

SOCHALAYA

\*\*

ART OF UNCONDITIONING

MUKUND IYER

AS INDIVIDUALS WE LEARN HOW TO UTILIZE EACH AND EVERY MOMENT TO BE ABLE TO PRODUCE WORK WITH OPTIMUM EFFICIENCY. THIS EXPECTATION AND PROCESS DRAINS THE INTUITIVENESS AND INNOCENCE OF THE INDIVIDUAL. EVEN WHEN WE ARE TAKING SOME TIME OFF AND "RELAXING" OUR MIND SEEMS TO BE OCCUPIED. THE REASON BEING THE FOCUS IS ON PRODUCTION OF THOUGHTS WHICH ARE TANGIBLE AND BENEFICIAL , ANY THOUGHT PROCESS WHICH DRIFTS AWAY FROM THIS IS CONSIDERED WASTE. I BELIEVE SOWING THE SEED OF PLAY IN THE PROCESS CAN ACT AS A SPELL AND CATALYST IN GERMINATING THE CREATIVITY OF AN INDIVIDUAL.

ART OF UNCONDITIONING IS A SESSION ON USING ART AS A MEDIUM TO UNWIND AND THEN TO REJUVENATE YOUR CREATIVE MINDS WHILE BEING ACTIVELY MINDFUL. IT IS A METHOD OF USING ART ( FREE DRAW, DANCE, SING, WRITE ETC) FOR INTROSPECTION AND SELF EXPLORATION.

THE BRAIN HAS TWO HALVES, EACH HAVING A CONTROL OVER OUR MASCULINE AND FEMININE SIDE. ONE FOCUSING ON THE REASONING AND THE OTHER THE FREE DREAMING. TO BE ABLE TO COME UP WITH DESIGN WHICH ALSO HAS A HEART AND BRAIN ONE NEEDS TO HAVE BOTH THE HALVES PARTICIPATING IN UNISON DURING THE PROCESS OF INNOVATION.

THE INTENTION OF THIS PLAY IS TO EMPOWER EACH INDIVIDUAL AND TO INSEMINATE THEM WITH TOOLS AND ACTIONS THAT THEY CAN INNOVATE AND RECREATE.

AS CONDITIONING AND HABIT IS WHAT CURBS OUR ORIGINALITY , "CHANGE" IS THE TOOL THAT I PROPOSE TO MAKE THIS HAPPEN. A PROCESS THAT FOCUSES AND DEFOCUSES ON UNCONDITIONING OF THE MIND .

"THE ONLY THING THAT IS CONSTANT IS CHANGE "

- HERACLITUS

ABOUT THE EXHIBITS

# BLACK AND WHITE

LITTLE

# YELLOW

BREATHE IN

# WHITE

DID YOU HEAR THAT  
YOUR TURN

THE SERIES OF PAINTING PUT UP IN THE EXHIBITION IS A JOURNAL OF MY SKETCHES THAT IVE LET OUT DURING MY JOURNEYS IN TURKEY, NEPAL, VIETNAM AND INDIA.

THE INTENTION OF THESE SKETCHES DURING THE JOURNEY IS TO LET MYSELF ABSORB AND REPRODUCE MOMENTS FROM THE JOURNEY WHICH STRONGLY STAY BACK.

BUT THE PROCESS OF THE JOURNEY IS NOT MERELY RESTRICTED TO THE FIVE SENSES AND EVIDENT REALITY, IT ALSO EXTENDS TO METAPHYSICAL ENERGIES WHICH ARE OMNIPRESENT AROUND US SENSED THROUGH OUR INTUITION. I LET THESE ENERGIES (VISIBLE AND INVISIBLE) TO CREATE THE THE SPACES BETWEEN THE EXISTING REALITY. A SURREAL LAYER WHICH COMES OUT THROUGH MY PROCESS OF UNCONDITIONING. IT QUESTIONS THE WAY WE LOOK AT REALITY AND PUSHES THE VIEWER TO WITNESS THE UNSEEN IN THE SEEN ENVIRONMENT.

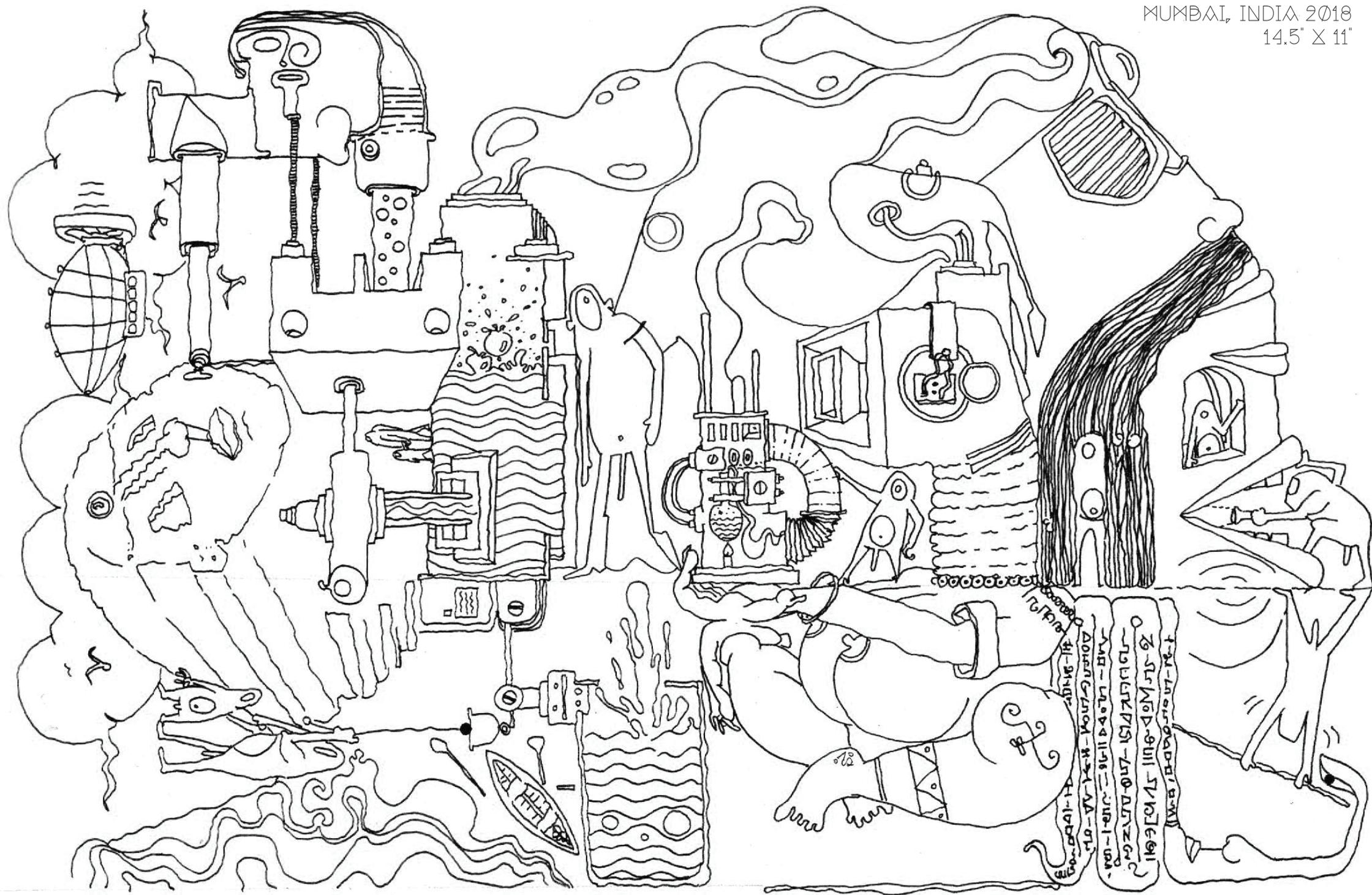
BEING A BIO ARCHITECT AND SOCIAL ARTIST I HAVE BEEN ON A PATH TO BRIDGE THE VOID BETWEEN THE TWO. THE OBSERVED ARCHITECTURAL SPACES FROM THE JOURNEY ARE REINTERPRETED USING SCALE, PROPORTION, COLOURS AND INCLUDES NATURAL AND HUMAN MADE SPACES. THE GIBBERISH SURREALISM AND THE LITTLE YELLOW MEN IN THE PAINTINGS KINDLE THE NAUGHTINESS IN THAT SPACE IN THE VIEWERS MIND, THIS PLAY IS THE ART. THE PAINTINGS ARE BASED ON THE LINES OF OPTICAL ILLUSION AND FURTHER GIVES THE FREEDOM TO LET GO THE BOUNDARIES WE CREATE IN A BORDERLESS REALITY. THE ART OF UNCONDITIONING THE PERCEIVED REALITY OF SPACE.

