

SUNAINA KEJRIWAL PRESENTS

THE FUTURE IS HERE

ART & TECHNOLOGY IN A MILLENNIAL AGE

CURATED BY DR. ARSHIYA LOKHANDWALA

THE MILLENNIAL WORLD: *BLUEPRINTS INTO THE FUTURE*

“What use of living if you don’t live on the edge?” they ask. After all, the life force is strongest the nearer we are to death. What doesn’t kill you makes you stronger.”

- Cate East, *Generational Astrology: How Astrology Can Crack the Millennial Code*

The Future is Here: Art and Technology in a Millennial Age is the first exhibition of its kind to examine the millennial experience of nine Indian artists known as Generation Y [[1] the first, to also have witnessed India’s contribution in the global tech – boom and coming of age with cable TV, the computer, Internet and cell phones and have technology wired into their DNA, being raised with the proliferation of smartphones, voice-recognition AI systems like Amazon’s Alexa and Apple’s Siri, Bit-coin, Nintendo, Tinder, Net-flicks and Amazon any task being only a click away. The term “millennial”[2] or Generation Y refers to those individuals who were born between 1982 and 2000 who are currently between the ages of 18 and 36 identified as the “always connected” or “generation like.” Raised using technology in fact as early as age five, a majority of the millennials are already using a computer, not only have an aptitude for technology, but are drawn to it, desire it, and feel the need to stay connected twenty-four – seven.

Each project while addressing the use of technology also reveals the abusive potential of technology with its entrapments, that include the isolation felt living by individuals in a digital world, amidst online avatars and in a selfies culture, with a need to document every moment, while living in a constant state of FOMO (Fear Of Missing Out), while sexting, or practicing Humblebrag. Each artist over the last six months has developed a unique project that addresses individual concerns with social media, online avatar, com-modification, surveillance, artificial intelligence, gaming to name a few. Most of the projects are interactive and require engagement as they use virtual and augmented reality, gaming, and immersive technologies. The smartphone has virtually become an extension of our body, attached to live with us like a specter, leaving us not only our digital imprints within the cyber worlds but carbon footprints on our planet that will impact us for years to come. The exhibition *The Future is Here* seeks to present an encounter with digital technology, as the future is already visible and we need to heed it with serious consideration.

Nine ways of traversing tomorrow:

Romicon Revola in *#WHO R U?* an immersive installation with an android app looks at how the changes in technology, have replaced

the film and the camera with the smartphone in which digital images are easily easily edited and photoshopped to show off our best. Research reveals that 55% of all millennials post selfies.[3] This easy access to taking selfies has changed the way we look at ourselves and want to be presented to the world. In *#WHO R U?* the artist alludes to the selfie culture [4] asking viewers if they suffer from “selfitis” an obsession with posting images of themselves as a result of FOMO (Fear of Missing Out). Constructed in two parts, the first section mimics the green room or the backstage, appropriately designed with a large mirror to catch the viewer’s gaze, and importantly reflects the extraordinary risks taken by individuals in the pursuit of the perfect selfie. A serious number having died trying to take the best image of themselves. Since 2011, India is the world’s capital for selfie deaths with authorities having created “no-selfie zones” in several public areas to prevent further accidents. The second part of the installation playfully indulges the viewers allowing them to cast himself or herself as the protagonist to perform themselves in the 10 avatars of their choosing namely “Dangerous Selfie”, “Social Media Celebrity”, “Bitcoin Billionaire,” “Magazine Cover” “Superhero Male” “Superhero Female” an astronaut and then Instagramming, Facebooking or printing out their selfie and adding them with the others on the wall of fame provided.

The Interspace a labyrinthine installation by Payal Arya uses augmented reality as the technological tool providing three portals within the existing environment that allows one to experience

liminal zones: on top of a building, in a corridor or in a lift shaft. As suggested by William Gibson, the legendary author of the science fiction book *Neuromancer* in his exploration of artificial relations coined the term “cyberspace” to exemplify the realm of the virtual. According to him, this new realm of the “imagined” and “nonplace,” are “completely or partially realized virtual environments” that facilitate the interaction of the user with the machine. The artist recreates the feelings of anxiety and alienation experienced by millennials as they traverse between the real and the technological worlds, perusing through several maze-like sterile corridors that allow us to be finally engulfed completely into a matrix. Through this work, the artist calls out to humanize technology alluding to *Ghost in the Shell* a sci-fi movie that integrates an artificial body /shell with a human consciousness.

Ayesha Singh in *Invasive Apparatuses* a collaboration with Vineet Kambojengages virtual reality to shed light on our seemingly safe domestic space comprising varied electronic equipment such as a computer, cell phone, Google assistant. We are aware that the speakers of Alexa or any assistant possess artificial intelligence, as they conduct basic conversations, as they are hooked up to the Internet, which allows them to look stuff up and do things. Smart speakers are yet another way for companies to keep tabs on our searches and purchases. Their microphones listen even when you’re not interacting with them because they have to be able to hear their “wake word,” the command that snaps them to attention. Once the

digital assistant is awake, it records what is said and sends that recording (over an encrypted connection) to the backend servers, where it's stored. [5] These devices are designed to be hubs that can control other appliances in your home, such as the lights, thermostat, and door locks. This convenience creates new vulnerabilities. The artist here makes us question the invisible topologies of digital information that informs our everyday lives, to ask "in an era dominated by surveillance capitalism, who is the benefactor?" Are we just a commodity?"

In *Digi Plays Power* Nisha Rachel Philip aided with a holographic intelligent screen while cautioning us about the dangers that technology presents particularly the aspect of anonymity of the Internet that relinquishes immense controls of our lives to an external entity. Relating two real stories as a digital graphic novel, she visually narrates how millennials are easily manipulated which leads them to be physically abused through a carefully orchestrated power game to prey on vulnerable minds. The first story animates a conversation between two individuals that takes place online, which finally manifests in the physical rape of a young girl. The second addresses the worldwide phenomenon of Blue Whale Challenge, created by a Russian, Filipp Budeykin as a mechanism to cleanse society. He sees the victims who killed themselves as 'biological waste' and who are 'happy to die'. Moderated by a curator, the challenge has 50 tasks to be completed in 50 days with the level of difficulty increasing with each, included watching horror movies inflicting

self-harm, with players asked to take images of these tasks and mail it back as proof. Being young and afraid several of the young viewers comply having no recourse undertaking the final task of committing suicide. What are the limits of the "power play" and how can this abuse be prevented is what the artist wants us to contemplate further?

Amay Kataria in *Babble Wall* constructs a sentimental (AI) bot that is constantly listening seeking interaction with humans that responds to viewers through animated clips (gifs) and speech. Just like a human it longs for audience interaction and to be loved and complimented and is capable of expressing a varied array of emotions like happiness, sadness, anger, elation, and hatred, triggered through the viewer's response. Presented on a TV monitor the audience can address it by talking into the microphone. *Babble* is happy and upbeat triggered by positive responses and if ignored it seeks attention by whistling and gets depressed and undesirable reactions to trigger it to curse and get into a negative headspace. Through this work, the artist seeks to apprehend if technology AI (artificial intelligence) can feel and be expressed as humans? Can bots convince us to blur the lines between a living and a non-living being, such that we give them the same care, affection, and attention like we give to other beings? Or importantly are the feelings/simulations experienced in the virtual --mediated by technology perceived to be "real" by us, and if yes how does it change the way we see ourselves?

Amay Kataria in a second piece in the exhibition *Figments of Attention* highlights the seduction of technology particularly the apps that lead us to consume and buy. In this projection, individual figments swarm as a stream of human attention getting periodically rewarded by and fed in the form of apps that slowly distract figments to move away from the swarm. The artist claims “on interacting with these rewards, little clouds of dopamine are released and figments start showing visual signs of mutation by changing in size, color, shape and also evolving their behaviors around each other.” By commenting on the evolutionary system he draws on the fragmented state of human attention and the economy with the most prized commodity being the attention of the viewer and how long they can prolong their experience on the app.

