the pain but still it takes a long time to feel normal again.

The message is clear, we know the characteristic of red chili but still I try to get intimate with it and get the taste of the pain. In the same way till we maintain some distance from the problems or sufferings, it cannot give us the pain. We all are directly or indirectly responsible for our suffering and pain if we get involved with it.



LIPS

BY ALEXANDRA HOLOWNIA



Lips

Lips are an important element of the face, they focus the interlocutor's eyesight, affect the general expression of the face. Beautiful and well-groomed lips with an enhanced, full shape are a showcase of every woman. Performance LIPS shows that lips are the dream of many women about perfect sexy look. Alexandre Holownia, played with the soft lips made of textile fabric. They are synonymous with sensual, large butox lips. Unfortunately, strict restrictions hard locked down due to the corona virus pandemic create conflicts and confuse women used to make-up and plastic surgery. There is no one to be beautiful for. Women locked at home have no one to compete with and no one to seduce. Dreams of sexy, prominent lips have lost their value. During a pandemic, the problems of feminism take on a different dimension.



Pain and healing

BY ISHITA



Pain and healing

My works are autobiographical and explores the sexuality and stigmatized status as a single woman in a conservative society and being socially constrained, judged, and isolated.

It portrays the resilience of a woman attempting to break free from the shackles of societal rules.

My recent works are related to the daily responsibilities, which one has to adhere no matter what and can't be avoided being married and the only woman of the house. It's also about the reality one has to face about our own choice we make vs. the dreams and the fantasies we build during our different stages of life.



*Portriats of Positive Affirmations,
Selfies of Self Love*

BY BEATRICE CAREY



Portraits of Positive affirmations, Selfies of Self Love

Portraits of Positive Affirmations,
This 30 min performance will explore the juxtaposition of Other and Self, healing and wounding, through photographic measures. The self portrait has been traditionally used to share a visual, intellectual, and oftentimes emotional snapshot of the subject while simultaneously centering the feelings of the viewer of such a piece. In recent times the selfie has been used to recenter the subject but with the use of social media platforms it has with it attached psychological and emotional damage resulting in a "Ginseng" affect. In this live performance I will embody a live performance version of portraits (movements, backdrops, lighting camera) coupled with the act of speaking the positive affirmations I have attached to the color theme of this series to visually showcase the healing that can occur by using this method in a juxtaposed environment (social media) that often times creates psychological harm after prolonged exposure and interaction.

How can the physical act of embodying positive affirmations using a method and environment that has proven to exacerbate psychological distress transgress otherness and recenter Self?

How does performing this act publicly affect the potency of affirmation and healing?

If healing is done publicly and in a shared space, does it aid in recentering Self?



Immaculate infinity

BY TEENAGE GOD



Cooking ritual using Ginseng

"Pizza God": Cooking ritual with Ginseng

*"Become The Shaking": Dance ritual where Britney
Spears becomes one with Osho*



I DID NOT DIE

BY PRAGATI DALVI JAIN



I did not die

As I walked in the cemetery, I saw thousands of people resting in their graves. Unmoved, in a defined space, isolated, calm, surrounded by an air of absolute desertion from innate human vulnerabilities. Breathing in peace!

Buried with their identity of the past. Buried above many other known-unknown corpses that aged deep in the same soil since ages. Held by the roots of then and now, old and new trees.

I wonder how far and wide their traces must have merged in the wet, underneath the moist land which remains unseen. And how long will their part thrive in the future. In familiar faces of their families. In conversations, as a memory, and in the lives of those strangers too, who walk over the same soil. Or perhaps, in people who breathe from the same tree whose roots are nourished by their remains.

A body dies once, but a Man dies several deaths metaphorically, and lives so many lives, in different forms for years.

The act of watering the grave, the plants around it, and the soil is a way to nurture the buried. To let them expand, to let them organically transform and release from the idea of existence in corporeal masses to more perpetual transcends- I did not die.

