

**Name:** Yusmarg collective  
**Country:** India  
**Participated As:** Collective

**Proposed subject:** Residual Landscape

The knot against a barren door opens up. Is it an image of despair and anguish, a ruptured depth or narratives that become hard to exchange? Do interpretations of uncertainty, fear and their incorporation into and alongside personal narratives become stories of resilience? Are vulnerabilities and resilience intrinsically linked?

This work uses narrative responses to the 'domicide' in Kashmir as a starting point for an understanding of the personal and collective to conceptualize processes that intersect peoples' lives in different ways. The turn to narratives encompasses the flux. The flux that exists between individuals and the collective, between the personal and the political, the intimate and the public, between those who are on the fringe and centre of a crisis simultaneously, to envision an open-ended future. Far from merely examining the site only to recover traumatic events and interpret existing discourses, this work has a distinct purpose. It does not aim to generate memorials but generates an engagement in the processes of negotiation and reflection that also marks practice in time. This practice makes available a distinct language - a textual, visual, and material form – through which sensitive and vulnerable experiences could be discussed, assessed, and critiqued. The language thus provides multiple perspectives of knowledge production and platforms for interaction between not only the forms that are implied but also the forms that are absent. A sense of exposure to risk in political armed conflict renders people powerless. By creating a language that emphasizes empathy, association, conversations, exchanges, flux, this work attempts to provide an insight into the nature of vulnerabilities. Vulnerability does not encompass the framing of particular subjects such as a group, a person, an individual, or a family but associates and further identifies with a larger population. These narratives are celebratory and contested, acknowledging and unpleasant, alienating and coinciding, while the ghoulish impulse cuts closer to the specific vulnerability being interpreted. The recognition of vulnerability rather than trauma cannot be easily distanced and foregrounding resilience over adversity finally merges the process with the possibility and medium of an exhibition - to provoke questions, initiate critical conversations, and reveal uncomfortable and unpleasant histories through personal, political, and collective narratives.

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*Cyber Park | A Virtual Summit for Post-Truth Symbiosis: Cyber Park Virtual Summit is an international research and exchange platform for glocal post-conceptual practice around the cyber-culture in a virtual model. Cyber Park is dynamic and also fluid by the principal nature that allows plural perspective, conceptual temporality, post-continuity, the culture of pixelations, the notion of cyber interruptions, and also questioning the forms and traditional relationship with fore and background. It is an open-source initiative in collaboration with [Tracing A City](#).*



A curated project for  
[The Wrong Biennale - no5](#)



[Cyber Park](#)  
Edition 2021

**For More Information:**

Participating Artists:

Nasir Ahmad, Nazia Kounsar Shah, Snober Jeelani Shah, Salman Bashir Baba, Showkat Kathjoo, Tayib Hazoor Mughal, Mohammad Umar Bhat.

**Nasir Ahmad Shiekh** is an interdisciplinary artist from Kashmir. He predominantly works with paintings, performances, and poetry. He is pursuing his bachelor's in Fine Art from the University of Kashmir. His practice delves into themes of memory, death, and self. He endeavors to explore the intricacies of diverse forms. He experiments with charcoal, walnut ink, shroud, and metaphors out of his own experience. He was initiated into the world of questioning and imagination by his grandmother, who never relied on verbal language. Had she not been there, He wouldn't have self-expression nor any purpose in his life. He believes his works speak of his inner turmoil but also act as a stark reflection of how he visualizes the ever-changing world around me.

**Tayib Hazoor Mughal** (b.1999 Kupwara Kashmir) is an interdisciplinary artist pursuing his bachelor's degree in fine arts at Kashmir University. As a student of applied arts, he works across mediums which include photography, video, graphics, text, and installation exploring political, social, and cultural contradictions we face every day. His recent collaborative work (Residual Landscape) is currently on display on the official website of Kochi muziris biennale.

**Nazia Kawsar** is an interdisciplinary artist from Kashmir. Through her practice, she is investigating the idea of self by documentation of memories and dreams as a reflection of her personal paradigm of life. Her interest as an artist is an attempt to express the gradual metamorphosis of self and its vulnerability using self-centered narratives. Her work also tends to explore the complex structure of conflict in her homeland. As an artist who lives in a place known for its conflict and instability, her narratives are also a blend of the personal and political experiences that define the psychological identity of every Kashmiri. Her work is mostly in the form of drawings, paintings, journals, texts, photographs, and videos. She has participated in various exhibitions and workshops. She also holds a degree of Masters in Chemistry and is currently pursuing BFA in IMFA, Kashmir University.



A curated project for  
[The Wrong Biennale - no5](#)



[Cyber Park](#)  
Edition 2021

**Snober Jeelani Shah** is a Srinagar-based artist, currently pursuing her bachelor's in painting. Her works constantly look for ways to interpret the ideas that she has about herself and the world she lives in. She does not limit herself to one medium, style, or concept. Her current work explores the psychological boundaries that she creates in her mind, the world she thinks she resides in to which we sometimes call “home”. By psychological boundaries, she means where we begin and the other ends.

**Mohammed Omar Bhat** (b.1998) based in Kashmir is a multidisciplinary artist working across various media such as installation, sculpture, performance art, and photography. He is currently pursuing BVA from University of Kashmir. Bhat has a specialization in sculpture and has been actively working in this field. His works mostly involve symbolism and conceptualism. Through his artworks, there is a reflection of resistance against the chains of Fascism and in this process, Omar finds catharsis.

**Showkat Kathjoo**, a Srinagar-based artist, is a Faculty member at the Fine Arts Department at University of Kashmir. Through different mediums ranging from public art to performance cum installation, Kathjoo focuses on the landscape narratives that have transformed contemporary identity by giving new meaning and impetus to the concept of landscape, including that of the national. An ongoing process of mapping and translating the interrelated patterns which coexist between landscape, socio-political culture, and subjective apprehension have produced a gamut of images, questions, and paradoxes. Kathjoo’s works encompass a focus on conflicts, including the question of territory and claims on the landscape, further problematized by using the body as a site of contestation.

**Salman Bashir Baba** is an interdisciplinary artist from Kashmir. He works primarily with drawings and installations but his practice involves mediums like coding, performance, sound, video, and sculpture. He has completed his Masters in Visual Arts from Ambedkar University, New Delhi, and Bachelors in Applied Arts from Jamia Millia Islamia, New Delhi. His practice concerns concepts of memory, identity, conflict, and power. He explores the ideas of being and non being, life and death in the state of exception, and the liminal space that exists between them. He is interested in understanding the form of human life that exists or is possible in such spaces. He engages with diverse materials in the form of embroidery on shroud, found audio, video footage, photographs, drawn maps, scent, etc. in his performances and installations. He has participated in various art workshops and events.

Credits: Artists who were part of its first iteration which was supported by Kochi Muziris Biennale,2020 and showcased in [States of Disarray: Practice as Restitution](#) (4th edition of Kochi Students Biennale).Yatish Agrawal, Ifra Jan Shah, Iqra Nisar, Nasir Ahmad, Nazia Kounsar Shah, Snober Jeelani Shah, Tabish Nissar Malik, Tayib Hazoor Mughal, Mohammad Umar Bhat. Showkat Kathjoo, Gowhar , Zeeshan Nabi, Shaina Anand (Camp Studio), Faculty at Institute of Music and Fine Arts, Kashmir University, Kochi Muziris Biennale.



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