

Ryan Bromley

## *Paradox in the Birthplace of Zero*

KHOJ's *In Context: Public. Art. Ecology – Food Edition I*, international artist residency took place in Delhi, India, from 05 March – 13 April 2012. The artists included in the residency were Alfonso Borragan, Amit Mahanti, Andrea Caretto, Julian Abraham, Raffaella Spagna, Shweta Bhattad and Ruchika Negi. The curator for the residency was Andi Asmita.

Food plays a central role in any culture, yet India's relationship with food is particularly complex – while being a practical necessity it is also intertwined with the sacred and the aesthetic. The *Upanishad* explains that, "*Food [anna] is better than power*"<sup>1</sup>; in support of this sublime dimension of food artist Subodh Gupta puts words to the common Indian truism that, "*Hindu kitchens are as important as prayer rooms*"<sup>2</sup>. While food was the central theme for the residency the additional subtopics of 'public' and 'ecology' also provided parameters for framing the artist's work. The inclusion of all three themes served to widen the optics of the curatorial framework while also encouraging the artists to explore public spaces and examine the function of nature in an intensely urban context.

As a champion of "non-market" contemporary art which possesses a politically engaging voice, the logic of Boris Groys yields helpful analytical tools for considering the artwork of this residency. In *Art Power* Groys states that, "*The assertion that modern art escapes any generalization is the only generalization that is still allowed.*"<sup>3</sup> While this assertion is true of modern art it is also true of India as a whole. He continues to explain that, "*[modern art] is a field where every thesis is supposed to be confronted with its antithesis. In the ideal case the representation of thesis and antithesis should be perfectly balanced so that they sum to zero.*"<sup>4</sup> If embodying the tension of paradox is the hallmark of modern art then, absent intentionality, all of India could be placed on display as a work of contemporary art. It may also be suggested that, as such, there is no more suitable place to explore contemporary art than in India, the birthplace of 'zero' (*śūnya*).

### **Alfonso Borragan - "*Fosfofagia*", public actions & installation**

*"The spectator makes the picture."*<sup>5</sup> (Duchamp & Judovitz, 1987)

Duchamp's mischievous quote would be hard-pressed to find a better illustration than that of Borragan's *Fosfofagia* series. A student of photography, Borragan explained during an interview that, "*I started to create my own cameras. And then I said, I don't want to look outside, I want to look inside, so maybe I don't need a viewer [on the camera]...so I took away the viewer. Then I thought, I don't need paper inside...or film...so then I could use whatever I could think of [as a camera] – a potato or an egg.*"<sup>6</sup> Through this deconstruction of the camera Borragan arrived upon the conceptual framework for his current work which enquires as to how new experiences are absorbed by individuals and communities. Borragan proposes that new experiences are often incorporated

into familiar community rituals and, as such, he seeks ways to provoke these rituals in a playful, if not ironic manner.

Borragan's KHOJ project involved working with local street food vendors, providing them with an organic additive which makes food glow under ultraviolet light. Borragan set the stage for the sale of the street food over a series of evening interventions, placing ultraviolet lights above the food stalls and selecting music which created a celebratory mood. As with all photography, the role of light is of great importance for Borragan; in the case of the *Fosfofagias*, the glowing light of the street food ushered in a new experience which was transmitted through the throngs of participants in a rather mystical way. The glowing light conceptually transformed the bodies of the participants into 'cameras' which documented the event upon the photochromic essence of their memories. With this catalyst in action, Borragan was watching for three dynamics: 1) how would news of this new event spread? 2) How would participants convey the details of this event to others? And 3) how would the memory of this new experience persist in the minds of the people who held it?



Figure 1- Alfonso Borragan, *Fosfofagia* (2012)

Throughout the period of the residency three variations of the *Fosfofagia* took place, culminating in a fourth on the occasion of the final exhibition. Borragan's fourth intervention was unique in that it began in two separate spaces – 1) inside of the exhibition space, and 2) in the street in front of KHOJ. The two spaces, divided only by a doorway, differed markedly in their environmental factors but also in the awareness of art, expectations and limitations, demographic realities, and boundaries of the people who occupied them. Within the KHOJ exhibition space visitors helped themselves to glowing lemonade from a huge PVC tower while waiters served trays of phosphorescent food. The *Fosfofagia* was instigated when a marching wedding band began performing its chaotic music while parading through the gallery space. The band then marched back out onto the street, drawing the exhibition visitors out with them, continuing to perform in front of the street vendors who were serving the

glowing food. People from both the street and the gallery danced together and shared a glowing meal as they enjoyed the music under the wash of ultraviolet lights.

