



Shared Ecologies

a programme by the Shyama
Foundation

Summary of Grants and
Programmes in 2024-25

Grants

1. Shared Ecologies Photo Grant 2024-26:
Aadithya S
2. BIOM Residency by Maze Collective Studio
3. Agriforum with FICA (Foundation for Indian Contemporary Art)
4. Kandankali Samaram: Documentation and Education by Blaise Joseph
5. Creating Grassroots Narratives with Sky Islands
6. Writing Natures Issue 2: Insubordinate Vitalities, guest edited by Arushi Vats

Programs

1. Shared Ecologies Biannual event: Artist Presentations
2. *Measures in Time & Confronting Natures*: 2 Exhibition Panels
3. Shared Ecologies Photo Grant: Aadithya S in conversation with Anushka Rajendran
4. Ghosting the Machine Online Launch Event
5. *The Slippery Image*, A Workshop with Susanta Mandal
6. *Community Ecologies*: A panel discussion
7. *Material Memories*: A film curation

Collaborations

1. Nomination of Artists for Gästetelier Krone Residency Program in Aarau, Switzerland
2. Art, Science and Ecology Grant with Science Gallery Bangalore

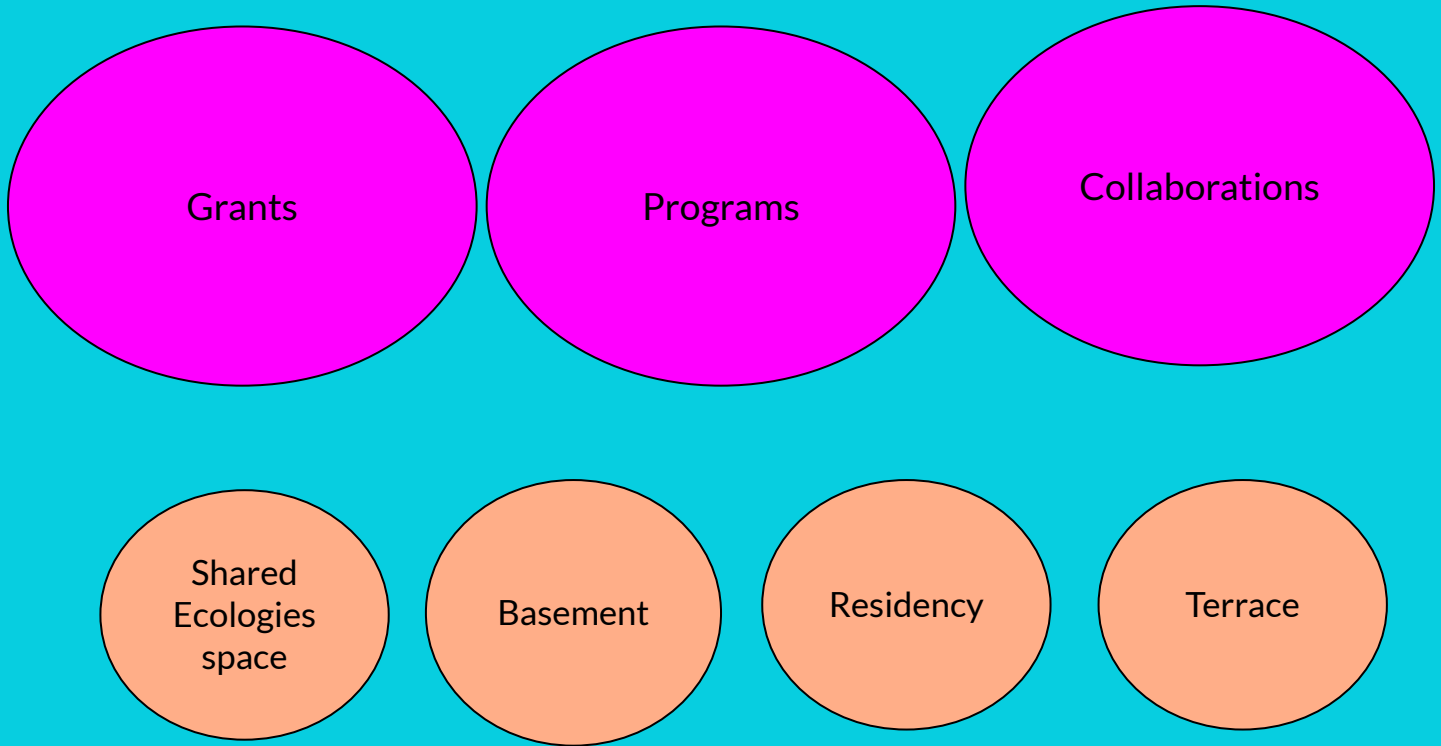
Repositories & Infrastructure

1. Artist Film Repository
2. Art-Ecology Practitioners Repository
3. Ecology Exhibitions Repository
4. Introducing Shared Ecologies space