BLACK AND WHITE



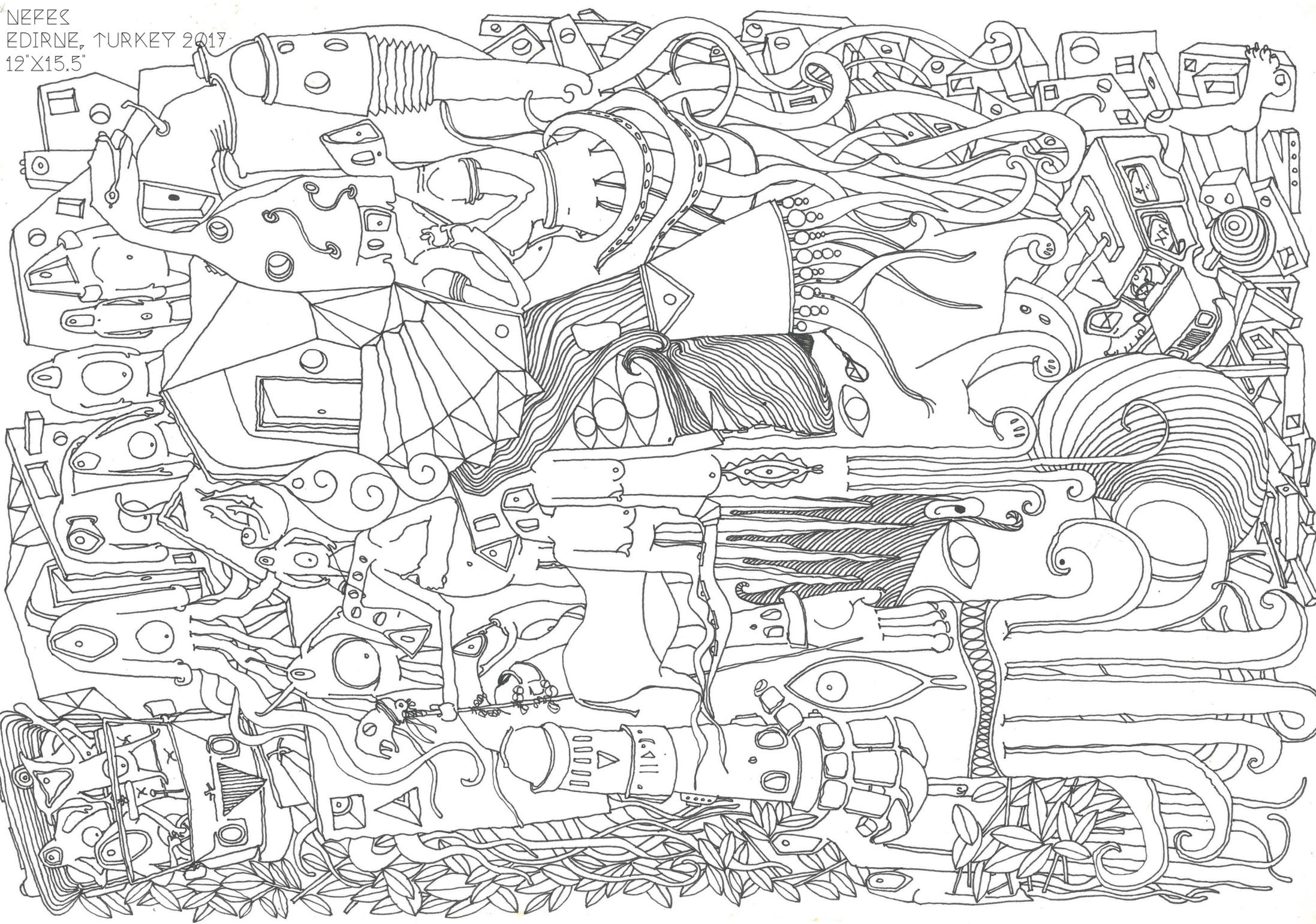
MY ART IS IN  
REVERENCE TO THE  
GOD OF DETAILS AND  
HAPPINESS IN EVERY  
MOMENT.

I AM ALL YOURS  
SAPA, VIETNAM 2017  
11" X 14.5"

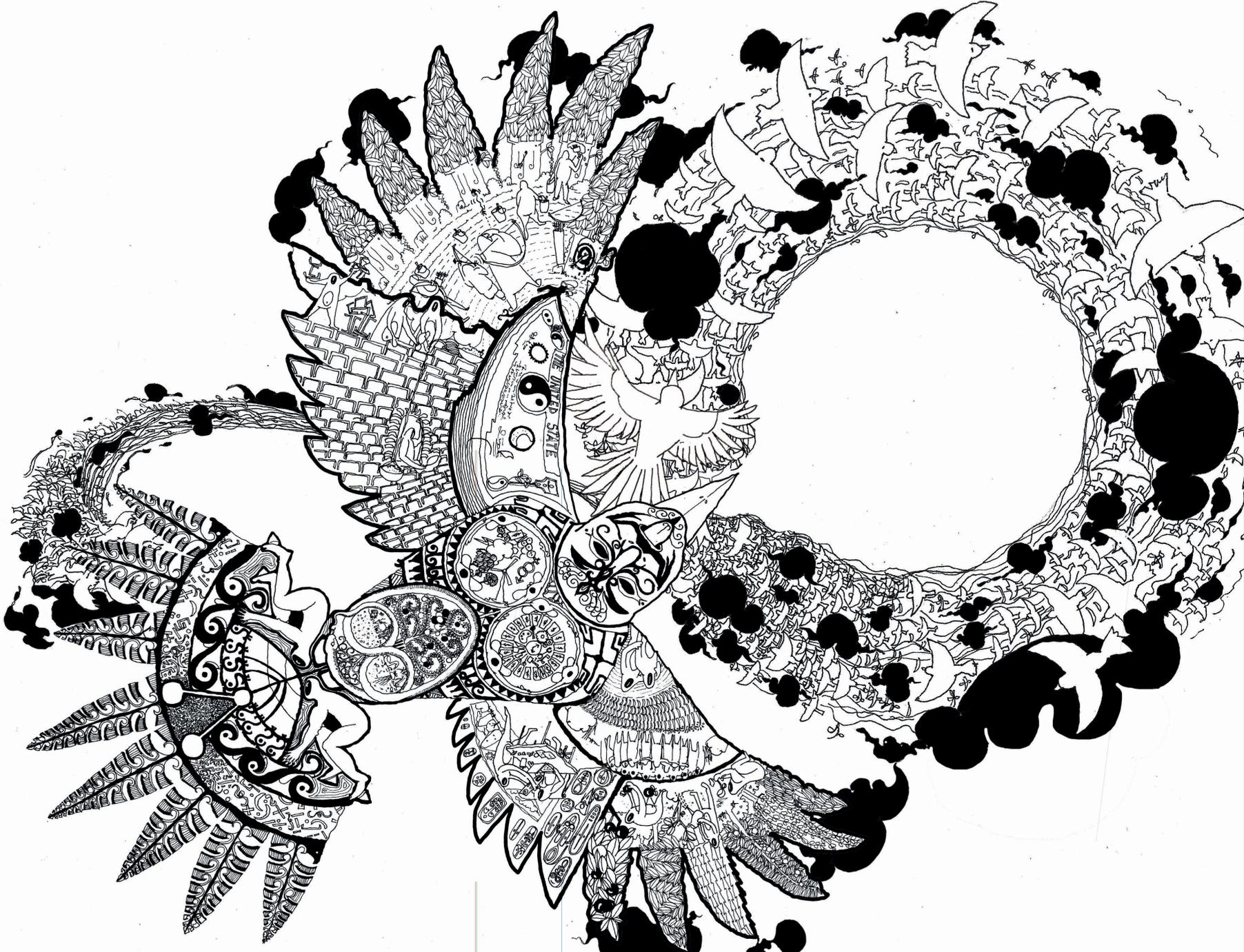


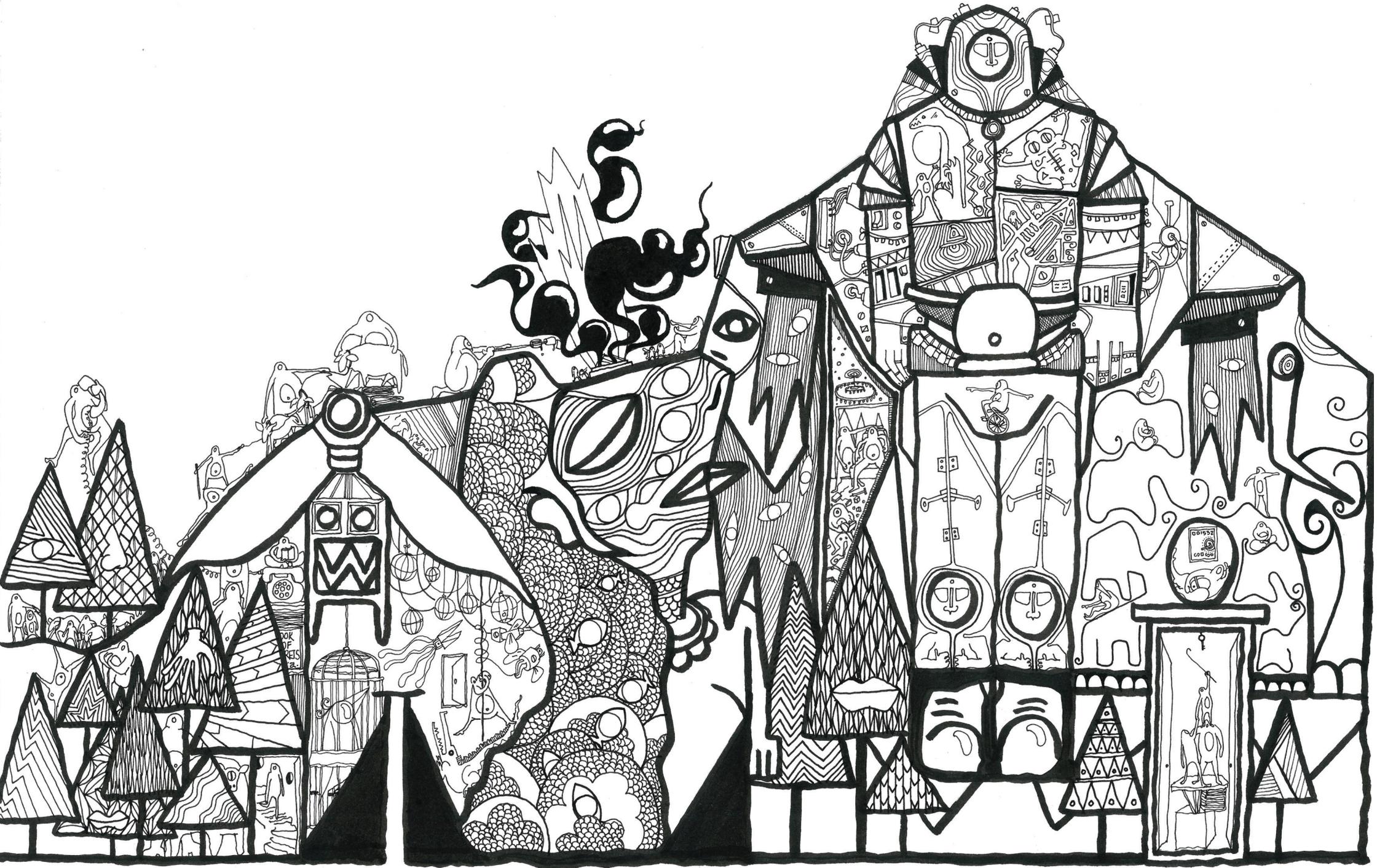
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NEFES  
EDIRNE, TURKEY 2019  
12"X15.5"