As millennial's Yaazd Contractor & Rudradaman Singh have grown up playing games, so it's not surprising that decided to code and make their own interactive game *Hiraeth- House/Home*. Gaming is a significant part of millennial experience particularly amongst males, largely impacting their lives and enhancing their confidence and their thinking abilities, it also is an important aspect of their socialization process allowing them to hang out with their buddies, converse and make connections. *Hiraeth* a Welsh term for ‘the longing for a home, maybe a home that you cannot return to that no longer exists, or maybe never was’ is created of 3D scans reconstructed by both artists of their current studio space. *Hiraeth* is presented as a large projection navigated from a desktop so as to recreate the full gaming

experience. It is comprised of ten mini-games in which the player selects his own path amongst the several scenes set throughout the house, trapped, isolated and alone, continuously trying to enter the next room and then the next. Constructed as a labyrinth, *Hiraeth* while referencing the history of gaming it alludes to the reality of being trapped in a larger matrix, which can't be exited.

In this work Millennial of *A2C2T*(*A2=Awareness & Archive, C2=Communication, Connectivity, T=Technology*) yoga practitioner and teacher Praveen Maripelly while affirming the benefits of being digitally connected and being virtual present using technology, is at the cost of being physically, mentally, emotionally and spiritually disconnected from ourselves. How can this lead us to be happier? He emphasizes the over indulgence with technology leads us to be lonely, unhealthy and unhappy. Understanding the millennial outlook, the artist proposes four works that connect us back to ourselves without giving up technology. *Smart- Eye Exercise* that improves your eyesight from spending long hours on the screen. The new technique requires you to use your smartphone Selfie camera and move it as you did earlier your thumb, inviting you to share the video with the artist on social media. *Mindful Technology Poems* and *Mindful Walking* allows the millennial to be mindful and present while engaging technology while work or walking. *Meditation with Robot* allows the millennial to mediate as they follow a robotic voice command, feeling more at ease amidst the familiar technological voice than a human one. Finally, meditation with QR Scan Codes

offers subliminal messages to promote well-being allowing you to stay healthy while staying connected.

Are *emoticons* replacing our emotions? Azra Bhagat inquiries in her work *Emote* surveying the impact of emoticons in the way we communicate with each other, particularly in regards to the millennials who are more comfortable, texting than speaking with people. The artist is apprehensive about the non-verbal emoji-culture and is concerned we might be “losing our ability to use our words and slowly limit our vocabulary by taking the easy way out?” Her three playful interactive works presented in a pink room allow you to think this further: *Emotiyou* a real-time projection with motion sensors in which the emoji emulates your body form, while *Emotimash* allows you to create your own third emoticon while you mash two existing ones on a touch screen, allowing you more ways to expressing yourself. *Emotieverything*, also a real-time projection allows you to think if objects had emoticons what would it be? Picking up any of the six objects such as a purse or toy placing it in front of the sensor reveals the relevant emoticons filling the screen. Although future emoji’s may speak and there already exists emoji-pedia for us to refer to, emojis, although we continue to use them, we will never be able to replace the intonations and express how we truly feel.

Under auspices of the Anthropocene, the current geological age of earth seen as the period during which human life has influenced

climate and the environment, the world has already seen rising sea levels, change in global climate and ecosystem failures. *Heaven 2.0*, a multimedia installation using sound, video, and hologram by Sultana Zana places compelling emphasis on the future not so far away that needs to be considered with great caution. Presented as a fictional story of a soil expert time traveling into the future she finds herself in conversation with an intelligent personal assistant to comprehend the world before her. To her dismay, the shifting tectonic plates with the sixth mass extinction i.e.; “biological annihilation” of wildlife having taken place, leaves her viewing a dystopic world -- existing of inorganic digital life in which time is no longer relevant. The installation besides the video projection has a cell phone hologram with a pile of dead cellphones on the floor, above which is a hammer with a scan code. Scanning the code prompts an answer if we want to kill your phone. In case you reply yes it says your phone has reached *phone heaven*. The artist queries, “Are these techno-utopias our heavens?” Given the fact that the future has already revealed we have destroyed much of our world so “where do we go from here?”

The Future is Here establishes in no uncertain terms technology is here to stay. As the boundaries of technological achievements expand and continue to more fully and seamlessly integrate into our daily routines of the millennials, the outcomes are clearly visible, we need to heed its sinister side including tech-addiction and the dark web or darknet, an encrypted portion of the Internet that is not

The Future is Here establishes in no uncertain terms technology is here to stay. As the boundaries of technological achievements expand and continue to more fully and seamlessly integrate into our daily routines of the millennials, the outcomes are clearly visible, we need to heed its sinister side including tech-addiction and the dark web or darknet, an encrypted portion of the Internet that is not indexed by search engines and is a subsection of the deep web.[6] The deep web includes black market sales of illegal products and stays hidden from all law enforcement agencies and most importantly promises total anonymity. The show is a prompt to safeguard ourselves against the possible perils of technology, instead using it as a productive tool to enrich our personal lives, workplace and protect the world from the inevitable future that has already been made visible to us.

[1] The Baby boomers were born between 1944 and 1964. They're current between 54-74 years old Gen X: was born between 1965 - 1979 and are currently between 39-53 years old. The Generation Z (also known as Post-Millennials or iGeneration,) is notably the generation following the Millennials born after 2000. Cited 3/3/2019
<https://communityrising.kasasa.com/gen-x-gen-y-gen-z/>

[2] Millennials, also known as Generation Y or the Net Generation, are the demographic cohort that directly follows Generation X. The term Millennials is usually considered to apply to individuals who reached adulthood around the turn of the 21st century. The precise delineation varies from one source to another, however. Neil Howe and William Strauss, authors of the 1991 book Generations: The History of America's Future, 1584 to 2069, are often credited with coining the term. Cited 3/3/ 2019
<https://www.theatlantic.com/magazine/archive/2018/11/alex-how-will-you-change-us/570844/>

[3] Unlike millennials only 24% of Gen X and 9% of Baby Boomers get involved in the selfie game. The study shows millennial spend seven minutes on average for each selfie they take. Cited 3/3/ 2019 <https://www.teenvogue.com/story/millennials-instagram-selfies-study>.

[4] In a Time article titled "Millennials: The Me Me Me Generation," columnist Joel Stein describes millennials' characteristics, attitudes, and behaviors, including the rise in narcissism among young adults. Stein cites: "The incidence of narcissistic personality disorder is nearly three times as high for people in their 20s as for the generation that's now 65 or older, according to the National Institutes of Health; 58% more college students scored higher on a narcissism scale in 2009 than in 1982." Cited <http://time.com/247/millennials-the-me-me-me-generation/> on 3/3/2019.

[5] Cited
<https://www.theatlantic.com/magazine/archive/2018/11/alex-how-will-you-change-us/570844/> 5/3/2019

[6] Although the dark web is sometimes portrayed as a domain frequented by criminal elements, it is also created and used by people who require privacy for entirely legal reasons, such as the exchange of proprietary business information. Cited <https://whatis.techtarget.com/definition/dark-web> 3/3/ 2019



SUNAINA KEJRIWAL

Mrs. Sunaina Kejriwal is a Director at the Kamalnayan Bajaj Hall & Art Gallery. She has a B.H.Sc degree from the S.N.D.T. College-Pune Specializing in Textiles. She has also completed a Post Graduate Diploma Programme from the Bhau Daji Lad Museum in 'History Of Indian Art - Modern & Contemporary'. Her interests include pottery, art, theatre & travelling. This exhibition is her contribution to promoting the arts and young artists in India. She is from the Bajaj Family which has, for over a century, been a torchbearer of Indian industry, Indian values and Indian arts and culture. The Family has many charitable trusts & is involved in various philanthropic activities.



DR. ARSHIYA LOKHANDWALA

Dr. Arshiya Lokhandwala is an art historian [Ph. D. Cornell University], she is also a curator and founding director/curator of Lakeeren Gallery, Mumbai, India. She was awarded the Curator of the year award by India Today for her exhibition India Re- Worlded: Seventy Years of Investigating a Nation [2017] at Gallery Odyssey, Mumbai. Her recent museum curatorial projects include Given Time: The Gift and Its Offerings at Gallery Odyssey [2016], After Midnight: Indian Modernism to Contemporary India 1947/1997 [2015] at the Queens Museum, and Of Gods and Goddesses, Cinema. Cricket: The New Cultural Icons of India for the RPG foundation in Mumbai, and Against All Odds: A Contemporary Response to the Historiography of Archiving Collecting, and Museums in India at the Lalit Kala Academy, in Delhi in 2011. She has curated over 150 exhibitions at Lakeeren Gallery, which include an international program of artists from India, Pakistan, Iran, and Germany & Mexico City. Dr. Lokhandwala writes on globalization, feminism, performance and new media with a specialization in biennale and large-scale exhibitions. Arshiya Lokhandwala lives and works in Mumbai and New York City.