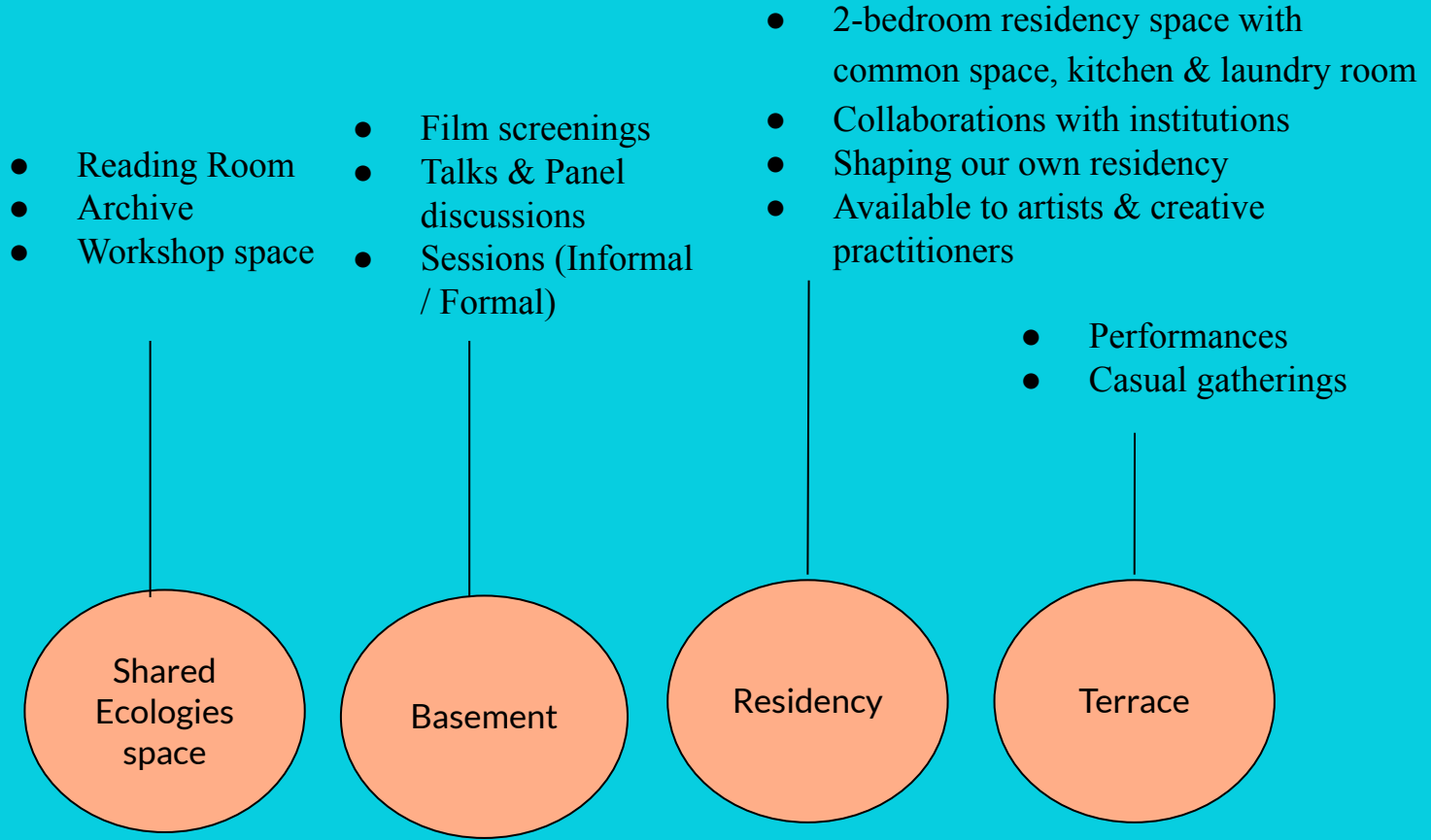


New Initiatives

- Environmental Movements Archive - Pilot Project: The Ridge Campaign
- Updating website to include database management systems
- Team training workshop for content management
- New Annual Grant
- Shared Ecologies Reference Library
- Slow Reading Group



Shared Ecologies Structure



Shared Ecologies Infrastructure

Shared Ecologies Opening in Jangpura

We hosted a gathering at our newly opened space in Jangpura, New Delhi. We hosted friends and colleagues from across the arts ecosystem, and organised a spatial sound performance by artist Kaldi Moss.

