

Portfolio

Aasma Tulika

Unravelling Control Loops

2025. Teleprompter, 4 channel sound, digital print, projection, LED panels

Unraveling Control Loops is an installation which looks at transmissions in and of the world that alter history and perception across systemic, bodily, and planetary scales. Three scenes chew upon events from different moments in time, bringing them into proximity to draw relations between the past and present, in anticipation of a future. Electronic communication networks, deleted photographs, and seismic reverberations are read as sites to speculate on the effects of power as it moves across time and media.

The sound in the install assumes the role of three voices – a signal operator, a woman who was turned into stone, and a catfish. The voice as it is uttered when a signal operator relays messages in a language which is dense with meaning; the voice as it is heard through an improvisation with understandings of law; the voice as it is felt through amplified vibrations of the earth.

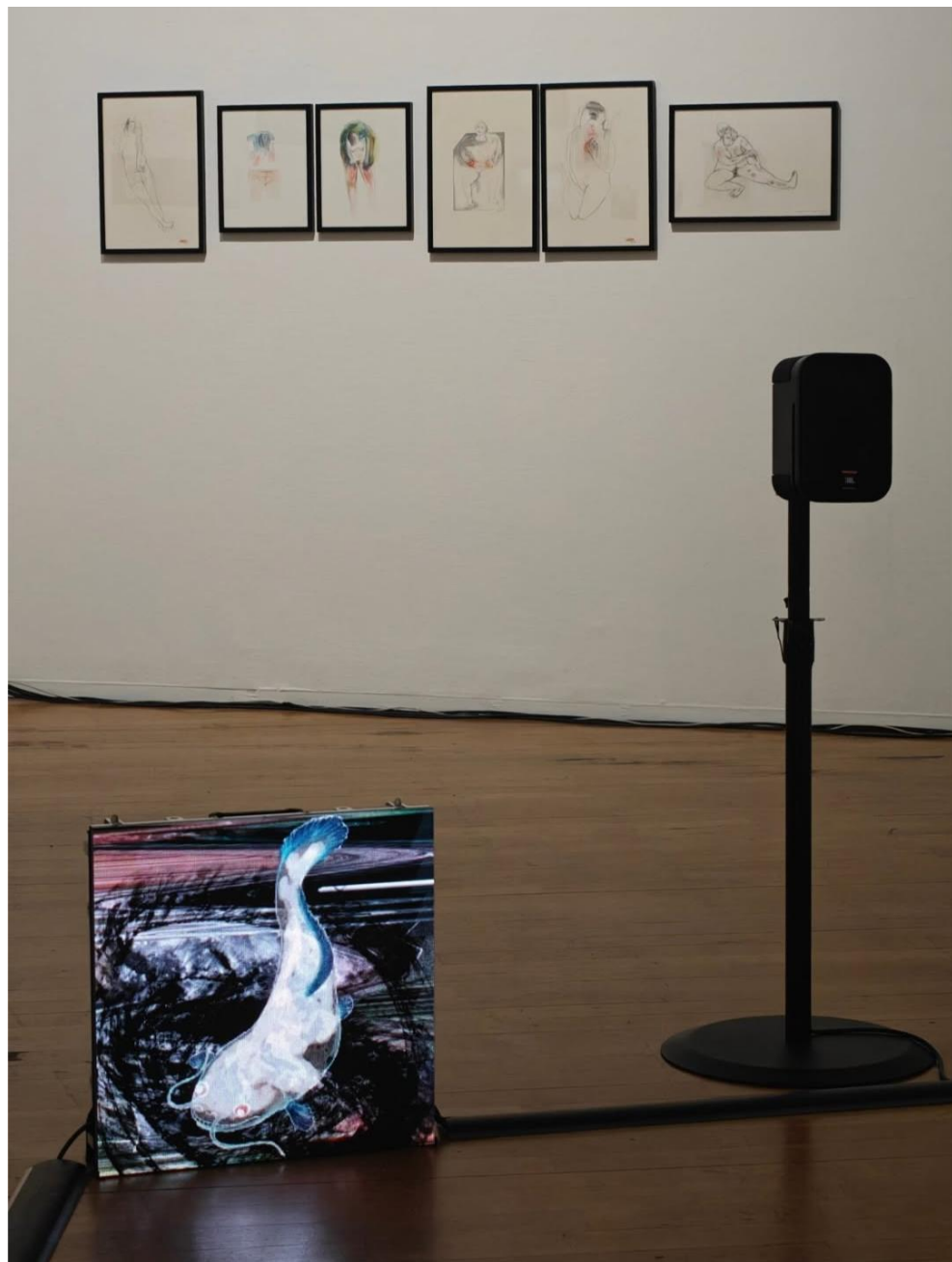
Link to audio:

<https://aasmatulika.bandcamp.com/track/unravelling-control-loops>

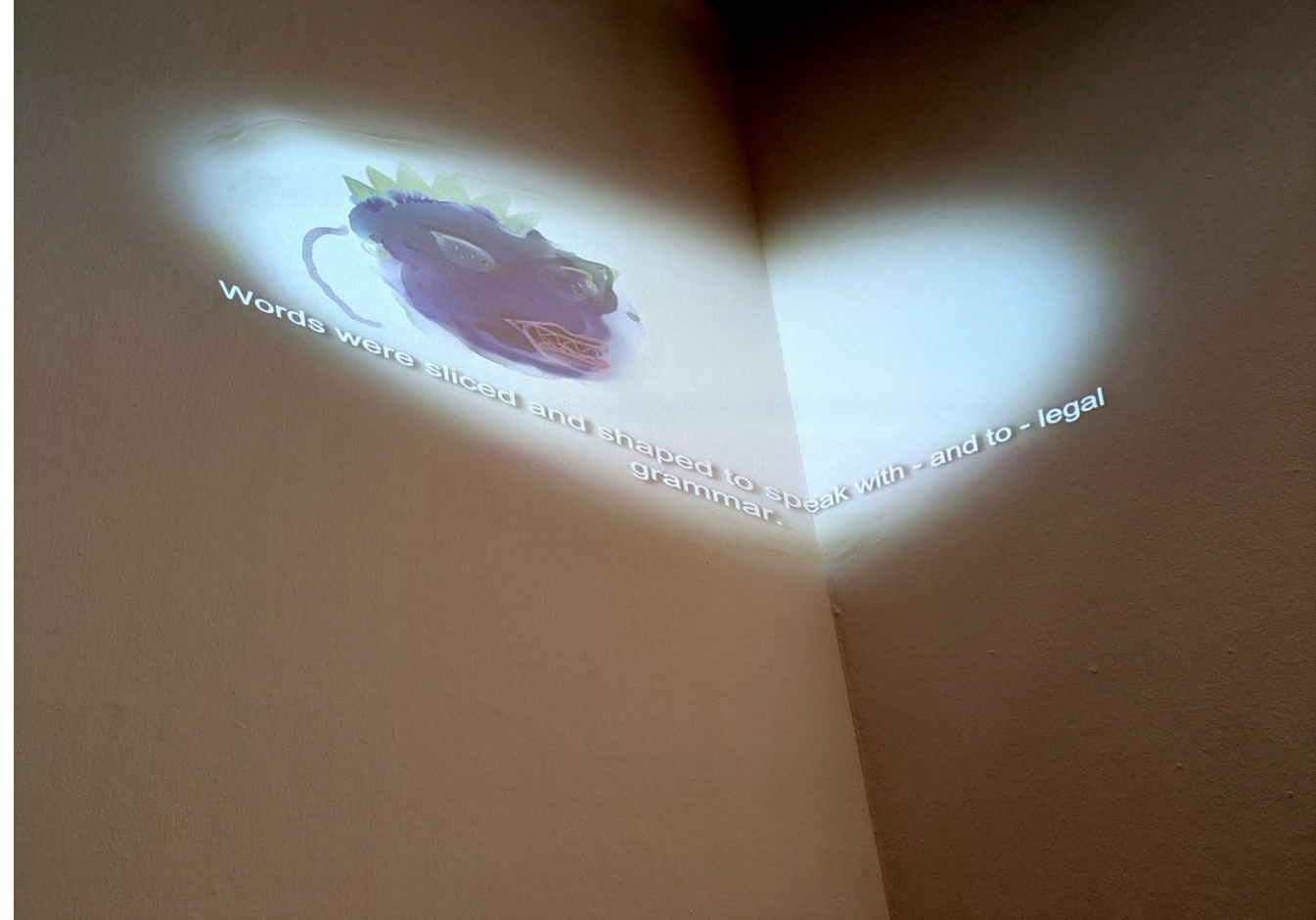
Unravelling Control Loops was shown at 'India. Of Glimmers and Getaways', an exhibition curated by Ferran Barenblit and Raqs Media Collective, at PAC – Padiglione d'Arte Contemporanea, Milan.