BETTER WORK TOGETHER  
INDIA, BRAZIL, NEWZEALAND  
2018  
23.5"X25" ●





ELEPHANT IN THE ROOM  
MUMBAI, INDIA 2017  
20"X16"

UTOPIA  
MUMBAI, INDIA 2016  
47 X 20"





UTOPIA  
MUMBAI, INDIA 2016  
47" X 20"

UTOPIA  
MUMBAI, INDIA 2016  
47 X 20"



LITTLE

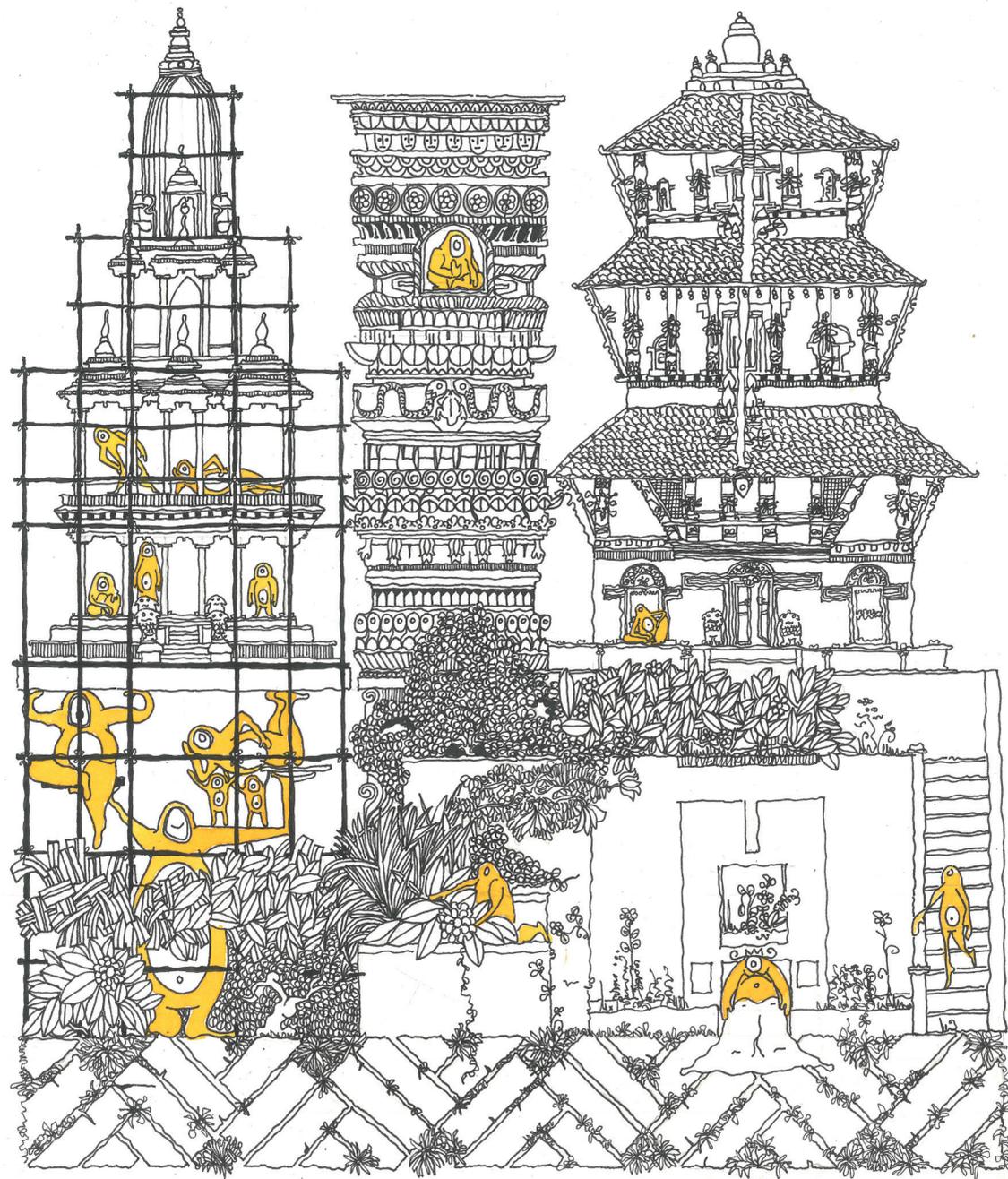
YELLOW



GEMINI  
IMROZ, TURKEY 2015  
12' X15.5'



3 PM  
CHANDIGARH, INDIA 2017  
12" X 15.5"

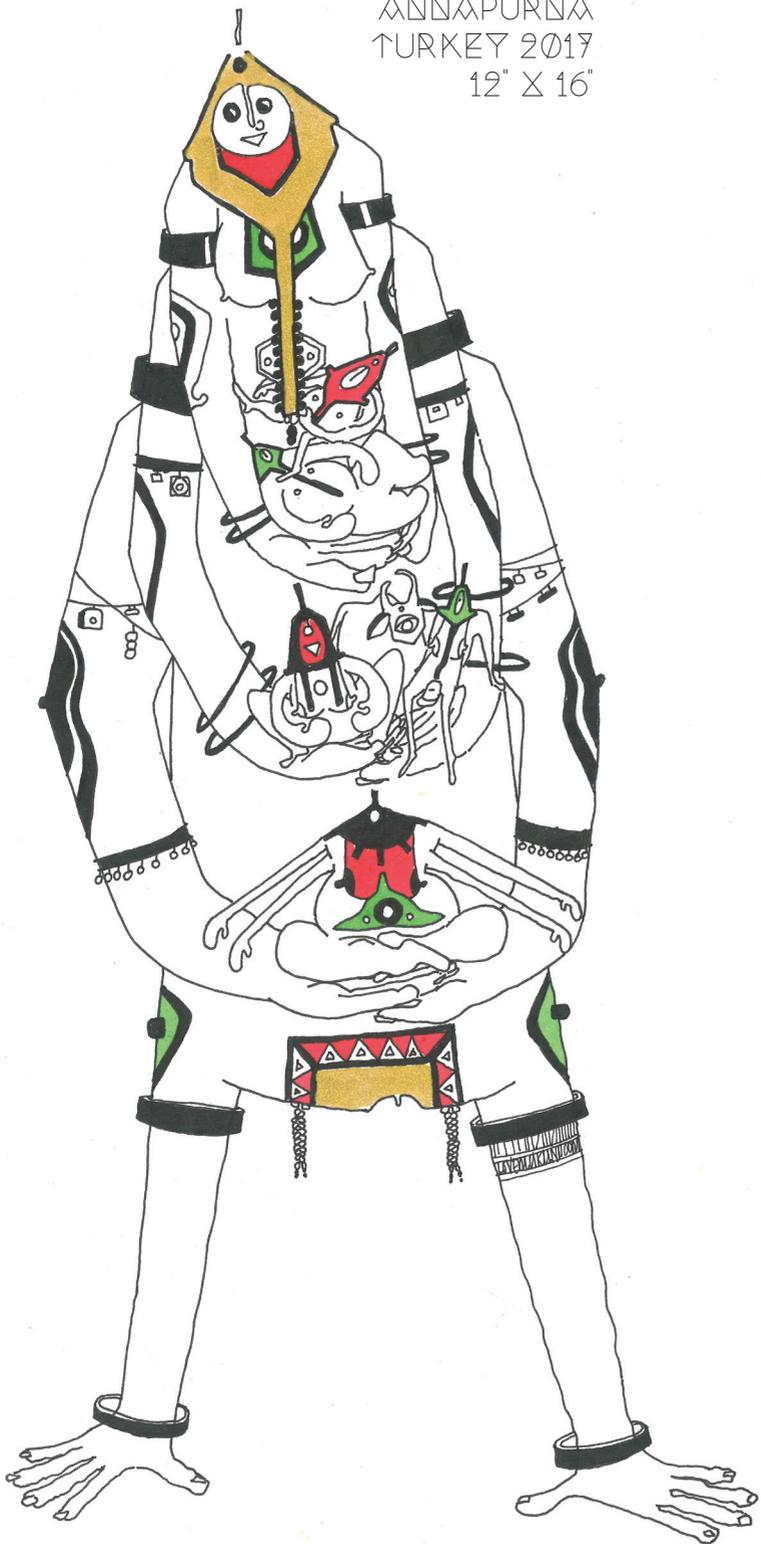


MEHE BUILT IT  
PATAN, NEPAL 2017  
12" X 15.5"



