

# SOCIAL FABRIC

iniva



## SOCIAL FABRIC

19 January–10 March 2012

Alice Creischer, Céline Condorelli, Archana Hande, Sudhir Patwardhan, Raqs Media Collective, Andreas Siekmann, Prasad Shetty & Rupali Gupte / Archive 1, Archive 2, Film Screenings

Curated by Grant Watson

In collaboration with Christine Checinska, Nida Ghouse, Shanay Jhaveri, Nada Raza and Karen Roswell

**Cover:**  
Printed Quilt (Manchester print and Indian block print),  
late 19th century. Courtesy of Joss Graham

**Right:**  
Alice Creischer  
*Apparatus for the Osmotic Compensation of the Pressure  
of Wealth during the Contemplation of Poverty*, 2005





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**Left:**  
Sudhir Patwardhan  
*Lower Parel*, 2001. Courtesy of Jamshyd Sethna



Above:  
Printed Bed Quilt, late 19th century. Courtesy of Joss Graham

## Social Fabric

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### Introduction

Lightweight but valuable cloth is a commodity which for centuries has generated contact between cultures — through the exchange of goods, as well as the transfer of knowledge (willingly or otherwise) in terms of design, colour, motif, and the technologies involved in production. Developments in textile technologies have resulted in complex and beautiful fabrics, increased output and given competitive advantage — from the lengthy and ingenious sequence of processes used by artisans in South East India to produce the chintz which captured European markets, to the mechanisation of spinning and weaving in Greater Manchester that helped spark an industrial revolution. For several centuries the production and trade in textiles was linked to European colonisation, and can be understood in terms of a power imbalance which saw the extraction of raw materials from the colonies, along with the use of slavery, protectionism at home, and dumping abroad of goods. Karl Marx writing about the cotton trade in *Capital*, as well as in a series of articles published in the *New York Herald Tribune*, noted the impact of British policies in India as well as the expansion and contraction of the industry in terms

of the effect it had on workers, who were periodically ‘attracted’ then ‘repelled’ from the factory system. In the post colonial period, these imbalances were maintained through treaties that favoured the rich world, such as the Multi Fibre Agreement (1974–2004) which severely limited the import of textiles into Europe from the developing world, as well as the setting up of Special Economic Zones (SEZ) where employees worked without basic protections. But at the same time textile production has been linked to forms of resistance, from the collective of seamstresses in Nikolay Chernyshevsky’s novel *What is to be Done* (1863) to the eighteen month strike by Mumbai’s mill workers from 1982–83, probably the largest and longest strike in history.