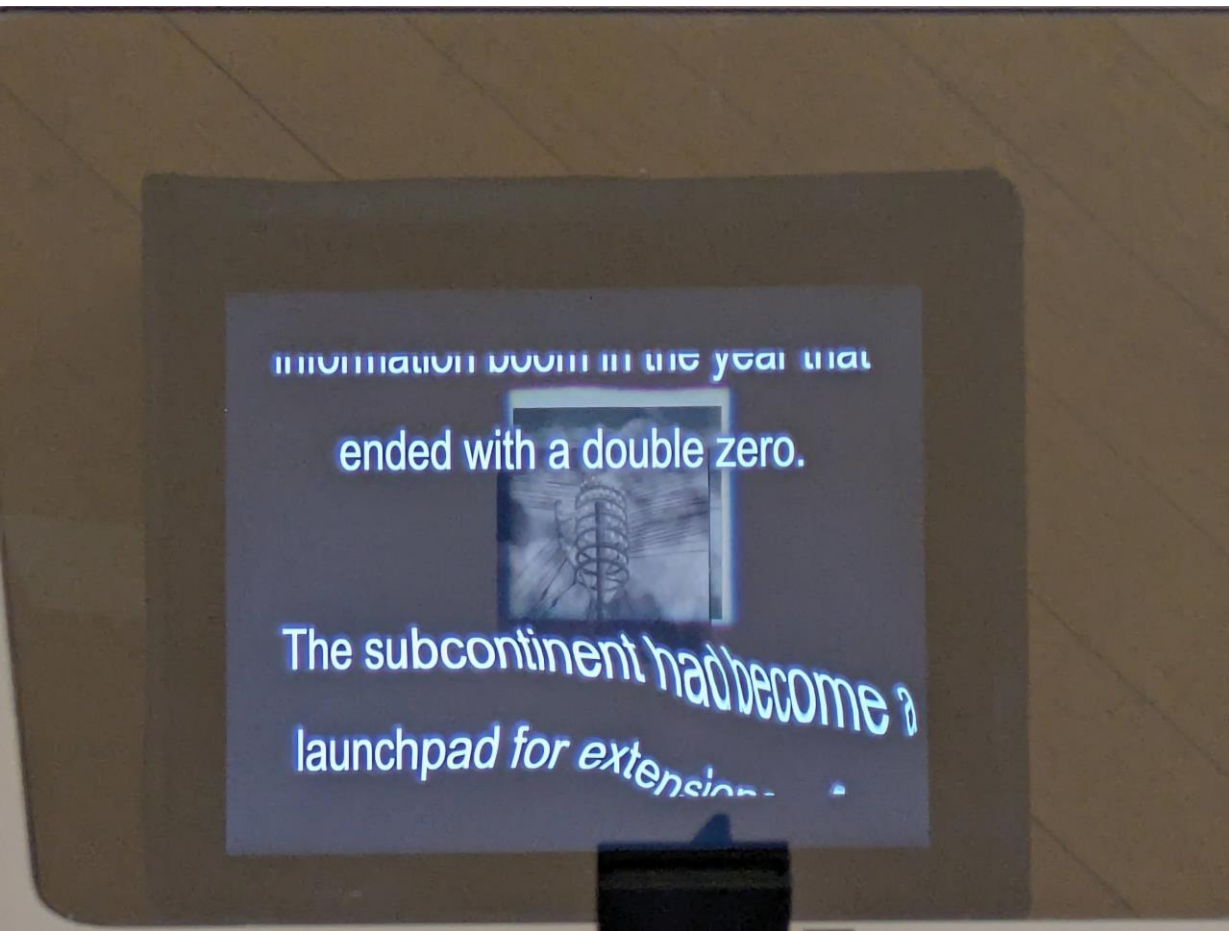
Installation view exhibition 'India. Of Glimmers and Getaways', PAC, Milan. Photograph by Lorenzo Palmieri. Courtesy of PAC