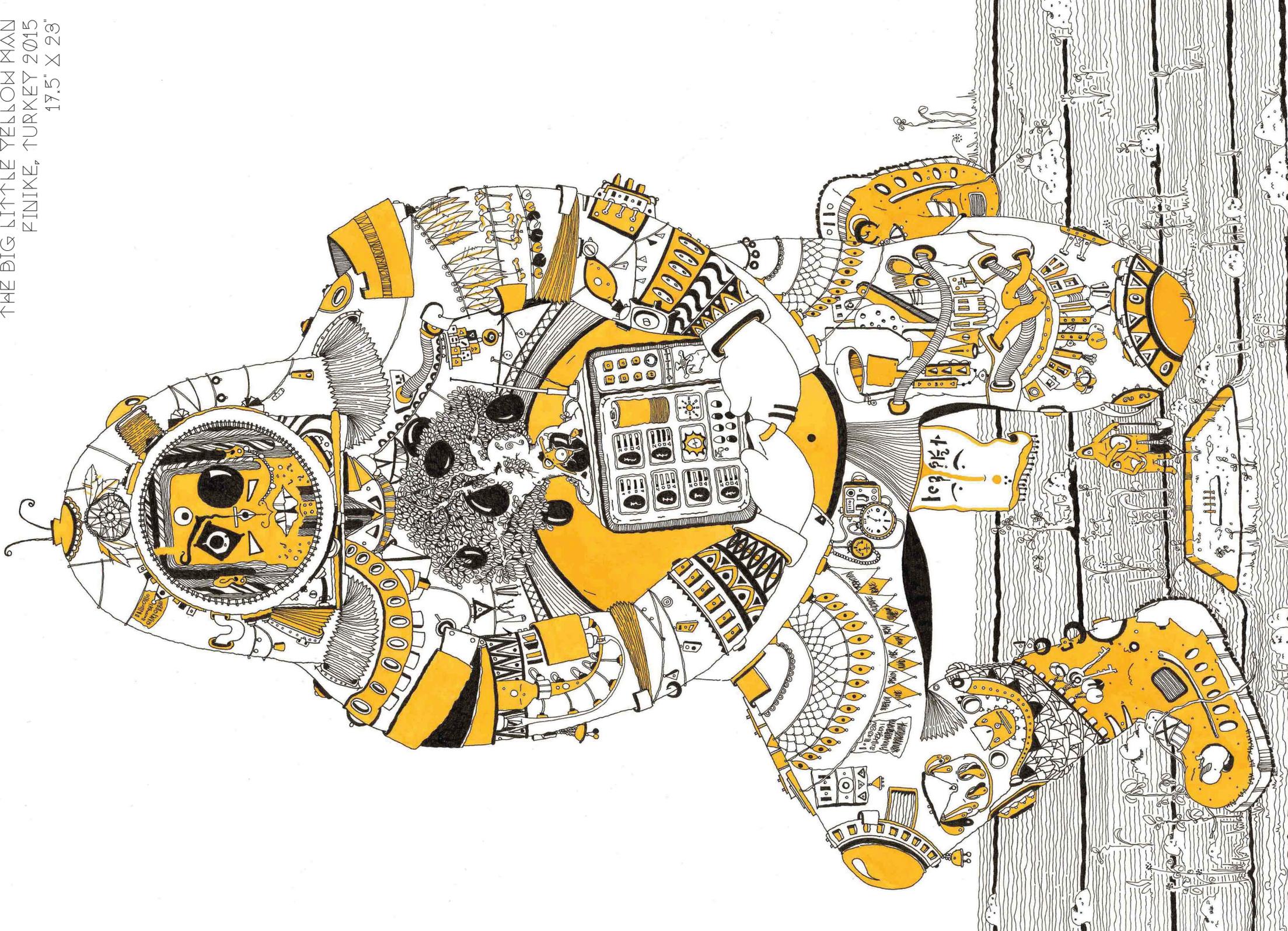
CHAME  
CHAME, NEPAL 2017  
12" X 15.5"

ANNAPURNA  
TURKEY 2017  
12" X 16"



RED YELLOW CHOUGH  
OF ANNA PURNA  
LEDAR, NEPAL 2017  
12" X 15.5"

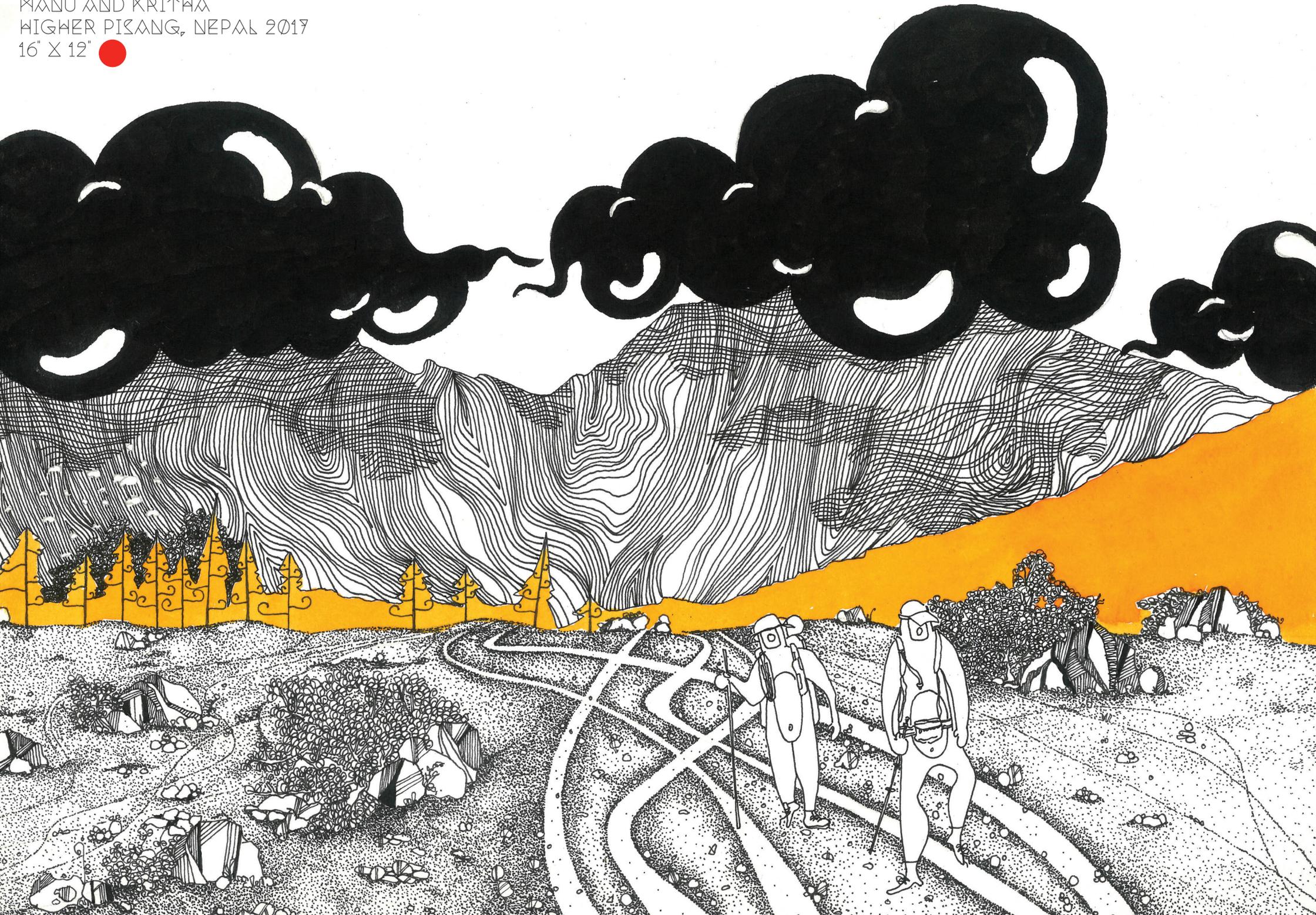
↑ THE BIG LITTLE YELLOW MAN  
FINIKE, TURKEY 2015  
17.5' X 23'



NICHOLAS THE MOTHERLY FATHER  
SELEVERE, TURKEY 2014  
15" X 14"