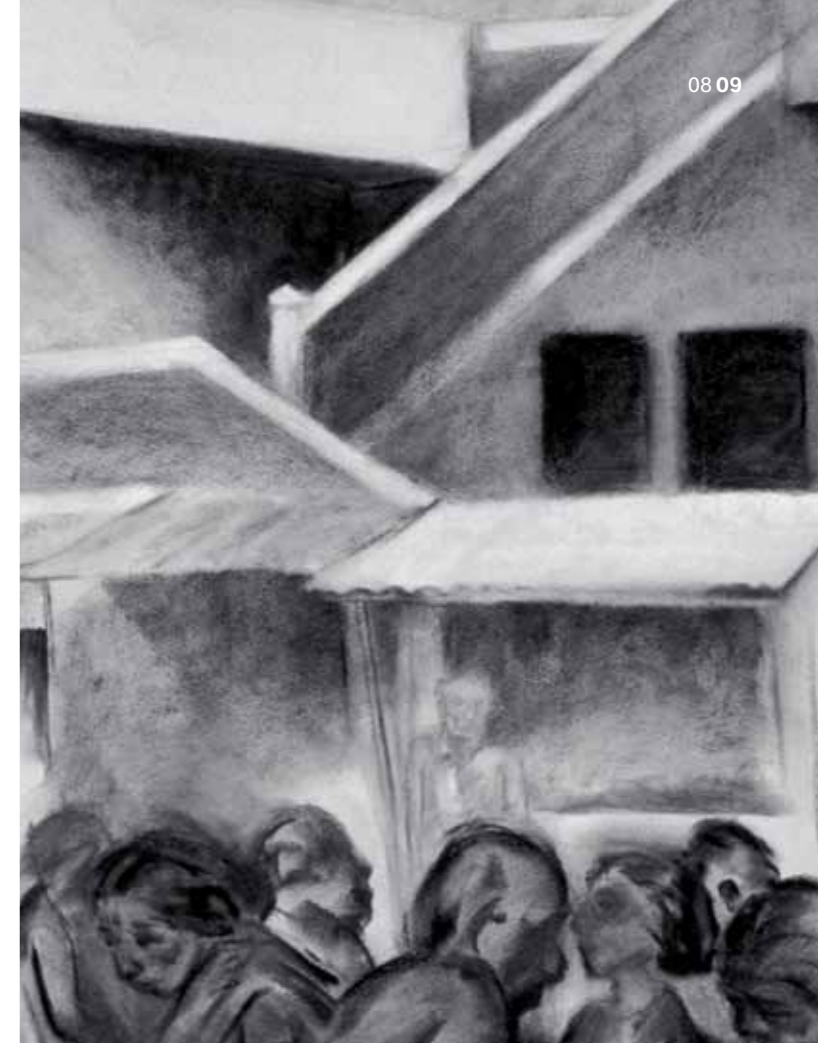
### Exhibition concept

*Social Fabric* bites off a chunk of this history, starting with two artworks — *Apparatus for the Osmotic Compensation of the Pressure of Wealth during the Contemplation of Poverty* by Alice Creischer and *Lower Parel* by Sudhir Patwardhan — which are concerned with a part of it. These works are individually positioned

in each of the galleries at Rivington Place marking a point of departure. Although on the face of it quite different, one takes in a broad sweep of history, the other tells the story of a particular place, they are alike in the sense that both build on extensive research which is tightly packed into a singular statement. The role of this exhibition has been to unpack this information and materialise it through the presence of parallel archives. These two works have in effect solicited a curatorial response and the resulting displays (using historical documents, artefacts, sound recordings, books, samples and lengths of cloth as well as works by other artists) set out in an essayistic fashion a field of further information without attempting to be comprehensive. The archival displays have been developed in collaboration with a group of researchers as well as in discussion with the artists, who have all contributed by bringing forward material, and giving the archives a conceptual shape. The artist Céline Condorelli has designed a curtain and two support structures for the material, including a metal archive table and a wall unit, working with colour and form to bring compositional unity to the display without overly regulating its eclecticism.

### **Apparatus for the Osmotic Compensation of the Pressure of Wealth during the Contemplation of Poverty**

*Apparatus for the Osmotic Compensation of the Pressure of Wealth during the Contemplation of Poverty* (2005) by Alice Creischer is spread out across Project Space 1 (PS1) and is principally made from a series of metal tripods each supporting a rosette. At one end there is an architectural model and in the middle a textile section partially suspended from the ceiling. The work functions as a quasi-optical device (a machine for looking) the individual rosettes having cut out and see through elements, with the suggestion that they can be rotated. This idea of a mechanical apparatus is contrasted by the low tech fabrication of the piece, which, like a complex and extended craft object, has been produced using a number of hand processes — sketching, paper cuts, photographic collage, image transfer, stitching, beading and appliqué. The apparatus is dense with information, including balance sheets, statistics and the minutes of fact finding committees, which are partially encoded into symbols and patterns. While the work is cryptic, the artist has avoided mystification or ambiguity



by providing a key to its contents in the form of a ledger pasted on the wall. The work began when Creischer encountered a beggar in India. This triggered an unusual process, with the artist tracing the connection between herself and the beggar in terms of how they had arrived at their respective positions. This type of investigation necessitates historical research, and the piece goes back to the colonial period, a time which saw the enormous transfer of wealth from the colonies to the European metropolis and what the artist calls 'the production of the third world.' It moves forward in time to include policies of the World Bank and International Monetary Fund, the issue of debt, and a contemporary economic system that continues to sustain and exacerbate income disparities between nations as well as within them. While Creischer's installation is not exclusively concerned with this subject, the trade in textiles, its place in colonial relations (between Britain and India in particular) as well as in the process of decolonisation, is a central aspect of the work, and is developed in this exhibition through Archive 1.

