

Mukul Deora

bhavishyavani future soundz

Dj and sound/visual artist with Bhavishyavani from 1999 onwards (<http://acidcurry.com>). Bhavishyavani is a collective of djs/artists/graphic designers promoting new forms of electronic dance music in clubs. His nom de plume mutated from DJ Emdee to DJ Bhaisaab and finally Mukul.

transmit audio lab

Quote from the manifesto: "We are interested in ambient/environmental sound, and use samples of Mumbai's rich aural landscape for our projects."

Co-founded transmit audio lab (www.transmitaudio.com) in 2002. Collected field recordings of Bombay sounds like train stations, streets, chowpatty beach and conducted live audio-visual performances where these sounds were manipulated and played back as a sort of aural landscape- a soundscape.

Transmit audio lab had several gigs called Mumbai Darshan in Mumbai and London (email attachment : mumbai darshan flyers), The name came from the tourist buses which haul people from all over the Konkan region to see the queens necklace. The name Mumbai Darshan was apt as the gigs were held on a boat afloat off Marine Drive, thereby allowing guests to attend a multimedia event inspired by the city while being outside it. The recordings of our performances are available in the 'live' section of the site.

Soundscapes and Sonic Perception performance at National Centre for Performing Arts, Mumbai, 2003

Headlined the Youth Section of the World Social Forum in Mumbai, 2004 with the Chaos Soundscapes gig. For this event, transmit threw in several samples of global politicians engaging in doublespeak.

Transmit audio also had a Saturday night experimental radio show on 93.5 Red FM, where they showcased their own work as well as that of international artists.

nungu.com

(now being transferred to taxionomy.net)

co-founded and collaborated within nungu.com (2000-01) when it was based between Mumbai, India and London, England. nungu is a fluid digital entity, an autonomous cultural space, an alternative media site in a constant state of construction, deconstruction, reproduction and re-semblage. Engaged primarily in cultural and media orientated research, nungu views the network

as a kind of vast extension of the urban, as the material interpenetrated and reproduced informatically, the ultimate expression of a culture drunk on data. Underlying these electronic explorations is a belief in the social potentialities of networked systems as autonomous zones engaged in cultural critique, in the importance of alternative media and sovereign entities existing on the fringes of state and corporate systems. Nungu.com is now Beatrice Gibsons homepage.

mumbai zoetrope (slices of the city)

(www.transmitaudio.com/mumbaimaps.html). Mukul created this piece for the ARS Electronica Festival in Linz, Austria in 2003.

The description below is taken from the preceding weblink, where the project can be seen and heard:

Patterns: soft porous organic loops that are forever evolving, mutating, shifting

The zoetrope is a large turning wheel with images on the inside, images that are viewed via slits on the surface of the wheel, which give the images continuity by separating them. The wheel in Mumbai Zoetrope is a larger version, representing the daily cycles in the life of Mumbaikars, as inhabitants of this urban sprawl are called. This giant sonic wheel/cycle/pattern has, in places, been divided by repetition of parts. The creation of a cycle within a cycle- the looping- gives rise to narrative, allowing omnipresent ambient noise to be re-interpreted, to be heard/felt/seen. Rather than discarding the sound, we get the groove of the city from otherwise sonic flotsam. This replay lets us capture the fleeting vibratory motion that is sound, before it merges with the aether. The loops de-blur and break up the noise into distinct parts/images, like slits in a zoetrope.

Moreover, ambient noise consists of myriad patterns that remain hidden from the casual observer, patterns that can emerge from their grey background when repeated again and again. Due to the constant repetition of a pattern/loop within a haze of similar ambience, the essence of that pattern slowly makes an imprint on our aural radar. It is as if each instance of the loop adds one more layer onto the spectrum analyzer in our mind, until the waveform becomes thick enough to stand out from its surroundings, and thus be 'heard'.

Mumbai, where I have spent most of my life, has a high level of ambient noise. It can be argued that this leads to a sort of insensitivity- a dulling of the senses. However, living in a noisy crowded city has made me over-sensitive, if anything, to all the sounds that inevitably invite themselves into my domain. It is true that you are always acutely aware of the all-pervading nature of acoustic space, but this is hardly a disadvantage when one is equipped with recording instruments.

The recordings are part of a cycle that the inhabitants of Mumbai find themselves immersed in. From the outdated 'airstrike alert' siren that wakes me up to the factory where I sometimes work, from the hawkers marketplace that is Chowpatty Beach to the island tomb lined with beggars; this aural

collection is a snapshot of the ephemeral soundtrack of life in the city. Indeed, does the urban field recording that is not a part of someone's daily life exist? Last year, I collaborated on an acoustic project mapping a city through sound. As part of the project we recruited and interviewed Mr. Dinesh, a blind man, as he traversed the length of Mumbai daily to his workplace, where he minds a booth where one can make long-distance (domestic and international) telephone calls. The 1.5 hour journey included rickshaw, train and a 10-minute walk, and started from his home in the distant northern suburb of Virar and ended in Churchgate, the southern tip that is the hub of the metropolis. Not just another commuter on the massively overburdened Mumbai railway machine, going about his daily pattern, up and down, in a giant all-encompassing audio loop, which we recorded, along with his observations.

dOrKBboT-MuMBai

<< people doing strange things with electricity >>

Helped conceive and setup dorkbot mumbai in 2003 (<http://www.dorkbot.org/dorkbotmumbai>), a monthly meeting of artists (sound/image/movement/whatever), designers, engineers, students and other interested parties who are involved in the creation of electronic art (in the broadest sense of the term).

Performed a live electronic music set at its inaugural event:

<http://www.dorkbot.org/dorkbotmumbai/index2.htm>

stray

Setting up a recording studio, teaching myself various instruments and producing actual songs took about 3 years. SonyBMG released my debut electro hip-hop album Stray in Jan 06. It reached number 12 in the national charts. I have been touring and working on my second album since.

(email attachment: stray press release.doc)

www.mukulonline.com

Performed Stray live at the Tate Modern, London in September 2006..

(<http://www.tate.org.uk/modern/eventseducation/musicperform/6087.htm>)

presentfuture

the soft metronome at the ashish balram nagpal gallery, Mumbai.