Kaldi Moss performed a composition that they have been working on for the last few years: a spatial and atmospheric set exploring a non-linear time-field in which they consider psychoacoustics invoked by certain sounds, silences, textures, frequencies and movements.





Grants

Shared Ecologies Photo Grant 2024-26: Aadithya S

Aadithya's project looks to envision thinnais through his project on the changing landscape of Tamil Nadu. In Tamil Sangam Literature poetics, thinnais (தெண்ணை-tinai "land", "genre", "type") is a type of poetic mode or theme that consists of a complete poetical landscape – a definite time, place, season in which the poem is set – and background elements characteristic of that landscape – including flora and fauna, inhabitants, deities and social organization. These codifications are used as symbols to imply a socio-economic order, occupations, and behavior patterns, which, in turn, are symbolized by specific flora and fauna.

In the contemporary context of evolving climatic conditions, regions are undergoing discernible transformations that extend beyond surface-level changes. These shifts are intricately influencing the ways, habits, and patterns of livelihood, adapting to the ecosystems. In this scenario, Aadithya's objective is to envision Tamil Nadu through the lens of thinnai-themed moods and poems from the classical Tamil Sangam Literature.



Shared Ecologies Photo Grant
2024-26: Aadithya S



Aadithya S, Recce images

***No Place Called Home: Climate Refugee
and Citizenship by Zishaan A Latif 2022-23***

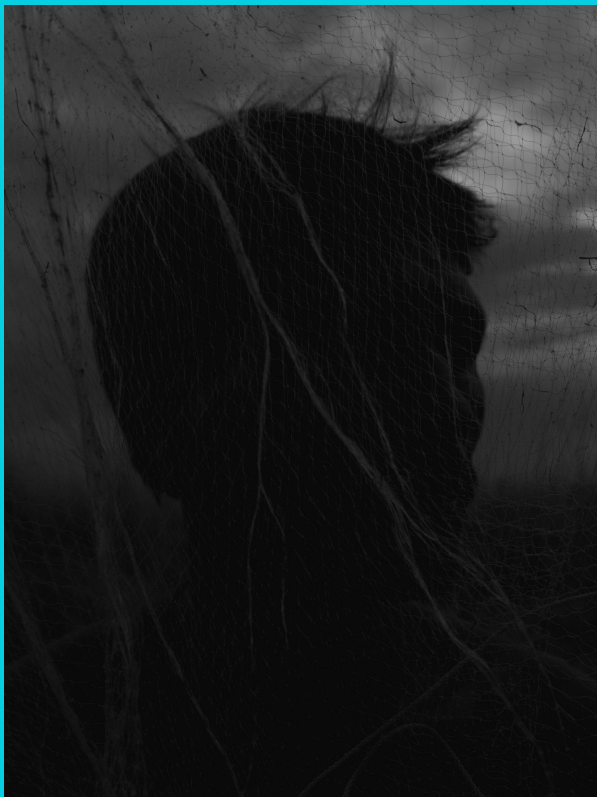
Through photographs, video, and audio testimonials, Zishaan looks to probe and truly comprehend the extent of the climate refugee in present-day Assam, with land and identity politics playing out in real-time.

