

## Notes

---

### Chapter 1: Globalisation: Economic Phenomenon

<sup>1</sup> Joseph Stiglitz, is an Economist and won a Noble Prize in 2001. He was the Chairman of President Clinton's Council of Economic Advisers. He is Currently Professor of Finance and Economics at Columbia University. His publications include *Globalisation and its Discontents*, *The Roaring Nineties*, *Making Globalisation Work*. Through his work he stands out as a vocal critic of economic liberalisation and globalisation.

<sup>2</sup> John Maynard Keynes (1883 - 1946) was a British Economist who had an influential role to play in the 20<sup>th</sup> c economics. Keynes believed that the economic prosperity of any country should be attained by striking a balance between profit making and, attaining higher wage and employment levels. The concept of free markets wasn't convincing to Keynes, unless it produced higher employment rates. His school of thought is called the Keynesian economics. His first book was *Indian Currency and Finance* (1913), which was on the monetary system in India.

<sup>3</sup> Harry Dexter White (1892 – 1948) was an American Economist. He played a significant role in The US Treasury. His field of work spanned that of international affairs and post-war economies. White had also served in the Soviet Union army before his stint at the Treasury. In 1948, he was accused of espionage to the Soviet Union.

<sup>4</sup> The IBRD merged with the International Development Association (IDA), established in 1960, to be collectively known as the World Bank (WB); whereas the World Bank Group consists of various other organizations.

<sup>5</sup> Also see (The End of the Bretton Woods System (1972–81)).

---

<sup>6</sup> Adam Smith (1723 – 1790) was a Scottish Philosopher and pioneer of political economy. Smith is largely known as the Father of Modern Economics. He laid the foundation to the classic free market economic theory. According to Smith a situation of rational self-interest of individuals and competition, economic prosperity was a certain outcome. His works consist of *The Theory of Moral Sentiments* (1759) and *An Inquiry into the Nature and Cause of the Wealth of Nations* (1776), usually abbreviated as *The Wealth of Nations*. The British Prime Minister Margaret Thatcher was largely influenced by Smith.

<sup>7</sup> David Ricardo (1772 – 1823) was a British Political Economist. In his early life, he worked as a stockbroker and earned a fortune through speculation of the Battle of Waterloo. Ricardo had strong views about slavery and supported its abolishment. With respect to economics he proposed the Labour theory of Value; such that the value of any commodity would be directly related to the relative quantity of labour needed to produce it. One of his significant works is *Principles of Political Economy and Taxation* (1817).

<sup>8</sup> *Laissez faire*, is a French phrase, literally translated in English as - allow to act. For details see, (Laissez-faire, 2016)

<sup>9</sup> Herbert Spencer (1820 – 1903) was an English Philosopher and Sociologist. He was a strong exponent of the Darwinian theory of evolution. He is credited to have coined the term ‘survival of the fittest’ in his work titled *Principles of Biology* (1864), suggesting a process of natural selection. With respect to economics he compared evolutionary theory to that of economic prosperity and sustenance.

<sup>10</sup> Thatcher’s belief in the competitive markets and the need for downsizing of the government spending was seen even as she served as the Education Secretary from 1970 till 1974. During this period, she abolished the provision for free milk for children below the age of eleven, which was initially implemented in 1906 under the Provision of School Meals Act. Now, any child who wanted to have milk would need to pay for it. There would be vendors hired at a competitive pricing to provide milk. There was a large-scale debate over it. To some it was an act of extreme cruelty, whereas to some it was a move necessary to curb the unnecessary spending of the government. Regardless of the debate, by passing this rule Thatcher was infamously addressed as ‘Thatcher the, milk snatcher’.

---

<sup>11</sup> John Williamson (b. 1937) is an English Economist who coined the term Washington Consensus and played a significant role in framing it. He is a critic of liberalization. Williamson is a senior fellow at the Peterson Institute for International Economics since 1981.

<sup>12</sup> Schengen Area is named after the Schengen Agreement, which was signed on the 14<sup>th</sup> of June 1985, near the town of Schengen, Luxembourg. Since then the number of member countries has been fluctuating. According to the latest updated, currently there are 26 European States that are a part of it; namely Austria, Belgium, Czech Republic, Denmark, Estonia, Finland, France, Germany, Greece, Hungary, Iceland, Italy, Latvia, Liechtenstein, Lithuania, Luxembourg, Malta, Netherlands, Norway, Poland, Portugal, Slovakia, Slovenia, Spain, Sweden, and Switzerland, as on April 2017.

<sup>13</sup> For further details refer to, (Imagining our Future Together: South Asia Artists)

<sup>14</sup> License Raj, also known as the Permit Raj, was a part of the Indian state controlled economy from 1947 till the 1990s. Raj a Hindi term means ‘rule’. This was an era of the License rule, such that licenses were required to start an enterprise and at every level to make amendments with respect to modifications in production capacities or even laying off workers. This was done with a belief system that the protectionist stance of the government shall be beneficial for maintenance growth and employment levels. Unfortunately, it overlooked the possibility of corruption of the political officials granted the power to issue licenses.

<sup>15</sup> Though not as a direct relevance to this section, but it is important to mention another happening, which had a considerable impact on the social stability of the country. In December 1992, the demolition of the Babri Masjid, and the consequent riots ravaged different parts of the country. This was followed by a series of bomb-blasts which occurred on a single day, in Mumbai in March 1994. These disturbing happenings gave consecutive jolts to the internal civic stability of the country, at the same time raised doubts internationally about its cosmopolitan stand. The reason to mention about these events, is that, they did contribute to the further weakening of the economic situations. Apart from

---

that, various artists reacted to these events through their works of art, which shall be discussed in the fourth chapter.

<sup>16</sup> Washington Consensus, comprise of ten principles – Fiscal Discipline, Redirection of Public Expenditure, Tax Reforms, Interest Rate Liberalization, Competitive Exchange Rate, Trade Liberalization, Liberalization of FDI and Portfolio Investments, Privatization, Deregulation, Intellectual Property Rights –It was launched first in the Latin American countries, then in China and later in the East Asian countries. Critics of globalisation have largely criticised this model.

<sup>17</sup> The Federal Reserve funds are the funds banks borrow to maintain their daily requirements. These are borrowed from the Federal reserves, and are charges a Fed Fund Rate for it. Since the banks borrow from the government reserves they have to pay an interest.

<sup>18</sup> George Ritzer, is a Distinguished University Professor at the University of Maryland. He has notable contributions in the field of globalisation, patterns of consumption and in modern and postmodern social theory. He is credited to have conjured the concept of McDonaldisation. Ritzer builds this concept based on Max Weber's notion of rationalization, while dealing with the notion of consumption. The rational buyer, a stultified unit of consumption employs rationality in exhibiting the consumption pattern. This new consumer is bound to look at fixed and credible parameters while deciding to spend. To Ritzer McDonalds stands as a best, befitting example to this demand. Beginning with being technologically superior fast-food chain; assuring efficiency in its service; the food products are predictable items with least variation, unlike the issues related to those of change in tastes due to change of chefs, marking the universal standardization of their product. The efficiency of the staff and the delivery can be gauged from their time-management and also a functional control of the series of tasks. This is usually paralleled with the notion of Fordism, which shall be discussed in the next chapter in detail. Here the food is equated to a machine made standardised product, uniformly available globally. The touch of the humans making food is nearly erased. Further the staff serving it, too is nearly dehumanised following the prescribed flow of activities and orders, based on strict processes. The human mettle is of no use, as their working can be looked upon as mechanised acts. Given which the notions of calculability, control and predictability, become measures of

---

good performance and efficiency of the resultant standardised, predictable product; in this case a fast-food item.