MINAL BAJAJ

Mrs. Minal Bajaj is the Hon. Director of Jamnalal Bajaj Foundation since 2009, an establishment set up to serve the ideals of Shri. Jamnalal Bajaj and promotes Gandhian constructive activities in India and abroad. Mrs. Bajaj recognized a long-held dream when she founded Hamaara Sapna in 2011. It endeavors to give self respect and self confidence to women, along with their families. The project involves imparting skill training along with a holistic education and hands on experience to foster “a better tomorrow”. Mrs. Bajaj was the President of Ladies Wing of Indian Merchants’ Chamber (IMC), during the Centenary Year of IMC in 2007-08. Mrs. Bajaj was actively Involved in the restoration of Bhau Daji Lad Museum in Byculla, which was awarded the UNESCO award.





#WHO R U?
Romicon Revola



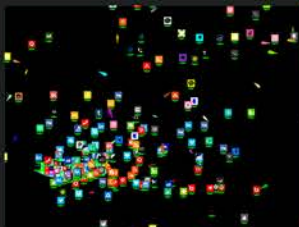
THE INTERSPACE
Payal Arya



INVASIVE APPARATUSES
Ayesha Singh



DIGI PLAYS POWER
Nisha Rachel Philip



FIGMENTS OF ATTENTION
BABBLE WALL
Amay Kataria



MILLENNIAL OF A²C²T
raveen Maripelly



HIRAETH
Yaazd Contractor / Rudradaman Singh



HEAVEN 2.0
Sultana Zana

EXHIBITS



ROMICON REVOLA

#WHO R U?

#WHO R U?

Immersive installation, Android App

Personal Identity Is (Mostly) Performance. Our online behavior is often performative...sometimes our online personas and avatars become so dominant that they start to spill over into our offline life. We may start performing in a way that reinforces our online narrative. "Without external props, even our personal identity fades and goes out of focus. The self is a fragile construction of the mind," says cultural historian Mihaly Csikszentmihalyi. So these days our social media feeds have become our external props and identity claims. The anonymity offered by the cyber world opens up unlimited possibilities to indulge our fantasies. Unlike in a normal performance there is no "front stage". The "backstage" is where all the action happens. Within this context the selfie is the primary tool of expression. Today anyone with a smart phone can make a portrait and with the click of a few buttons glorify their image as they see fit. Wearing a social mask that either reflects all your fantasies or your insecurities has become a daily habit. We inhabit various avatars with ease often switching between several avatars in a day. Images, stickers, hashtags and digital avatars are part of the new age lexicon. Like any culture, the digital world operates within its own



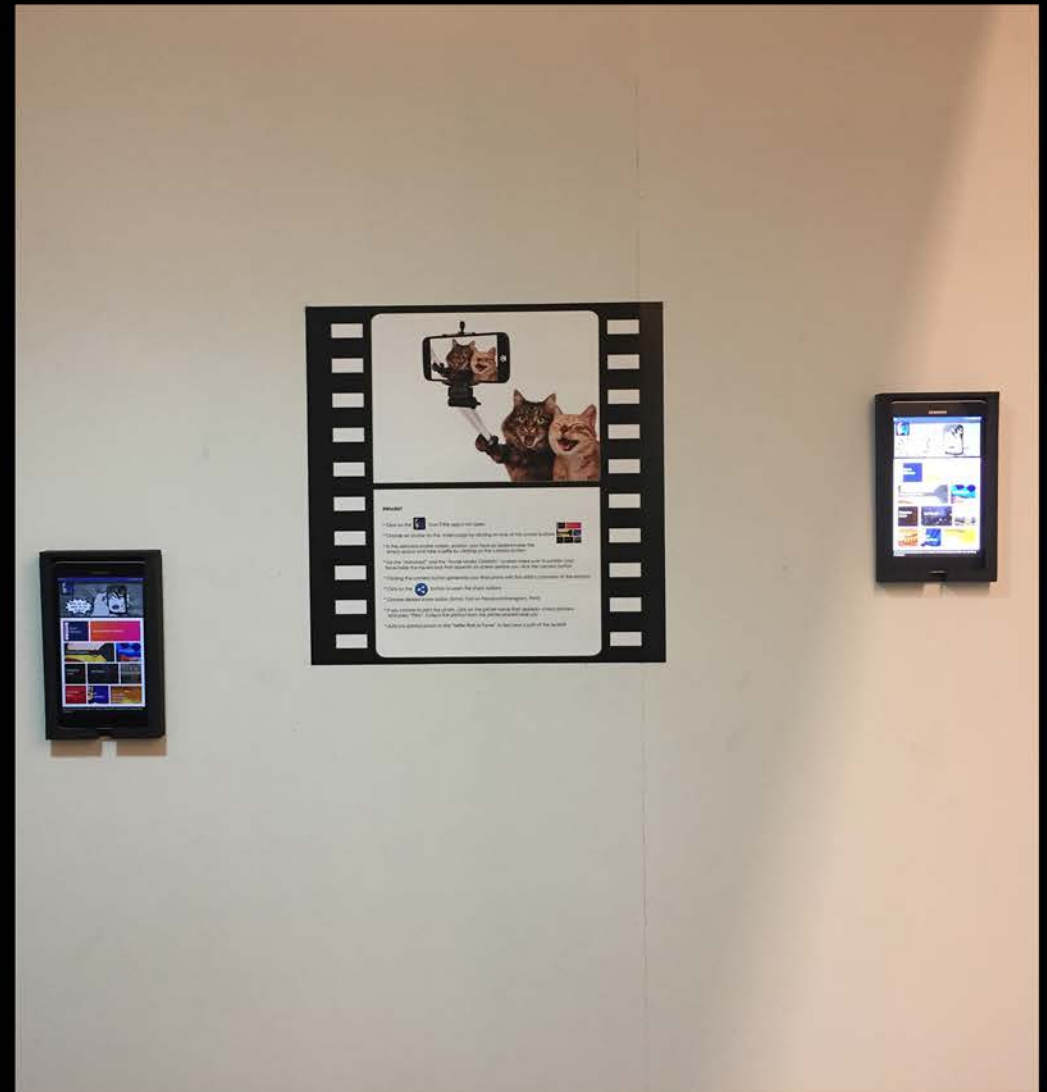
imagined reality and it is here to stay, often indulging our whims and triggering our anxieties. Psychiatric hospitals now have a social media de-addiction wing where teenagers, who get depressed when they don't get enough 'likes' on social media, are sent to recuperate.

The #WhoRU? app along with the immersive walk-through installation engages with the idea of personal identity in the digital age. The physical space alludes to a backstage and also to the incoherent space that is the subconscious mind. In the beginning the installation invites the viewer to introspect on whether they suffer from 'selfitis'. Walking deeper inside the space, the viewer encounters the selfie app which they can use to cast themselves as the protagonist in their digital performance.

Each of the 10 avatars available on the app is a parody of a particular social and/or digital phenomenon. For example, let's consider the 'Dangerous Selfie' avatar. Over the past 3 years there have been more than 100 deaths across the world from dangerous selfies and India has the highest number of selfie deaths in the world. The 'Social Media Celebrity' and 'Bitcoin Billionaire' avatars talk about questionable identities that have suddenly come into focus of late. The 'Magazine Cover' avatar taps into the pop culture craze of the millennial searching for instant fame and success. 'Superhero Male' and 'Superhero

Female' are caricatures of pop culture gender archetypes. Once inside the installation, the protagonist must navigate a maze of narratives to construct their own sense of reality and answer the question.

The artist lives and works in Bangalore.



The background features a series of concentric, slightly offset rectangular frames in a vibrant green color, creating a tunnel-like perspective that draws the eye towards the center. These frames are set against a dark, almost black, background. On the right side of the image, there is a solid, dark green rectangular area that serves as a backdrop for the text.

PAYAL ARYA THE INTERSPACE



THE INTERSPACE

AR Portals, Motion sensors, GI tape, LCD screens, Double channel Sound installation, LED strips, Microcontroller.