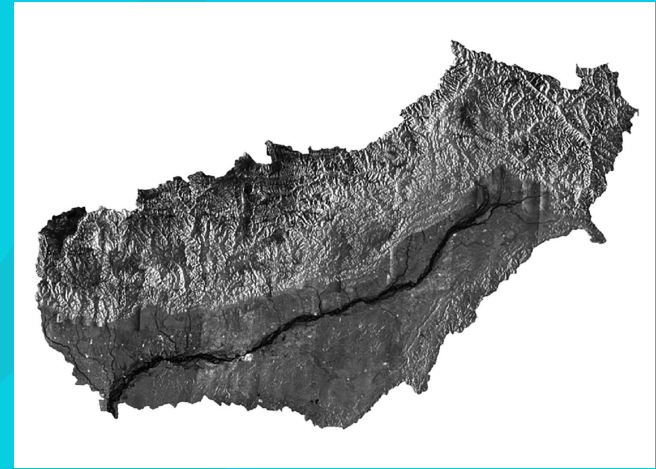
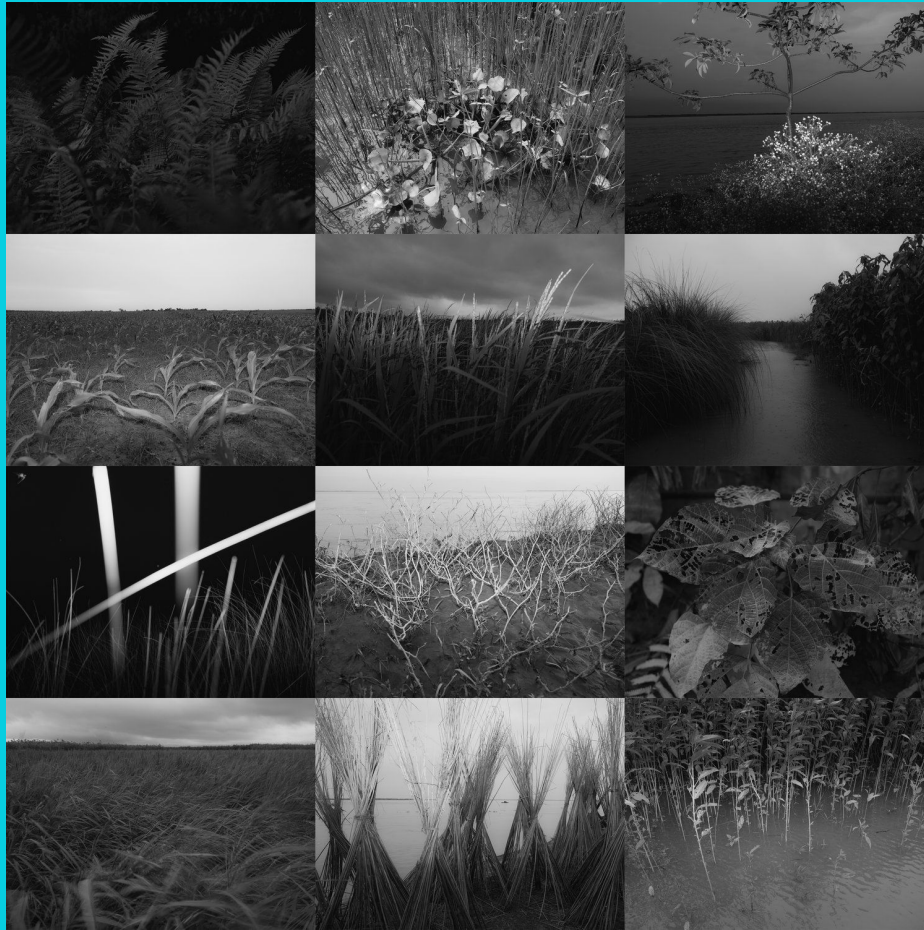
This grant has helped Latif continue his work in Assam, where he proposed to initiate a new discourse that highlights the cause and impact of seasonal flooding that gives birth to a “climate refugee” in this very unique border state.



Image credit and courtesy of the artist







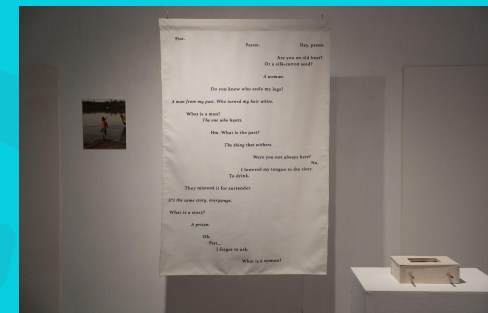
BIOM Residency by Maze Collective Studio

Taking on a longer mentorship period with the selected artists (Niharika Chauhan, Ufaq Fatima, Shreni Sanghvi), Maze Collective's hybrid program resulted in a residency at the studio in January 2025. The residency period culminated in an exhibition, supported by Gallery Espace, titled *Immemorial Waters*, showcasing the participating artists' ongoing projects.



Credits for images: Maze Collective

***BIOM Residency by Maze Collective
Studio: Immemorial Waters with
Niharika Chauhan, Ufaq Fatima &
Shreni Sanghvi***

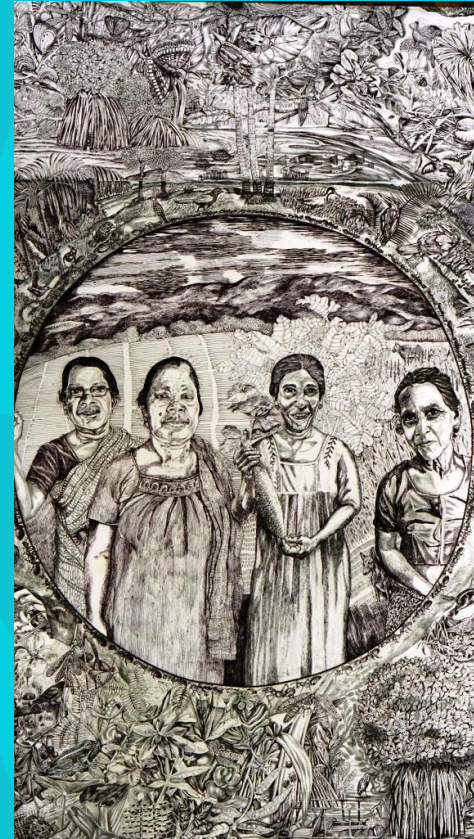


Credits for images: Maze Collective

Kandankali Samaram: Documentation and Education by Blaise Joseph

Kandankali Samaram is an important people's movement in the recent history of Kerala. It is a struggle that put a halt to a project which threatened the ecosystem of an ecologically-sensitive region.