For details on George Ritzer see, (George Ritzer)

For details on McDonaldisation see, (Ritzer & Ritzer, 2008)

<sup>19</sup> The Seattle WTO Protest in 1999, is also known as the Battle of Seattle or Battle in Seattle. It took place between 30<sup>th</sup> of November to the 1<sup>st</sup> of December 1999. In January 1999 Seattle was selected as the host for the WTO Ministerial Conference, where discussions and decisions were to be taken regarding free trade and Multi-Lateral Investments (MLI). Therefore, it is believed that these protests were planned well in advance. The protests were not uniform with a single direction or cause to look at, but were fragmented. For example, there were individuals protesting for labour a workers' issues, consumer protection, some for environmental concerns, there were students' groups, some formed the part of the black bloc. What acted as a cohesive element was that all of them were in support of the snit-capitalist stand, through its free trade. These protests are referred to as N30, in reference to the date of protest that is, 30<sup>th</sup> of November. Early in the morning the protestors started arriving near the convention center. These were followed by marches. The Seattle Police Department tried to stop the protestors and vacate the area, but it seemed impossible as there were nearly 40,000 people protesting. Many of the people had chained themselves together, and blocked various intersections. As a radical measure the police used pepper spray, tear gas, canisters, but there was not much benefit. Later in the day, the Black bloc arrived with an increasing number. Finally, being unable to control the crowd the Opening Ceremony of the Conference had to be cancelled. The Seattle Mayor, declared a curfew, with a 50 block – 'no protest zone'. The next day there were 100s of arrests. The Seattle protest is considered as the largest demonstration against globalisation. Though there were anti-globalisation protests held earlier the sheer magnitude and intensity of the N30 was way more and dwarfed the others, then, till date. For further details see, (World Trade Organization Protests in Seattle, 1995)

## Chapter 2: Globalisation: Socio-Cultural Phenomenon

<sup>1</sup> The term postindustrial was earlier used by scholars but it was Daniel Bell's in-depth analysis, that could be said popularized the term.

---

<sup>2</sup> David Lyon looks at the notion of surveillance with respect to the technological adaption in similar monitoring systems, especially with reference to the electronic technologies. For details see (Lyon, *The Electronic Eye: The Rise of Surveillance Society*, 1994). The need for a technological substitution could be considered as an inevitable need of the globalized world. The use of close-circuit televisions (CCTVs) in public and private spaces marks the same. The notion of a ‘vigilant eye’ is that of an organic body but of a non-living object. At the same time as the postmodern condition is, greater trust is associated with the technologically generated data or proof over that of the human evidence.

<sup>3</sup> Norbert Elias’ *The Civilizing Process*, first published in 1939, traced the notions of etiquettes, manners, public behavior, etcetera, in the European society from the later Middle Ages. While doing so, Elias also looks at the dominant power plays and how they influence these notions. For further reference see, (Elias, 1978) (Aya, 1978).

<sup>4</sup> To add another dimension, earlier the men and women would work together in the fields, now we see the segregation of roles, between the ‘bread earning’ labourer and the ‘homemaker’. The new society had no space for participation from females in the new economic order.

<sup>5</sup> For details of the lines from the drama titled *The Tempest* by William Shakespeare, see (Shakespeare)

<sup>6</sup> For details refer to (Durkheim, 1965).

<sup>7</sup> Contemporary auction houses too follow such classification of the Post-War works or artists. This is done not just to keep in mind the temporal framework but also as this period marked a major transition in the field of art.

<sup>8</sup> The notion of censorship was then very stringent to the extent that, some parts of *Ulysses* was considered obscene and was under a ban, for a considerable time span.

---

<sup>9</sup> It could be said that Romantic poets like Walt Whitman through his poem *When I Heard the Learn'd Astronomer* and Edgar Allan Poe, through *Sonnet—To Science* could be considered as predecessors to the overall disbelief in modern rational progress. Adopting terminologies like the 'noble savage', their disbelief in the civilised social structure, having a corrupting influence on the, believed to be originally good human mind, stands out. Another work of Poe which asserted faith in the formalist and autonomist stand towards poetry is through his essay, *The Poetic Principle*.

<sup>10</sup> Other writers of the period were Virginia Woolf, Marcel Proust, Gertrude Stein, and William Faulkner. Faulkner too in his work titled *The Sound and The Fury*, 1929, abandoned the chronological form to provide the multiplicity of the human mind, constructed through multiple registers.

<sup>11</sup> One has to take into cognizance the works of Friedrich Nietzsche and Ferdinand de Saussure, who looked at the language and its capability to not just narrate but represent the truth. The structuralist interpretation gave impetus to these types of works.

<sup>12</sup> Reference to Walter Gropius invariably brings the Bauhaus School into the picture. The School reflected the tenets of modernity, with its insistence on the togetherness of design, functionality, aesthetics and most importantly the precondition of machine production – mass manufacture.

<sup>13</sup> Here I have deliberately used the words 'updatation / updating'. As explained in Chapter 1, the Asian emerging markets and the talent pool had a huge impact in transforming the job market for skilled individuals. This led to the inclusion of local terminologies in colloquial English usage. The word 'updatation' is considered nonstandard by Oxford, dictionary and by Merriam Webster dictionary, for both U.S. and U.K. English. But this word has been accepted as an act of updating, with usage specificity associated with Asian especially Indian reference. For details see, (Updatation, 2016).

<sup>14</sup> Asian Tigers primarily constitute the countries which underwent massive industrialization from the late 1960 and gained momentum by the mid-1980s. These countries exhibited extreme competitiveness and reaped the benefits of

---

the neoliberal economy. Further these countries have been witnessing stable growth rates, their success story has been considered as an exemplary one, as most of them managed to move out of their earlier Third World designation, to mark competitive progress with the stronger First World countries. For details see, (Kim, 1998)

<sup>15</sup> In the section on International Migration UNESCO, provides a description of what and who exactly constitute the category of Trans-nationalism. For details see, (Learning to Live Together: Trans-nationalism)

<sup>16</sup> The ‘trans-’ in the transnational defines the attitude of moving across, beyond, through or that of transcending the national demarcations. For details see, (Trans)

<sup>17</sup> One of the examples of the diaspora which is present as a physical entity and has over the period gained formal presence in the virtual world is that of the African Diaspora. This is an outcome of the awareness and the success of the anti-Apartheid Movement. Interestingly the virtual presence of the latter is more like that of an archival base and that of the prior as a concurrent dynamic one, highlighting all the recent updates. See, (African Diaspora Network, 2016) (Forward to Freedom: the history of the British Anti-Apartheid Movement 1959-1994).