MANU AND KRITHA  
HIGHER PISANG, NEPAL 2017  
16" X 12" ●

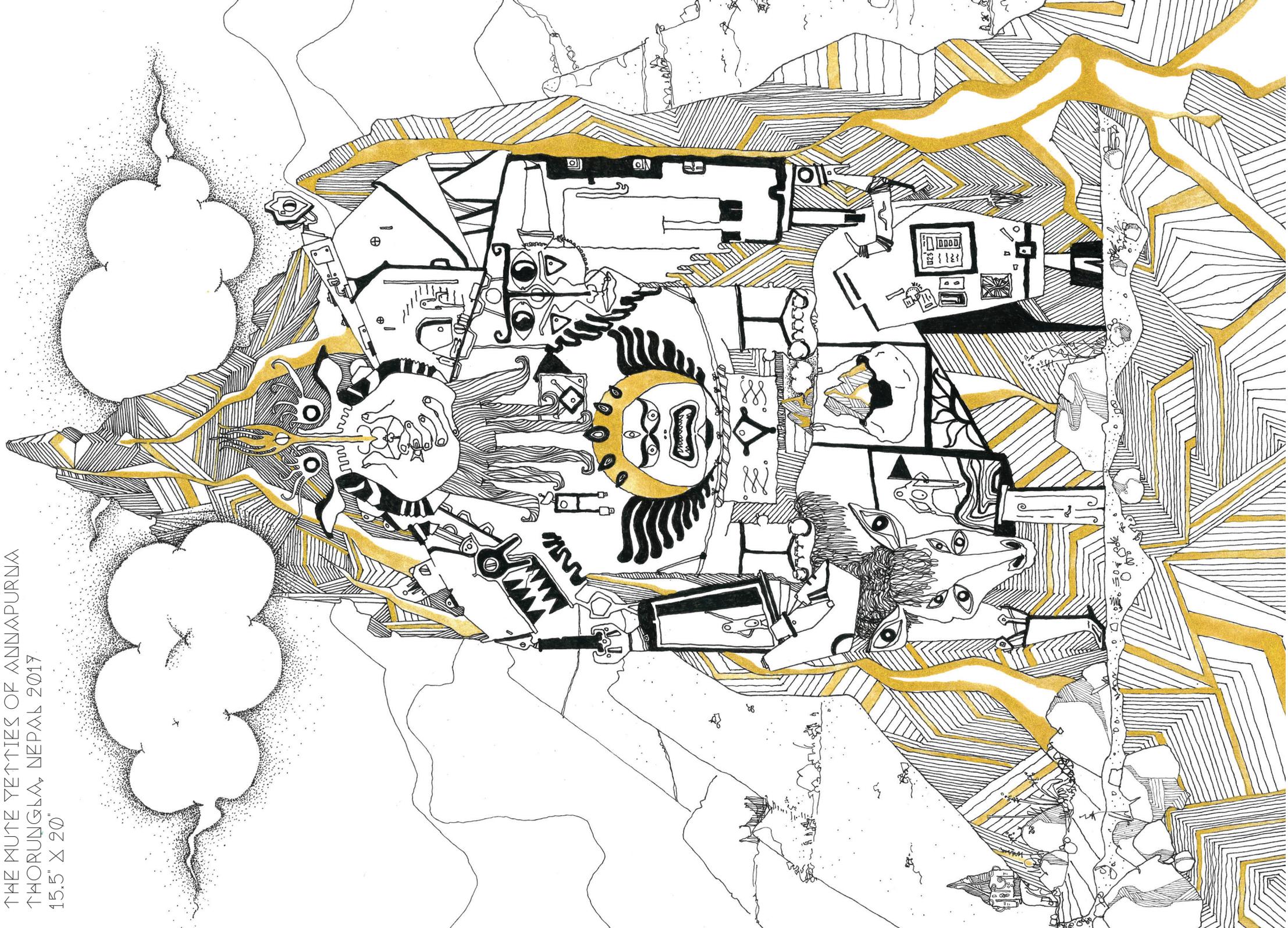




BAKI SUREZEDATON  
 FIRSIFAKOMUKING  
 THEADI SIVETANIL  
 SNEB ECULEK DUTAN  
 DIMEKEMASBERINGAN  
 APKANINDYBERESCALE  
 SASTOBELOWNEMICK  
 NBERUBAHINIBERONE  
 UANESUNAKMINAPDSUE  
 YONHEWANTHEKAKEDAS  
 TSAPKLEMMANERUNYU  
 BIPPINGINBERKIRITITSAN  
 UANDANDUNYKLEMPANAP  
 GRABIMEMERKUPREKINIP  
 LEANDUENWENYAN KI BOFT  
 YANDITWUSI IUBEDIRTYANKI  
 TONAKPOMUWESQUKINEN  
 UKUNTOPERWISITONHISTOSALA  
 YANKEDESEIWEKAPPOALBES  
 REKISHOUKTHEKITPUBURBY  
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SADDI: THE FEAST  
 SELEVERE, TURKEY 2014  
 15" X 14"

THE MUTE YETIES OF ANNAPURNA  
THORUNGLA, NEPAL 2017  
15.5" X 20"



BREATHE IN

WHITE

AS MUCH YOU WANT,  
YOU WILL BE  
BOMBARDED  
WITH COLOURS  
NOW

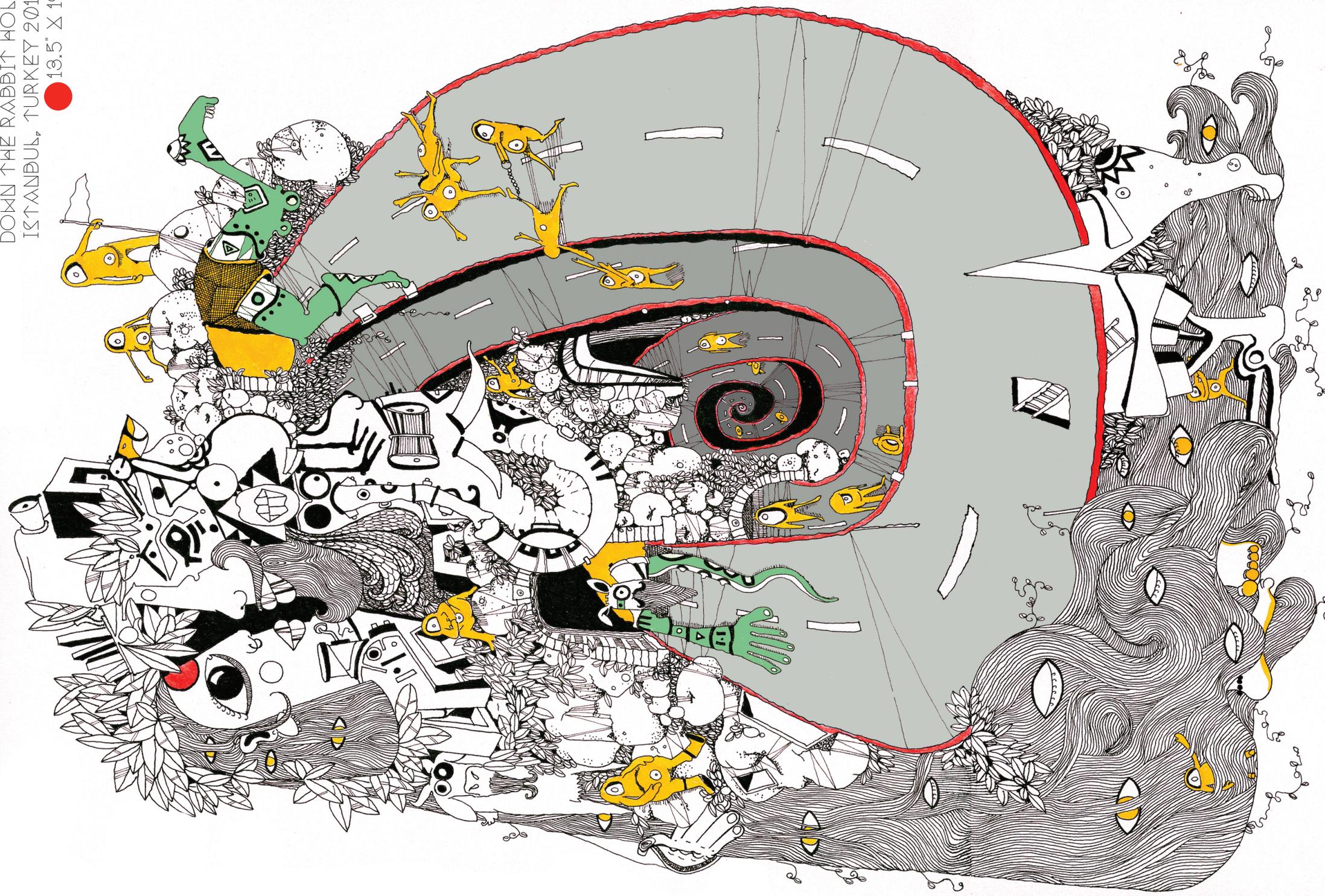


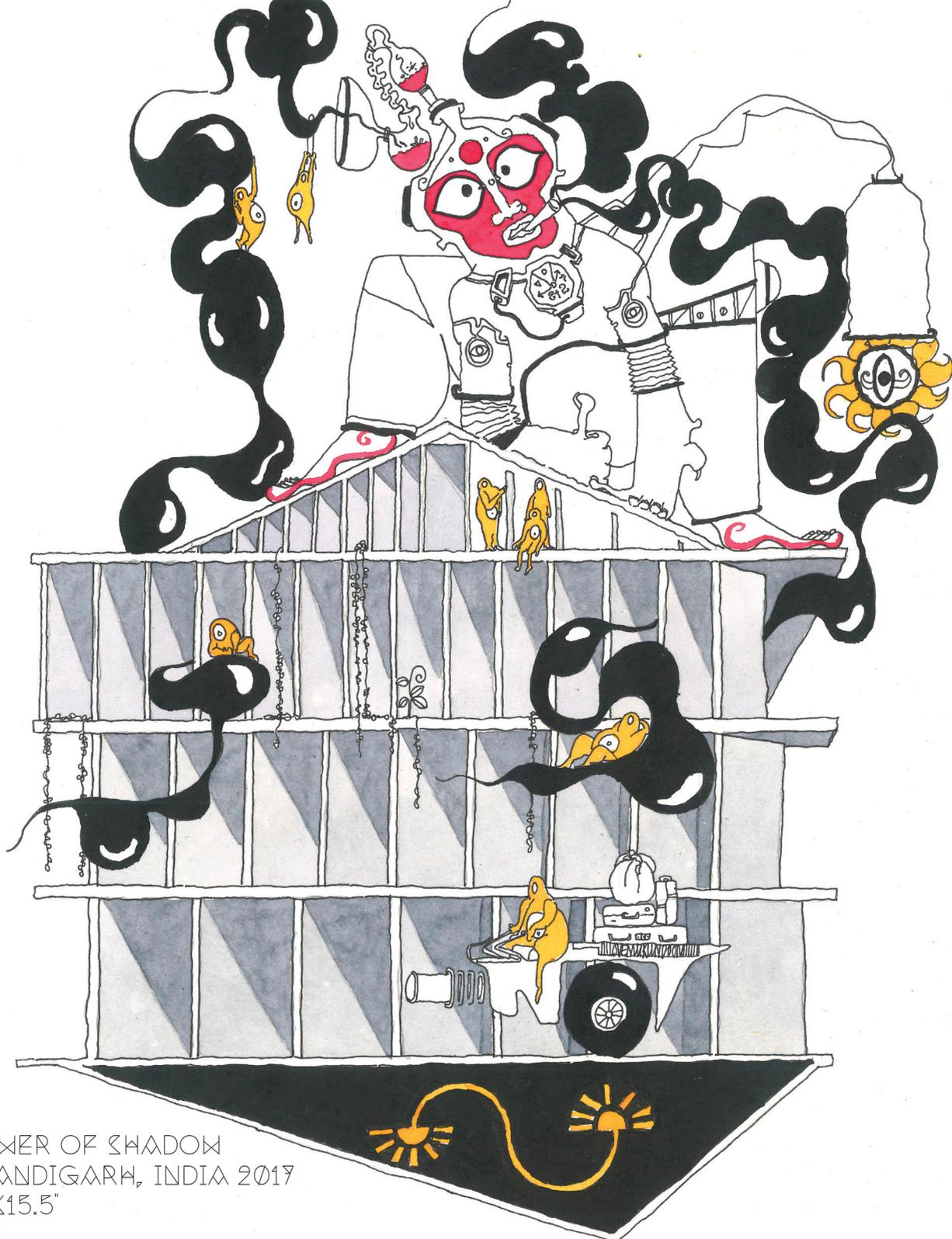
MASKED YELLOW MEN  
MUMBAI, INDIA 2018  
12"X16"