Supported by

Vineet Kamboj - AR technology

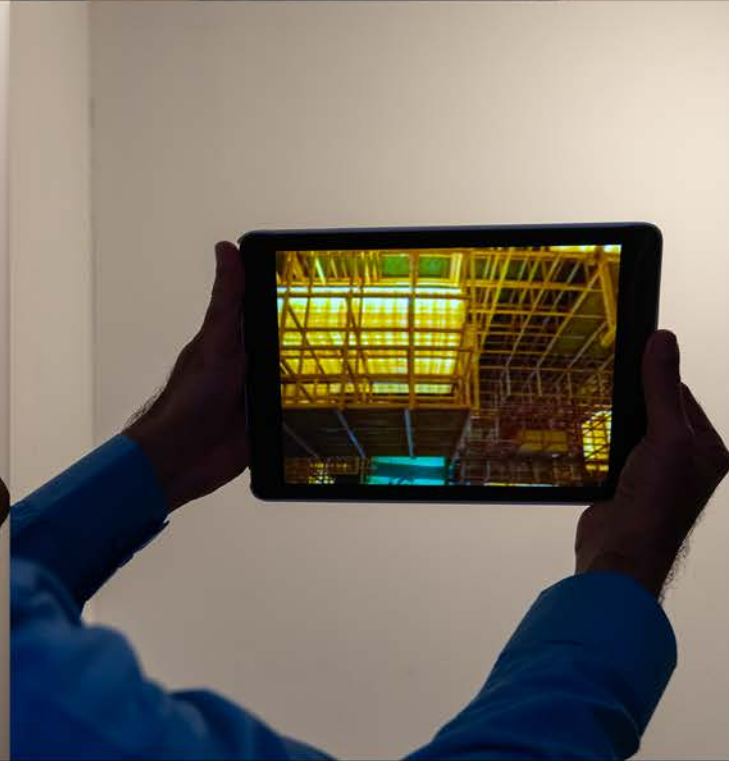
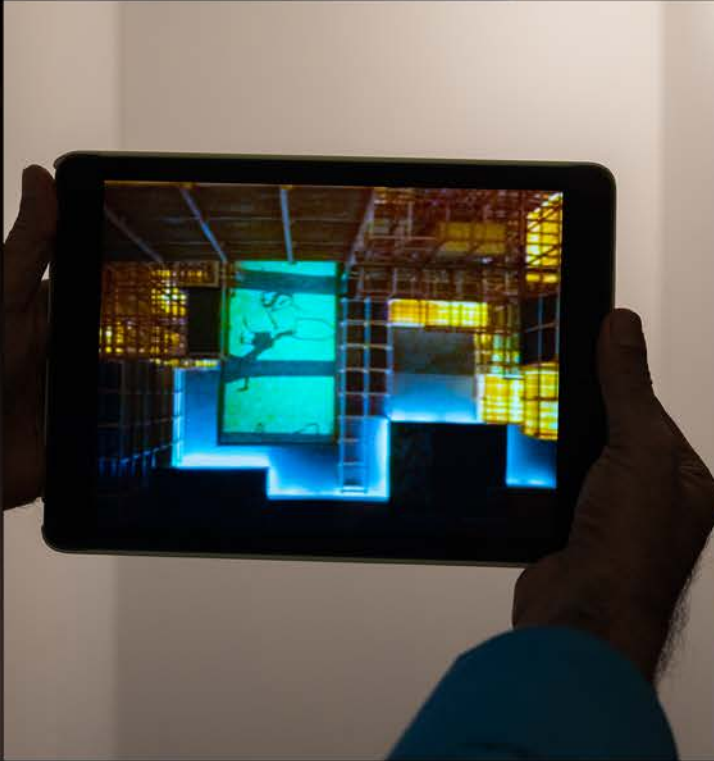
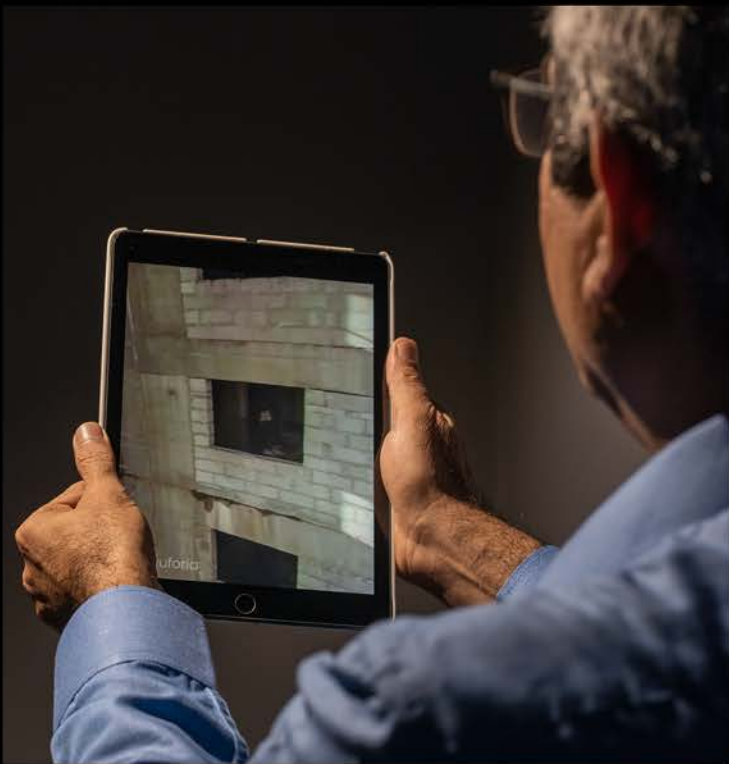
Karan Ahuja - Arduino programming

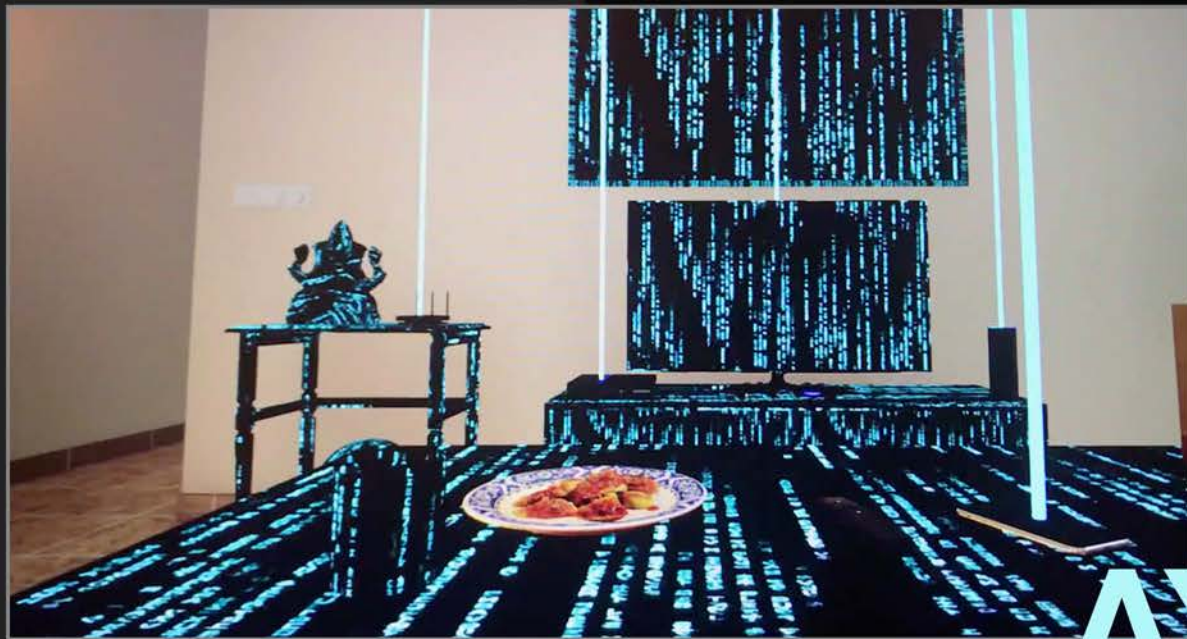
Do you know what people did in the old days when they had secrets they didn't want to share? They'd climb a mountain, find a tree, carve a hole in it, whisper the secret into the hole and cover it up with mud. That way, nobody else would ever learn the secret...

-2046. (2014). Directed by W. Kar-wai.

The space between two places, two worlds, two entities, stuck in a limbo between these realms we seek a different reality. Walking from one sterile passage to another, the immersive installation blurs the boundary between the real and the technological. It is an existential inquiry, which probes to question the ideas of a simulation, alienation and entrapment.

The artist lives and works in Pune.





