




KEYwording

MADHUSREE DUTTA



as in experience, in notation, in memory, in site, in light, in rights,
in document, in journey, and in fantasy and fear.

The word transit is chosen primarily for its prevalent use in film narratives. As the KEYwording project tries to expand elasticity of the spoken words by collating cross-cultural evidences within word practices this monograph engages with the culture specific overlappings and contestations related to transit of myriad kinds. The relationship between images and texts too is fashioned in a fluid transitional style in order to enable each section to loosely connect with films and visual arts of varied forms and genres.

This is an (nearly impossible) attempt to document the non-archiving characteristics of Transit.



DOMICILE is the status or attribution of being a permanent resident in a particular jurisdiction, not necessarily related to the current residency or citizenship by passport. Domicile-ity is invoked to settle issues of rights related to social-cultural practices.

PINEAPPLE

अनानस



अननस

अनानस

CITIZENSHIP is a status granted by the state or an association of states. Possession of citizenship is associated with the right to work and live within a state boundary, and to participate in its political life. It can be shifted through legal procedures upon proving adequate allegiance to the aspired city / country and the reasons and intentions behind the prayer of new citizenship. It can also be negotiated with the state without much reference to the nation and thus simultaneous citizenships from different states can be acquired in certain cases.

MANGO

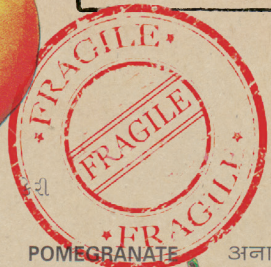
आम



आंबा

REGISTERED.

AIRMAIL



POMEGRANATE

अनार



LYCHEE

लीची



लिची

लाछी

NATIONALITY, though commonly used as a synonym to Citizenship, also covers allegiance to state-less nations. Nationality like nation can be constructed by racial-cultural-lingual-religious affinity and can precede the nation-state formation.

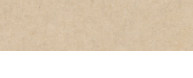
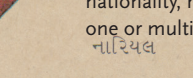
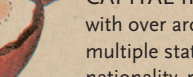
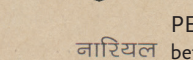
CASHEW NUT

काजू



काजू

काजू



डाळिंब



RASPBERRY

रासबेरी



राजबेरी

रासबेरी

BANANA

केला



केळे

केला



COCA NUT

नारियल



नारळ

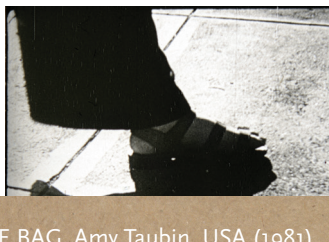
CAPITAL IN-TRANSIT is a Corporation with over arching protection from multiple states of domicile, citizenship, nationality, residency and operation under one or multiple identities.

नारियल

...from one location to the other, from one time to the other, from experience to memory, from place to time, from dissolution to re-solidification, from body to shadow by overlapping frames of two shots of moving images.



DI Digital intermediate is a motion picture process that manipulates the colour density and other image characteristics before finalising the celluloid print or the DCP – Digital Cinema Package. It contrives the photochemical timing process of the shot.



Mesher of the Afternoon, Maya Deren, USA (1943)

IN THE BAG, Amy Taubin, USA (1981)



DUPE NEGATIVE Clip of picture negative of celluloid motion picture made from the positive print of the camera negative. The dupe negative clip is / was used to create discontinuity / transitional effects by manipulating the optical values of two concurrently running shots.



APPARITION Depending on special formation of cloud, and / or angle of the reflection of sunlight on watery particles constituting fog, and / or altitude of the place where the spectator is and its proximity to a water body, one can see a shadow of the self that is magnified many times more than the body of the self.