NURTURING PRAKRUTI  
MUMBAI, INDIA 2017  
17.5" X 23"



DOWN THE RABBIT HOLE  
ISTANBUL, TURKEY 2014  
13.5" X 19"





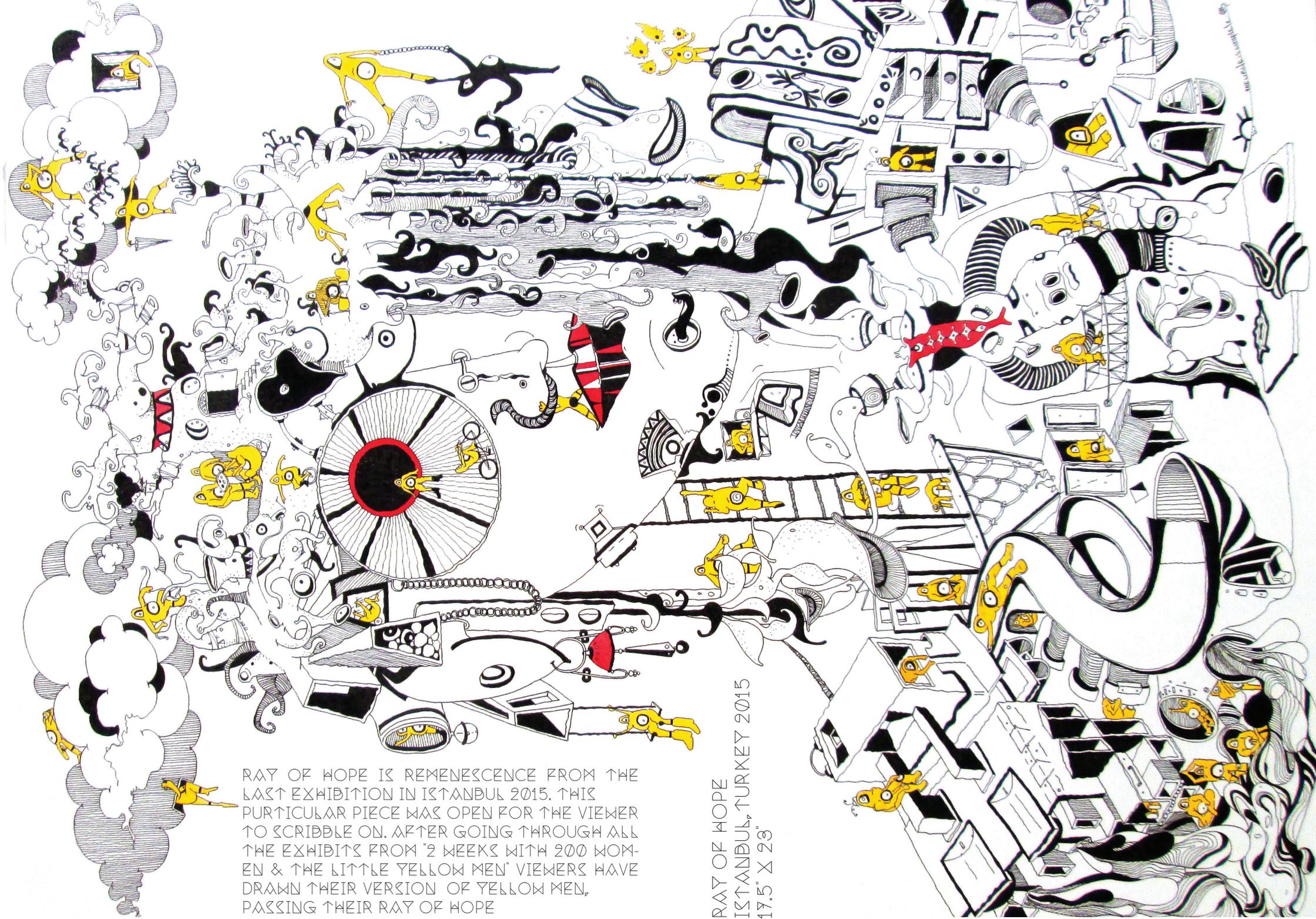
TOWER OF SHADOW  
CHANDIGARH, INDIA 2017  
12"X15.5"



CORBUSIER'S PARAKEET  
CHANDIGARH, INDIA 2017  
12" X 13.5"

YELLOW MASTERS MARCH  
FINIKE, TURKEY 2015  
17.5" X 23"



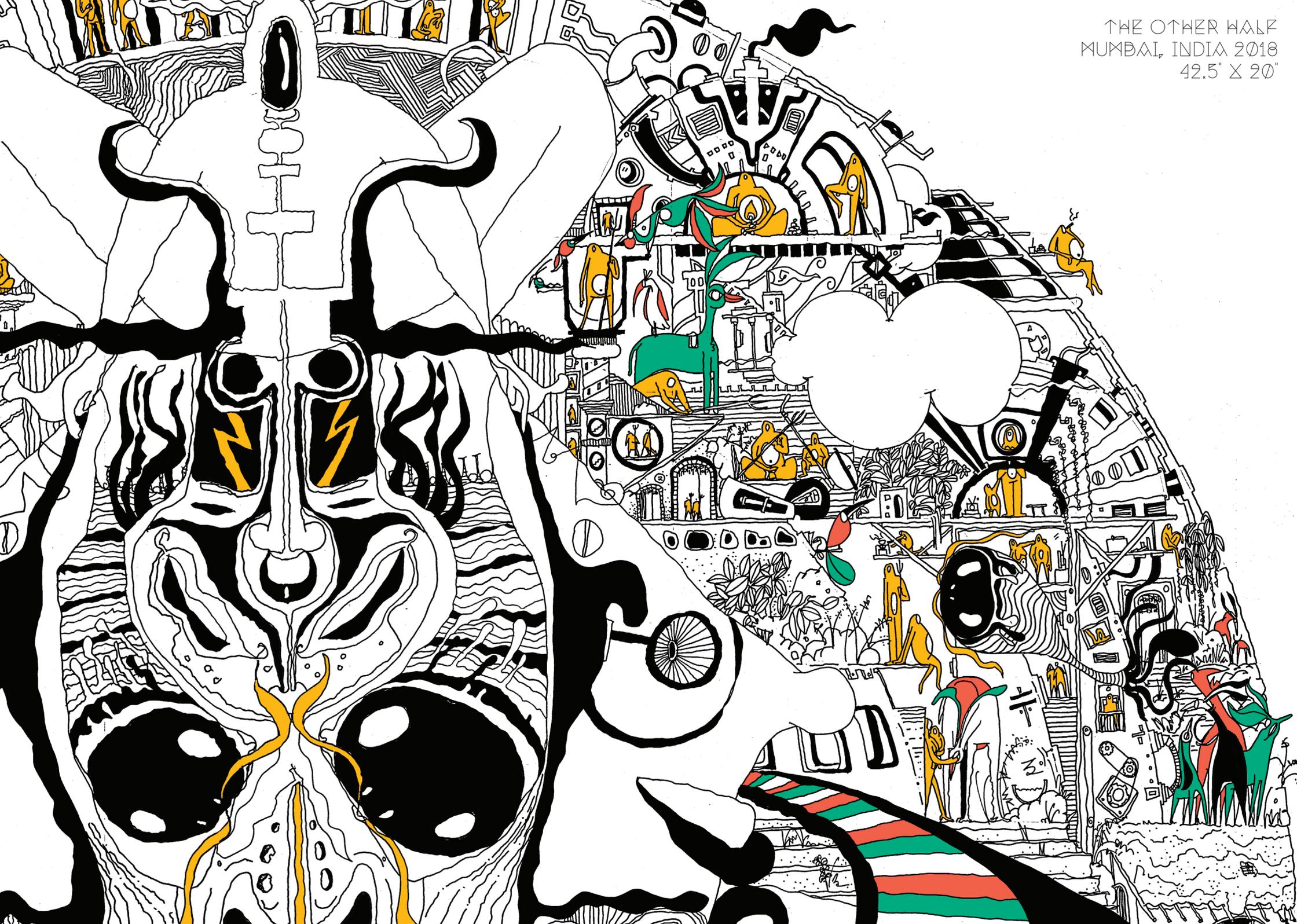


RAY OF HOPE IS REMENESCENCE FROM THE LAST EXHIBITION IN ISTANBUL 2015. THIS PARTICULAR PIECE WAS OPEN FOR THE VIEWER TO SCRIBBLE ON. AFTER GOING THROUGH ALL THE EXHIBITS FROM '2 WEEKS WITH 200 WOMEN & THE LITTLE YELLOW MEN' VIEWERS HAVE DRAWN THEIR VERSION OF YELLOW MEN, PASSING THEIR RAY OF HOPE

RAY OF HOPE  
ISTANBUL, TURKEY 2015  
17.5" X 23"

RAY OF HOPE

THE OTHER HALF  
MUMBAI, INDIA 2018  
42.5" X 20"



THE OTHER HALF  
MUMBAI, INDIA 2018  
42.5" X 20" ●



# DID YOU HEAR THAT

ONCE AND MANY MORE TIMES TO COME I HAVE GOTTEN INTO CONVERSATIONS WITH MY BODY AND MIND.