#### Grant Watson

Senior Curator and Research Associate, Iniva



#### Previous page, 9 (left):

Alice Creischer  
*Apparatus for the Osmotic Compensation  
of the Pressure of Wealth during the  
Contemplation of Poverty* (detail), 2005

#### Previous page, 9 (right):

Sudhir Patwardhan  
*People by the Bridge*, 2001

#### Left:

Grant Watson  
*Mumbai*, 2011

#### Next page, 13

*A Broadside Poster*  
A royal decree forbidding the use  
of printed and dyed calico textiles  
to protect the English woollen  
and silk weaving industries. 1728.  
Courtesy of The CSROT Historic  
Textile Library at the Stichting  
Egress Foundation, Amsterdam

## Archive 1

Archive 1 responds to Alice Creischer's work, exploring the artist's concern with uneven power relations that are rooted in our Imperialist pasts and routed through the production and consumption of textiles, most notably cotton. Indeed the story of the cotton trade is the story of the relationship between the East and the West, between India, Britain and the Americas. Furthermore, social and economic upheaval and change across each continent are woven into the history of the trade.

Archana Hande's *Scroll 1 Girangaon* (2009) visually maps the movement of peoples, cultures and capital that constituted this upheaval. The story begins within a spacious rural setting where time is governed by the seasons. Yet it ends within an oppressive urban environment where time is governed by the factory clock.

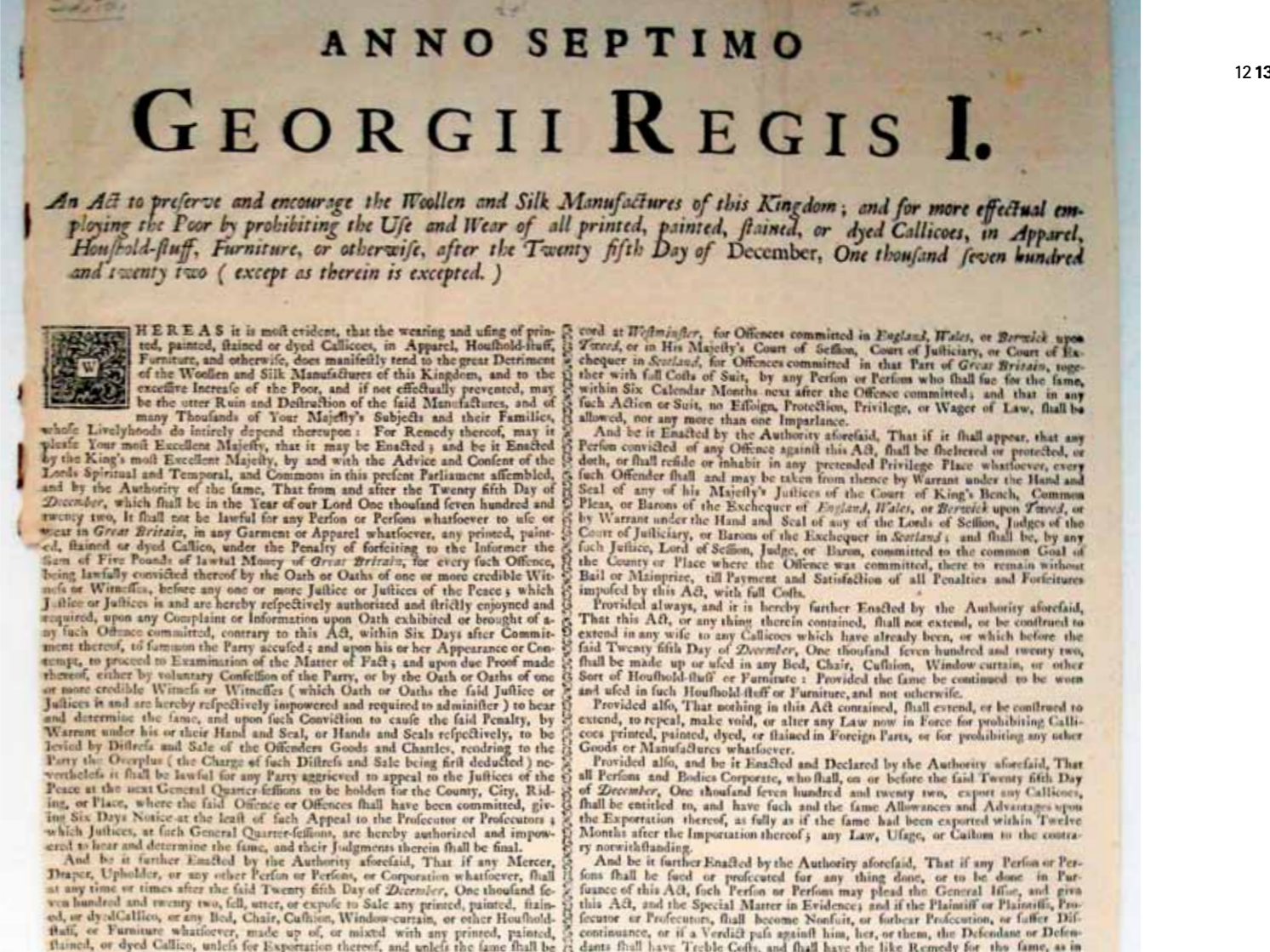
Pre-colonial India saw not only the finessing of the spinning, weaving and finishing of cotton cloths by local artisans but also the development of unparalleled