<sup>18</sup> In some cases, it has been observed that the diaspora starts building up a near family not as an adherence to blood relations, but of individuals might or might not be sharing same religion and living in close counters. These pseudo-family structures help maintain and perform the rights and rituals, for example naming ceremonies of children, in which the now distant blood-related members would otherwise be required. These could be considered as the formation of substitute diasporic families. Interestingly, there is a high level of possibility that these blood-related members, might not be in the homeland, but they too could be a part of another diaspora in some other country.

<sup>19</sup> Here I mention about a few writers of Indian origin and their works, there are many such diaspora writers belonging to different countries. Following are some works of writers from the Indian diaspora. Agha Shahid Ali, a Srinagar



---

born Indian poet and writer through his works titled, *In Memory of Begum Akhtar* (1979) and *The Country Without a Post Office* (1997), with the backdrop of the conflicts and unrest in Kashmir explores the love for the singer and his homeland respectively.

*The Namesake* (2003) by Jhumpa Lahiri, looks at two generation of migrant; one experiencing loss of the home and the other not being able to understand it fully. Here it is not just the Indian-ness but the culture of the Indian Bengali diaspora living in the US that is explored.

*The Inheritance of Loss* by Kiran Desai, first published in 2006, looks at the two worlds, of India and the US, of the past and present. It won a number of awards, including the Man Booker Prize for that year, the National Book Critics Circle Fiction Award in 2007, and the 2006 Vodafone Crossword Book Award. Desai an Indian born, now lives and works in Brooklyn.

The book titled *Reworlding: the literature of the Indian diaspora*, edited, Emmanuel Sampath Nelson, gives a holistic view of the notions of dispersal, of the Indian diaspora from different countries. These include contributions from various scholars giving a range of insights to a range of issues and lived experienced. For details see (Nelson E. S., 1992).

<sup>20</sup> *India West* is a weekly newspaper run by Indian and Indian Americans for the Indian Americans since 1975, and is housed in the West Coast. The news from a wide spectrum are included. It has started a news portal too. For details see, (India West, 2017)

<sup>21</sup> *India Abroad*, a weekly newspaper published from New York was founded by Indian American publisher Gopal Raju in 1970. This paper aimed to provide information relevant to the Indian American diaspora. In 2001 Raju sold the weekly to Rediff.com (India Abroad, 2017).

<sup>22</sup> Johanna Lessinger mentions about the disparity in the Indian diaspora by citing the example of the dominant groups in the USA. She states that, the FIAA organizes an annual India Day parade down Madison Avenue each August, while the AIA organizes a Diwali celebration in Manhattan. Both events are carefully constructed representations of an idealized Indian community, these groups aim at the building of mutual relations between the Indians and the Americans. – so much so that ‘controversial’ activist

---

organizations such as the feminist South Asian women's group Sakhi, or the lesbian-gay group SALGA (South Asian Lesbian and Gay Alliance), have in the past been banned from a public presence at such events (Lessinger, 2003, pp. 165-182).

<sup>23</sup>Another perspective is put forward by R. Kastoryano as a methodological approach; suggesting that the notion of the diaspora should be considered as a project as strictly before the formation of the nation states; as it is the nation which contributes to the identity of the diaspora and in the contemporary times have reducing relevance. Given which the building of the newer forms of a national diaspora seems absolutely erroneous. This approach of Kastoryano has been taken from Michel Bruneau's work titled, *Diasporas, transnational spaces and communities* (Bruneau, 2010, pp. 35-50). Given the recent example of the Syrians seeking refuge in different neighbouring countries, this presumption of a temporal restriction to the formation of the diaspora seems unacceptable. The situation of traumatic dispersion and assimilation in the foreign land remains the same. Therefore, it cannot be assumed that diasporas have lost relevance in the globalised world. Since this is one stray approach based on the national boundaries and temporal relevance of the diaspora, which has largely been rejected, we do not consider it as a major methodological approach in the analysis of the diaspora.

<sup>24</sup> Understanding re-diasporisation through the study of the Non-Resident Indians (NRIs), gives a clear picture of the transitions that take place in actuality. As mentioned the early waves of migrants from India especially to the US consisted of individuals who held closely to specific types of businesses. Many of who were interested in creating consumption markets (Lessinger, *From the Ganges to the Hudson: Indian Immigrants in New York City*, 1995) for Indian products and tastes. These included demands for Indian produce, cuisines –through restaurants and food chains, catering services, arts and crafts by playing a role of the traders, through collectibles like – jewellery, clothing, culinary equipments, religious paraphernalia, signalling ethnicity. These demands were not just for the Indian diaspora but also for the (there) locals. This was a safer means of sustainability as the items dealt with were known to the individuals, and were well versed in trading them. This seemed a risk-averse stand, as venturing in the foreign businesses and trade would

---

require in-depth knowledge of the same along with the nitty-gritties of the businesses. Contrarily to the earlier generations, the late, more recent ones have been interested not in such small-scale entrepreneurial attempts but in being a part of the transnational world. Given which, unlike the earlier generations, who retained their national identities, the transnationals shed off the same. Their identity is constructed on the basis of their educational, professional and skill sets. For details see (Lessinger, 2003; Khandelwal, 1995). This study at times also includes the expatriates, as these do not necessarily have a longer presence when they return to the homeland. They always have a tendency of returning to another destination, mostly as representatives from the homeland.

<sup>25</sup> Further while studying migration related data, interestingly, again in the 1990s the stringency of the visa screening processes took a different turn. The US government in order to allow outsourcing of jobs and of increasing the inflow of the intellectual capital formulates different visa types. This act assured the benefits of the monetary exchange differentials to the home companies, at the same time filled up the gap of the lack of talent with respect to certain fields. Along with these the running costs of having offices in the developing countries was far lesser than those of the stronger economies. Considering these benefits to domestic enterprises, the Immigration Act of 1990, signed by President George H. W. Bush, increased the number of migrants' entry to the country. 1995 saw the establishment of the Schengen Area, comprising of the 26 European Union states. These states were to come together to form a porous border in terms of sharing and allowing easy mobility the required talent. These initiatives could be considered as immediate response to the requirements, and also as acts attesting the true character of the transnational world with borderless territories (Migration and Home Affairs: Schengen, Borders and Visa, 2017; Bruneau, 2010, pp. 35-50)

<sup>26</sup> As explained by David Lyon in *Postmodernity*, we shall refer to 'postmodernism' as the cultural and intellectual phenomena, to the production, consumption and distribution of symbolic goods. 'Postmodernity' on the other hand, while still concentrating on the exhaustion of modernity, has to do with the general social changes (Lyon, *Postmodernity*, 1999, p. 10). One deals with

---

the actuality of the lived experience, whereas the other with the transitional aspect of a social condition or framework.

<sup>27</sup> Another important work of Eagleton which has contributed to the understanding of Modern creative expressions is *Literary Theory an Introduction*. For details see (Eagleton, *Literary Theory: An Introduction*, 1996).