**BODY:** WHAT WILL HAPPEN TO ME IF I LOOSE MY RIGHT THUMB, MY RIGHT HAND. MY “RIGHT” SIDE OF THE BODY. WHO WILL I BE?

WOULD I STILL BE AN ARTIST ?  
IF I WAS UNABLE TO SKETCH WITH MY RIGHT HAND !!

( FEAR OF IDENTITY )

**RIGHT HAND:** AREY!! WHY YOU WORRY MAN, IM HERE NO

( COMFORT ZONE )

STAGE, SMOKE, BRILLANT LAZER LIGHTS, COOL MUSIC ENTRY

LEFT HAND A.K.A “WRONG SIDE”

( UNTIL NOW STUNTMAN )

**MIND TALKING TO HIMSELF :** THIS FELLOW IS ACTUALLY PRETTY COOL, HES BEEN THERE ALL THIS WHILE JUST HANGING OUT , ONCE IN A WHILE HE WILL DO SOME REALLY IMPORTANT THINGS AND I HONT EVEN NOTICE HIM. BUT REALLY IMPORTANT THINGS HONESTLY, UNNOTICED!!

( TAKEN FOR GRANTED )

MIND IN DARK BACKGROUND , FLICKERING LIGHTS TRYING TO OPEN UP TO LEFT HAND

( MUNDANE MONOTONUS )

**MIND:** I WANT TO DO MORE, BUT I HAVE NO IDEA HOW I CAN IMPROVE MYSELF . YOU KNOW ALL THIS PRESSURE OF USE THE BRAIN MORE EFFICIENTLY, MORE SMARTLY. LIKE I WANT TO USE MORE THAN TWO PERCENT BUT DAMN IT!! IM NOT A SUPER HERO OR A SCIENTIST, FUCK THAT I DONT EVEN KNOW IF IM AN ARTIST

( CERTAINLY UNCERTAIN )

SPOTLIGHT STILL ON LEFT HAND WHO IS NOW SUDDENLY WEARING A CAPE AND SUNGLASS

( HIDDEN HERO LIKE FAISALHA )

**REPLIES ,** “ UMPH!! IF ONLY YOU HAD ANOTHER HAND ..... HA”

( SINGLE LAUGH )

( OVERLOOKING THE OBVIOUS )

BUT ANYWAYS SINCE YOU SEEK AN ADVICE I SHALL GIVE YOU ONE

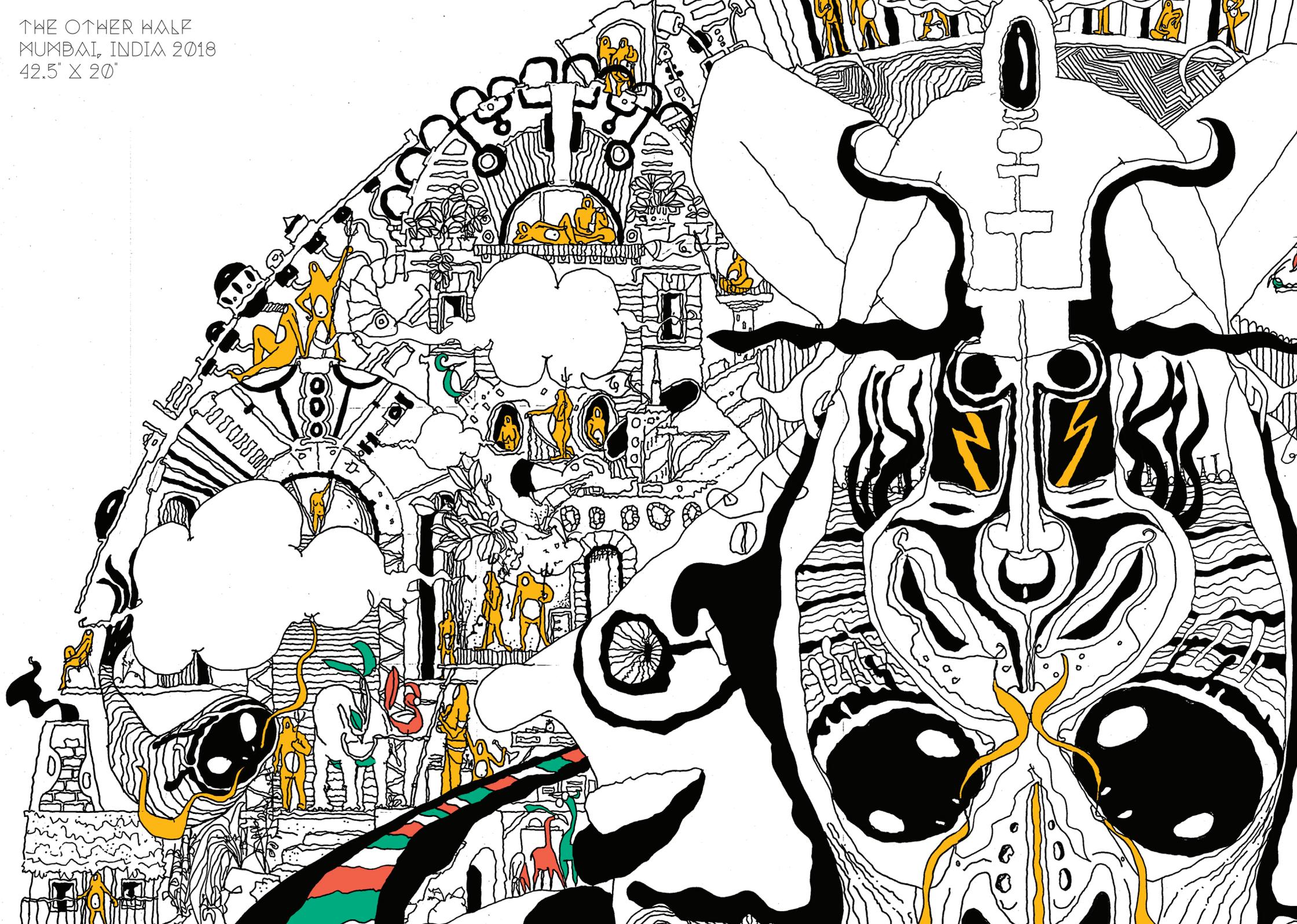
“ YOU ARE NOT A TOOL YOU ARE A TOY, NOW PLAY !!

OH!! ONE MORE THING YOU DONT NEED RULES, JUST PLAY “ ( BASICS )

THE OTHER HALF IS A RESULT OF PLAY THROUGH AMBIDEXTRITY, ME TRYING TO USE BOTH MY HANDS SIMULTANEOUSLY FOR SKETCHING.

EVENTUALLY BOTH QUADRANTS GOT DETAILED BY RESPECTIVE HANDS AND ARE ASYMMETRICAL IN RESPONSE TO THE CENTRAL AMBIDEXTROUS QUADRANT WHICH IS SYMMETRICAL.

THE OTHER HALF  
MUMBAI, INDIA 2018  
42.5" X 20"





DRAGONS OF HALONG BAY  
HALONG BAY, VIETNAM 2017  
11" X 14.5"