Unity in Diversity, video installation by Nalini Malani, India (2003)

picture

DER ANGRIF DER GEGENWART AUF
DIE ÜBRIGE ZEIT, / THE ASSAULT OF
THE PRESENT ON THE REST OF TIME,
Alexander Kluge, Germany (1985)

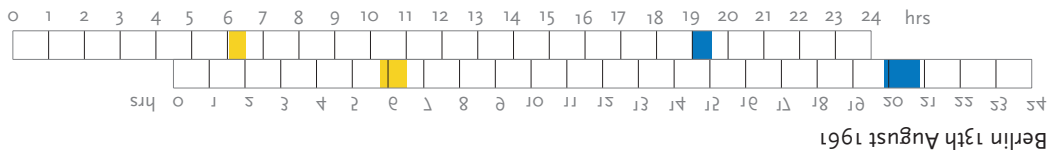
hour

SANDHIPRAKĀŚA is the cluster of Rāgas in Hindustani Classical Music to be sung only at day break and end of day. These Rāgas are distinct for their use of Komal Re – Rishabh and komal Dha – Dhaivat (flatted Re and flatted La in western notes).

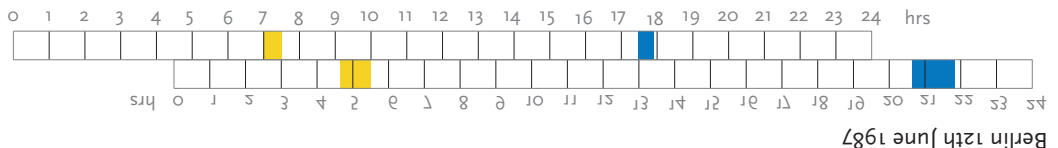
GODHULI is an Indian word in many languages for dusk. Go means cow and dhuli means dust. The term is derived from the ritual of cattle returning from grazing and raising a lot of dust against the setting sun.

MAGIC HOUR is the term that describes a natural facility to produce images without shadows and edges at first light before sunrise and the last light after sunset. In regions closer to the equator the altitude of the sun is greater (Bombay 2102 km, Berlin 5821km) and therefore the span of the Magic Hour is shorter.