printing techniques. Examples of the wood block printing using natural dyes favoured by these artisans are depicted in The Victoria and Albert Museum's *Company Paintings Collection*. During the late 1700s, as the British East India Company grew, its employees, keen to record the peoples and customs that they encountered, commissioned Indian artists to create watercolours in a hybrid Indo-European style and palette.<sup>1</sup> These became known collectively as "Company Paintings".

The hybrid nature of the paintings points to an early example of cross-cultural exchange between India and Britain resulting from the first colonial encounters. The commodities traded by the Company transformed the tastes of the British. Simultaneously hybrid print motifs found their way onto the textile designs, reflecting the aesthetic dialogue between the two societies that was built on a mutual familiarity with botanical references. Indian artisans attempted to reproduce European patterns. In Britain, the cotton/linen industry toiled to replicate Indian calicoes and chintzes.<sup>2</sup>

1 The British East India Company controlled Britain's maritime trade with Asia for almost 250 years, making its maiden voyage in 1601. The Company began importing cottons into London in 1613. By the 1620s, four types of cotton cloth were being regularly sold at auction: white calicoes, single coloured cloths, striped chintzes and painted cloths. By 1664, cottons accounted for 70% of all imports. During the early 1680s over two million pieces of cloth were ordered. The foundations of the Company's commercial success were built on this trade in textiles with India. H.V. Bowen, John McAleer, and Robert J. Blyth, *Monsoon Traders: the Maritime World of the East India Company*, 2011, pp. 45–46.

2 Archive 1's Manchester Cotton quilt is just one example of this aesthetic exchange. (Joss Graham [www.jossgraham.com](http://www.jossgraham.com))





Above: Mill Label, *Mother India — Bharat Mata*, 1930s.  
Courtesy of Jyotindra Jain

Right: Karl Marx in the *New York Daily Tribune*,  
*The British Cotton Trade*, 1861. Courtesy of The Marx Memorial Library

...their military purposes renders it vitally important to the producers and traders of the West, that every available outlet to the seaboard should be reopened when interrupted; therefore, be it

Resolved, That the Cincinnati Chamber of Commerce respectfully urge the Government to aid the owners of the Baltimore and Ohio Railroad to reopen the road from the Ohio River to Baltimore, if not deemed incompatible with the military movements in Virginia, or the general public interest.

**The British Cotton Trade.**

From an Occasional Correspondent.

LONDON, Sept. 21, 1861.

The continual rise in the prices of raw cotton begins at last to seriously react upon the cotton factories, their consumption of cotton being now 25 per cent less than the full consumption. This result has been brought about by a daily lessening rate of production, many mills working only four or three days per week, part of the machinery being stopped, both in those establishments where short time has been commenced and in those which are still running full time, and some mills being temporarily altogether closed. In some places, as at Blackburn, for instance, short time has been coupled with a reduction of wages. However, the short-time movement is only in its incipient state, and we may predict with perfect security that some weeks later the trade will have generally resorted to three days working per week, concurrently with a large stoppage of machinery in most establishments. On the whole, English manufacturers and merchants were extremely slow and reluctant in acknowledging the awkward position of their cotton supplies. "The whole of the last American crop," they said, "has long since been forwarded to Europe. The picking of the new crop has barely commenced. Not a bale of cotton could have reached us more than has reached us, even if the war and the blockade had never been heard of. The shipping season does not commence till far in November, and it is usually the end of December before any large exportations take place. Till then, it is of little consequence whether the cotton is retained on the plantations or is forwarded to the ports as fast as it is bagged. If the blockade ceases any time before the end of this year, the probability is that by March or April we should have received just as full a supply of cotton as if the blockade had never been declared! In the innermost recesses of the mercantile mind the notion was cherished that the whole American crisis, and,