AYESHA SINGH

INVASIVE APPARATUSES

In collaboration with Vineet Kamboj

HT Vive headset, computer, confined space and a sofa

Duration: 4 minutes

As we begin to increase our reliance on easy-to-use electronic devices- “Hey Siri”, “Alexa”, “OK Google”- the work Invasive Apparatuses looks at the construction of invisible topologies of digital information that feeds on our everyday lives. Are our ‘personal’ electronics redefining progress and privacy as paradoxes of one another? The virtual-reality experience reveals the obscure. Singh’s work questions our new shared understanding of domestic environments through systems that are no longer limited to human vision and tactile interactions. In an era dominated by surveillance capitalism, who is the benefactor? Who is the commodity?

The artist lives and works in Delhi

INVASIVE APPARATUSES



Digi Plays Power

**NISHA
RACHEL
PHILIP**

DIGI PLAYS POWER

Digi Plays Power

Holographic Intelligent Screen

Ultra-high-density LED light

Digi Plays Power is a digital graphic novel of two stories- a trapped human and a story on the Blue Whale Challenge.

The two animated narratives are displayed using the Holographic Intelligent Screen. In these experimental animated graphic stories I use technology, to speak about the abuse of technology through an instance such as power play behind the screen and the manipulation of minds that are often vulnerable within fast-moving technologies. The two stories are a metaphor for how minds are manipulated within the digital space, and illustrate how power is exercised within an interlinked virtual structure.

The stories attempt to narrate the 'politics' of the very medium in use-Why the medium? How does one express or convey a message? Who influences and who is influenced? Are stories created or constructed? Why do they exist? Who uses it? Who abuses it?

The future within the digital is unpredictable because everything within the digital is an appropriation of the living human who themselves are vulnerable to change.

Story 1

The first story addresses aspects related to interactivity within the virtual and the real world. The interplay between the real and abstract; Sexuality, and asexuality. The work explores how and when interpenetration takes place between two spaces-the concrete and illusionary.



The animated story is a conversation between two individuals that takes place online, where the cyberspace has become the new way of 'touch'. The illustrated narrative in first person is a transformation of a human in space with firm outer boundaries to that of a puppet in the cyberspace.



The first person narrative uses the mode of storytelling through digitally illustrated visuals juxtaposed with texts in an attempt to communicate how minds work in the presence and absence of the body.



The story attempts to critique how humans draw on hierarchies and prey on the vulnerable who are ignorant to manipulation and circumstances that have affected them.

"the only way out of this
depression was to have
sex with me. That's when
God will forgive
you, and you will
get over this"

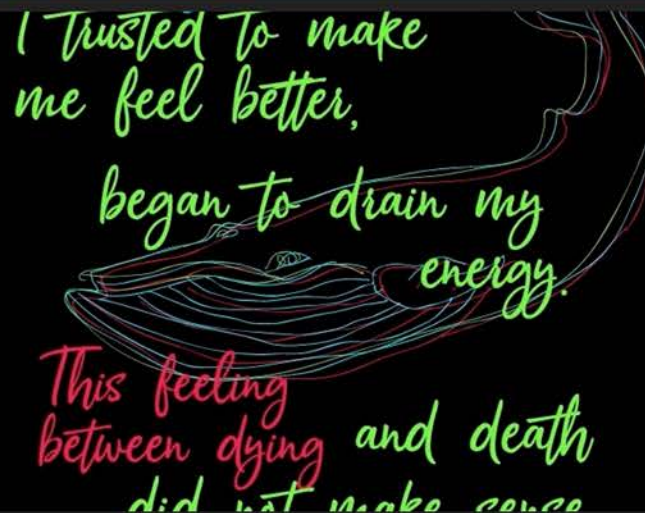
The second story addresses the issue around information dissemination. How is information circulated, and constructed to impact individuals? How did the Blue Whale Game have so much impact in India? How do we decide what to censor and what to circulate? Who decides this and for who? While the digital archive claims no one in India, actually died due to the Blue Whale Challenge, India is known to have a history of teenage suicides because of depression and loneliness.



While, it is up to an individual to decide what to be interested in and what not to be curious about, advertising of certain information, especially a “game” can connote happiness and excitement, but actually be used in manipulating an individual or the consumer.

Story 2

The narrative animation is that of a boy who uses social media as his new companion. The boy's parents are working individuals who work over hours and do not have the time for him. In comparison to earlier generations, where parents got back home by 6 pm to have conversations, the generation today has shifted from table conversations to that of smart phones to converse.



The Blue Whale Game is a social media phenomenon that spread through social media groups. It was created by a Russian named Filipp Budeykin as a way to cleanse society. He claimed that victims who killed themselves are 'biological waste' and were 'happy to die'. The game involved 50 challenges that were moderated by a curator, which included watching horror movies and inflicting self-harm. The players were asked to click images of these tasks and mail it back as proof. A few tasks were spread in 'codes' which could only be deciphered by the players.



If the digital space is a performance of the non-digital, how has the digital come to influence the non-digital? What does it mean to talk about the Blue Whale Challenge, where information is not certain? Does Digi Play Power because one is already trapped by 'power play' in the non- digital?

AZRA BHAGAT

EMOTE



EMOTE

Are emoticons replacing our emotions? Does technology know how we really feel? Looking at the science behind this; our minds are split into two hemispheres. The right brain is the seat of rationality and the left-brain is a little more paradoxical because it is your creative side. This is why our complex emotions come from the left-brain. Though messy, the layer from which our emotions emerge is full of wisdom.

Emoticons are a modern way of celebrating and sharing our feelings from which so many of our best and worst ideas and impulses take root. Emoticons or emotion icons began with the smiley face and these graphic signs often mediate any electronic written communication. This could have been generated from a lack of pathos found in the instant messages that we began sending each other as early as the 80s and the 90s.

Emoticons have completely changed the way we talk to each other and the way we express ourselves. The dark side of these fun little images is that we have lost some sense of camaraderie in our communication. We say less and emote more — an emoticon image of a cake with candles instead of a long birthday message, a thumbs up instead of two lines of thanks for a job well done. Are we losing our ability to use our words and are we limiting our vocabulary by taking the easy way out by using these images instead of expressing ourselves in long form like our parents and grandparents did? Are the days of writing letters over and is its digital sibling e-mail going to suffer the same fate as print? And what effects will this have on future generations?

Will our kids and grandkids use these simplified images to replace language outside the digital realm in the future? This exhibit poses these important questions making the audience complicit by gamifying the process of choosing an emoticon. On the surface emoticons may look childish or cartoon-ey but in their simplicity lies a power — to communicate what we are feeling in the touch of a button and in a matter of seconds.

The artist lives and works in Mumbai.

EMOTIYOU

Medium: Epson back projector, Kinect motion sensor, laptop

Technical Support: Dhruv Seth

If your body language was an emoticon what would it look like? Find out by raising your hands, crossing them over your chest or turning to either side. A new way to engage with emoticons is by using your physical body to trigger already existing icons.





EMOTIEVERYTHING

Medium: Kinect motion sensor, LCD screen 42"

Objects: Soft-toy, book, bag, box, plate and bottle

Technical Support: Dhruv Seth

Ever wondered if objects could feel? Pick up any of the six objects from the table and place it in front of the sensor to see the relevant emoticons fill the screen.

EMOTIMASH

Medium: iPad (x2)

Technical Support: Devjyoti Ghosh

Do you have an unexpressed emotion unavailable in an emoticon? Surpass the problem of limitations of emoting by creating a third new icon. Whether it's a sleeping ninja, blushing with its tongue out, or crying while grinning. Click on an emoticon on either of the touch screens (they're both identical!) and then mash it by choosing another emoticon.





AMAY KATARIA

FIGMENTS OF ATTENTION
BABBLE WALL



FIGMENTS OF ATTENTION

Material: Mac mini, projector, speakers, custom software

Figments of Attention is audio-visual poetry of behaviors demonstrated by individual figments, which collectively swarm together as a stream of human attention. Periodically, this swarm is fed with rewards in the form of apps that slowly distract figments to break away from the swarm. On interacting with these rewards, little clouds of dopamine are released and figments start showing visual signs of mutation by changing in size, color, shape and also evolving their behaviors around each other. Due to this, the swarm oscillates between states of distraction and focus. Every time the swarm starts disintegrating, a cacophony of the sound of addiction breaks out.