Borragan makes an effort to create deliberately ephemeral, experiential artwork where word-of-mouth accounts (myth and rumour) are preferred to detailed documentation; in spite of his efforts, the documentation of this project produced the most powerful visuals of the residency. The visual richness of glowing people eating glowing food, as well as the celebration that surrounded this service in the photogenic richness of India's street culture, seduced the camera. It would be quite easy for the images and videos from this event to become eye-catching avatars for Borragan's work through what he describes as "art pornography", robbing him of the experiential dimension that he has worked so hard to create. And while Borragan may feel that such a representation would work contrary to his efforts, it may also be the case that the memory and myth of his performative actions would simply be elevated to a global, virtual audience – in a world where the virtual is nearly as real as the actual, light does, after all, transcend time and space. As such, it could be argued that the world in its' digital entirety would become Borragan's camera. In this irony between the intentional and the actual it is easy to see evidence of Groys paradoxical art at play. Yet, the challenge posed to this artwork is not the virtue of the concept, the locality of its diffusion, nor the projects ephemerality; rather, it's that measuring the memory and ritualization of an event necessitates an account of its recollection from the distance of time. This absence does not detract from the virtue of the artwork – instead, it opens a door to the possibility of future enquiry. Similar 'long-process' art can be seen in the work of Joseph Beuys' *7000 Oak Trees* project, where basalt columns were rested against 7000 oak trees planted over a five year period for his submission to Documenta 7 in Kassel, Germany. Beuys explains that, "*now we have six- and seven-year-old oaks, and the stone dominates them. In a few years' time, stone and tree will be in balance, and in twenty to thirty years' time we may see that gradually, the stone has become an adjunct at the foot of the oak or whatever tree it may be.*"<sup>7</sup>

### **Shweta Bhattad - "A Three Course Meal and a Dessert of Vomit", mixed medium & performance**

*"I was once talking about the darkness of the body and someone said, "Oh, you mean evil." But no, I mean that darkness we carry with us always that is neither evil or [sic] good but is the space of consciousness within the body."*<sup>8</sup> (Gormley, 1996)

Shweta Bhattad escorts us into her personal dark space through her contemplative and painfully honest exhibition. Bhattad's work has been a visual narrative of her life – a journey from rural India into increasing awareness of the world that she lives in. Two elements make Bhattad's narrative engaging, the fluidity of her work across a range of mediums (including her distinctive hyper-realistic wax objects), and the timely metaphoric appeal of a young female artist growing into the fast-paced realities of modern globalised India. While the latter is somewhat cliché it is precisely for this reason that it is effective; Bhattad's illustrated journey cuts through the dross of the overstated and places the viewer in intimate contact with the embodiment of this transformation<sup>1</sup>.

---

<sup>1</sup> In addition to the inclusion of the narrative of Bhattad's grandmother in the video installation, members of her family also travelled across India to help assemble her final project in the days prior to the exhibition. The inclusion of Bhattad's family in her artwork is a telling example of how her life is bridging this transformation.

Motivated by her childhood experiences living in an agrarian family, Bhattad chose to explore the lives of those who struggle to obtain food, as a confrontation to “the privileged” who often waste their excess (Bhattad cites the example of food produced for Indian wedding feasts). The issue of the divide between the “haves and the have-nots” as well as the problem of food waste are very timely ones. Prof. Jürgen Heß explains succinctly in a video interview for Documenta 13 how more than one billion people in the world are hungry and under-nourished; meanwhile, 30% of the food in the northern hemisphere is wasted, while in “developing countries” nearly 30% of the harvest is lost due to insufficient infrastructure. These facts are placed into the context of a global population which is expected to increase by two billion within this century<sup>9</sup>. Dr. Vandana Shiva puts words to Bhattad’s art by stating, “*We have mastered the art of wasting the planet... We need to reclaim the ethics of the gift of food.*”<sup>10</sup>