It would be tempting to become seduced by these new transcultural forms, forgetting that these dialogues and exchanges were uneven; there were colonial hierarchies of power at play. For example, the heady mix of pattern and colour used on the mill labels displayed in Archive 1 (which have been selected and annotated by Dr. Jyotindra Jain) were employed by British textile manufacturers specifically to appeal to the Indian market. Whilst John Forbes Watson's *Textile Fabrics of India* were aimed at informing these manufacturers of the types of patterns that would be deemed most desirable. The increased exportation and subsequent adoption of these cloths proved detrimental to the local handloom weaving industry.<sup>3</sup>

Growth in the manufacture of British cotton cloths was given impetus by advances in new technologies and methods of factory production. This industrialisation of cotton production brought with it new social and political relations. From the 1750s, Lancashire "hummed to the rhythm of the textile trades".<sup>4</sup> Mirroring the movement of peoples

and capital in Hande's *Scroll 1 Girangaon* (2009), swathes of the local population shifted from agricultural labour to labour within the textiles industry, lured by the prospect of increased wealth.

But the impact of industrialisation was globally felt, giving rise to new international divisions in labour. The writings of Karl Marx housed in Archive 1 draw our attention to the human costs of the factory system and the upheaval caused by the boom and bust nature of the trade.<sup>5</sup> He notes the "slavery" of the factory operative, drawing a parallel with the plights of the enslaved Africans forced to cultivate the raw materials used to supply the English mills, whilst alerting us to hidden interconnecting narratives.<sup>6</sup> To summarise, the evolution of the cotton trade maps out a complex web of interwoven histories, interdependent yet uneven relationships and cross-cultural trans-global exchanges.

**Christine Checinska**  
Associate Curator, Social Fabric, Iniva

<sup>3</sup> The John Forbes Watson collection, Harris Museum and Art Gallery, (harris.museum@preston.gov.uk)

<sup>4</sup> Beverly Lemire, *Cotton*, 2011, p. 75.

<sup>5</sup> *The British Cotton Trade*, *New York Daily Tribune*, 14th October 1861, and *Crisis in the Cotton Trade*, Section 7, *Capital*

<sup>6</sup> As early as the 1500s African and European merchants collaborated in the enslavement of Africans to provide a labourforce for the plantations, yet the plantations themselves provided an ongoing market for goods including cotton. Beverly Lemire, *Cotton*, 2011, pp. 83–84.



## Lower Parel

Sudhir Patwardhan has been painting Mumbai since the late 1970s. Recording the life of the city, its demographic changes, its communal tensions, its processes of industrialisation and deindustrialisation, and capturing these in the form of small vignettes that give particular attention to the city's working class. When he first arrived in the city, Patwardhan took a job as a radiographer in a hospital near Lower Parel which was still in those days an active mill district known as Girangaon (mill village) and as an artist he made charcoal drawings of the factory workers that came for treatment. Nearly 30 years later and now living in a suburb of Mumbai, Patwardhan returned to Lower Parel to make a painting which would be shown in a gallery located in this now transformed neighborhood. This painting *Lower Parel* (2001) shown to exhibited in Project Space 2 (PS2) narrates something of the changes that have taken place in the intervening years. These include the mill workers strike of 1982–83; the decline and closure of mills resulting in the dismissal of 100,000 workers; attempts to divide up the mill land equitably between different groups, including the workers themselves for such purposes as social housing and communal public spaces; and the gradual erosion of any fair division by the mill owners, eager to sell the land to property developers for shopping malls,