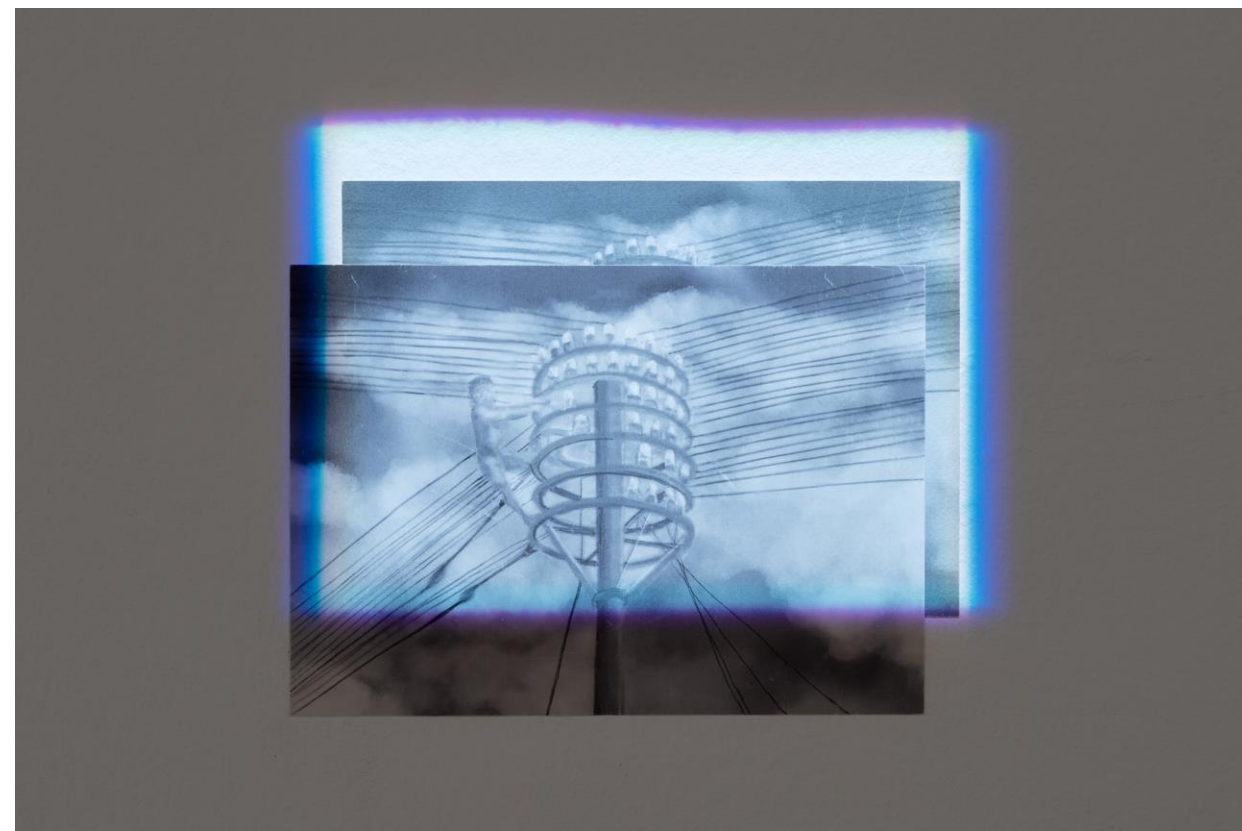
Installation view exhibition 'India. Of Glimmers and Getaways', PAC, Milan.



Installation view exhibition 'India. Of Glimmers and Getaways', PAC, Milan.
 Photograph by Lorenzo Palmieri. Courtesy of PAC



Close-up of teleprompter. Installation view exhibition 'India. Of Glimmers and Getaways', PAC, Milan.



Installation view exhibition 'India. Of Glimmers and Getaways', PAC, Milan.
Photograph by Lorenzo Palmieri. Courtesy of PAC

Bootleg Tongue

2024; 40 min music album, lecture performance, video

Counting time with the rhythms of Tamte frame drums, 808s and Marfa kettledrums, *Bootleg Tongue* is an album composed of soundscapes that traverse multiple neighborhoods, trade routes, and cosmic imaginaries. It looks at ways in which migratory and nomadic networks have been instrumental in appropriating technology that eschew settled logics of control and extraction. *Bootleg Tongue* engaged speech as a rhythmic and embodied practice unfolding within temporary zones of synchronization, where voice, breath, and repetition generate shared durations outside stabilized institutional frames. It explored narratives of systemic violence through oral practices that evade official archives, disciplinary categories and national reformism.