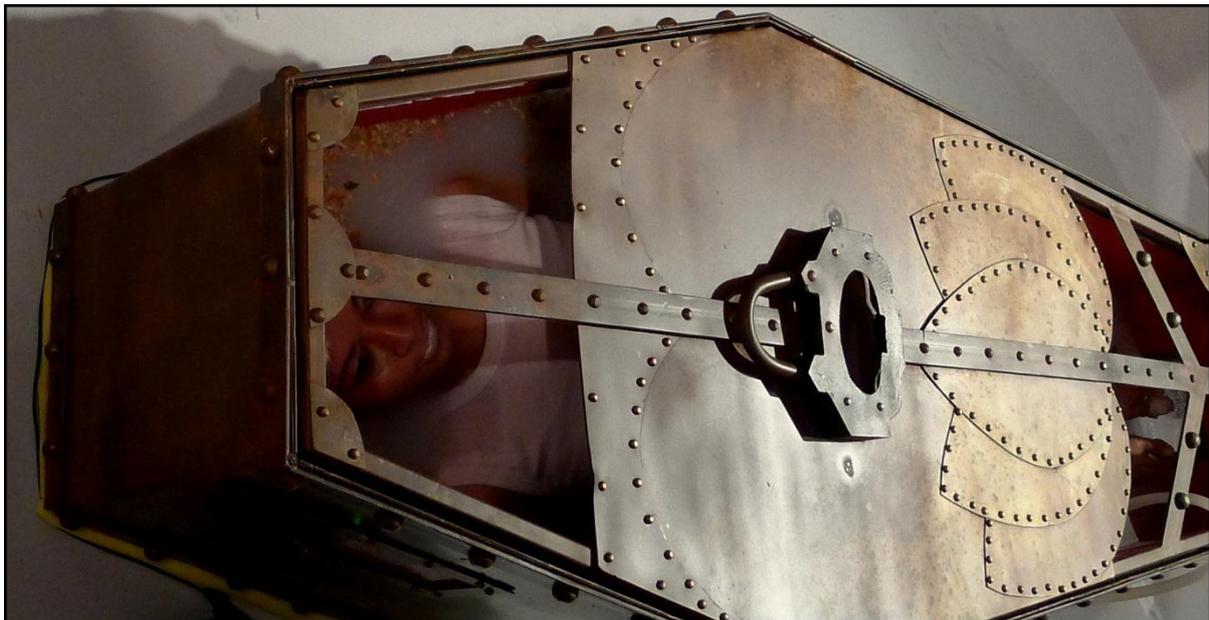


Figure 2 - Shweta Bhattad, *A Three Course Meal and a Dessert of Vomit* (2012)

Shweta Bhattad began her KHOJ project by seeking an experience of hunger that allowed her to identify with the hungry; not the hunger of religious fasting where there is levity in companionship and the knowledge that the discomfort will soon end, but the stark hopeless hunger of the urban poor. Bhattad did this by venturing into the streets of Delhi and participating in this hunger for three days; an activity that inspired her exhibited work, which sought to translate this experience to others through art. Bhattad’s exhibition began with a dab of the fragrance of steamed rice placed upon the wrists of the visitors (as one might receive upon entering an Indian wedding), which was intended to elicit a physical desire for food. Viewers were also encouraged to wear the white wigs of legal counsel, emphasising the moral role of the participants as witnesses to the hunger of the poor. White plaster moulds of begging hands holding out empty bowls protruded from one wall of the gallery – where grains of rice had been placed inside each bowl, upon which Bhattad had inscribed poetry written during her period of research (magnifying glasses were provided). A table had been set along the opposing wall where bowls of food were displayed, hyper-realistic dishes of rice and curry made from wax. At the bottom of a jug of water which was resting on the table Bhattad had placed a video of her grandmother who was speaking about the importance of food for their family. Finally, in the centre of the room Bhattad lay locked inside a steel coffin, immersed in a material that

appeared to be vomit. The coffin periodically filled with vomit to the level of her nose before waning down to her cheeks; for over an hour Bhattad lay motionless, locked inside this tomb of ‘vomit’.