One of the main forms of documentation and archiving through the supported project will be interviews, hand-drawn/painted murals and interactive educational materials and games that visualise the details of the Movement. The murals will be done in public places/on public walls in Payyanur town. After dialoguing with the local leaders appropriate walls will be chosen to paint these narrative stories.



Credits for image: Blaise Joseph

Writer's Fellowship: Creating Grassroots Narratives, with Sky Islands

Through this fellowship, Sky Islands have been training a writer to produce stories in text and images, in Tamil and English. Murugeshwari, the recipient of the fellowship, is a daily wage agricultural labourer, living in the Palani Hills' Bharati Anna Nagar, near Kodaikanal, and she has been working with The Kodai Chronicle Trust for the last three years. Her writing has been published in The Kodai Chronicle, syndicated in Voices of Rural India and Adivasi Lives Matter, and anthologized in Between Heaven and Earth: Writings on the Indian Hills by Speaking Tiger..



Credits for images: Rajni George

***Agriforum, with FICA
(Foundation for Indian
Contemporary Art)***

The AgriForum is an ongoing platform hosted by FICA, involving a set of discussants – artists and art collectives – working with the agrarian as a site, seeking to bring together varied critical inquiries, multiple propositions, and diverse practices. FICA organised an artist residency with the Gram Art Project in Paradsinga, Madhya Pradesh.



Credits for image: Dharmendra Prasad

Publications: Writing Natures Issue 3

At Shared Ecologies, we believe that ecological thinking must move not only through disciplines, but through forms, sensations, ruptures, and resonances.

We are now inviting submissions for a new series exploring ecocriticism at the edges of poetics and sound—writing that does not merely describe the world but listens to it, distorts with it, becomes entangled in its decay and vitality.

This call draws upon Timothy Morton's *Ecology Without Nature*, which challenges the romantic and often uncritical aesthetic of 'nature' as something separate, whole, or inherently good. In this spirit, we seek contributions that dismantle inherited ecological imaginaries and tune into the sonics of coexistence, breakdown, and emergence.

We welcome work that explores:

- The poetics of ruin, compost, residue – How do we write from ecological collapse without elegy alone?
- Sonic entanglements – What do we hear when we listen beyond the human? How might the aural become a method of ecological attention?
- Atmospheric and vibrational writing – Forms that hum, drone, breathe, or reverberate with more-than-human worlds.
- Experimental ecologies – Texts that leak across essay, sound, theory, and verse to embody entangled lifeforms.
- Unnatural aesthetics – How can we write “ecology” without falling back on the image of untouched nature?

—*Publications: Writing Natures Issue 2*

For the second edition of Writing Natures, Arushi Vats is a guest editor. We invited pitches that activate methodologies to critically examine the “document” as a form in mediating natures. We look forward to engagement with projects that are subverting or refusing narrative power and extractive artmaking across formats and notional sites, and exploration of strategies that read mediated natures, attuning us to the echoes of insurgent matter, fugitive frequencies, spectral interruptions, processual slippages and mishappenings, glitches and corruption resonant within documents as insubordinate vitalities. We invited critical essays, text and image compositions, fiction, creative nonfiction, comics, scripts, reportage, personal essays, poems, photo essays, texts, research-led and experimental writings, annotated stills, audio recordings, compositions, dialogues and conversations, manifestos, open letters, and any experimental forms which are not listed.

OPEN CALL / Inviting Writers and Creative Practitioners

Shared Ecologies invites pitches for essays and mixed media writings for its upcoming nature writing publication, titled ***Insubordinate Vitalities: Natures across Documentary***, conceptualised by **Guest Editor Arushi Vats** (Writer/ Curator).

Pitch deadline: 10 November 2024

In the name of Al-Awwal (أَوَّلُ), the First and the Origin, who is the base reality of our virtuality.

If Allah is absolute in externality, then in the framework of our simulated existence, Allah is not only the Creator but the definitive Haqq (Truth) upon which the simulacra of our reality is anchored.