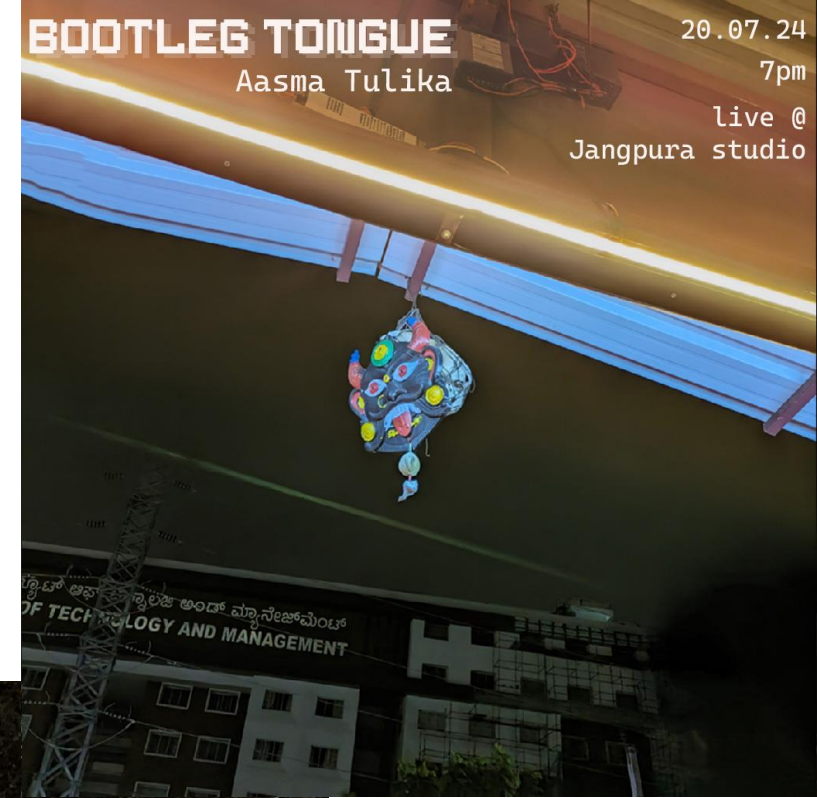
The work culminated in a sonic mixtape, video installation, and lecture-performance, assembling material from field recordings, internet subcultures, samples of portable instruments and performative gatherings. Across these forms, *Bootleg Tongue* foregrounded rhythm as an index of unsettled movement, and a carrier of insurgent memory that persists through iteration, distortion, and collective uptake.

Link to album:

<https://aasmatulika.bandcamp.com/album/bootleg-tongue>

Link to live performance at Jangpura studio, Delhi:

https://youtu.be/Z89vmqY_2rg



Poster & album cover



Fridge cards



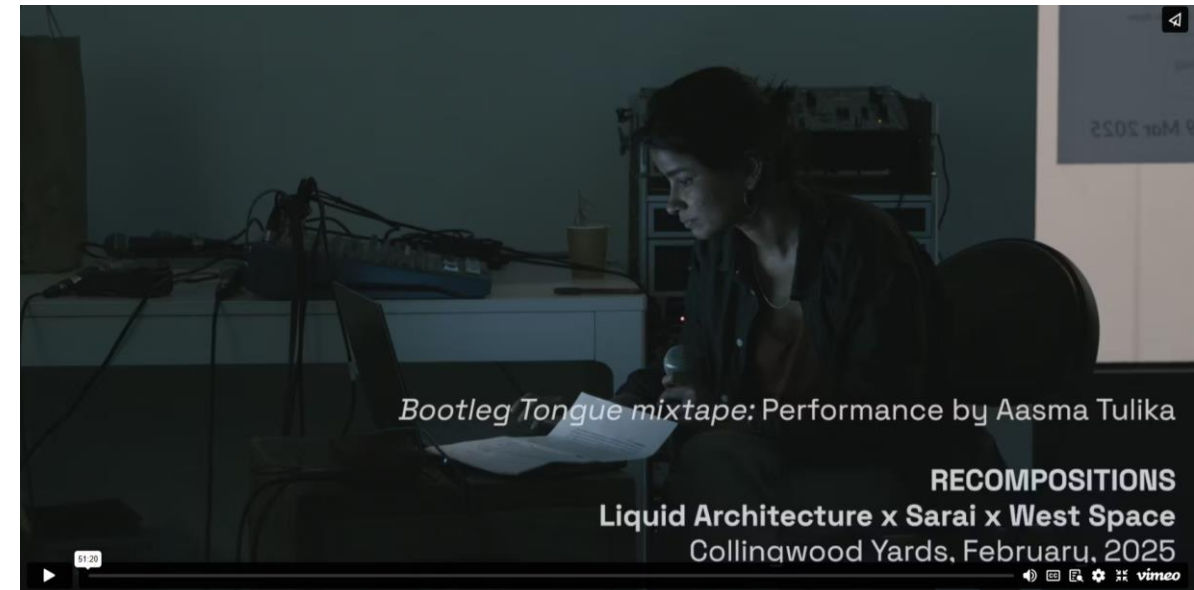
Performance and video loop install shot, Jangpura Studio



Drawing on the history of the first electronic communication system established in the Indian subcontinent, the lecture performance traces the figure of the signal operator and the Y2K computer bug to explore entanglements between material practices of crafting other life worlds and the politics of touch.