Each element of Bhattad’s artwork had been scrutinised to produce a specific effect; for example, the headset used to listen to the water-jug video was placed in such a way as to force the listener to kneel in front of the tempting, though inedible wax meal. In concert with the wax food, Bhattad’s performance in the coffin conjured the image of Ryoichi Majami’s *Noodle Girl*<sup>11</sup> although, while both works possess a similar intensity, Bhattad’s is made stronger through her living presence in the piece. Each component part of her project could quite easily have been a complete work in its own right; as such, the strength of each piece created competition for the viewer’s focus, diffusing the impact of Bhattad’s arresting performance. Bhattad possesses the artistic strength and talent to illustrate the complex realities of her emergent generation through her artistic narrative, and as her voice becomes increasingly succinct it will certainly be heard.

### **Andrea Caretto and Raffaella Spagna - “untitled”, mixed medium/public intervention**

*“We are also confronted with artworks that aim to be both documentary and fictional, and with artistic interventions that want to be political, in the sense of transcending the borders of the art system-while at the same time remaining within these borders.”<sup>12</sup> (Beuys, 1982)*

Caretto and Spagna’s artwork is often about exposing the concealed connections between the materials and organisms in a place. As they explained, *“the starting point for our method of work is always to be in the situation and to gather impressions...and to reflect on how these sorts of perceptions provide a basis for thinking about all that you have around you.”<sup>13</sup>* This immersive process of investigating experiences and collecting impressions, then later crafting artwork that represents those experiences is a central theme of their creative methodology. This reductionist process for investigating materials and systems pays homage to the scientific training of both Caretto and Spagna and serves to integrate science into the arts in a foundational and methodological way, satisfying Hans Ulrich Obrist assertion, *“We [H.U.O. and eFlux] believe that it is very important that art connects with science.”<sup>14</sup>* The result of this process is deceptively minimalistic art which is authentically local and multi-layered, representing micro as well of macro dimensions of the place where they are working.

While food composed the central theme of Caretto and Spagna’s project only one dimension of their multifaceted work related to its consumption. Instead, materials as cow dung, colloidal silver, water, “super-grains”, soap and a street vendor’s cart became the ingredients of their concept, each representing a separate experience relating to food in a broader sense. These materials were transformed into individual art pieces which were utilised together in two public interventions. Caretto and Spagna’s project illustrated the complex interrelations between people, materials, organisms, ecosystems and society, pulling together all of the themes of the residency in a wonderfully understated way.

Caretto and Spagna’s vending cart became the stage for their project, serving as menagerie to their crafted objects, mediator of commerce, and centrepiece to their performance. It also played into the social realities of street vendors by becoming like them, however, the individualisation of their cart made gesture to the fact that they were playful visitors in a world that they ultimately would not become a part of. The objects that Caretto and Spagna crafted included:

- Cow dung casts of their bodies - in India, the valued commodity of cow dung is used as a cleaning agent<sup>2</sup>, fuel for cooking fires, a building material and soil fertiliser (among other uses).
- Silver leaf soap - reference to the edible silver used in Indian sweets as well as the necessity for habitual hand-washing. The purifying quality inherent in colloidal silver was intended to be punctuated through its use in homemade soap.
- Gold-plated super-grains - reference to the wealth of varieties of grains available in India which are little-known in other parts of the world, as well as to the edible gold used in Indian sweets.<sup>3</sup>
- Prints, dye on paper - “A Conversation with the Yamuna River” highlighted the importance of the river in social and ecological systems by engaging it as a living organism. The ‘conversation’ began by clearing a passageway through the waste that encrusts the river’s banks in order to scatter organic dyes over the water. Questions were then asked, such as “What is most disturbing for you amongst all that floats over the surface of your water?” They then harvested the dyes patterns, which floated a reply, on sheets of paper.