<sup>28</sup> Here I have deliberately used the term – listener or the viewer, over that of the reader. With the advent of the ICT, the notion of extensive reading of print news to be specific has been largely reduced. People prefer listening or ‘catching’ a glimpse of the headlines or breaking news over the detailed content of the same. Further with the facility of constant updates, there is a presumption that the news itself is taking a ‘dynamic’ character. Again bringing us back to the notion of relativity, and self-validation. Further terminologies like ‘the news must sell’, brings forth the notion of commodification and salability.

<sup>29</sup> This is referred to as ‘grassroots globalisation’ by Arjun Appadurai. For details see (Appadurai, *Grassroots Globalization and the Research Imagination*, 2000)

<sup>30</sup> The five dimensions proposed by Appadurai are – *ethnoscapes*, *mediascapes*, *technoscapes*, *financescapes* and *ideoscapes*. Ethnoscapes have been discussed in the main text. The mediascapes look at the generation and production of the images, which act as carriers of information. The technoscapes, deal with the technological advancements and the manner in which they are spread and absorbed over boundaries. Finally, the ideoscapes are associated usually with the political ideologies and involvement in similar activities.

<sup>31</sup> Here one is reminded of the art gallery systems, especially with respect to India, where over a period there has been a need to meet the standards of the international counterparts; as this shall provide opportunities for artist from different countries to come and exhibit. These function on and around the

---

financial power centres, have an invariably set format and feel to resemble or equate to the globally powerful ones. Further these are located in spaces that mark the business interest in terms of buyers or that of international connectivity.

<sup>32</sup> Just as the way there is an adoption of the global standards in terms of structural design and architectural patterns, the professional mannerisms also take a standardised stance. As mentioned earlier, India emerges as the major outsourcing hub in the globalised economy. The Back Office Processes (BPOs), especially the Call Centers, characterised the new form of standardised response and working methods. The Call Center employees, if outsourced by foreign countries have to undergo voice and accent training. This is done to eliminate any form of identification based on the national or regional referential identity. These employees have to project a standard, global identity; quintessential of the globalised business world. Any derision from this training in terms of nearly pretending one's identity, is considered as a violation.

<sup>33</sup> The concept of gentrification, in its original form aimed at renovating older structures in order to provide a better living space for the people from the lower or middle-income groups. Over the time, as stronger business values have been associated with gentrification, the meaning has changes drastically – from that of providing a better space for lower income strata to a phenomenon, where the original low-income residents of these spaces, are replaced by higher income ones. In current times, gentrified spaces usually are replaced by transnational structures, thereby obliterating the traces of the earlier ones. This is problematic when it involves gentrification of spaces with historic relevance. One of the example is that of the mill-lands of Mumbai, which once defined it as a production center; now have been replaced by glass façade business parks, which are towering and increasing in number by the day, these are coupled with tall residential spaces and malls. The earlier chimneys of the mills, now dwarfed by these structures, stand as the lone emblems of the industrial past; with no certainty, as to when they shall face erasure. For further details see, (Adarkar & Menon, 2004; Harris, 2008).

---

<sup>1</sup> The phenomenon of the Veblen effect was proposed by the US social-critic Thorstein Bunde Veblen (1857-1929), with respect to luxury goods. He stated that humans exhibit an anomalous behaviour with respect to goods of higher worth by violating the standard law of demand, that is, more is preferred for a lesser value. The consumers purchase the higher-priced goods even when similar low-priced substitutes are available. To an extent this is associated with the notion of a status symbols and elite taste associated with particular goods. This is witnessed in case of wines. Higher price is associated with prestige and better quality.

<sup>2</sup> The emotional assets can be defined as those tangible assets whose current value and future fluctuations are based on conditions like its rarity, desire for possession by other collectors – in short, the demand for that object, its provenance, etcetera. Evidently these parameters cannot be put a direct value to. Usually these assets consist of collectibles like – art works, cars, watches, jewellery, photographs, precious and rare stones, etcetera. Since these are owned by High Net-worth Individuals (HNIs) they are rarely sold at a lower price, and also due to the emotional quotient of not letting them exchange hands without large incentives. Therefore, these assets are considered are a great form of investment and an investment hedge. The same shall be discussed in detail in the following sections.

<sup>3</sup> The Tata Sons have also contributed in the setting up of the National Centre for Performing Arts (NCPA), Mumbai. A proposal was put forward in 1966 by the junior trustee Jamshed Bhabha, to the senior trustees. Through an initial donation of Rs. 40,00,000, an entire art complex was given shape, and also consisted of an art gallery, experimental theatre and a photographic gallery. Their contributions in other fields of sciences and technology as philanthropic activities are of even larger gravity. In this section, we have restricted to those relevant to our current study. For further details (Lala, 2002)

<sup>4</sup> The scenario of the early Indian art market has been exemplified through the PAG, as it was a group which witnessed the transition from the pre- to post-independence scenario in India, and also aimed at changing it. This was done by holding to an internationalist intention as practitioners. At the same time wanting to change the local scene by being vehemently critical about the then

---

important art institutions like the Sir J. J. School of Arts and the Bombay Art Society. Their relevance to the current section is also due to the fact that they were a part of the Mumbai art scene, and the metropolis always held a strong position with respect to the art market. Further it was through the works of these masters and their contemporaries that attained high prices at the auctions and have been treated as credible investments. So, it could be said that it is through the creative outputs of these artists that the Indian art market benefitted immensely.

<sup>5</sup> The Antiquities Act was also criticised for the lengthy paperwork required to be done by the declarants. At the same time, it was also blamed to have instigated smuggling of antiques as an easier option over the lengthy process of registration. This certainly was far-fetched. The government over the period has been making efforts to reduce the process of registration, such that the desire and the effort involved in procuring the cultural heritage of the country shall not be dampened. There are attempts to have an e-Registration process which shall ease the physical and manual effort and also reduce the geographic hurdle.

<sup>6</sup> The Page 3 culture was primarily a tactic to gain extra income for the publications. This began from the late 1990s and peaked in 2000s. The celebrities were willing to pay in order to be placed in what can be colloquially called as the 'who's-who' of their respective fields. As seen in the previous chapters, the identity of an individual or a group in the globalised world was purely based on the way the same was projected. The Page 3 culture reflected the same. The presence in events labelled as important was nearly legitimised the status of an individual. This culture was supposed to have been pioneered by the Managing Director of the daily newspaper The Times of India, Mr. Vineet Jain. As one of the older newspapers in India, the introduction of such a section was widely criticised. It created a stark rift between those readers who expected cerebral content over those who enjoyed it. Despite the criticism, Jain claimed that this was not commoditisation of the content but of presenting entertainment. What needs to be looked at is that in this entire stand taken by the newspaper, artists too started finding place in this projection, thereby gaining the status of a near celebrity, which was never really heard of.

---

<sup>7</sup> Another aspect of the transnational structures was the utilisation of old and usually abandoned spaces, usually due legalities, revived through gentrification. This was seen as a model borrowed from the western world where various old industrial areas, which having a defunct status, were opened for re-commercialisation after a long-time span. Even as gentrification in a moderated level has proved beneficial, but rarely is it moderated. For details on the concept of transnational structures and gentrification, see, (Harris, 2008) and (Adarkar & Menon, 2004).

