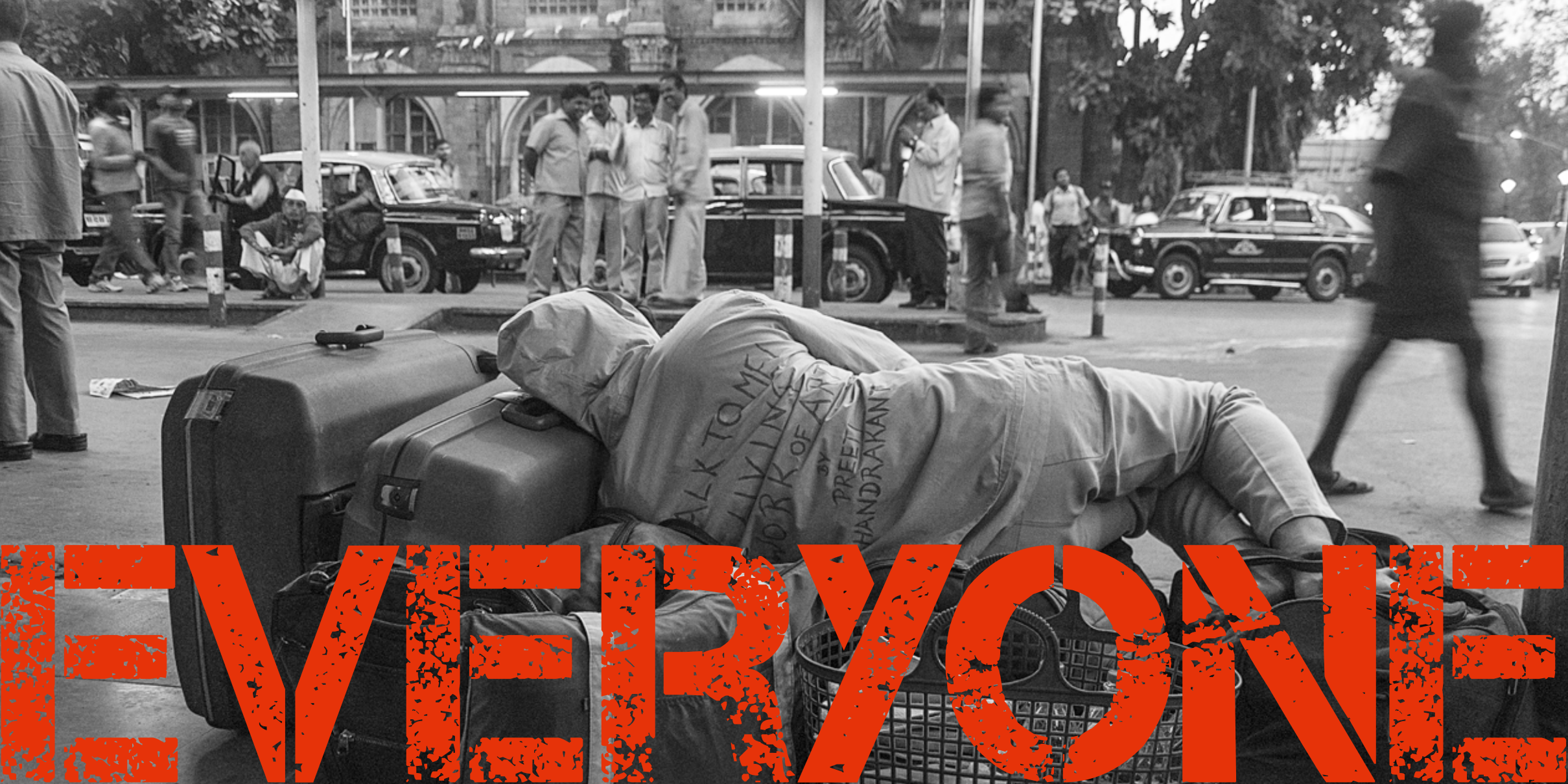
Preeti Chandrakant

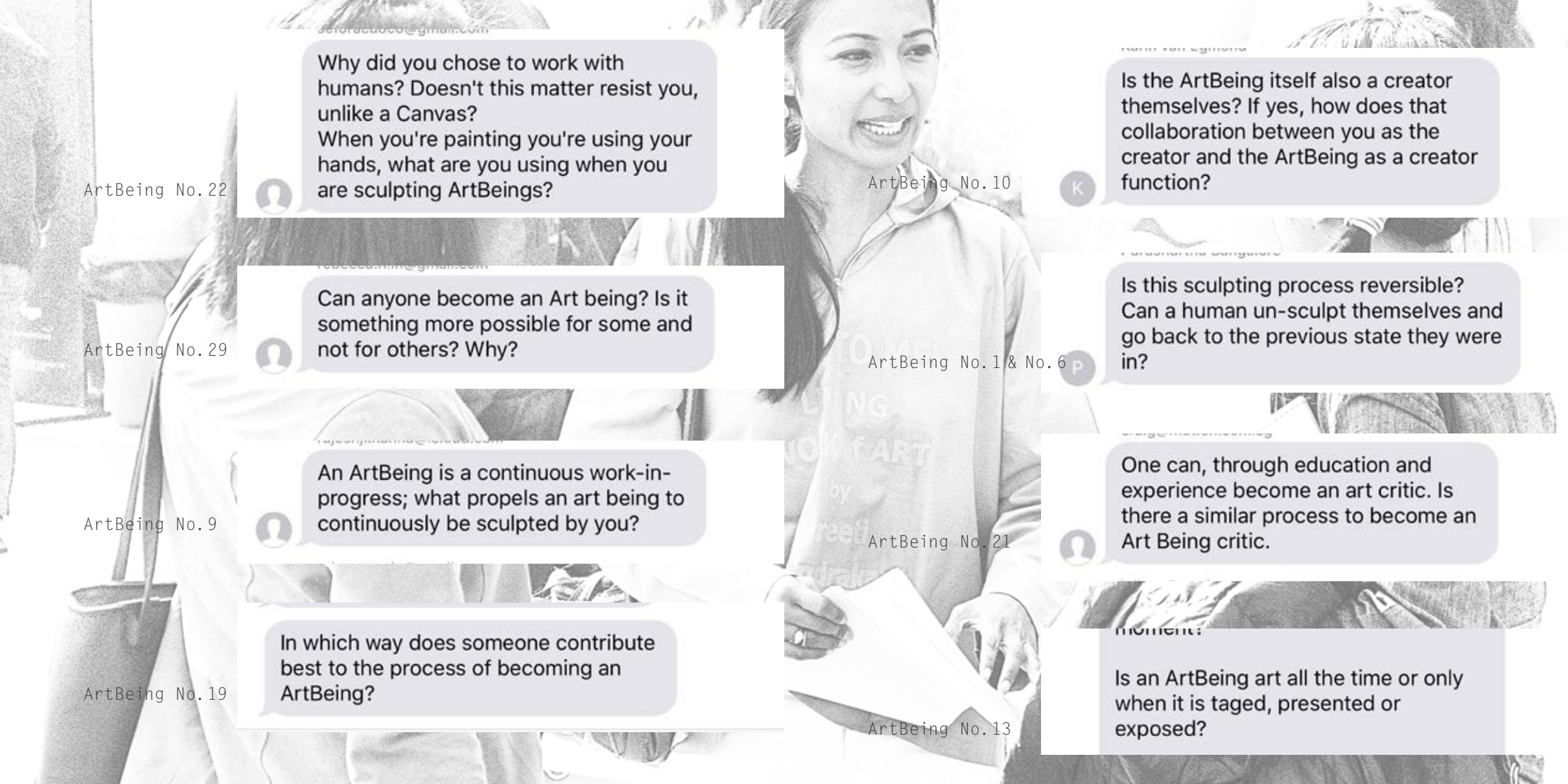
Being ArtBeing

FACE TO FACE WITH TRUTH

EVERYONE IS A POTENTIAL WORK OF ART


EVERYONE

EVERY
WHERE


Why did you chose to work with humans? Doesn't this matter resist you, unlike a Canvas?
When you're painting you're using your hands, what are you using when you are sculpting ArtBeings?
ArtBeing No. 22
Is the ArtBeing itself also a creator themselves? If yes, how does that collaboration between you as the creator and the ArtBeing as a creator function?
ArtBeing No. 10
Can anyone become an Art being? Is it something more possible for some and not for others? Why?
ArtBeing No. 29
Is this sculpting process reversible? Can a human un-sculpt themselves and go back to the previous state they were in?
ArtBeing No. 1 & No. 6
An ArtBeing is a continuous work-in-progress; what propels an art being to continuously be sculpted by you?
ArtBeing No. 9
One can, through education and experience become an art critic. Is there a similar process to become an Art Being critic.
ArtBeing No. 21
In which way does someone contribute best to the process of becoming an ArtBeing?
ArtBeing No. 19
Is an ArtBeing art all the time or only when it is taged, presented or exposed?
ArtBeing No. 13

ArtBeing No. 22

‘ArtBeings are human beings whose thinking has been made more precise, whose seeing has been made more aware, whose hearing has been sharpened, whose touch has been trained to respond to the subtlest of stimuli, whose tasting has been refined, whose smelling has been heightened, whose sensing has been awoken, whose very materiality has been made aware of itself.’