These crafted objects were then placed into the cart and wheeled into a nearby street market where the artists engaged the public by bartering their artworks in exchange for fruits and vegetables. On the night of the exhibition the cart was placed into KHOJ’s central courtyard where Caretto and Spagna transformed the food items that they had acquired from the trade of their artwork into a meal which was served to guests.



Figure 3 - Andrea Caretto & Raffaella Spagna, *A Conversation with the Yamuna* (2012)

<sup>2</sup> For more on this subject see Subodh Gupta’s video performance piece, *Pure* (2000), as well as his sculpture, *Basket of Gold Cow Dung Cakes* (2003).

<sup>3</sup> As Caretto and Spagna have investigated super-grains in other projects, this material was also a reference to their previous work.

While there have been some very strong examples of ecological art<sup>4</sup> it is rare that they touch on so many local dynamics with such cohesion; which is made even more notable by the fact that this is Caretto and Spagna's first visit to India. The project produced an abundance of reference points, not only to the experiences that they were having but also to the lives of Caretto and Spagna as a whole (such as the bartering of their artwork for sustenance). The maturity of their concept, fusion of science and art, interplay between art objects and performance, and overall development of their project satisfied all of the overarching curatorial themes in a sophisticated, unencumbered fashion. The "Conversation with the Yamuna" was a complete artwork in itself, visually rich and exceptionally intuitive. The final exhibition served to close the circle on their experiences as well as their artistic concept; however, this final act did not convey the richness of the project to the exhibition's audience. This shortcoming was understandably the result of time constraints, bouts of ill health and logistic difficulties, yet it served to obscure a focal point that should have been as crisp and sharp as the project in its entirety.

### **Frame Works (Ruchika Negi and Amit Mahanti) - "When Hunger Feels Good", Video Installation**

*"Two nations; between whom there is no intercourse and no sympathy; who are as ignorant of each other's habits, thoughts, and feelings, as if they were dwellers in different zones, or inhabitants of different planets; who are formed by a different breeding, are fed by a different food, are ordered by different manners, and are not governed by the same laws...THE RICH AND THE POOR."*<sup>15</sup> (Disraeli, 1845)

In their project, Ruchika Negi and Amit Mahanti shine a light onto the shadows cast by the politics surrounding hunger by utilizing the tools of social science research and documentary film making. Negi explains that, *"The idea was to step outside of our own disciplines a little bit and to see what happens when you start playing around with boundaries."*<sup>16</sup> This playfulness is apparent in much of their artwork, for while their portfolio of projects could easily be described as 'art with a conscience' they explore these critical issues with a lightness that celebrates the resilience of the human spirit.

Rather than focussing on the phenomenology of hunger, Negi and Mahanti choose to pry into an ever-growing global food crisis in order to comment on the politics and marketization of what could be described as the 'hunger industry'. Calling attention to the need for more political commentary in art, Groys states that, *"modern artwork positioned itself as a paradox-object also in this deeper sense - as an image and as a critique of the image at the same time."*<sup>17</sup> In order to achieve their critical aims, Negi and Mahanti utilise the 'supplement biscuit' as a vehicle to examine this contentious space, a remedy which is often distributed as a treatment of the malnourished.

*"When Hunger Feels Good"* comments on the notion that there is capital to be gained from the plight of the hungry. For the exhibition, Negi and Mahanti divided their space between three video projections. Mounted high on the wall, the first of these videos was a close-up of a mouth chewing gluttonously on biscuits - a throwback to Ann Hamilton's *Mouth/Stones*<sup>5</sup>.<sup>18</sup> A second video was placed at the end of an oversized telescope, constructed with the retro surrealism of a Jules Verne, *From the Earth to the Moon*, book sleeve. The video being projected on the other end of the

---

<sup>4</sup> Consider Bonnie Sherk's, *The Farm* (1974), or Leslie Labowitz's, *Sproutime Series* (1980-81) as examples

<sup>5</sup> Although similar in content it is important to note that Negi and Mahanti's video is laden with moral implications rather than Hamilton's exploration of the body as machine.

telescope was a pastiche promotional video, loudly promoting the virtues of a fantasy wonder-biscuit in a jingoist carnival tone. The third video was projected onto the floor of the room directly underfoot the telescope's viewfinder, displaying an oversized image of a biscuit breaking apart in a cup of tea; this deconstruction was played in slow-motion, casting fragments of biscuit afloat across the gallery floor as it disintegrated.