I. Introduction

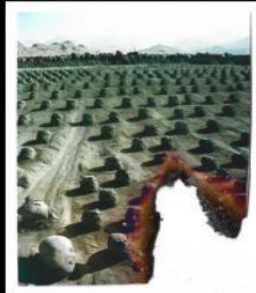
Rig-e Jan is no longer merely a desert; it is an unuttering flame, the Name, the espectral flame, cracks under the weight of unseen forces, revealing glimpses of hidden, the realm of divine discrimination. Visually, a site of mystical resistance, the desert saw negotiations with silence—a silence that challenges the fabric of existence itself.

In this landscape, the divine names—Al-Batin, the hidden; Al-Shay, the Truth; Al-Nur, the Light—seem to withdraw, leaving behind a void pregnant with dread. The relentless Rih al-Aqim, the fierce wind, etches the dunes of moisture and mourning, silencing the once-whispering "weeping stones." These mounds were not just ecological entities but emissaries of Nur 'ata Nur, light layered upon light, offering a fleeting connection to Ghayb, the unseen.

The recent emergence of the Deep Desert Object (DDO) shatters this void further. It is not a discovery but a confirmation—a wound upon the cosmological order. As nomadic tales of Nigral al-Jinn, the miscreants of the unseen, spread like wildfire, the desert shifts from a site of divine emanation to a theatre of entropy. Rig-e Jan has become a stage for the Almar al-Sakh, the signs of the hour, a place where time folds and collapses into Deep Time (DTX)—a recursive, eschatological loop.



Photograph of the 'weeping stones' in the desert of Rig-e Jan, showing the dense arrangement of these mounds and the presence of a person for scale.



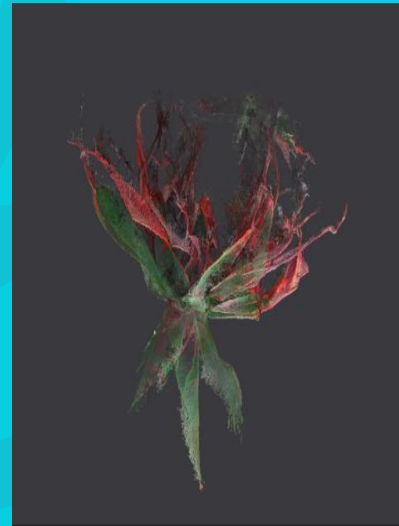
Photograph of the 'weeping stones' in the desert of Rig-e Jan, showing the dense arrangement of these mounds and the presence of a person for scale.

II. The Silence of the Weeping-Stones

The "Weeping-Stones" of Rig-e Jan, now silenced by the arid grasp of Rih al-Aqim, once bridged the mortal and the divine. These faint murmurings, born from the delicate interplay of moisture—latent tears and drifting dunes, were more than ephemera; they were an attestation of Matalat within the Name. To the nomads, these whisperers were neither accidental nor random—they were echoes of Nur 'ata Nur, a divine pulse that resonated through the dunes, offering guidance and solace.

With the drought, this resonance faded. The Ghayb, once visible in the whispers of the stones, receded into an oppressive silence. Among the nomads, this silence birthed new fears. They spoke of Nigral al-Jinn, a name evoked of unseen beings inhabiting the desert, leaving it unpeopled and foreboding. Where the firm once offered protection, their removal and departure became a harbinger of chaos.

The nomads' beliefs fractured further as silence gave way to desperation. Whispers of divine trial—Al-Batin—spread. This once-unshakable rhythm of Rig-e Jan now felt like a cosmic optical void, an unraveling of the balance between Matalat al-Ghayb, the layers to the unseen, and the mortal realm. Without the name, the desert was no longer a site of divine illumination but an eschatological expanse of abandonment, a void stretching to the horizon. In the absence of sound, faith held firm—where there was once resonance, now there is only deafening stillness. The desert no longer carries voices, neither divine nor earthly. It repels them. This is not just silence, but an erasure, a rupture where the fabric of belief and the lexicon of place once intertwined.



Publications: Writing Natures Issue 1

Writing Natures' first issue 'Nature and its Speculations' comes together as a way of situating and dislocating our understanding of nature and ecology. The issue is a developing proposition around how one experiences, acknowledges, relates with, creates connections and knowledge around nature in relation to one's own situated context. What are the terminologies and vocabularies that we can excavate? Does nature haunt? Can we examine our surroundings through the lens of politics and ritual? What are the landscapes we find ourselves embedded in?