<sup>8</sup> The mid 1990s was the time when the Information Technology sector was growing at an unprecedented rate. Many then non-metropolitan cities like Hyderabad and Bangalore, earlier considered as satellites suddenly gained superiority. India rose globally as an outsourcing hub. Various global names started looking for physical establishments in India. The stock market exhibited extreme faith in the same and the stocks for companies in these sectors shot up to give enormous gains. Most of which was hype, and soon by the late-1990s the country was heading towards the burst of the Dot-Com Bubble. The shock left a deep scar, and also made most investors cautious towards their investments.

<sup>9</sup> Brian O'Doherty was an artist and an art critic of Irish origin and lived in New York. He was trained as a doctor in Ireland. He later worked as an art critic for The New York Times in the 1960s. During this period, he produced and hosted two art series for television. These works are of considerable importance as it included Roland Barthes's essay 'The Death of the Author' and Susan Sontag's 'The Aesthetics of Silence'. He was also the editor of *Art in America* from 1971–74s.

<sup>10</sup> The essay by O'Doherty is divided into three sections, the first on – Notes on the Gallery Spaces, second- The Eye and the Spectator and third- Context and Content. Evidently the three sections give a structured understanding of the changing dynamics of the space-work-viewing norms. The essay is crucial in understanding the critical debate on the notions of objectification of art, the need for break from the conventional setup and also about the involvement of the spectator. Further I have retained the words used by O'Doherty like –



---

esthetic, over aesthetic, this was done intentionally to not alter any part of the text.

<sup>11</sup> 'Distress Sale' is a term used in the art market to address the sales which take place under a sense of extreme urgency. The reasons for which could be multiple. At an informal level the auction houses believe that the distress sale takes place under the force of the four 'Ds' – Death, Divorce, Debt and Discretion (Thompson, 2014, p. 140). These situations could be on the part of the artists, consignors, investors, or any market participant who was in immediate need to get the work sold off. It is believed that majority of the times these deals prove to be the ones in favour of the buyer, and the market participants are on the prowl for such works.

<sup>12</sup> The Mumbai Art Gallery District is not a formal group. It consists of galleries located in the heart of the art hub of the city, which is Colaba. The members keep fluctuating. Planning events together assures maximum participation from the local art crowd. There is no formal information available, it is only through newsletters and social media posts that people are informed.

<sup>13</sup> Art openings were covered under the Page 3 section of newspaper supplements. As mentioned the focus of this section was to cover the lives of the glitterati and of the glamour aspect and events in the city. Bodhi was certainly benefitted from the same. The need to mention about this is that the Page 3 culture, made one feel that a presence on these pages would spell visibility and assurance of prominence. Though illusionary, it was this culture which pulled various individuals wanting to get famous to attend such events.

<sup>14</sup> Françoise Pinault controls brands like Gucci, Yves Saint Laurent, Bottega, Veneta and Alexander McQueen. For further details see, (Christie's)

<sup>15</sup> In case of a duopoly, usually the 'two suppliers' coexist as competitors. In some cases, these two suppliers come under collusion, such that they control the market prices and the buyers have to pay higher prices. Since there are no other alternatives for the buyers, they are forced to pay what is demanded. This is illegal under government policies of many countries. Interestingly there are

---

no strict rules to state the manner in which the two suppliers have to coexist. This has been mentioned as there are times when the Christie's and Sotheby's have been accused of fixing prices of works, though this has been without much evidence. Further the two auctions have never exhibited any hostility through their business strategies and have managed to 'coexist'.

<sup>16</sup> Phillips de Pury, also known as Phillips, was established in 1796 by Harry Phillip, in London. Harry before establishing his auction house had worked for James Christie the founder of the Christie's. Currently it has its headquarters in New York and London. For further details see, (Phillips).

<sup>17</sup> Bonhams was established in 1793 in London by Thomas Dodd and Walter Bonham. It grew drastically from its single room space to having – eight major auction venues, plus sales offices and representative offices in twenty-five different countries. For further details see, (Bonhams).

<sup>18</sup> The Vogel collection consisted of more than two thousand works; to name a few artists Michael Goldberg, Charles Clough, Richard Francisco, Pat Steir, Will Barnet and Mark Kostabi. Apart from collecting the Vogels were later known to have supported some of the then unknown artists in their early careers. For details on the collection and *The Dorothy and Herbert Vogel Collection: Fifty Works for Fifty States* project, see (The Art of Collecting: Dorothy and Herbert Vogel).

<sup>19</sup> Charles Saatchi, In April 2006 he launched the [saatchionline.com](http://saatchionline.com), a portal for trading artworks. This was considered to be an innovative venture. There is a wide range of artists, with works priced from affordable to exorbitant ones. The site posted details of curated shows, regular information posting of artists and other activities, and undertakes selling activities. This venture was faced with criticism as it was least expected that a collector like Saatchi would involve in online trading of works, which sounds very trivial for his stature. To Saatchi this is an act of making art available to those who are usually refused by the galleries, a near act of democratisation. Further it is a matter of repute for these online buyers to state that the work was acquired from a Saatchi collection.

---

<sup>20</sup> For the year 2017, there were two nominations from India. For the Absolut Art award the nominee was Asim Wasif, and for Art Writing it was Ranjit Hoskote. Though neither of them entered the final list, it was for the first time that a nomination from India was considered. For further reference see, (Nominee Announced for the 2017 Absolut Art Award, 2016).

<sup>21</sup> Grover Zampa also has a series dedicated to the Indian tennis player Vijay Amritraj, it is a Reserve Collection Red Wine. In this case, there is a comparison between the playing styles of Amritraj with the taste of this series. This sort of comparison is not provided with respect to the artists and the corresponding wines. For further details see, (Grover Zampa, 2017).

<sup>22</sup> KPMG, (Klynveld Peat Marwick Goerdeler), is a professional service provider and is one of what is called the Four Big Auditors, along with Deloitte, Ernst & Young (EY), and PricewaterhouseCoopers (PwC). It was founded in 1987 and has its headquarters in Netherland. It provides services in terms of financial auditing, taxation and as an advisory to specific businesses or projects. Philips Hoffman was the youngest member of the Management Board at 33, and where he later served as the Deputy CEO of Europe. Another reason to elaborate on KPMG is that it has played an advisory role for the Kochi-Muziris Biennale (KMB), in India. Their detailed report gives the multifaceted impact of the KMB not only on contemporary Indian art but also on the economy of the region. For details see, (KPMG).

<sup>23</sup> The panel discussion had a few market players and individuals from the creative fraternity. To name the individuals from the art market Jai Danani, ex-APT person, now managing a specialised art storage facility; Geetha Mehra Director of Sakshi Art Gallery, Abhay Maskara, then curatorial director and later owner of the Makara Art Gallery, Mallika Advani, an independent art consultant, Dinesh Vazirani the founder of Saffronart. It is interesting to see that these were prominent individuals from their respective fields. Further during the discussion, topics about the new trends of buying, unregulated markets and the need for intervention and corrections were given attention to.