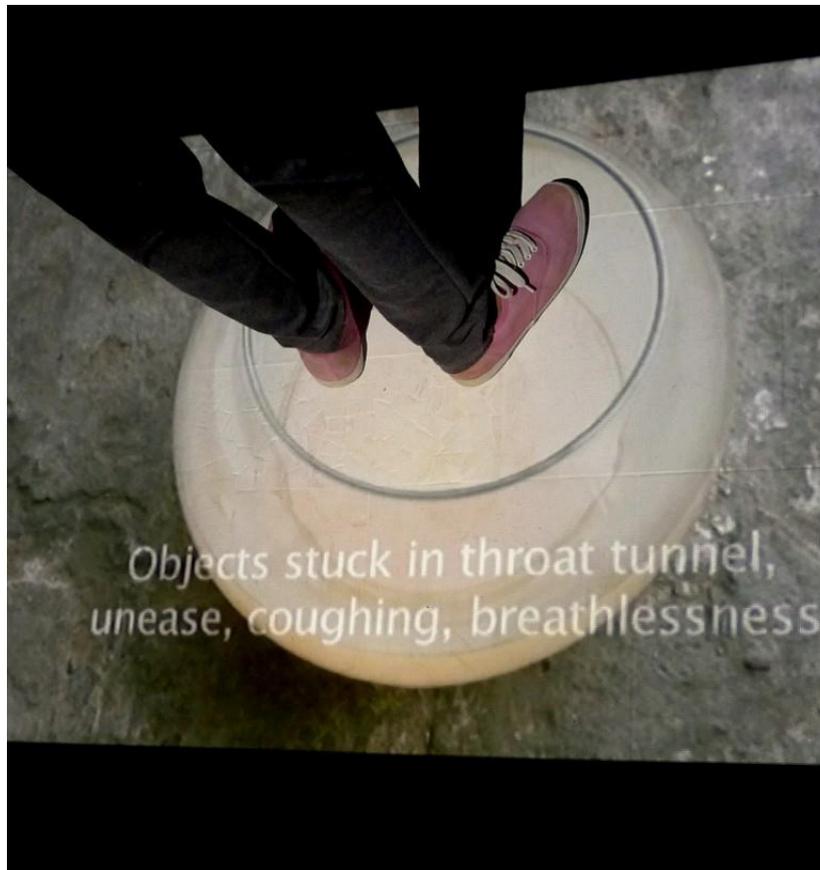


Figure 4 - Ruchika Negi and Amit Mahanti, *When Hunger Feels Good* (2012)

As an illustration of Groys' "paradox-object", the oversell of the biscuit and the satirical tone of the content served up both image and critique simultaneously. The use of the telescope was an effective tool for creating distance between the comfortable spectator (standing in a warm cup of tea with a giant biscuit in it) and the plight of the hungry - obscured and small on other side of the lens. The critical edge was dampened only slightly by the turbidity of the view through the telescope; however, what did linger in the mind was the absurd banality of the remedy of a biscuit to attend to the desperate needs of humankind's most disregarded.

#### **Julian Abraham – "Karma Wine", interactive sculpture**

*"The past is hidden somewhere outside the realm, beyond the reach of intellect, in some material object (in the sensation which that material object will give us) which we do not suspect."*<sup>19</sup> (Proust, 2006 ed.)

Proust's reference to the irretrievable things of the past sets a suitable stage for Abraham's project, as his artwork gives form to things forgotten through the use of anachronistic objects. There is a sense of nostalgia in Abraham's work which is often expressed using modern tools; his apt

pseudonym, “Kapitän Biopunk”, acknowledges this tension as modern science and digital technology are applied to illustrate a neo-steampunk storyline from a time long past. Abraham explains that, science’s approach to “*determine some kind of ‘absolute truth’...is perhaps the least interesting way of experiencing [life]*”; similarly, “*sustaining a religion is very much about control*”; artists “*can simply experiment and create with their imaginations around any given situation and change their perspectives and those of others at will*”. The result of Abraham’s ideas in practice is an artistic process which is strongly intuitive (though elusive to the observer) and possesses an uncanny ability to attract critical content which then becomes the conceptual building materials of his mosaic artworks, where the whole becomes “*greater than the sum of the parts*”<sup>6</sup>.