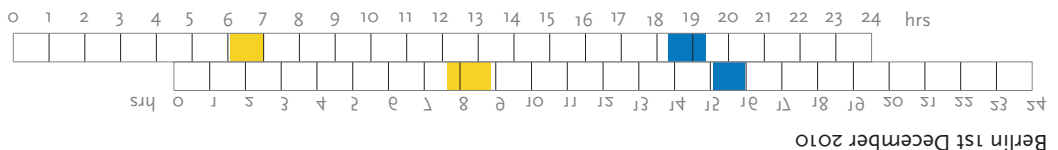
Bombay/Mumbai 1st May 1960



Bombay/Mumbai 7th December 1992



Bombay/Mumbai 26 July 2005



ScaleSpectacle HomeScape FactorySweatshop IndividualIMass BazaarMarket ClanNation
BoatTVessel StoreeHoard SecularrCorporeal AxisScircuit MaintainSustain DissentPprotest
PracticeeLaw NegotiatePervade FableeBelief NaionTterritory SoilOil SafetySsurveillance
TreatTreaty modelldol DiscarddObsolete ObjecttCommodity EnterTrespasp FearSscare
PleasureRigour OtherrOOutlander DialecttLanguage ApetiteeHunger SurveySsurveillance
FaceTFacade RightSPatent CycloramAPanorama IdentityeEthnicity VistaVvision DebrisRResidual
TragicCHeroic ApplicantSsupplicant LonelyyMelancholy SpecificcGeneric DuplicateeFake
PassionnCompassion ArrivaIAssylum PastPpassé ReieRestrained InvokeeProvoke ImaginaryyIllusory
ElasticityPPlasticity ProhibitFforbid AccessSeExcess PermeatioInvasion MaterialIDigital SiteSSeat
ImitationnImpersonation PoiesiSPraxis CompressSsupress MemoryyMemorial FermentTFurore
AbilityyCapability PleasureRigour SlumSsettlement ScrapSscrip DestinationDDestiny
ImmerseeSubmerge PassionnCompassion ClassScaste SemiotcRhetoric EndemiccEpidemic
TerrestrialIGlobal ReferendumMmajoritarian DecisionnResolution ReligionnReligiosity
AssociationnUnion FactTtruth ObligatoryyMandatory EvasionnSubversion DepartEExodus
LensinggCasing FlyFflee TemperateeSedate MutualICommunal IdentityPPlurality TasteAaesthetics
DeclarationnProclamation FacilityyFelicity CommunityyIdentity EqualPparallel AuxiliaryyAncillary
QuirkQqueer ApraxiaAaphasia RevolutionnTreason ExpositionnImposition AmericaaUSA
NoteOoctave FragmentedMutilated EjectEevict MetropolisMmegapolis CustomerCconsumer
SurrealMmagical TrackkTrailand ContestCconflict NitrateeAcetate SkinSscale DocumentTevidence
ChromeeChroma AccumulationnAgglomeration TechnicolorrEastmancolor OriginalICopy
ChronologyyChronicle MarginalISubaltern AssertionnAggression PartnerSspouse
ResurrectionnIncursion MythhMythology BeddedEembedded SidedSslided ManufacturerrPproducer
SocialismCcommunism TwistTturn ReflexionnRefraction ConsiderationnDeliberation
ResourceeAsset RustTWaste RenderrOrder PrisonnSanctuary MagiccMiracle SectorRZone
MatterMmaterial FigureeFiguration JihaddDeclare DomainnDominion RealmDdominion
EducativeeDidactic TranslateTtumble IndicIslamic AccommodatedAccumulated
IntenseeCondense MotivationnConviction ArsenalAarchive MonsoonnTyphoon StrifeSstrike
NotionnOpinion PathhSwath CalculatessSpeculate AlchemicalIMedical SolidDRigid
ConvergeeMerge ProduceeProduct FertilitySservility PatronnSponsor SubliminalIEphemeral
FlamboyantDDefiant DictionnDictionary HarmonyyCacophony StanceSstunt ForeignerrInterloper
PlayhouseePilighthouse TypePparadigm InbreddHybrid LeftDdepart FormTtype PublicityPpropaganda
CongregateeCongress FragmentedMutilated SecttCult AutonomousaAnonymous LinedWrinkled
AssumptionnConsumption SkinRrace CasinggCasting AgendaVvendetta RareEextinct
ImageeApparition NitrateeAcetate ArtisanalMmanual PhantasmmCcinema

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Boat Vessel Storage Board Secular Corporate Axis Circuit Maintain Sustain Dissent Protest
Practice Law Negotiate Emerge Fabric Belief Nation Territory Soil Oil Safety Surveillance Treaty
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Other Outlander Dialect Language Appetit Hunger Survey Surveillance Facet Facade Right Patent
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Association Union Fact Truth Obligation Mandator Evasion Subversion Depart Exodus
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Declaration Reclamation Facility Elicit Community Identity Equal Parallel Auxiliary Ancillary
Quirk Queer Apraxia Aphasia Revolution Reason Exposition Imposition American SA Note Octave
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Track Rail Contest Conflict Nitrate Cetate Skin Scale Document Evidence Chroma Chroma
Accumulation Agglomeration Technicolor Eastman Color Original Copy Chronology Chronicle
Marginal Subaltern Assertion Aggression Partner Spouse Resurrection Incursion Mythology
Bedded Embedded Sidelined Manufacture Producer Socialism Communism Twist Turn
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Prison Sanctuary Magic Miracle Sector Zone Matter Material Figure Illustration Jihad Declare
Domain Dominion Realm Dominion Educative Didactic Translate Turnstile India Islamic
Accommodate Accumulated Intense Condense Motivation Conviction Arsenal Archive
Monsoon Typhoon Strike Notion Opinion Pattern Path Calculate Speculate
Alchemical Medical Solid Rigid Converge Merge Product Fertile Servility Patron Sponsor
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Immersed Submerge Passion Compassion Class Caste Semiotic Rhetoric Endemic Epidemic