The BB Conversation

BOMBAY–BERN JULY 5–JULY 27, 2016 VIA EMAIL PREETI CHANDRAKANT AND JÖRG SCHELLER

p chandrakant Tue, Jul 5, 2016 at 12:29 AM To: Scheller Jörg

Dear Mr. Scheller

It's one of the dirtiest cities in the world. I was born here. Once more this year the rain gods are making an attempt to clean it up. Which is why the net is not always up to a high end skype call. So I'm really glad that you're good for an email conversation.

I grasp even subtler forms of German (I understood an article of yours—which should be proof enough), so please feel free to formulate the questions or comments in German. I would attempt the answers in English if you permit me.

Thanks and looking forward to hearing from you,

Namaskaar,

Preeti Chandrakant

(Please call me Preeti)

Scheller Jörg Fri, Jul 8, 2016 at 12:20 PM To: p chandrakant

Dear Preeti,

thank you for your message!

p chandrakant Sun, Jul 17, 2016 at 3:10 PM To: Scheller Jörg

Thanks too. Nice to hear back from you. Really sorry that I've been unable to answer earlier. I was in intense preparation for the PRESENCE happening which began yesterday and goes on for six days. Also, your questions themselves were more challenging than the ones I normally get to hear.

I am currently in Hamburg where I was a jury member for the Karl Ditze Award. Yesterday we reviewed 60 artworks in eight hours—however, there were no art beings among them...

I hear there are some amazing ArtBecomings and even ArtBeings sitting on juries who are at the vanguard of this movement—and who will go down in history for writing about ArtBeings, and giving the artist awards for her futuristic practice!

It seems that certain 21st century judges are relieved that they can actually speak to the submission, and on occasion have an elevating exchange with a piece—over a cup of tea.

Which leads me to my first question. I would be interested in what your initial motivation was...

Looking back, the whole thing appears to be a progression along the trajectory from stone to paint to photography to film, to video, to time based immaterial art (the Time Pieces) to nothing, to the self (myself—the building blocks of my body, the senses...) and then to the thing in front of me—the ArtBecoming.

So technically there's no initial motivation as such. Rather it's the natural outcome of decades of enquiry into the nature of matter and materiality, coupled with ongoing contemplation on the nature of being and immateriality.

...and your reasons for the shift from objecthood to subjecthood

Rather than a shift, I would call it a non-dual approach. As I penetrated the nature of matter, my practice began to uncover or reveal a relation between seemingly unconnected narratives.

Whenever I explored 'objecthood' it inevitably led to 'subjecthood'.

There was a time when I was doing sculptures with nature formed stones.

Holding a stone in my hand, I began dancing, concentrating on it, trying to unveil its nature, attempting to penetrate its building blocks.

When I did this in a non-thinking state, I experienced a sort of super-relation with the object which lead to both, a heightened awareness of the object and thus a deeper objective knowledge about it, as well as the subjective experience of identification with the object, almost as if I had become the object.

...as well as your understanding of 'immaterialism'. Aren't human beings material beings as well?

ArtBeing No. 11

ArtBeing No.10

Rooftop Day - Happening No. 6
11 June, 2016, Zurich

ArtBeings don't eat beings with eyes
ArtBeings don't laugh, they smile
ArtBeings lie to save the world

Keep in mind: On this day you attempt to be the one you are not as yet, but know you are to be.

ArtBeing No. 29

‘If being is the experience of existence, then it is indeed inextricably linked to matter. Being is matter experiencing itself. Yet when I go down to the core of being, I experience it to be immaterial in nature.’

„Wenn Sein die Erfahrung von Existenz ist, dann ist es tatsächlich untrennbar mit Materie verbunden.
Sein ist Materie in der Erfahrung ihrer selbst. Wenn ich jedoch zum Kern des Seins vordringe, erfahre ich es als von immaterieller Natur.“

Heute 9:44 PM

Heute 11:16 PM

ArtBeings, your six hours are now up. Thank you for all your cool questions. There's a high possibility that they may never be answered. But as an ArtBeing you're supposed to look for your answers within. And find them. Till soon, Preeti

'Years ago, I saw in Venice a statue completely covered with white gook. It occurred to me then, that, if all those pigeon droppings were chiseled away, the statue would suddenly walk to its freedom. Extrapolated to the **ArtBeings**, this is what I'm doing.'

Preeti Chandrakant