Abraham’s project promotes proper practice in the preparation of home-made wines<sup>7</sup> while also utilising wine as a currency of transaction. Fermentation has been a theme in Abraham’s previous work, including his collaborative *Intelligent Bacteria* project, where the artwork was explained as a protest against the harsh regulatory measures of his Indonesian government towards home-made alcohol while also offering instruction on the proper method to ferment wine. Initially, Abraham intended to pursue a similar concept in his KHOJ project but he quickly reshaped his work to address the idea of wine as a medium of transaction in a ritualistic, material society. The reason for this change of course was that, while people would undoubtedly benefit from home-brewing instructions, the concept faced significant practical obstacles in the current context; not least of which was a recent alcohol-related decapitation nearby the residency workshops.



Figure 5 - Julian Abraham, *Karma Wine* (2012)

<sup>6</sup> See *Dialogue about Systems: Is the whole more than the sum of its parts?*, Sheila Guberman and Gianfranco Minati (2007), pg181-184, Polimetrica, for an interesting unpacking of this quote which is erroneously attributed to Aristotle’s *Metaphysics*.

<sup>7</sup> Improperly fermented wine can produce methanol, which is toxic for humans.

Abraham's interactive sculpture, *Karma Wine*, presents a mannequin which was sculpted to bare his own likeness - the exhibition space was adorned as a shrine in which Abraham's statue was presented as a deity. Embellished with coloured LED lights in its afro hair, the statue was wired to respond to voice stimuli which, upon answering a series of questions from "worshippers", would become animated. Once activated the deity would remove its own head, lower it in front of its chest, and spout home-brewed tamarind wine from its mouth into a chalice crafted out of the foot of the mannequin before returning its head to its shoulders. The wine had been brewed from locally purchased tamarind in the weeks prior to the exhibition. The use of the idea of Karma was meant to imply that, if worshippers were to bring offerings of tamarind juice to the BioPunk "guru", adding their juice to the shrine's existing wine (by doing so, more wine would be produced), then a balanced system would be created and wine would always be returned in exchange for offerings; however, if this cycle was broken then the guru would quickly exhaust its wine supply, leaving the worshippers empty handed (or footed, in this case). Abraham's concept is a nod to the prevalence of rituals in modern urban life, with the innuendo that perhaps the essence of our rituals are forgotten in the demystified context of a consumer-driven material society, where the consumption of pleasure is the sole pursuit.

Abraham manages to incorporate a complexity of issues which are not easily unravelled – creating the sharpest artistic focal point of the works on display in the exhibition. While being highly condensed, *Karma Wine* is also "open canvas" in the sense that such artworks "invite the spectator to a potentially infinite plurality of interpretations, that they are open in their meaning, that they do not impose on the spectator any specific ideology, or theory, or faith."<sup>20</sup> Abraham also infused his project with environmental factors from his stay in the residency; for example, the removal of the idols head before spewing out wine was inspired by the alcohol-induced decapitation of the local villager, while it also makes reference to the Hindu god Ganesha<sup>8</sup>, whose head was removed and replaced with that of an elephant. The act of cloning himself as a deity makes reference to the challenging ethical debate in science where the power to clone is likened to the power of god<sup>9</sup>; at the same time, without the natural process of cloning the fermentation of wine would not be possible. Additional references could easily be drawn to Dionysus/Bacchus, the consumption of bodily excretions such as mother's milk, or the cannibalism represented in the *Cake Baby* of Bobby Baker's, *An Edible Family in a Mobile Home*<sup>21</sup>. While minor technical glitches in the automation of the sculpture made the voice interactions unusable by any other worshiper than Abraham himself, this irony only added to the aesthetic eccentricity of the work.