Gazabagahberlin



Phantasm Cinema Artisan

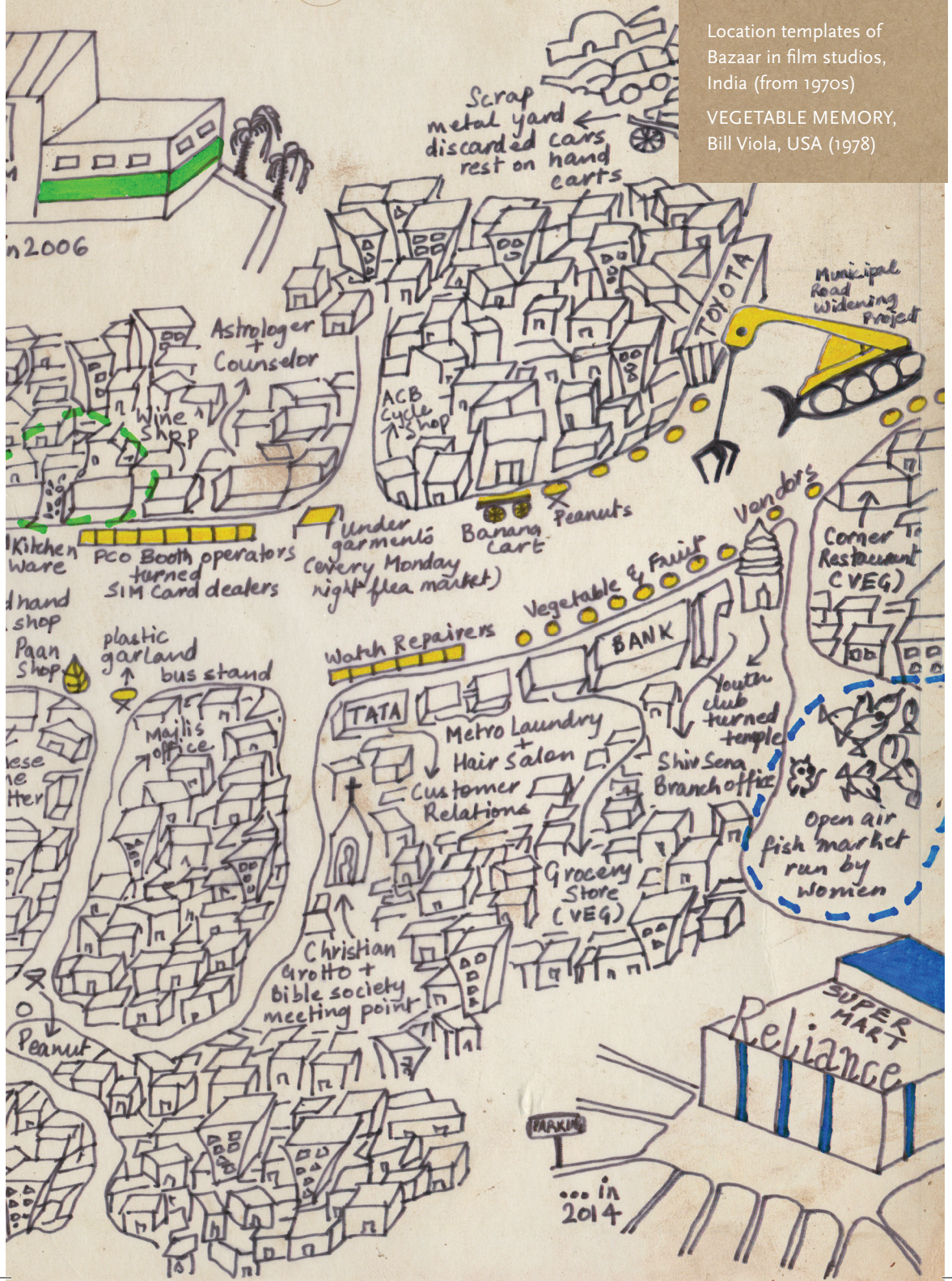
*Souvenir Maker:
Designed in America,
Conceptualised in India, Made
in China,
Sponsored by Korea,
Yes we are conditioned to think
under flag... (Indian Version),
detail from installation by
Tallur N., (2007)*



ana l M anual Nitrate e A cetate Image A pparition



VEGETABLE MEMORY,
Bill Viola, USA (1978)