This evolutionary system is a metaphor for the fragmented state of human attention and the economy that it drives in our digital culture. Attention is a commodity; it's scarce and resourceful. By using insights from human psychological behaviorism, a new field of Behavior Design is teaching app developers to create experiences that maximize the 'Time on Device' of their users. Thus, hooking attention and focus on their services. Simply said, if an app can hold your attention for a long time, it generates more money. This repeated use of digital apps and services has conditioned the human behaviors to internal and external triggers. Before we know we're bored, we're on Youtube watching a video. Before we're uncertain about our thoughts, we're asking Google. A notification emits on our smartphones and our fingers race to swipe it open. This has made attention extremely fragile and vulnerable to consume digital services unobjectively, without being cautious about where we spill our focus.

The artist lives and works between Chicago and New Delhi.



BABBLEWALL

Material: Windows computer, 50-inch television, collar microphone, custom software

Babble is a sentimental bot constantly listening to its surroundings and desperately waiting to be stimulated by humans around it. It's purpose is to curate a grid of animated clips (gifs) corresponding to the human inputs that it receives.

Over time, through human participation the gif wall evolves with remnants of previous interactions made with it. Due to the perfections and imperfections of the underlying technology and the wide diversity of digital content, what results eventually is a fusion of an all-round confusion of moving image.

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Technology [is] the knack of so arranging the world that we don't have to experience it.

Max Frisch, Homo Faber (1957).



PRAVEEN MARIPELLY

MILLENNIAL OF A²C²T

MILLENNIAL OF A²C²T

A²=Awareness & Archive,
C²=Communication, Connectivity,
T=Technology

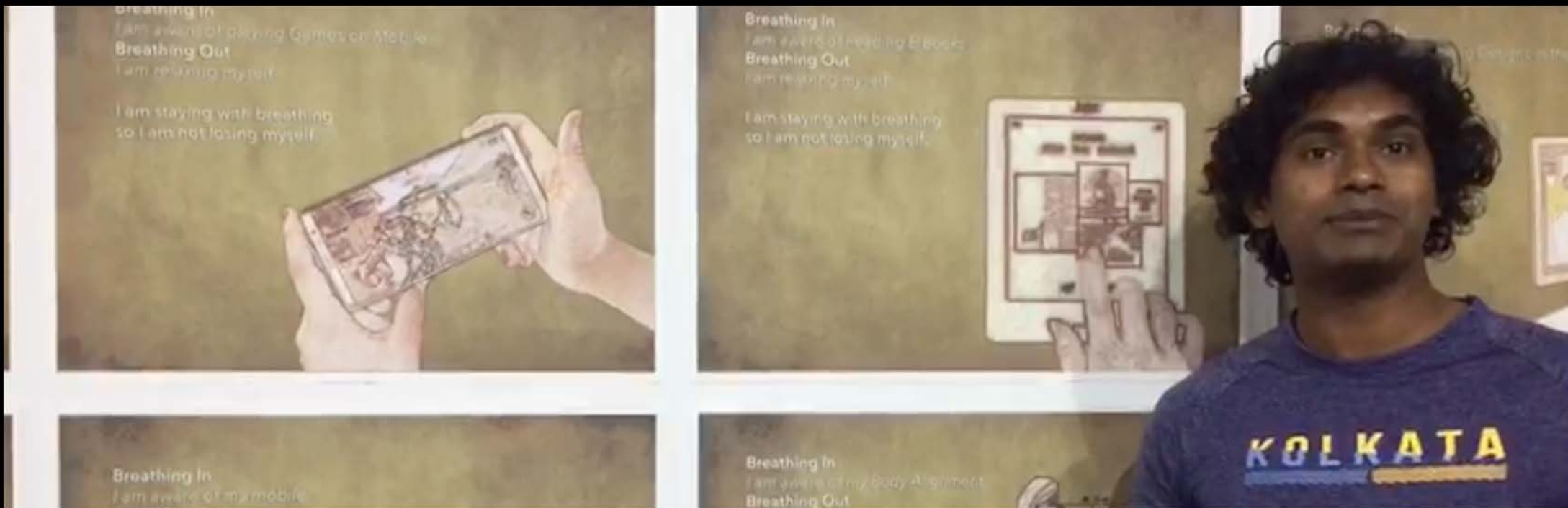
For all the ways that smartphones, social media, and near-constant Wi-Fi access have improved our lives—and there are many—life in the digital age comes with its fair share of new challenges and complications. In the digital age, we are highly connected in a virtual capacity, yet there is a great risk of us becoming physically, mentally, emotionally and spiritually disconnected from each other. It is not healthy for anyone to feel alone; we all crave love and support as human beings.

In Digital era, millennial like us are excited to use technology to archive tiny things in our life. Today, mobile has become an integral parts of our body. We cannot separate ourselves from the phone with the camera being just as important. In digital era, Yoga has become as popular as selfie camera. In this era, we are living in sedentary lifestyle. Which causes obesity, diabetic, stress, anxiety and poor alignment of body. Millennial are suffering a lot from stress and anxiety due to their life style. Lifestyle has rapidly changed in last decade due to revolution of Technology. The digital allows us to connect with the world virtually. The activities are online the physical activities are reduced leading to mental and physical illness.

As we surround ourselves with more and more gadgets we are losing ourselves to live in present moment. Social media is example where we are always in other people's world to know what is going on his/her life. This way we are going away from ourselves. We are not mindful. So we are losing moments in the present. I see Yoga as a way to bring mindfulness in us to live in present moment and help us to combat stress and anxiety.

Being millennial, and also a yoga practitioner and teacher my work represents addresses Yoga's roll in allows us to integrate ourselves in technological world in a peaceful and relaxed manner so we live happily and joyfully.

The artist lives and works in Baroda



MINDFUL TECHNOLOGY POEMS AND MINDFUL WALKING

As a millennial, the constant pressure of engaging with social media leaves one at a loss of their own selves as they are not living in their present moment, but somebody else's. Mindful Technology Poems and Mindful Walking allow them to enjoy the present moment and be one with themselves as well as engaging with technology simultaneously without experiencing FOMO (Fear of Missing Out).

Mindfulness Walking Instructions:

- 1) Follow the footprints
- 2) Consciously walking slowly with breathing in and breathing out
- 3) Walk at least 3 rounds
- 4) Each Round takes 2 min 30 sec (3 Rounds = 7 min 30 sec)
- 5) One inhalation can absorb up to 500 ml of oxygen
- 6) One single inhale & exhale takes approx. 5 sec
- 7) In 1 Round one can do 30 inhales & 30 exhalations
- 8) Lungs can hold 4 to 6-liter air.
- 9) In one minute you can do 12-20 inhalations and exhalations
- 10) In each round, one can inhale up to 15 liters of oxygen in 2 min 30 sec. (3 Rounds= 45-liter oxygen)



MEDITATION WITH ROBOT

This work resonates our relationship with technology as we are comfortable speaking with Siri and following automated voice commands. In a similar way Meditation with Robot allows the millennial to meditate as they follow a robotic voice command. This allows them to feel more at ease amidst the familiar technological voice than a human one.

Instructions

- 1) Spend 3 minutes
- 2) Sit in the chair
- 3) Place hands on the knees and eyes closed
- 4) Relax each and every joint and muscle in the body
- 5) Wear headphones and switch on
- 6) Follow autosuggestions by Robot
- 7) Robot Meditation will help you with awareness of your body and mind



MEDITATION WITH QR SCAN CODES

Today with the smartphone one simply scans the QR code which allows us to complete mundane tasks with great ease and speed.

Technology allows us to save time, get things done in a more organized and efficient manner. In a similar manner, the artist uses the QR code technology which offers subliminal messages that promote self-healing and well-being the smart way using the smartphone.

Instructions

- 1) Use a smart phone to scan QR scan code
- 2) Read each and every hidden auto-suggestion carefully
- 3) After reading close eyes and meditate briefly you will feel the benefit of the hidden auto-suggestions

SULTANA ZANA



HEAVEN 2.0

HEAVEN 2.0

Multi media installation using sound, video and hologram

In post capitalist, pre blockchain economy, planetary scale computation is already amalgamating soft and hard spaces - bringing organisms and automata on the same metaphysical plane. We are witnessing parallel shifts, one is the shift of our immediate interactions over to the network. The other is the 6th mass extinction the earth is going through. The latter affects us only indirectly, such as getting paper straws instead of plastic ones at McDonald.