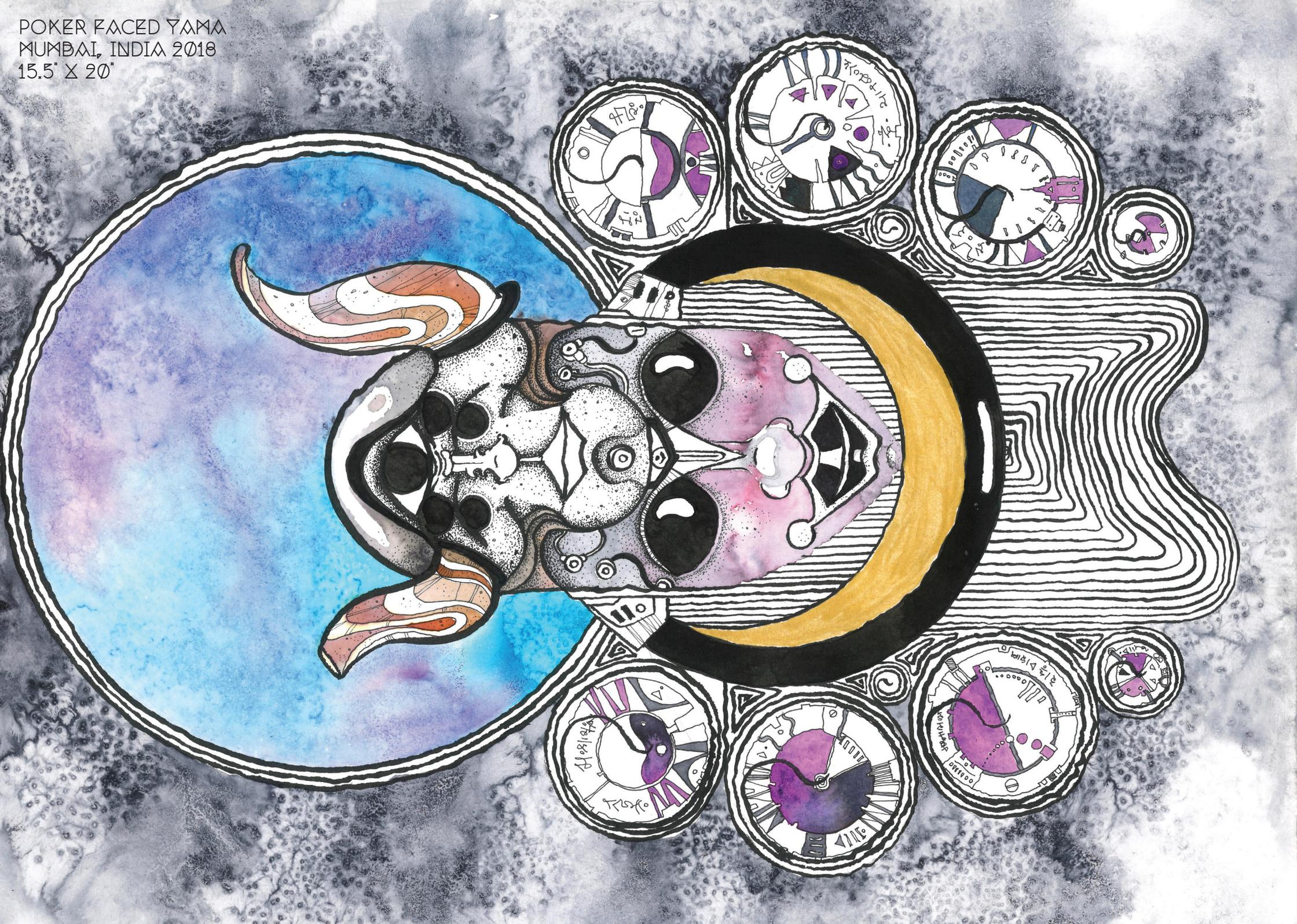


THE RED LION WITH GOLDEN MANE  
HALONGBAY, VIETNAM 2017  
11" X 14.5" ●

MASKED DRAGON  
HUE, VIETNAM 2017  
15.5" X 20" ●



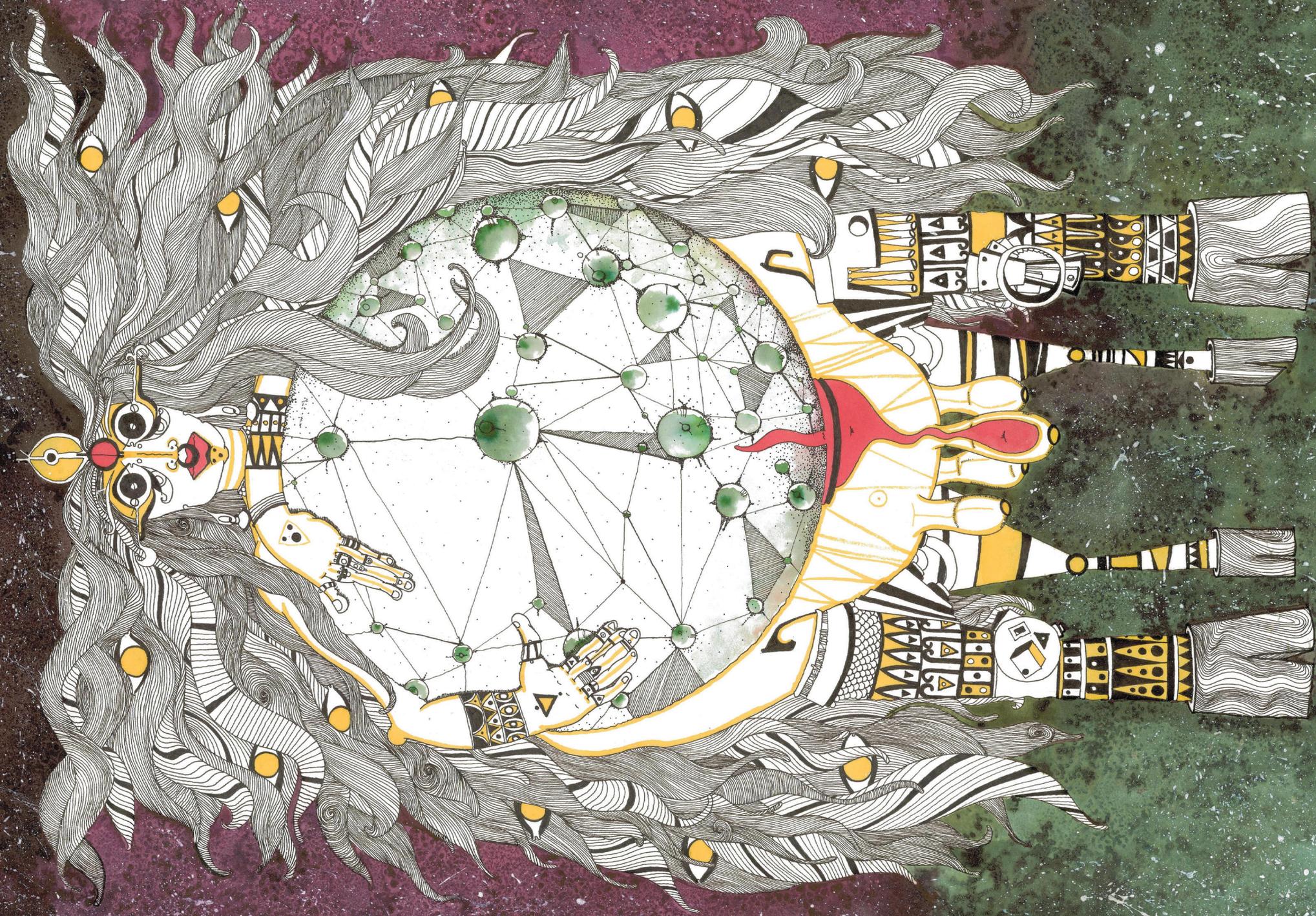
POKER FACED YAMA  
MUMBAI, INDIA 2018  
15.5' X 20'





THE YELLOW MEN OF NILGIRI  
NILGIRI, INDIA 2018  
12" X 15.5"





WHERE IT ALL BEGAN, KILD KAMAKSHENU  
FINIKE, TURKEY 2015  
45.5" X 20"

## ABOUT THE ARTIST

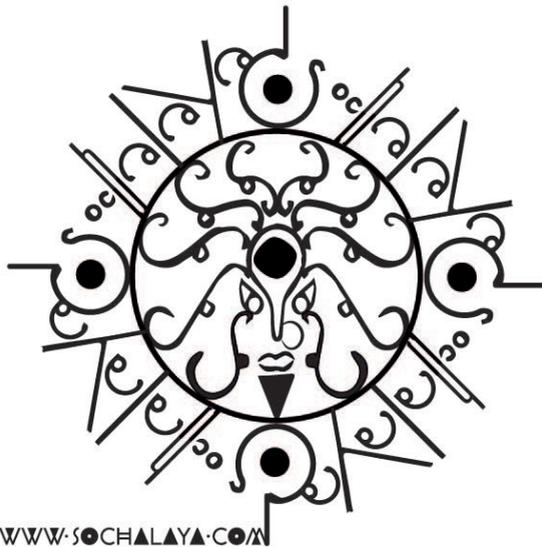
**MUKUND IYER** IS A BIO ARCHITECT AND A SOCIAL ARTIST. HE BELIEVES THAT FORMAL EDUCATION TAUGHT HIM EVERYTHING THAT HE IS NOT SUPPOSED TO DO IN LIFE. FOR THIS REASON HE DEVELOPED AND STARTED TO USE PLAY AS A MEDIUM TO LEARN AND EDUCATE. HIS LEARNING COMES FROM TRAVELLING AND LEARNING FROM DIFFERENT CULTURES AND MYTHOLOGICAL STORIES.

HIS LEARNING PROCESS STARTED AS A COFOUNDER OF "KHEL" A CYCLE CART DESIGNED SPECIALLY FOR STREET CHILDREN. THE IDEA BEHIND KHEL WAS TO TAKE THE SCHOOL TO THE KIDS IF THEY CAN'T AFFORD TO GO TO ONE. THIS EVENTUALLY TOOK HIM TO BRAZIL WHERE HE LEARNT A METHODOLOGY CALLED OASIS IN A PROGRAMME CALLED WARRIORS WITHOUT WEAPONS. HERE HE LEARNT HOW TO EMPOWER COMMUNITIES THROUGH PARTICIPATORY ARCHITECTURE. HE TOOK ALL THESE LEARNINGS AND CONTINUED HIS JOURNEY TO TURKEY WHERE HE SPENT HIS TIME BACKPACKING AS A NOMAD AND DOING HANDS ON WORK AND TRAINING LOCALS TO BECOME SELF SUFFICIENT ARCHITECTS AND BUILDERS.

HE IS THE FOUNDER OF THE ART PLATFORM SOCHALAYA AND ARCHITECTURAL COMMUNITY OBARUHU . THROUGH THESE HE INTENDS ON BRIDGING THE GAP BETWEEN ART AND ARCHITECTURE VIA COMMUNITY PARTICIPATORY METHODOLOGIES. CURRENTLY HE IS A PROFESSOR IN MUMBAI UNIVERSITY AND IS WRITING A BOOK ON INTUITIVE NATURAL BUILDING.

THANK YOU FOR LETTING ME MESS  
WITH YOUR HEAD.  
NOW ITS YOUR TURN

IN GRATITUDE TO YOUR BEING.



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2018