Rusted Chimney¹

Squatted House²

¹ *Between Production and Service:* The 120-year-old textile industry in Bombay started declining since 1982 following a more than two years long euphoric yet suicidal strike by the workers. As the strike went on the owners shifted the capital out of the state, and let the machinery and infrastructure decay into disfunctionality. The number of organized labour force in the textile industry declined from 232,000 in 1980 to 30,000 in 2002. But as the lands that the closed mills occupied were earmarked for manufacturing industry only, the owners, despite their best efforts, could not convert them into different land use for almost a decade. But with the decline of the working class in the vicinity, service industries and high end residential complexes started sprouting up in adjacent areas. Through the decade of the '90s, unused chimneys and mud tiled workshop sheds stood still amidst the changing cityscape of glass façade-d shopping malls or residential towers – till the end of the millennium when mill lands were allowed to be 'redeveloped'.

² *Between Reunification and Gentrification:* Owing to the housing policies of GDR, which discouraged accumulation of property in terms of private houses, around 200 apartment houses in Mitte, Friedrichshain and Prenzlauerberg in Berlin were found empty at the time of reunification. After the fall of the wall, those apartment houses were taken over by squatters, comprising mainly of the youth – often students and cultural practitioners – for collective living. A legal process to return those properties to their 'original' owners started immediately but it took decades to negotiate the process as deproperty-isation first happened in the thirties under the aegis of the Nazis and later in the GDR era making the claim of ownership to those buildings extremely complicated and remote. Even as the legal process and political negotiations ensued, squatters continued to occupy those buildings for years. A good part of Berlin's radicalism in art and political practices, including various centres of subcultures, in the '90s was attached to these squatted houses.

Der Bazar³

Chor Bazaar⁴

NUSRAT HAS LEFT THE BUILDING...BUT
WHEN, Farjad Nabi, Pakistan (1997)

WHAT TIME IS IT THERE?, Tsai Ming
Liang, Taiwan (2001)

JARMARK EUROPA, Minze Tummescheit,
Germany (2004)

³ *Between Letter Press and Fashion:* The first American fashion magazine Harper's Bazar (1867-current) - *a repository of Fashion, Pleasure and Instruction for Women* – modeled itself on the Berlin weekly Der Bazar. In the first decade since its inception Harper's got all the illustration plates in the form of duplicate electrotypes, along with advance proof of the letterpress describing the continental modes, all the way from Berlin's Bazar. It was believed that by using the same plates and letter prints as Berlin's, the American weekly could be at par with the Mecca of fashion market in Paris. Thus was shaped the American mass-fashion in the late 19th century.

⁴ *Between Memory and Tactility:* The second-hand goods market in Bombay that diligently manufactures antiques / memorabilia for every consumer demand is fondly called Chor Bazaar, literally – Market of Thieves. The workshops in Chor Bazaar are equipped to customise every wish / longing for corporeal relics and thus to memorabilia-ise the imagination of the 20th century for the domestic and international market. The current assertion of Indian popular cinema being the post-colonial phenomenon has fueled the marketability of the Chor Bazaar products.

MEMORIES OF
UNDERDEVELOPMENT,
Tomás Gutiérrez Alea, Cuba (1968)
THE SKYWALK IS GONE,
Tsai Ming Liang, Taiwan (2002)

Hanging Balcony⁵

Sky Road⁶

⁵ *Between Regime and Architecture:* In the GDR the hanging balconies and the attached stuccos (so romanticised in the European arts and literature) in front of the residential buildings were considered symbols of bourgeois culture. In order to naturalise and equalise the living architecture the state ordered the removal of the fancy balconies from the building façades in East Berlin. After the reunification there was an active encouragement to restore the balconies as they symbolised the beauty of 19th century European city architecture. These balconies occupy a pivotal place in the current phase of gentrification and rising real estate market in Berlin.