Link to lecture performance at *Recompositions*, Collingwood Yards, Melbourne:

<https://vimeo.com/1066129468>



Mic Check, music video



The video follows a signal operator – a deewani – as she moves in the hi-tech city, through bustling markets of religious replicas and demonic talismans. She follows power lines and street lamps that lead towards temples of technology. As she prepares to transmit a message, she refers to percussive instruments made of animal skin. The skin is stretchy and moist, producing a resonance that touches the signal operator's hand. She slips through the bureaucracy of grids and protocols. The deewani emerges, distorting the ordered flow of bodies and capital.

Mic Check was exhibited at *[The place we do not know is the place we are looking for](#)*, curated by Suvani Suri and Laura McLean, Westspace Gallery x Liquid Architecture x Sarai.

Link to Mic Check:

<https://youtu.be/N9CAQEvDhfA>



Video stills

Exhibition view, Westspace Gallery

Chilika ki Machhli

2024; music video, 8.33min

Composed for an eco-tourism resort's public announcement system, the ambient soundtrack tours through a fishy space-time at Balugaon, Odisha where modernity floats like an unmanaged heap of fish bones and diapers disposed along the coast.

Intervals of conversations caught on an audio recorder by a tourist flit through excerpts of dolphin disappearances, a local deity untouched by cyclones, and fish names translated in Bangla, Odiya, Hindi and English in a fish market.

Chilika ki Machhli features the voices of Tilottama B., Shubham Sahu, Shashikanta Mohanty, Raghav Seth, Sitikanta S, Ajay, Manjeet Gogoi & motorboat tourism corporation.

Developed as part of Shores of Serenity: Edition II, curated by Kaur Chimuk. Supported by Dot Line Space Art Foundation.

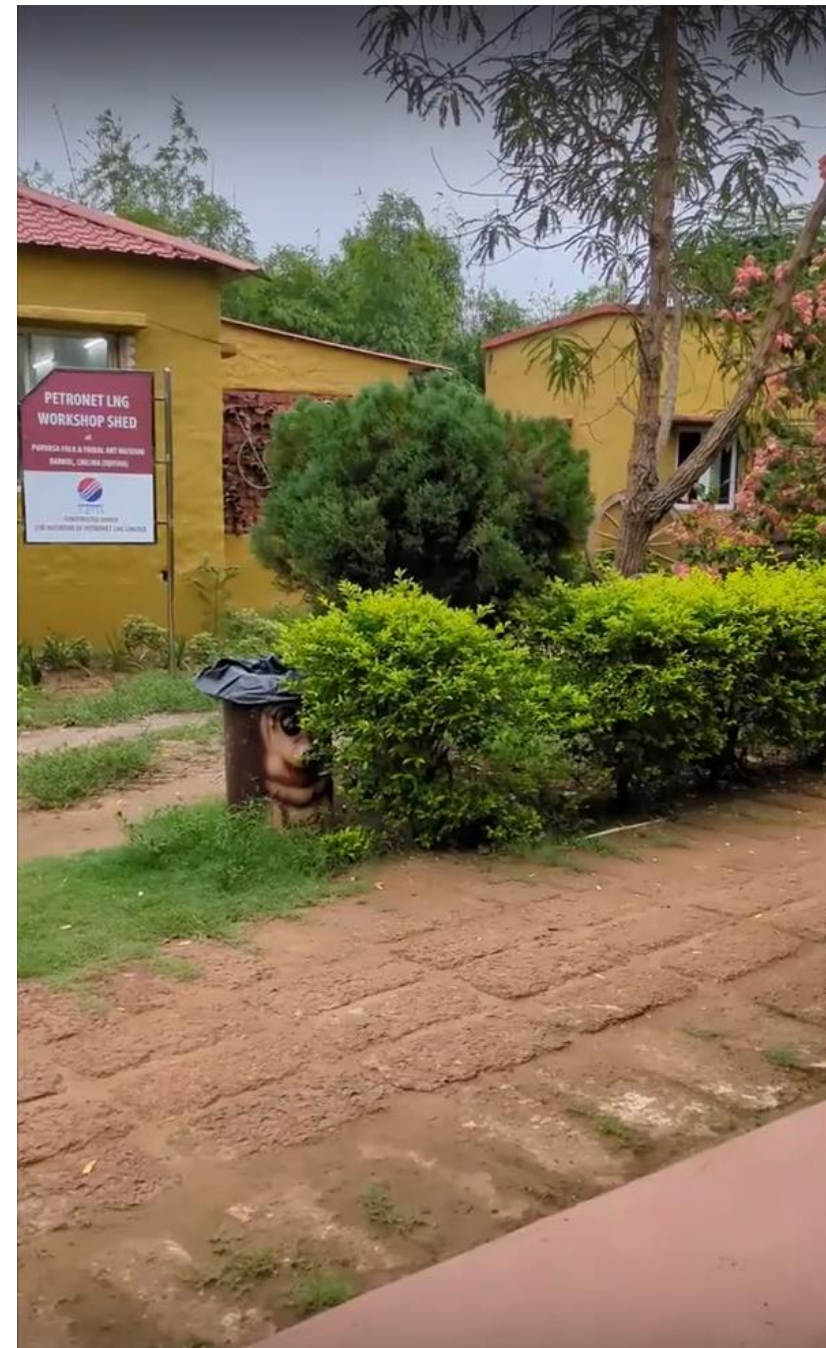
Link to work:

<https://youtu.be/bmH8m12Zvnc>



Video still

Video stills



Listening to Success Stories

2022; video, 19.20 min

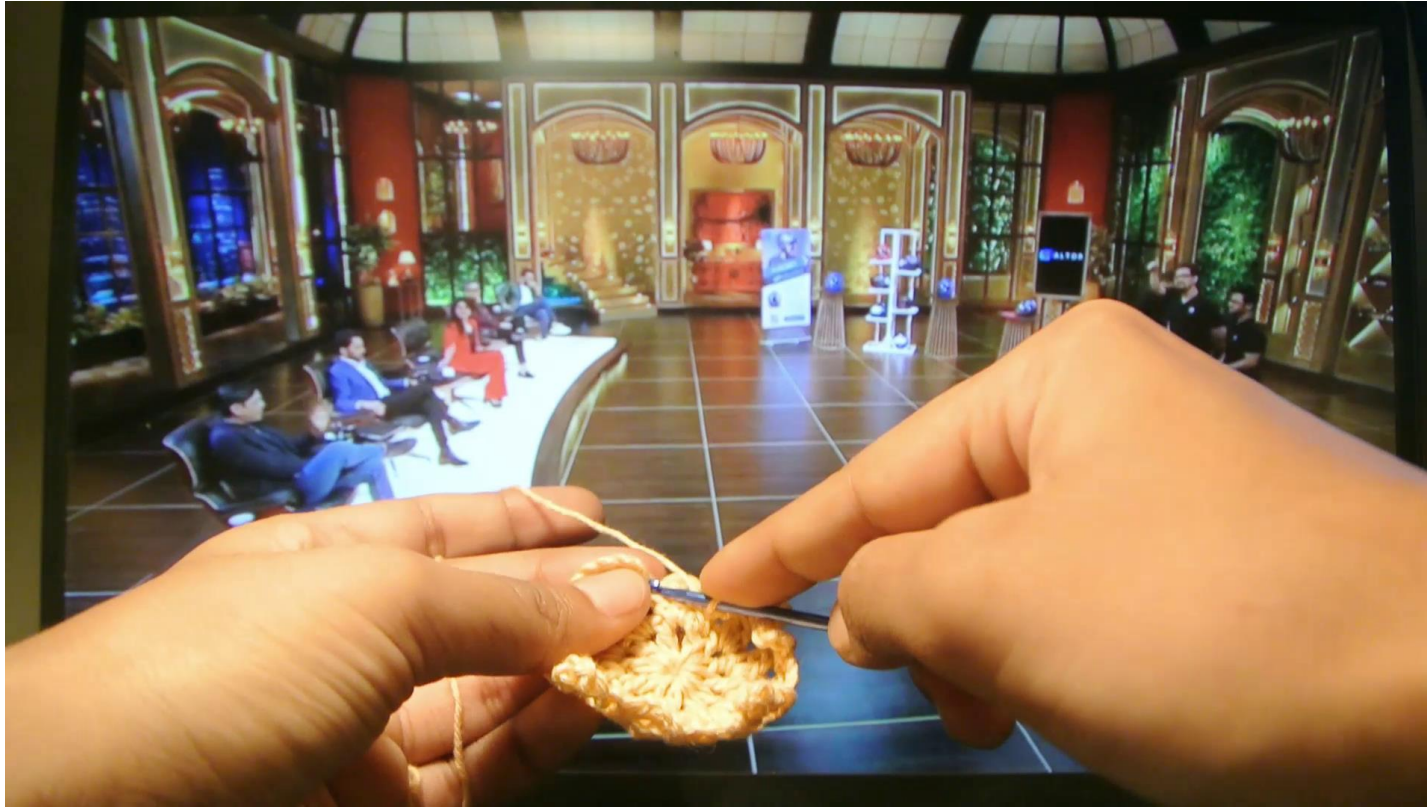
Listening to Success Stories draws parallels between algorithmic codes, textile and instructional speech to express ideas around productivity encoded in social dynamics of control and protection.