<sup>24</sup> The list of the curators currently isn't fixed. Therefore, the APT was unable to mention the individual curators helping to select artists from India. Earlier

---

the curators were asked for services on consultation basis. For further details see, (Artist Pension Trust).

<sup>25</sup> Deloitte is a UK incorporated multinational professional services firm, with an operational headquarters in New York, USA. It was founded in 1845, in London by William Welch Deloitte. Its primary services deal with audit, tax, consulting, enterprise risk and financial advisory services.

<sup>26</sup> ArtTactic, is an art market analyst firm established in 2001. It has a range of products like Art Market Tracker, Art Industry Tracker, Art Business Intelligence, etcetera. Its research partners are Deloitte and Hiscox (a specialist insurance firm). Apart from the global research of the art markets it has published specific reports on the Indian Art Market and those focusing on the South Asian Art Markets too.

<sup>27</sup> The analysis under taken by the Mei and Moses, can be understood through their paper titled, *Vested Interest and Biased Price Estimates: Evidence from an Auction Market*, 2005. To state from the abstract of the paper ‘This paper employs a new data set from art auctions to examine the relationship between auctioneer presale price estimates and the long-term performance of artworks’ (Mei & Moses, 2005). This index has been proven beneficial in the understanding of the prolonged performance of the work of art, based on its repeat sales. For the same reason, it was purchased by Sotheby's in 2016. For details see, (Sotheby's Acquires the Mei Moses Art Indices, 2016)

<sup>28</sup> S&P Index, Standard & Poor's Financial Services Limited Liability Company, is a USA based financial service provider. The S&P Global, undertakes international research and analysis, of the stocks, commodities and other assets. Further it publishes reports on the same.

<sup>29</sup> Pi-ex Ltd is a private firm and was established in 2014 in London. It barely has staff over 10 people. It received its approval from the FCA, the Financial Conduct Authority a regulatory body of England. In February 2016, it received authorisation from the FCA to arrange and sell CFS, for fine art investors. For details see, (Pi-eX Offers Complementary Products).

---

<sup>30</sup> The economist John C. Hull in his book titled, *Options, Futures and other Derivatives*, states that, a derivative can be defined as a financial instrument whose value depends on (or derives from) the values of other, more basic, underlying variables. Very often the variables underlying derivatives are the prices of traded assets. A stock option, for example, is a derivative whose value is dependent on the price of a stock. However, derivatives can be dependent on almost any variable, from the price of hogs to the amount of snow falling at a certain ski resort. Derivatives markets have come under a great deal of criticism because of their role in the credit crisis that started in 2007. Derivative products were created from portfolios of risky mortgages in the United States using a procedure known as securitization. Many of the products that were created became worthless when house prices declined. Financial institutions, and investors throughout the world, lost a huge amount of money and the world was plunged into the worst recession it had experienced for many generations (Hull, 2012).

<sup>31</sup> Object ID – This tool would allow physical tracking of the work through a locator placed within the work; which would be particularly useful in the cases of thefts.

<sup>32</sup> The Kiran Nadar Museum of the art collector Kiran Nadar opened in 2010 in New Delhi. Since it deals with exhibiting works, over trading them it shall not be dealt with in detail in the current chapter.

#### Chapter 4: Globalization: Contemporary Indian Art

<sup>1</sup> Here one is reminded of Antonio Gramsci's *subaltern*; a suppressed entity having no power to voice their concern against the colonial powers.

<sup>2</sup> Initially the group was titled as The Contemporary Group of Painters and later took the title of the Young Turks inspired by the Turkish leader Kamal Atatürk, who tried to modernize the nation. For further details refer (Bhagwat, 1984) The prominent members of the "Turks" were P.T. Reddy, Clement Baptisa, M.T. Bhopale, Majeed. The group was also called as the Bombay Group. Later there was a second Bombay group which came into existence in the 1950's. For Further details (Nadkarni, 1997).

---

<sup>3</sup> The group was headed by N. S. Bendre and the other artists were G. R. Santosh, Ratan Parimoo, Prabha Dongre, Kumud Patel, Shanti Dave, Triloke Kaul, Vinay Trivedi, Balkrishna, Jyoti Bhatt, Prafull Dave, Ramesh Pandya, and K. G. Subramanyan. The first exhibition of the group was held in the gallery of the Artist Aid centre at Rampart Row on the 21<sup>st</sup> of April, 1956.

<sup>4</sup> The Group was named arbitrarily after the “house number” of Jayant and Jyoti Pandya in Bhavnagar, where its first meeting took place on August 1962. The members of the group were Ambadas, Jeram Patel, Gulammohammad Sheikh, Himmat Shah, Jyoti Bhatt, Raghav Kaneria, S.G. Nikam, Rajesh Mehra, Reddepa Naidu, Eric Bowen, Balkrishna Patel and J. Swaminathan. The manifesto of the group was printed in 1963.

<sup>5</sup> The 1970’s was a turbulent time for the country with - the Bangladesh war in 1971 and later the twenty-one-month long period of political emergency beginning from 1975, bringing back the pressurizing circumstances.

<sup>6</sup> *Lota*, as a word has been included in the Oxford Online Dictionary. This object is usually made from brass.

<sup>7</sup> Orwell’s novel was published in England. It is a satirical comment on the causes and the period of Russian Revolution. The statement of the equality of animals is in actuality, a hypocritical comment of the government claiming the equality of its citizens; as in reality the power is divided amongst elite and individuals of prominence. See, (Griffin & Orwell, 1989)

<sup>8</sup> Here cognizance has to be taken of the fact that most of the cities in India, had had specific characteristics defining the period, influences and also function of the specific structure. For example, the Art Deco residential building at Marine Drive in Mumbai, though seemingly similar, marked the acceptance of the western modernist practice, and also the demarcation of the elite residences. Similarly, the *chawls*, near the mill areas of Lalbaug - Parel, with their clustered habitation facilities were, emblematic of the industrial modernism of Mumbai. The structured town-planning and the Bauhaus influence on the architecture of Chandighad, gave a unique identifiable

---

character to such built forms. Such that a look at the structure would give a hint of its space of origin and also of the time period. The transnational structures, though able to give an idea of the time period, were aiming to erase the shadow of the locational roots, thereby giving rise to what has been called as ‘templet structures’, where the notion of global uniformity plays a primary role. Now more than the location, it is the concept of the identification of the ‘brand’ that plays a crucial role.

<sup>9</sup> Patwardhan mentions about the influence he has had from film makers like Andrei Trakovsky and Peter Solan.

<sup>10</sup> This was stated by the artist during a personal discussion about his works, which was a part of the documentation for the current thesis. The discussion had taken place on 3<sup>rd</sup> of May 2016, at the studio of the artist at Thane.