⁶ *Between Convention and Infrastructure:* The popular monsoon festival of Govinda has neighbourhood boys forming a human pyramid to reach out to an earthen pot full of goodies hung at a great height. In Bombay the pot is usually hung from the second or third floor wooden banisters of the working class quarters, popularly known as chawls. With the demise of the manufacturing industry the wooden banisters of chawls have given way to the glass façade of corporate buildings. The revellers have thus shifted their location out of the neighbourhood by-lanes and onto the main road and now hang the earthen pots between the railings of the flyovers or at the top end of the yellow cranes at construction sites.

Celluloid Strip⁷

M bahn⁸

7 *Between Narrative and Object:* A strip of celluloid can be used to record and print images on and / or to melt, mould and cut into various plastic objects and usages. The depth of grey or black in a b/w film print is determined by the density of the solid metallic silver on a film print – heaps of orphaned prints are thus burnt to get some silver-rich ash. Celluloid jewellery is considered special in the fashion world. The acetate base colour prints can be melted into cheap coloured bangles, the kind that is used by the dozens in Bollywood dance sequences.

But the polyester based celluloid prints cannot be melted / moulded for any other utility. Polyester is not as transient as the nitrate or acetate bases. It can only be converted into clean plastic strips after scratching out the images. The strips are used to make collar stiffeners for shirts on display at shop windows.

8 *Between Gleisdreieck and Potsdamer Platz:* Mbahn – Magnetbahn – Maglev train – Magnetic levitation train, train that runs by magnets and thus floats over narrow tracks without depending on the friction between the wheels and the tracks. M-bahn Berlin: 1.6km; Service begun 1991-07-18; Service closed 1991-07-31; Dismantled 1991-09-17.

After the Potsdamer Platz U-bahn station became inaccessible for West Berliners during the Wall years M-bahn line was planned to connect the west side of the Potsdamer Platz to U-bahn network through Gleisdreieck station. The work commenced in 1983 and proceeded through many test runs, followed by a major fire at Gleisdreieck in 1987, and a technical failure and crash at Kemperplatz in 1988 to finally the regular service that begun in July 1991. But, by then, the fall of the wall that demanded restoration of the former U-bahn (currently U2) line to Potsdamer Platz, had already rendered the newly erected M-bahn redundant.

TITASH EKI NADIR NAAM (DER FLUSS TITASH), Ritwik Ghatak, India (1973)
D'EST, (FROM THE EAST), Chantal Akerman, Belgium



Eastern
East

premodern colony nation state modern market global
labour material production transport supply moving
route map post signs tambo thumb wire tower crossing
east middle far central near east
commodity display advert purchase accumulated desire

Western
West

In 1960, during a heavy cyclone a Greek ship named MD Alpine, got stranded on the shores of Sitakunda in Chittagong. All efforts to refloat the ship failed due to lack of water. The Chittagong Steel House bought the discarded ship in 1965 and started scrapping it to retrieve steel by employing menial labour. Thus begun the Ship Breaking Industry in Chittagong that currently employs over 20,000 people.

There are around 45,000 ocean going ships in the world. These include container ships, cargo ships and cruise liners. About 700 ships are discarded every year and sent to be scrapped to retrieve recyclable steel content.

The European Commission has estimated that every year between 40,000 and 1.3 million tonnes of hazardous materials (such as asbestos and PCBs) are sent to developing countries on board discarded European vessels.

DESTINATION

Alang, Gujarat, Gulf of Khambat, Arabian Sea, India (1983)

Aliaga, Izmir, Aegean Sea, Turkey (mid 1970s)

Chôttogram (Chittagong), Karnaphuli River, Bay of Bengal, Bangladesh (1965)

Gadani, Balochistan, Sonmiani Bay, Arabian Sea, Pakistan (informally begun prior to the inception of the country in 1947)

Changjiang, Jiangyin City, Yangtze River, East China Sea, China (1998)

Colorado Shipyard, Cebu City, Mactan Channel, Indian Ocean, Philippines (1992)

mainly caters to Japanese owned and operated ships

THE LAST TRANSIT

“The purchase of ships at the end of life by specialist brokers leads to renegotiation with scrapping yards and changes of destination at the last moment to places to where financial conditions are the most advantageous. In China, the average price is \$400-425 per ton while it is \$475-500 in India. The bulk carrier Cape Providence and the general cargo carrier Umn Albnain, en route to India, were actually beached in Gadani (Pakistan), whilst the Jag Pari and the Kadmos that ought to have been demolished in Bangladesh and China respectively arrived in Alang. As for the old Corsican vessel Monte Stello whose scrapping was announced to take place in China – after being deflagged from New Zealand to Comoros (see Letters to the Editor – Simon) she has just left Jakarta bound for Bhavnagar and then Alang (India)”. *Bulletin of information and analysis on ship demolition*, # 26, October 22nd-December 31st 2012.