The fluidity, the malleability, transparency, and yeh natural composition of water holds significant presence in culture, ancient traditions and in science. Guanxi in the 'Shui di' elaborates on the symbolism of water, proclaiming 'man is water' and attributing natural qualities of the people of different Chinese regions to the character of local water resources.

James Legge in 1891 states, "The highest excellence is like (that of) water. The excellence of water appears in its benefiting all things, and in its occupying, without striving (to the contrary), the low place which all men dislike. Hence (its way) is near to (that of) the Tao" and "There is nothing in the world more soft and weak than water, and yet for attacking things that are firm and strong there is nothing that can take precedence of it—for there is nothing (so effectual) for which it can be changed."



obsequies

BY PRATIBHA SARKAR

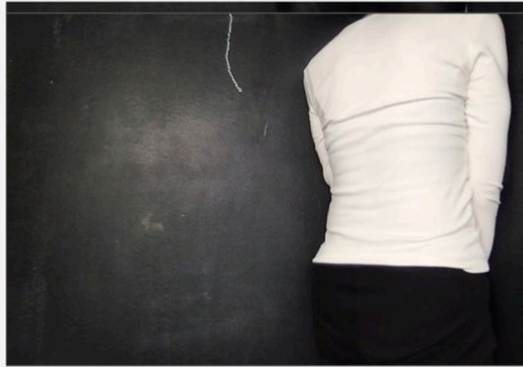


obsequies

Death and birth is the process of life, we get anxiety when we loss someone who is near to our heart's, to overcome from that stressed to distress, we perform various rituals like shrarada ,the process itself says let them go and begin new life .

My performance is based on the traditional process to over come from the inner pain and release .

I am performance-enhancing by cooking food and offering to the audience.



White Line Amenity

BY DAGMAR I.
GLAUSNITZER - SMITH



White Line Amenity

The experience of thinking - the Purge - in the most previous work (virtual performances, performance for the camera, paintings and drawings), in response to the global pandemic, has lead my situation towards the desire for doubt and how less the control of the will influences the performative action. The word - purge derives from its Latin roots as the analogy to - purification. In the further research and immediate concept development, the latest creative path forward is developed into a new concept: White Line Amenity.

A white line exists either with its representational sign of marks, as manifestations of chalk on canvas or blackboard, or in its mere train of thought. A white line can be understood as a sudden occurrence of white lightning, a metaphor for the spiritual content surpassing regions of intellectual processes. A white line may disappear.

Tools and materials may be prepared by reason, actions of writing and drawing are driven by compulsion and natural tendencies where the body governed by will becomes ornate. Tools are facilitated, however their functions denied, estranged and deconstructed.

The white line also may linger in the composition of text or in automatic, associative writing actions.

In the situation of dimensionality, I am interested to experiment with the ideas of visual projection. Dissecting the image into layers from the two dimensionality into further projected apparent and non-visual coordinates and invisible vectors. The action in the moment of thought cannot delude the aspects of hypothetical perception

However questions arise about the margins of image. Now, I am between the virtual image and the 'real' life situation, which I stay continuously part of. Perhaps this is encapsulated in the domains of context.



SYNERGY

BY RAJESH TRILOKIYA



SYNERGY

The interaction or cooperation of two or more organisations, substitutions, or other agents to produce a combined effect greater than the sum of their separate effects is synergy.

Similarly, our body is composed of many elements and it is further healed with the power of turmeric and that combination is creating an energy in us and that I am transforming on the raw cloth giving the impression of my synergy.



Olata Vriksha- Daaru and Me

BY UMESH NAYAK



Olata Vriksha- Daaru and Me

The central concern of the write up is to highlight the title "Daru and Me" with utmost expression. Daru is a Sanskrit word which actually means trees. Trees that constitute part and parcel of nature are losing their existence today, for a general public, but for the visual creator trees are equal to revered God.