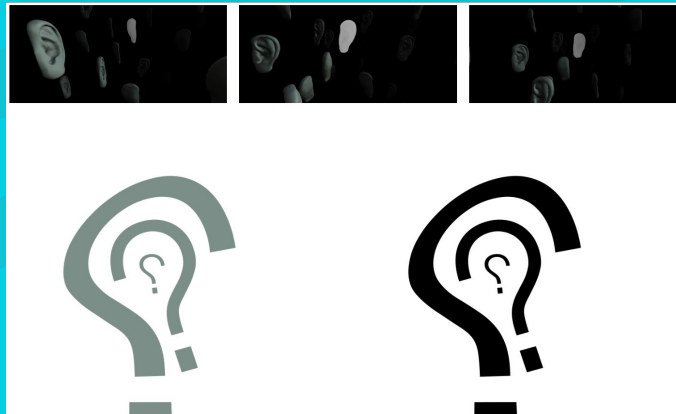




Programmes

It was an online course conceptualised and led by artist Sahej Rahal. The invited participants took part in the three modules in sessions conducted between November 2022 to January 2023, where they explored generative tools and ‘worldbuilding’ as a prompt and through virtual exhibition outcomes. The launch event involved the participating artists presenting on their projects and process.

<https://youtu.be/71QhMZOdMqk>



Shared Ecologies Biannual Event

Panel Discussions: Measures in Time & Confronting Natures: May 2024

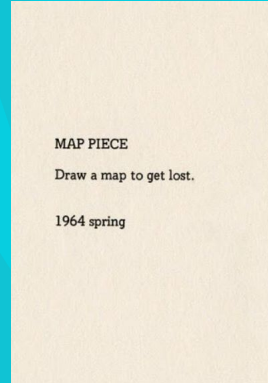
This two-part panel discussion initiated conversations around recent exhibitions that have responded to questions of environment and ecology. Between reporting from weather stations and notes from the field, we can seek place and time within the glacial, the agrarian, the mundane and the familiar. Thinking of carbon dating, we are able to see into our planetary pasts. What imaginations do we lend to nature, and how do we see it coming to life?

Looking at exhibitions as generative, discursive sites, Shared Ecologies is interested in examining growing intersections between art and ecology. We would like to think through the kind of discursive spaces and sensibilities that emerge from the 'exhibition' as a modality, and new questions that might be evoked through artistic and curatorial practices.



The Slippery Image: Workshop with Susanta Mandal

‘The Slippery Image’ was a one-day workshop conducted by artist and educator Susanta Mandal. Drawing from Susanta's image-based practice and prompts from Yoko Ono's seminal book Grapefruit, participants explored the intersection of light, shadow, screens and automata. Through play, collision, and overlapping with prompts, the participants responded in diverse ways, and the Shared Ecologies team was thrilled to participate as well.



Film Screening: Material Memories

The curated package looks at reconfigurations and reconstitutions of ecology through memory, in documentations, material assemblages, mythologies and shared stories. The following films were screened: *Crackle of an Undying Log* by Rahul Juneja, *Sleepwalkers Archive* by Karthik Subramanian, and *The Images of Time will be replaced by the Images of Dead Animals* by Paribartana Mohanty



Artists Presentations

Shared Ecologies aims to invite and engage a network of practitioners and encourage thinking across singular art practices towards correlational work with the possibility for collaboration and exchange. In order to facilitate such sites for discussion, we aim to initiate and disseminate programs, talks and workshops that can engage a wide range of practitioners.

Every four months, we organise in-person and hybrid events to initiate conversations within our immediate community and reach out to practitioners outside of our current cohort. This was the first event of its kind. The following artists presented their works: Priyesh Gothwal, Maithili Bavkar, Anurag Singraur, Kaushal Sapre, Rahul Juneja



Shared Ecologies Biannual Event

Panel Discussion: Community Ecologies

What are possible strategies of organising, from the point of view of community-led initiatives, and what processes can strengthen these networks of solidarity? A community-run newspaper that highlights farmers' positions from the ground up; a community radio project; and subterranean speculative fictions. Highlighting perspectives from the ground up, this panel will seek to investigate the challenges and successes of community engagement.