SAILBOAT, Joyce Wieland, Canada (1968)

CONTINUOUS JOURNEY, Ali Kazimi, Canada-India (2004)

THE LAST RITES, Yasmeen Kabeer, Bangladesh (2008)

THE FORGOTTEN SPACE, Noel Burch and Allen Sekula, France-USA (2010)

Stones being carried from quarries to...

Film prints being carried to the tents in...

Corpses being taken out from...

Babies being taken for a stroll to...

Vegetables being brought to the city from...

hand cart

ARRIVAL, Mani Kaul, India (1980)

head basket

A basket is most secured when balanced on the head over a piece of cloth or on a soft rim.

A basket is most supple and lightweight when woven with plant materials. The plant life available in a region influences the material base of the basket and the weaving technique.

Other than plant material horsehair, baleen, metal wire, jute and plastic are also used for making basket. Twisting, twining and braiding technique of a basket vary depending on the weaving material.

Besides a basket tub, pot, pan, bundle etc. can also be carried on head. A head basket can also be carried on a shoulder pole or on the waist supported by an arm or by tying it to the back.

The balancing technique determines the gait and the speed of the person carrying a basket.

cane basket

plastic tub

metal vessel

earthen pot

iron pan

cloth bundle

A SEASON OUTSIDE, Amar Kanwar, India (1997)

DOUBLE TIDE, Sharon Lockart, USA (2010)

dy/8x

CURFEW RELIAB

International Border

SETTLER

QUARANTINE

SETTLER

convict inmate prisoner

LOG

Asylum Seekers

Casual

L

sanatorium

Prisoner of War 2

MILITARY PERSONNEL

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A TEXT-IMAGE COLLAGE BY Madhusree Dutta

MAP OF THE MARKET BY Paroma Sadhana

COVER IMAGE SOURCE Still from *A Study in Choreography for Camera* by Maya Deren, 1945

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Other publications within KEYwording:

ANALOG Rajula Shah

ARSENAL Erika and Ulrich Gregor

BAZAAR / MARKET Kaushik Bhaumik

ENGLISH Arundhati Subramaniam

FOOD Nanna Heidenreich and Daniel Hendrickson

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according to a resolution adopted by the German Bundestag

KEYwording is a project by Madhusree Dutta and Ines Schaber.

Until the late 80s, the Arsenal, in whose context this project takes place, had used keywords as a search criterion for films in their collection. This practice was later abandoned because 'the standard categorisations used to sort films and make them accessible in a popular form would exclude many films as the given categories do not and cannot be applied to many of the experimental films that Arsenal collects.'

Retrospectively though, the terms can be read not as a normative function within an archive but as a positioning of an organisation and its political agenda. The current project is to address, yet again, the space that lies between the possibilities of opening and locking of themes and practices when anchored on keywords. Keeping the Arsenal archive as the immediate context, instead of avoiding the pitfalls of applying words on films we attempt to pluck a few words from the contemporary cultural practices to rethink the ways of archiving and the struggle to keep contemporising that what is archived.

MADHUSREE DUTTA is a filmmaker and curator based in Bombay.

INES SCHABER is an artist and writer based in Berlin.

KEYwording is part of Living Archive – Archive Work as a Contemporary Artistic and Curatorial Practice. The idea of the Living Archive is to initiate projects that carry out archival work as part of their development, so as to link research, preservation and publication in the context of contemporary curatorial and artistic practice. Living Archive represents the attempt to undertake archival work that does not serve self-preservation only but is contemporary, creates something new and enables new approaches.