### **What the Tortoise Said to Achilles**

Despite differences between the paradigms, mediums and backgrounds of the residency's artists there was a natural symbiosis among their personal and artistic dynamics; this says much for the curatorial intuitions of director Pooja Sood and curator Andi Asmita. What emerged from the residency were projects that were even in quality yet divergent in nature and medium. This diversity resulted in an engaging exhibition which penetrated the overarching themes of the residency from complimentary, though dissimilar entry-points. A common element that harmonised the projects was the idea of ritual and how social rituals connect ecology, food and communities; this theme was

---

<sup>8</sup> Ganesha is often attributed as the patron of the arts and science and placer/remover of obstacles

<sup>9</sup> This is particularly relevant when considering animals being cloned for use in our global food system.

evident in Caretto and Spagna's *Conversation with the Yamuna*, Bhattad's attention to the food waste of wedding feasts, Frame Works' reference to the age-old ritual of tea and biscuits, the magic-making of Borragan's *Fosfofagias*, and in the tribute presented to Abraham's BioPunk guru. And while rituals bound and paradox voided the dependable words of Lewis Carroll continue to provide sage advice,

*“When you are describing,  
A shape, or sound, or tint;  
Don't state the matter plainly,  
But put it in a hint;  
And learn to look at all things,  
With a sort of mental squint.”*

---

<sup>1</sup> Muller, M. (1879). The Upanishads. In M. Muller, & M. Muller (Ed.), *The Sacred Books of the East* (M. Muller, Trans., Vol. 1, p. 9th Khanda). Oxford: Clarendon Press.

<sup>2</sup> Gupta, S. (2007, December 17). Subodh Gupta: Idol Thief. Art Review. (C. Mooney, Interviewer)

<sup>3</sup> Groys, B. (2008). *Art Power*. Cambridge, MA: MIT Press.

<sup>4</sup> *Ibid* [3]

<sup>5</sup> Duchamp, M., & Judovitz, D. (1987). Rencouvous with Marcel Duchamp: Given. *Dada/Surrealism*, 16(1), 184-202.

<sup>6</sup> Borragan, A. (2012, March 23). KHOJ In Context interview I. (R. Bromley, Interviewer)

<sup>7</sup> Beuys, J. (1982). 7000 Oak Trees. (Documenta 7, Interviewer)

<sup>8</sup> Gormley, A. (1996, June 4). Interview with Antony Gormley. (D. Peat, Interviewer)

<http://www.f davidpeat.com/interviews/gormley.htm>.

<sup>9</sup> Heb, J. (2012, 05 07). *On Food*. Retrieved 05 09, 2012, from Documenta 13:

<http://d13.documenta.de/#/research/research/view/on-food>

<sup>10</sup> Shiva, V. (2009, 11 02). *Dr Vandana Shiva: end needless waste of food*. Retrieved 05 07, 2012, from Green: [http://current.com/green/91355545\\_dr-vandana-shiva-end-needless-waste-of-food.htm](http://current.com/green/91355545_dr-vandana-shiva-end-needless-waste-of-food.htm)

<sup>11</sup> Majami, R. (1995). Noodle Girl - EAT exhibition. *Performance Research*. Museum of Contemporary Art, Sydney.

<sup>12</sup> *Ibid* [3]

<sup>13</sup> Caretto, A. (2012, March 24). KHOJ In Context - Interview 1. (R. Bromley, Interviewer)

<sup>14</sup> Obrist, H. U. (2011, September 10). Lecture: The Art of Currating. (TedX Marrakech)

<sup>15</sup> Disraeli, B. (1845). *Sybil* (Vol. 1). H. Colburn: Oxford University Press.

<sup>16</sup> Negi, R., & Amit, M. (2012, March 17). KHOJ In Context Interview I. (R. Bromley, Interviewer)

<sup>17</sup> *Ibid* [3]

<sup>18</sup> Hamilton, A. (1995). *Untitled (mouth/stones)*. Walker Art Center, Minneapolis.

<sup>19</sup> Proust, M. (2006 ed.). *Remembrance of Things Past* (Vol. 1). Hertfordshire: Wordsworth Editions.

<sup>20</sup> *Ibid* [3]

<sup>21</sup> Baker, B. (1976). *An Edible Family in a Mobile Home*. 13 Conder Street, Stepney, London.