Point your phone
camera here



The geography of the world we share with non-human beings is changing. The mega structure of oil pipelines and fiber optic cables buried underneath oceans is pouring rivers of crude oil and data into our cities and emergent cyberspace. Wifi-fields light up spaces connecting us to the network through our devices. Our common future seems to be at a critical turn, both environmentally and digitally. Extrapolating from our current political and cultural reality, the work looks at a possible future through a fictional story where a soil expert time travels to the future and finds herself in conversation with an intelligent assistant to understand the world she finds herself in.



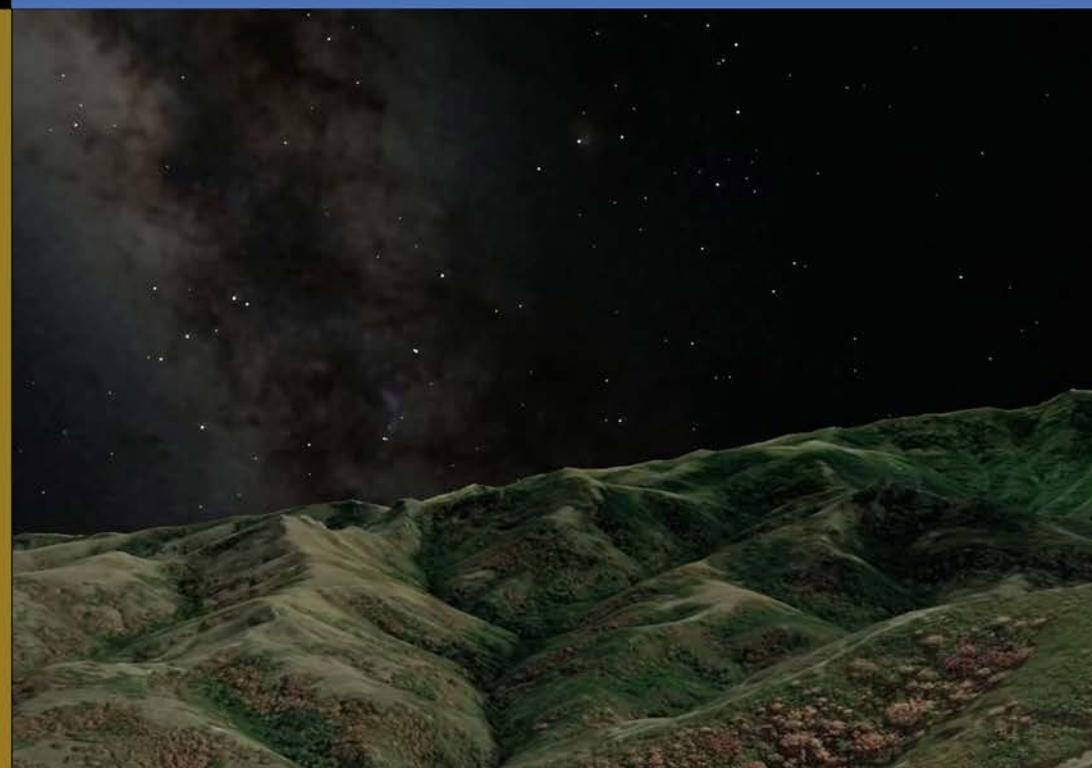
Is this scroll as meaningless as life is? Are these techno-utopias our heavens? 'Heaven' in today's attention economy would perhaps only be a moment, because the idea of anything longer is counterintuitive. One would fear boredom from ceaseless happiness. Where do we go from here?

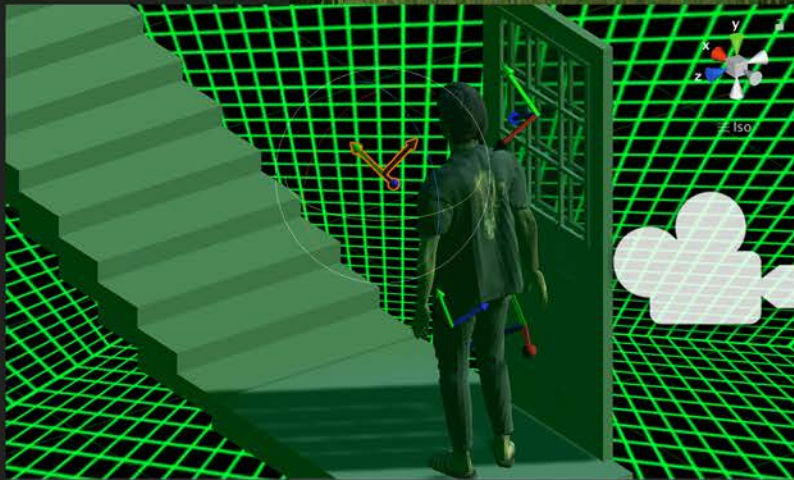
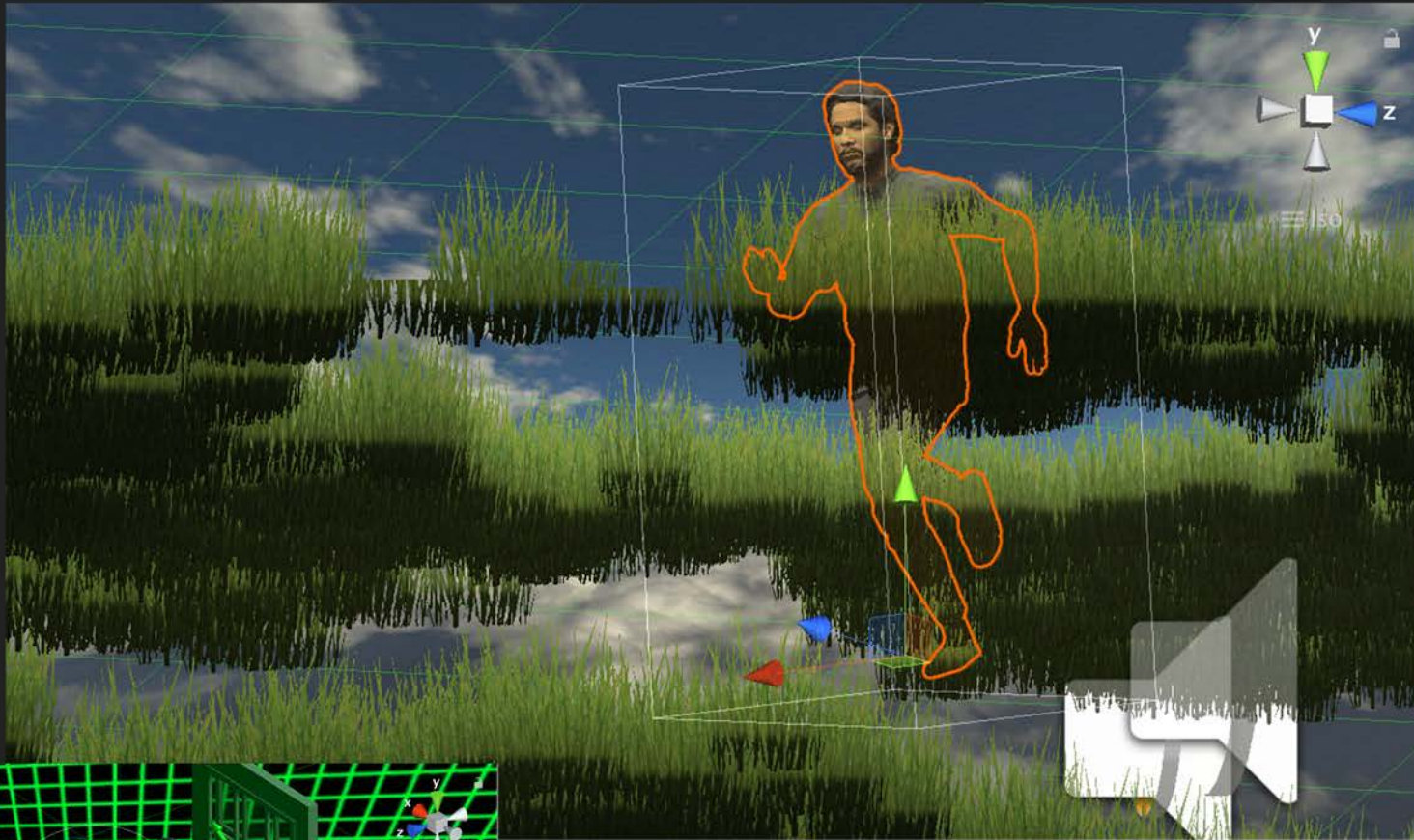
Acknowledgements

Josephine Haworth-Lee for lending her voice, Goji for executing the hologram animation.

