The Sharp Edge of the Global Contemporary
The Anomalous: that which makes something impossible to classify or to organise into categories of convenience.
The Political: that which breaches the consensus that carries the day, whichever day.
The Immanent: that which lurks just beneath the surface of whatever exists, the secret adversary.
The Prescient: that which folds the future into the fabric of the present.
The Haunting: that which refuses to let the past lie low.
The Spider: that which spins its essence into a web and then goes foraging.
The Vigilant: that which stands alert between episodes of amnesia.
The Mortal: that which dies but refuses to end.
The Enduring: that which continues but knows no beginning.
The Contingent: that which risks itself as wager, every time it appears.
The Donkey: that which stands its ground and bears its load.
The Generative: that which sustains through abundance over and against what it loses through deficit.
The Rocket: that which takes us far, into orbits of our choosing.
The Luminous: that which blazes or glimmers but does not blind.
The Dark: that from which all shadows are mined.
The Weave: that warp and weft of protagonists and witnesses.
The Demolition: that wreck, that debris, that executive order.
The Abandon: that willingness to let go, that delight and that dereliction.
The Proposition: that seduction of the present by what it might yet be.
The Wake: that watchful gathering that maintains a vigil even as it remembers.
The Bound: that knot, that tightness of alertness and attention that binds the senses to their perils and pleasures.
The Common: that thing between us all, the air we breathe, the street-corner, the agora, the passage.
The Ground: this city, this earth, this time, here, now.
The Model: that which is new, which anticipates, which rehearses, which prepares the ground.
**INSEBT2014**

**Schedule January**

**Gallery, School of Arts and Aesthetics**
Jawaharlal Nehru University, New Delhi

17 January 5:00 pm onwards

**MIRAGE – DISUSED PUBLIC PROPERTY IN TAIWAN**

Exhibition by Yao Jui-Chung + LSD (Lost Society Document)

Taipei based Yao Jui-Chung shares his joint investigation, with Lost Society Document, around the museums that were constructed during the modernising process of Taiwan and were barely used. This exhibition also forms a background to the workshop, 5–7 February, 2014.

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**Schedule January / February**

**31 January 5:00 pm**

**Mati Ghaur, Indira Gandhi National Centre for the Arts, 1 Central Vista Mesa, Janpath, New Delhi**

**INSERT2014 EXHIBITION OPENS TO PUBLIC**

With works by

Bassel Abbas + Ruanne Abou-Rahme | Clark House Initiative | Eyal Weizman + Paulo Tavares | Gauri Gill | Harun Farocki | Hito Steyerl | Ivanne Franke | Katarzyna Kozycz | Kendall Geers | Kishanji | Lila Henda | Lu Xing-Yua | Mai-Thu Perret | Nicolaus Hirsch | Michel Müller | Rirkrit Tiravanija |

**SUPERFLEX** | Tomás Saraceno | Waruni Kaulia | Yao Jui-Chung

+ featuring

**New Models for Common Ground**

26 proposals re-imagine the infrastructure for culture in Delhi


* Launch of the INSERT2014 Publication

**6:30 pm to 8:00 pm**

Auditorium, Indira Gandhi National Centre for the Arts, 1 Central Vista Mesa, Janpath, New Delhi

**ARTIST TALKS**

**Rules of Engagement**

Hito Steyerl

This talk will not deal with the question of how to successfully make engaged art. Please stay away if this is what you are interested in. There will be no manual, no checklist, no solutions and guarantees offered. The talk will look into how engaged art comfortably sits in between committed and autonomous art practices and what it finds itself engaged with in an age of a military-spective contemporary art complex. It does so by looking at invisible bullets inside White Cube galleries. It will be useless and fun. Gravity will be unevenly provided. Attend at your own risk.

Duchamp, a Silent Animist

Kendall Geers

Marcel Duchamp has inspired countless reams and rhymes of analysis and interpretation, but still the magic persists and he remains as enigmatic and mysterious as a contemporary artist today as he was in 1917. From a contemporary artist’s perspective, I shall add one more interpretation and invent another way of seeing the old man of history as a shaman. In part historical, in part fantasy, in part channeling the spirit of Duchamp himself, a lecture, a performance, a fantasy and another way of seeing his story.

Moderated by Kaushik Bhaumik
understood and engaged with. Also the real thing researches the boundaries between fiction and reality by superimposing one on the other. It takes place in two highly codified places: the theatre and the library. Both, as places of representation, are carried to extremes, and the fictional character of the real situation—architecture, politics of the gaze, and codes of behavior—are revealed.

The three-day workshop will work with students from JNU and other parts of Delhi, involving them in a part-material public infrastructure in its state of abandonment. To register write to newcommongrounds@gmail.com.

This play is directed by Liza Babenko, with music by Tisha Mukarji. The Act of Killing is a nightmarish vision of a frighteningly banal culture of impunity in which killers can joke about crimes against humanity on television chat shows and celebrate moral disaster with the ease and grace of a soft shoe dance number.

By Anton Vidokle, based on many religious and scientific concepts, namely the laws of conservation of energy and matter. Cosmism can be seen as a spiritual backdrop to the Soviet project sharing a vision of collective consciousness and dematerialization of life. This play is directed by Liu Babenka, with music by Tsaha Mukari.
Inlaks Shivdasani Foundation
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Administrator: Amita Malkani

Presents
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Assistant Curator
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Exhibition Design
Sayantan Maitra ‘Boka’ [Illusion in Motion]
Aditya Narula

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Arnika Ahldag and Uma Katju (Last Minute Exercise)

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