My surrounding environment concentrates on mythology and spiritualism. Since a child, I have learnt about myth and spiritualism; but my education included science books, science fiction, revolutions of science, scientific beginning of life and earth, biological formation of body, mind and soul. When I started to study art, I created many artworks, imbibing a dramatic presentation of science, spiritual environment and artistic thought. The four walls depicting science, nature (environment), artistic talent and spirituality centralize me. I am a village born boy who lives in the city. I always try to find myself in between the pathways of village and city but village reminds me of all the black, brown, dry, simple, innocent, laborious faces of the people. I can feel the aroma of their half wet clothes drenched with sweat. Along with this I can feel around the clothes with a fresh smell of camphor and sandalwood. I can feel the existence of dusty air which makes the rain drops a little warmer than usual. Science and spiritual mixed culture can be felt by me where fish is eaten as food, worshiped as God and at places served as a 'Prasad'. So I feel the fish "is me" eaten "by Me" worshiped "is Me" and Prasad is offered "to Me" and thus echoes a word in me every time, everything within me and me also everywhere.

So as in a trance I enter into the metaphysical of nature. I have worked on an 'Olata vriksha' concept. And also fantasizes me as a part of nature, which is not a commodity, object of usage rather a holder, a carrier of my body engulfing my spirituality and soul. Not as a might, more in a form of semi realistic. One may classify my works (performance) as abstract figurative on non-figurative figures. The abstractions in the figurations create a consumed effect. But I should clarify; I work in a certain sense and always try to render a physical or material frame to the particular levels of my thoughts. My art works also have distinct freedom. In a sense I may say they act themselves, get created, speak, interpret, consume, envision and visualize themselves.



Mirror of the burning time

BY SUCHITA ANNARAO
MANALE



mirror of the burning time

"mirror of the burning time"

We would never have thought that the coming year would bring with it so many difficulties All of a sudden it will stop and we will all lock ourselves in our homes. Those who came to the cities for two time of bread, they will have to be so happy, it is very sad for Human and going home. The laborers had to face many difficulties to go to their home, they were going on foot with all their belongings, without bread, without sandal, I dead on the way. The child playing near his dead mother at the railway station, he does not know that his mother is no longer in this world The whole world family is confined in a four-wall box. The woman who handles her house with many dreams, the breakdown of her dreams is expressed in this performance .The flower outside the box is growing covid-19 and I have used flour ,and like every human being has fear in his eyes .fearing each other's , for the future blurred looking ,I have tried to express this reflection of time in this performance of mine.



inquisitive Fear

BY ANUPAM SAIKIA



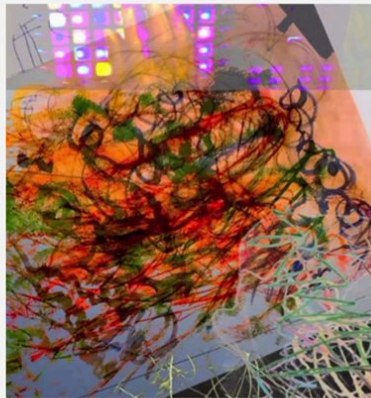
Inquisitive Fear

We can't imagine a whole performance before doing it; interventions and improvisation happened bring challenges and performance takes a new way. Like the audience intervenes in the work, artist started the performance through intervening into a space. Meanwhile it is always in process, where my practice is always focused on body, space and element through the time and context. Performance has been understood as ephemeral, fragile, be present, baring affective excess, having transformative power, identified as disappearance etc. I am interest to search how we look at post performance time or how to document a performance?



Sonic landscapes

BY KIMBAL BUMSTEAD



Sonic Landscapes

“Sonic Landscapes” is a multi-layered audio-visual journey through an imaginary world.

The piece has been created from fragments of field recordings and sound drawings made by participants in places all around the world. Participants were asked to close their eyes and tune in and draw the sound they could hear around them and simultaneously make an audio recording. These fragments of sound and drawings have been woven together into a tapestry of visual and sonic textures. Everyday ambient sounds have been transformed into drawings, and the marks on paper re-imagined back to into sound.

Like ginseng, sound nourishes the body. We gain new perspectives on our surroundings through transformative bodily experience. As we bathe collectively in sound, we enter a space of virtual togetherness; a world of worlds for us to explore and imagine.