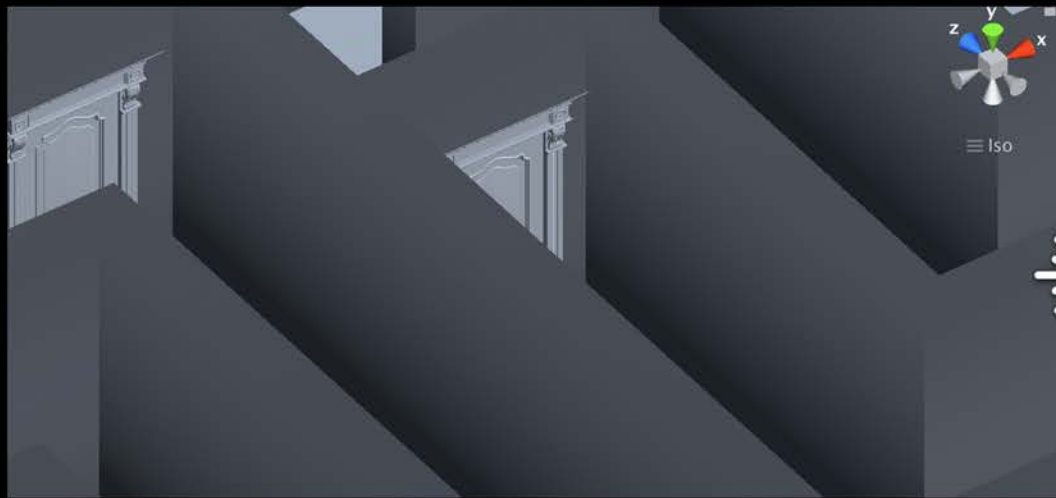
The artist lives and works in Bangalore.

It interrogates a present reality where we already live in the paradox of looking within the virtual world to access things in the real world. We can already see an approaching future in which our experience of the time and space is driven not by natural forces but by the cyberspaces we live in. In an inorganic digital world devoid of markers like change of light, growth and death, time becomes suspended. The interface of the phone with ones hands and eyes transfixes us. The numbers depicting time becomes meaningless. What is this relentless search we engaged in through the infinite scroll?



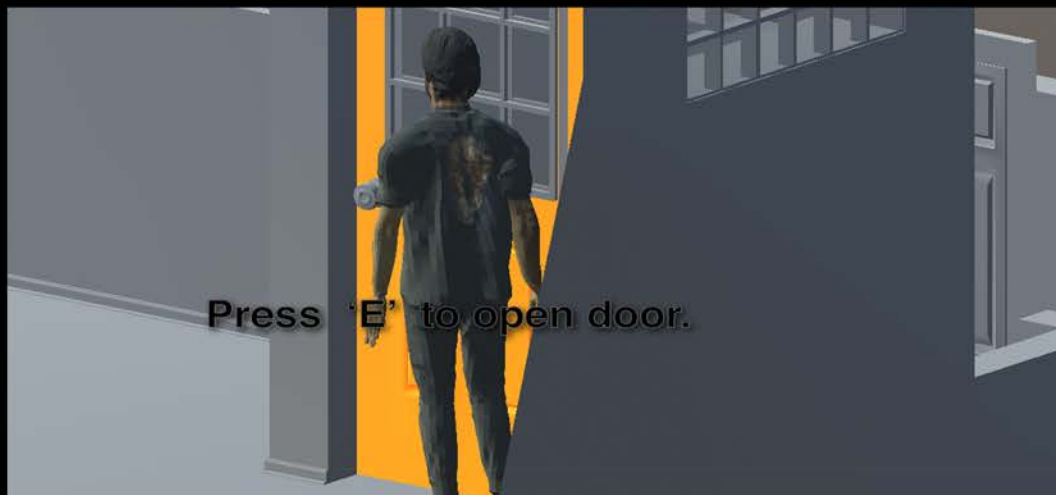


**YAAZD
CONTRACTOR
& RUDRADAMAN
SINGH** HIRAETH- HOUSE / HOME



Interactive Game installation

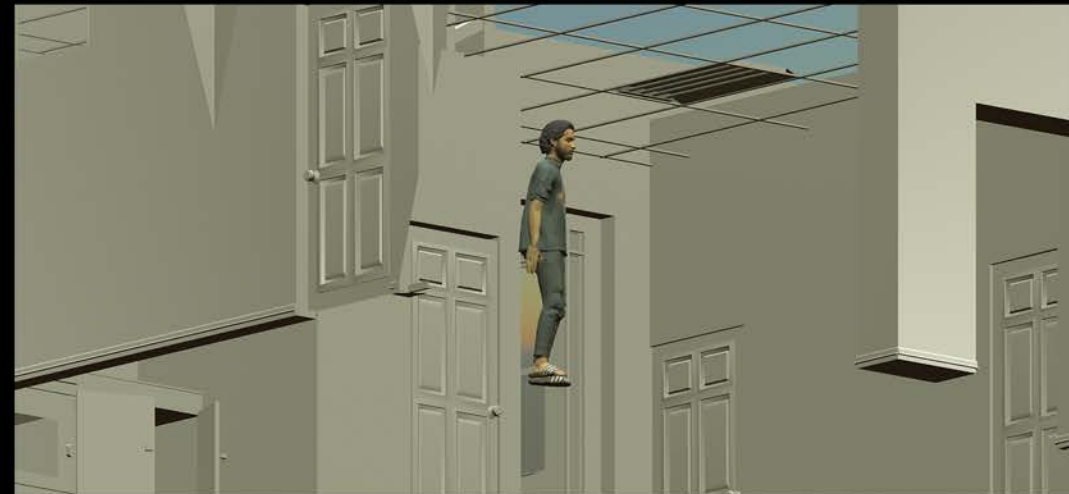
With the rapid advancement of digital technologies and media, we find a certain ambiguity between that which is real and computer generated. These tools give us endless possibilities and abilities to simulate the real in digital spaces. In this game, I take you into the comfort of a virtual world of my own. The piece gives an insight into my life, my home and my surroundings at this point. I have enabled all this through 3D recreation and 3D scans - a form of documentation that lets us observe and interact with objects in their complete dimensionality. By shifting the comfort of my home to the digital screen I find myself questioning the difference between a house and a home.



Hiraeth is a Welsh term for 'the longing for a home, maybe a home that you cannot return to, that no longer exists, or maybe never was'. This loosely translatable word finds its own meaning in my book. Not that of the longing for a place of being in the past or present, but the future.

Through my work, I let each viewer take their own path, make their own choices and decisions; they control the piece. There is no set order or routine, leaving space for each experience to be unique to the individual. While navigating the reconstructed space of my house in Chicago, different questions or tasks are proposed to the viewer in the form of mini games. There are seven such scenes set throughout the house which are triggered by entering certain rooms. A few of these scenes consist of - a door game which lets you move forward only if you choose the correct door, and takes you a step back each time you take the wrong one, touching on the concept of decision making and opportunities.

A mini maze game talks about the constant search for the right way or path, through the unfortunate state of being trapped in a larger system. The camera focused on the player in this scene is placed directly above, in an attempt to signify surveillance, and the act of always being watched. There is also a platformer game in which the player constantly runs forward, and the user has to jump and dodge certain hurdles. I relate this to the fast-paced world that we live in and the necessity to constantly move forward no matter what is thrown at us. Lastly, I have scenes that make use of newer technology, like 360-degree video, 3D scans, as well as omnidirectional sound to recreate the space exactly as it is in reality.





These scenes do not only touch on the aspect of documentation, perception, and the multiple questions I ask myself as I transition into the real world from the comfort of an institution, but also comment on the rich heritage of games over the years. With a change in graphics, perspective and effects of not only the space but also the player, I touch on aesthetics like pixilation, dithering, wireframe geometry and the neutral grey color of 3D space. I also enlist techniques like particles, low polygon geometry, third and first person playable characters, and perspective and orthographic camera views.

Yaazd Contractor lives and works between Chicago and Mumbai.

Rudradaman Singh lives and works between Chicago and Delhi.

**The exhibition ran from January 18, 2019 to March 31, 2019
at the Kamalnayan Bajaj Art Gallery in Mumbai.**



JAMNALAL BAJAJ FOUNDATION

The exhibition is now available to travel.

To enquire, contact Mr. Sandip Prabhakar

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