<sup>11</sup> The *chawls* comprised of one to two stories high, single to double room tenements with a common narrow corridor. With small rooms, the outside space was considered as a relief point. A distinct character of these *chawls* was a central courtyard, an open space –which became the central area for various occasions ranging from family celebrations, weddings, sports, festivals, community fairs and meetings. This form of living defined a closely shared culture and a near collective identity based on residential proximity, economic and professional sameness. Therefore, just as the mills marked newer structures, the *chawls* too formed a peripheral layer of congested residences. At the same time, it is necessary to mention, that the courtyards of these *chawls* were crucial spaces, as it is here that most of the protests were thought over and strategised before undertaking them.

<sup>12</sup> The first change came about when the Phoenix Textile Mills converted one of its structures into Bowling alley. The permission for doing this was obtained on the pretext of building a recreation centre for the workers.

<sup>13</sup> During the 1990s builders were attracted to the area of Lower Parel and Lalbaug like magnets. These paces were in proximity to the long present business district of the elite South Mumbai, and had the potential of earning the status of the ‘new expensive business area’ in Mumbai.

---

<sup>14</sup> These *baolis* can be considered as public and community spaces, catering to the utilitarian aspect too. The *baolis*, were supposed to be structures made as provisions for water, and consequently as places for people to gather. The concept of a common space for providing water in Delhi had been a long standing one. According to the Archaeological Survey of India (ASI), Delhi had numerous such structures, as the land in Delhi had been a long standing one. According to the Archaeological Survey of India (ASI), Delhi had numerous such structures, as the land was arid.

<sup>15</sup> Further this image of the contrast of the historic and the contemporary, that is, of the *baoli* and the structures, reminds one of a similar photograph taken by Raghu Rai in the 1970's. Then Rai, looks at the glory of the structure as it was actually filled with water, and a child about to plunge into it; whereas Scaria, aims at bringing about the stark difference in the historic and the contemporary and the process that is rapidly transforming the lived reality.

<sup>16</sup> The video work can be accessed online (Scaria, 2013).

<sup>17</sup> With respect to globalisation and the constant attempts towards drawing benefits from every possible potential source, could be traced even to those of crisis driven issues. For example, the growing hazards due to the changing urban scapes, reduction of natural resources, global warming, and similar issues which were an outcome of the continuing processes of modernisation, industrialisation, which took an even more intense form with globalization, were itself been looked upon as opportunities. In terms of architecture concepts like vertical gardens were introduced. Though their benefits were evident, many environmentalists stated that these attempts were just a fractional recovery of the process of felling trees to make space for construction activities. In the same context, *We Are Going Green*, 2012, stands as an apt critique of such attempts.

<sup>18</sup> There are various tourist site-seeing tours which include a special tour of this largest slum of Asia. It is also the first sight one gets of Mumbai as any aircraft lands in Mumbai. There have been many attempts towards the re-development of the slum, aiding the life of the current legal residents. But none of these have succeeded as the sheer volume of effort and negotiations is huge.



---

<sup>19</sup> In this particular case Prajakta Palav drew reference from the Mithi River, once a sweet water river, which due to industrial effluents is now turned into a river carrying dangerous sewage.

<sup>20</sup> Along with the forceful assertion of bringing this blemish into the pictorial and visual space. To Palav placing the 'garbage' itself marked the introduction of the disposable into the system of financial circulation. Being an artwork now, it falls in the system of the art market and thereby becomes an object of possession.

<sup>21</sup> In 2003, Prince Charles, England, during his visit to India, met the heads of the *dabbawalas*' organisation, as a mark of appreciation of their management skills. Interestingly the Prince visited their working space in the Churchgate area of South Mumbai, to get a first-hand understanding of manner in which they function.

<sup>22</sup> *Bhayya*, in Hindi is used to address an older brother, or in general is used to address men from a few Northern parts of India.

<sup>23</sup> The influence of various big international brands on local markets, and their subsequent alteration and domination, is explained by Naomi Klein in *No Logo: Taking Aim at the Brand Bullies*. Though it deals in detail about the influence of large brands on smaller emerging economies, which was evidently an outcome of globalisation, the book does not state a direct reference to the same. Interestingly the book was launched in 1999, just after the protests were held in Seattle, during the WTO conference. The work while indirectly highlighting the hypocrisies of globalisation present scope for alter-globalised economies. For further reading see, (Klein, 1999)

<sup>24</sup> The medical definition of *Chromatophobia* is - an abnormal and persistent fear of money. Sufferers experience undue anxiety even though they realise their fear is irrational. They worry that they might mismanage money or that money might live up to its reputation as "the root of all evil." (Medical Definition of Chromatophobia, n.d.)

---

<sup>25</sup> The entire *e-folk tale* written by L. N. Tallur, for this series is available in a section titled – Artist’s Note on his website, for details *see* (Chromatophobia - The Fear of Money - 2010 , 2010).

<sup>26</sup> The story of the establishment and the rise of the telecommunication sector dates back to 1985 when the Department of Telecom (DoT), was separated from Indian Post & Telecommunication Department. Later in 1986, Mahanagar Telephone Nigam Limited (MTNL) and Videsh Sanchar Nigam Limited (VSNL) was separated from DoT, to manage local and international calls, and was based in Delhi and Mumbai. In the era of economic liberalisation and globalisation, the NTP or the National Telecommunications Policy was formulated, this was during the tenure of Prime Minister P. V. Narasimha Rao. The NTP decided the licencing and infrastructural setups for the players. In 1997, the government set up TRAI (Telecom Regulatory Authority of India), the establishment of which marked the character of the liberalised economy, as. It aimed at reducing government interference in the functioning of the telecom sector. Consequently, large number of private players entered the Indian telecom industry. In order to maintain profitability in the now competitive markets, the companies had to provide attractive service rates. This forced the MTNL and VSNL to reduce their rates too, and thereby launched the Rs. 1, call package in India. Even as India lauded of this achievement, the other harsh realities of poverty were still existing, it was this situation which was critiqued by Jitish Kallat in his work, *Death of Distance*, 2007.

<sup>27</sup> Since the late 1990s, the entry of international television channels, allowed the locals to get a picture of the historic traditions of various countries, their festivals, ways of celebration, and most importantly their contemporary popular culture. Some of the aspects of the popular culture were adopted in different manners. Since we are talking about Sudarshan Shetty’s show *Love*, to add to the background, one has to understand that various television channels in tandem with the brands selling products depicting ‘symbols of love’, started highlighting the importance of such events or days. One such example was Valentine’s Day. More than knowing the actual significance of the day it, became an event for spectacle creation. The benefits of which were reaped heavily by brands selling such objects, and by the televisions channels

---

which got heavy sponsorship for focusing on such events, as it has an assured TRP.

<sup>28</sup> Interestingly *Party Is Elsewhere*, was first exhibited during a show titled The Bombay Boys, curated by Bose Krishnamachari, at the Palette Art Gallery, Delhi.

<sup>29</sup> Here one is reminded of O'Doherty's essay *Inside the White Cube: Ideology of the Gallery Space* (O'Doherty, 1986). The reference to this essay is not because of its progressive stance, but in relation to the current discussion, it gives a holistic idea of the ways of making art, which were varying largely and were also finding newer ways, media and methods of presentation; at the same time, the essay includes the role of the viewer in the entire circle of marking, exhibiting to the reading of a works of art.