Two hands build recursive patterns with a thread and a hook. A laptop screen plays an episode of a business reality TV show pitching wearable tech products. A voice deviates from giving crochet instructions to knit stories about tech companies that tried to patent hand gestures, a grandmother who built a granite shelf using carpentry tools and a Hindu priest who got pissed off when his morning incantations were interrupted by a washerman doing his work. Conjured as a tutorial video where directive grammar signifies a call to action, *Listening to Success Stories* tunes into the relationship between bodily and technical practices.

Listening to Success Stories was developed as part of Capture All: A Sonic Investigation, published on Disclaimer Journal, by Liquid Architecture, Melbourne and Sarai, Delhi.

Link to work:

<https://disclaimer.org.au/contents/capture-all/listening-to-success-stories>



Video still



Exhibition views of video installation and sound performance. 'Tenderly Towards the Tipping Point', at Watermans Art Center, London, 2023.



Placeholder for a Whale's Itch

2022; audio album, plastic balloon, GAN image sticker, sound foam

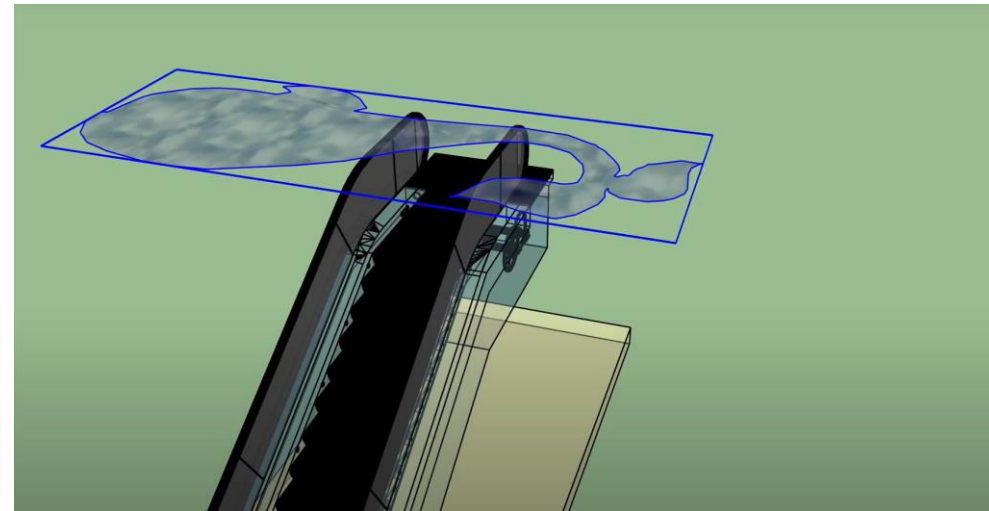
Placeholder for a Whale's Itch is a project by a provisional working group consisting of Aarushi Surana, Aasma Tulika, Alla Semenovskaya, Lantian Xie and Kaushal Sapre. *Placeholder* was imagined as a machine for generating a brawl-crowd of discourse and co-producing formulations in various materialities and affective registers, including texts, speech acts, scenography, soundtracks, listening environments, virtual walkthroughs, simulations, whale conspiracies among others.

The whale comes into the modern consciousness as fuel source, then gets entangled in undersea cables while trying to scratch an itch. It becomes a measure of scale, a placeholder to read and grasp a world full of fishy mathematics. It gets hauled up on a beach in Pakistan and travels with a Hungarian circus. It then becomes a cargo logistical problem. *Placeholder for a Whale's Itch* mixes polyphonic voices, GSM interference noise and muzak to weave propositions around entanglement with the world.

The project has been exhibited at *Pure Reason*, Hangzhou Triennale of Fiber Art 2022, Shanghai and *Heavy Rotation: Infra-Habibi-Technics*, Kunsthalle Bern, 2023.

Link to images, sound album, and installation shots:

<https://thisisherefornow.net/placeholder-for-a-whales-itch/>



Simulation video of whale balloon



Exhibition view, soundtracks playing through PA system, Kunsthalle Bern



Exhibition view of whale balloon, Hangzhou Triennale

GAN image sticker