

Name : Tsering Motup Siddho(He/Him)

Country: India

Participated As: Artist

Proposed subject: *Address Addressed*

I remember going to graze the sheep and goats in the mountains on my holidays from school with my Grandpa, he would narrate lots of stories and myths about the landscapes to me on our way from my village Snymoo (Nimoo). These stories and experiences become nostalgia and memories to me when I grew up away from home. I always try to follow such past memories and walk along with that space, which allows me for a time being to re-visit the past memories. I remember this particular landscape on our way which was named 'Melong Thang' literally means Mirror Land. This place was special because it had this special rock with holes from where one could pass through and I would play around that and have lunch and continue our path.

This site became a place for site-specific performance later because I was particularly interested in the hollow rocks which sometimes have animal and human forms to them. I chose my office time to perform there between 11 to 5 ideally but ended up performing 5 hours performance, allowing myself to engage with the rocks with mundane actions like pushing pulling, lifting, hitting, lying, scratching, etc. The title got inspired from the name of the landscape 'Mirror' so the Address and Addressed has the idea of mirror image which also in other words reflex on the address of the space. The durational performance is a site-specific day-long performance informed and inspired by the intervened religious/politically acclaimed sites, that which is identified and occupied due to its performative quality of inanimate objects, due to its strong religious connotations, and threads attached to its symbol. The geological sites with carved-out rocks have always been an interesting site of interest to my work as well as for the sake of its aesthetics. Its hollowness sometimes syncs with human figures, animals, and our daily objects and it is a space/point of the threshold for me between humans and nature/nature and human.

The performative body is in the act of embodying physical rock and engaging in the mundane act of physical resistance. The title of the work also addresses the manipulation of names of the landscapes with rhyming religious names to identify and expand the religious territorial. When an institution (religious/regimented authorities) places its symbolic objects for a long time, the unidentified land will be identified or addressed in favor of the certain institution and later it becomes a place of worship.

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