<sup>30</sup> Since our focus is on globalisation, we shall deal with the technological changes which, over a period have been included as formal media for art making. Though performance art, land art and other such forms were increasingly adopted by Indian artists over the past few decades, we shall not focus on them, as these had a history of practice even before globalisation. The Futurist, Dada and Surrealist performances date way prior, therefore we shall look at the manner in which their character changed, that is, through the process of recording and the consequent possibility re-playing the performance in a digital format; and not as a development of medium.

<sup>31</sup> One work, not in the context of digital art, but as an early exemplar of an interactive attitude, is that of, *Shwetambari: White is Super-Abundant*, by M. F. Husain, an installation done at the Jehangir Art Gallery, Mumbai, 1992. In this work, the entire gallery was covered with white fabric, further the white colour of the walls and the ceiling, creating a pristine space. Newspapers were thrown on the floor, hinting at the need for sensationalism in media despite deteriorating social conditions. It also aimed at exposing the futility of such news. At the same time, it could be considered as an expression born of a need for experimentation and moving beyond the conventional (Dalmia, 2001). Though not an example of the digital or New Media art, but this work was one

---

of the first which marked the need for the presence and participation of the viewers for its completion.

<sup>32</sup> For details visit: <http://www.mithusen.com/>

<sup>33</sup> The given technique is owed by the artist to Man Ray's 'Rayogram', to portray the regular, quotidian objects in a different light (Fleetwood & Macklin, 2005).

<sup>34</sup> The artist draws reference from Roman and Czech Churches which place bones in a well-arranged manner, to signify the errors in history, which led to inhuman acts.

The testimony of the Hiroshima-Nagasaki bombing can be found on the website, Hiroshima & Nagasaki Remembered (The Voice of Hibakusha: TESTIMONY OF YOSHITAKA KAWAMOTO, n.d.).

<sup>35</sup> The prisons at Abu Ghraib, which were under the US Army control, had become extremely infamous for their unchecked measures. Physical torture through - electrification, and lashing, sexual abuse and torture, sodomy and murder, were common. Though the US Government, largely labelled these are rare events, organisations like the Red Cross and Human Rights Watch, brought them to the forefront as regular measures and not stray events. For details see, (Hilal, 2017)

Along with the series on Abu Ghraib Susan Crile has also worked on the Guantanamo Bay prison, in Cuba. Where in an attempt to wage a war against terrorism, led by the G. W. Bush Government, from 2002. Like Abu Ghaib, many convicts never faced trials and were tortured.

<sup>36</sup> The review by Thomas McEvelley had first appeared in 1984, titled, Doctor Lawyer Indian Chef: Primitivism in Twentieth-Century Art at the Museum of Modern Art, in the November issue of Art Forum. It was later reprinted in the source mentioned in the main text. See, (McEvelley , The Global Issue, 1990).

<sup>37</sup> Jean-Hubert Martin joined the Musée National d'Art Moderne in Paris as a curator in 1971. He was a part of the team that established the Centre Pompidou in 1977. From 1982 – 85 he served as the director of Kunsthalle Bern. Later,

---

from 1987-90 he returned to the Pompidou as served as the director of the Musée National d'Art Moderne. The Exhibition Magiciens de la Terre, was a project developed for the fifth floor of this museum and the Grand Hall of the Parc de la Villette. He conceptualized this as a large project, granting individual display rooms to every artist, which would be punctuated by installations done on the floor or which would be placed freestanding.

<sup>38</sup> The works of Jivya Soma Mashe, a renowned Warli artist's works were included in the catalogue of the show, but the artist did not participate in the exhibition. The artist received a Padma Shri for his contribution to Warli art in 2011.

<sup>39</sup> The list of the twenty-four artists from *The Other Story*: Rasheed Araeen, Saleem Arif, Sonia Boyce, Frank Bowling, Eddie Chambers, Avinash Chandra, Avtarjeet Dhanjal, Ugo Egonu, Iqbal Geoffrey, Mona Hatoum, Lsubaina Himid, Gavin Jantjes, Balraj Khanna, Li Yuan-chia, Donald Locke, David Medalla, Ronald Moody, Ahmed Parvez, Ivan Peries, Keith Piper, Anwar Jalal Shemza, Kumiko Shimizu, Francis Newton Souza and Aubrey Williams.

<sup>40</sup> With respect to the alteration of the exhibiting spaces to befit the newer mediums and forms of works, brings us back to the section titled *Between the White and Black Spaces*, from the third chapter.

<sup>41</sup> Then the curatorial team was divided into four categories namely, Architecture and Design, Media Arts, Painting and Sculpture, and Photography. There has been no further revamping in these teams since then.

<sup>42</sup> The UAE government in an attempt to place Abu Dhabi as a prominent centre in the field of modern and contemporary art, tied-up with The Louvre, to lay foundation to a cultural institution. In November 2017, the Louvre Abu Dhabi facility became functional.

---

<sup>43</sup> For the new museum a former Bankside Power Station was selected; Swiss architects Herzog & De Meuron were appointed to convert the building into a gallery (History of Tate Modern, 2018).

<sup>44</sup> The concept of the Indian Triennial was put forward and materialised by the then Chairman of LKA, Dr. Mulk Raj Anand.

<sup>45</sup> At the same time, one has to keep in mind that this show was curated by a westerner. One is reminded of David Clark, who mentioned that still the writing on Indian art, comes from the west.

<sup>46</sup> The concept of ‘looking eastwards’ is borrowed from E. H. Gombrich’s *Story of Art*.

<sup>47</sup> This is evident in the case of the Documenta, held every five years at Kassel, Germany. This place did not have a prominent presence in the field of art, or of museum culture. In the post-war period, establishment of the Documenta in 1955, of stressing the cultural and economic reconstruction of the city, and also aimed at reconnecting with the art world. It could be said that the aim was achieved, as in the current times, Documenta plays a prominent role in the exhibition and circulation of contemporary art at a global level. Since the works are exhibited for hundred days, it has been colloquially called as the ‘museum of 100 days’ (About: documenta gGmbH, 2018).

<sup>48</sup> Apart from the success of the artists, the same can be seen with respect to the venues of art display or trade. For example, the absorption of Hong Kong fair, by the Art Basel. Such that, now the Hong Kong fair is Art Basel - Hong Kong. This act of absorption has been looked upon critically. To some it is the non-allowance of the peripherals to survive independently, and a necessity to be associated with some central hegemonic body.

<sup>49</sup> Many of these advertisements are placed by galleries. A harsh criticism, of the artists promoted, could spell a termination of financial inflows. Therefore, many magazines, present not art critical, but descriptive reviews. This could be considered as an way to safeguard ones interests, and not dilute ones integrity.

---

<sup>50</sup> The notion of ‘spectacle creation’ of the large-scale recurring shows like the biennales, curatorial intervention have been connected to a consumerist attitude, where the receiver is nearly convinced by an external force for the need for consumption or possessing an experience of a particular product; in our case, of the exhibitions.

<sup>51</sup> The work is available online on, (Abramovic, 2010).