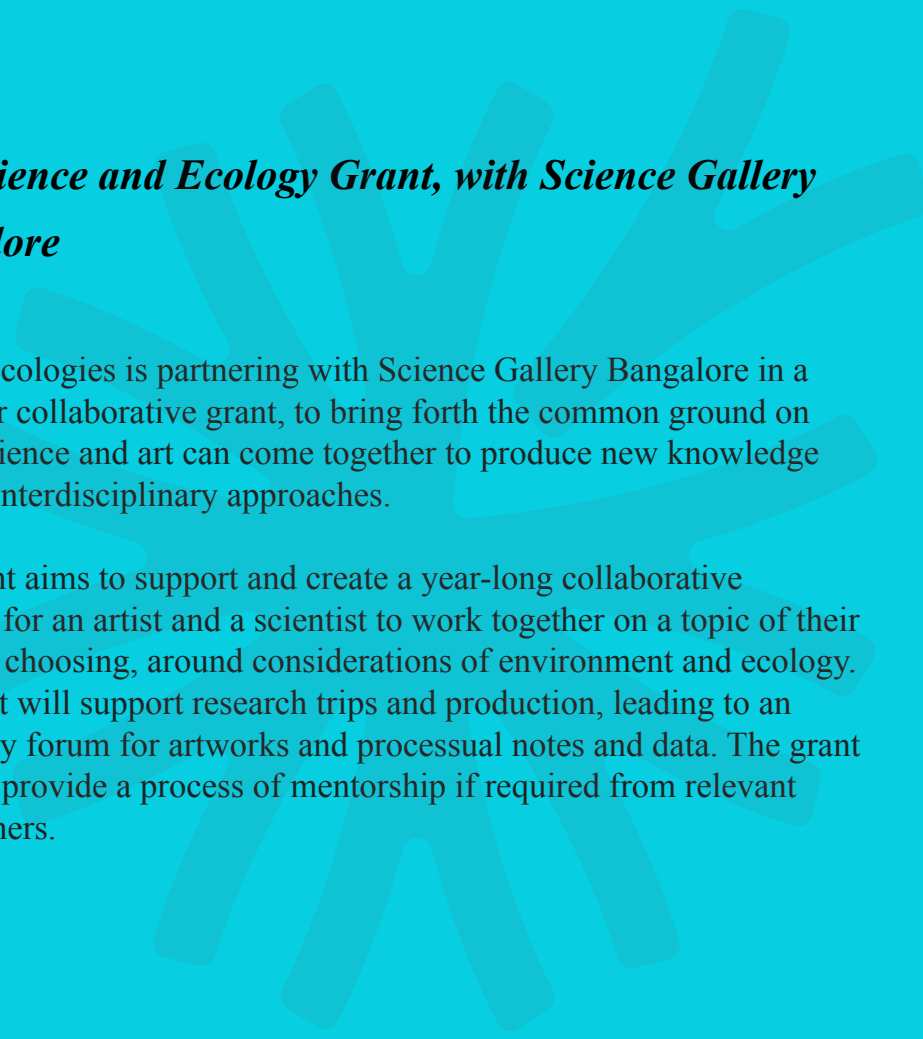


Collaborations

Gästeatelier Krone Residency Program

Shared Ecologies partnered with Gästeatelier Krone artist-in-residence program located in the city of Aarau, in the state of Aargau, Switzerland towards a multi-year program. Through joint nomination process, Gopa Roy has been selected and currently practicing as artist-in-resident in Gästeatelier Krone. Her practice delves into the intricate interplay between landscape, land, agricultural culture, climate change, ecology, and environment, examining their profound influence on human existence.





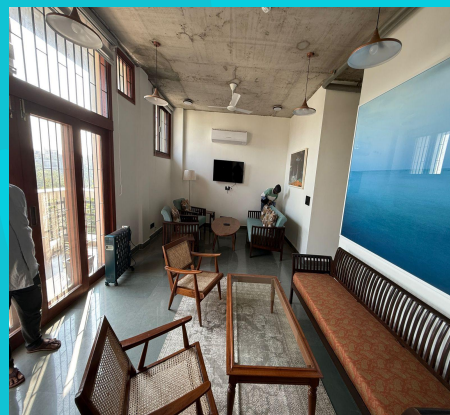
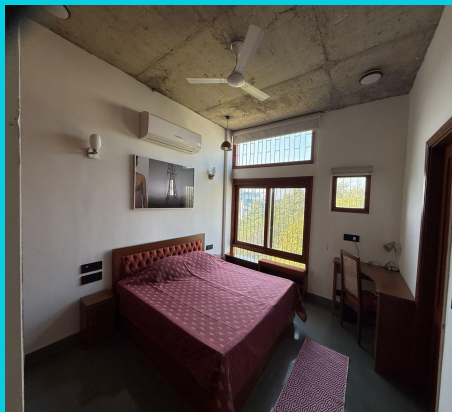
Art, Science and Ecology Grant, with Science Gallery Bangalore

Shared Ecologies is partnering with Science Gallery Bangalore in a multiyear collaborative grant, to bring forth the common ground on which science and art can come together to produce new knowledge through interdisciplinary approaches.

This grant aims to support and create a year-long collaborative platform for an artist and a scientist to work together on a topic of their common choosing, around considerations of environment and ecology. The grant will support research trips and production, leading to an exhibitory forum for artworks and processual notes and data. The grant will also provide a process of mentorship if required from relevant practitioners.



Residency Space



*Artwork Commission
for Shared Ecologies
Space: Anupam Roy*