bowling alleys and high rise luxury apartments. This still incomplete process has seen a set piece battle pitching commercial interests against the needs of a large working class community, whose labour, cultural life and political presence, have profoundly affected the character of the city. Today, tall buildings under construction with mirror glass facades, dwarf the tenement buildings which house working class residents and encroach on the disused mill compounds. Padwardan has carefully constructed his painting, organising the figures and architectural elements to produce a composition that includes the different aspects of this story — in the form of a parable tightly held within a single image. The architectural backdrop includes a railway bridge behind which a mill (no longer in use) shares the skyline with a high rise apartment building. The mill workers are still there (or at least the next generation) but in this painting, now operate small scale enterprises, working as juice vendors, and on stalls selling fruit, fried snacks, clothing, electrical goods and telephone services, all of which are clustered around the railway station entrance. Going about their individual lives, the artist has also arranged these figures in a way that makes them legible as a group, representatives of their community; and thereby invoking their collective struggle against the closure of the mills and the distribution of mill land in the face of powerful vested interests.



**Left:**  
Sudhir Patwardhan  
*Preparatory photograph for the painting Lower Parel, 2001*

## Archive 2

Archive 2 develops from the single image of Patwardhan's painting. The period between the strike in 1982–83 and the painting of *Lower Parel* in 2001 covers only the most recent chapter in the story of Mumbai's long association with the cotton industry, a history that goes back to the second half of the 19th Century when an industrial revolution took place in India which saw the rapid development of textile production in Mumbai. Along with its port, this industry helped to modernise the city and transform it into the economic powerhouse it is today. Having a huge impact on Mumbai's population, the cotton mills attracted a vast pool of labour, with workers flooding in from the surrounding regions seeking employment — at its peak the textile industry employed 250,000 workers. *One Hundred Years One Hundred Voices, The Millworkers of Girangaon: An Oral History*, a book edited by Meena Menon and Neera Adarkar, tells this history principally from the perspective of the mill workers themselves, as well as political activists, and their supporters in the trade union movement. It is built around transcripts of interviews, which provide both a broad historical range as well as a complex layering of the subject through personal experience. These narrative testimonies are brought into the exhibition space through sound

recordings by actors, which, when heard in relation to Patwardhan's painting, allow for a better understanding of this work as a social document. The testimonies of the workers are interesting as a social history not only of Lower Parel, Girangaon and Mumbai, but also as a microcosm of the larger political changes which have influenced Post Independence Indian politics. The fate of Mumbai's Communist Party which was closely linked to the mills, and the rise of the right wing fundamentalist Shiv Sena who substantially replaced them, as well as the changing face of the Indian National Congress, all emerge from these stories. They recount how, as the textile industry collapsed and the mills shut down, real estate prices rose in a post-industrial process of gentrification, and how in turn local people struggled for housing and employment in a neighborhood which they had once defined. In these testimonies the past no matter how fraught, begins to be remembered as a time of lost potential. But while some recount the individual need to act in self-interest, others capture the ability of communities to self-organise and resist. For this exhibition, architects and urbanists Rupali Gupte and Prasad Shetty have also been commissioned to put together material from their research archive bringing into focus the different forces active in this struggle.

**Right:**  
Sudhir Patwardhan  
*Preparatory photograph for the painting  
Lower Parel, 2001*



**Nada Raza**  
Exhibitions and Events  
Coordinator, Iniva

**Grant Watson**  
Senior Curator and Research  
Associate, Iniva

## Empire Marketing Board

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Three industrial art posters have been selected for display at Rivington Place. Commissioned by the British Government, artists were selected by the Empire Marketing Board (1926–1933) to encourage the public to become ‘Empire-conscious buyers.’ During an intense period of advertising over 200 posters were produced to promote the trade of goods within the British Empire. These posters display a colonial ideology that, while suggesting the ideal of an ‘Empire Family’ (as depicted in HS Williamson’s poster showing an array of different ethnicities) retained a racially prejudiced view of the colonies and their peoples. Keith Henderson’s poster *India and the British Isles* illustrates this ideology by placing the disproportionate map of the British Isles into the centre of India. Henderson’s idealised industrial space *A Lancashire Cotton Mill* shows the pristine interior of a working mill. Its original message, intended to advertise the modernity of British cotton production, shifts when seen within the context of Archive 1 and Archive 2.

**Karen Roswell**

Inspire Fellow, Royal College of Art



**Left:**

Keith Henderson  
*A Lancashire Cotton Mill*, 1930. Courtesy of  
 The Manchester Art Gallery

**Next page, 22:**

Archana Hande  
*Scroll 1 Girangaon*, 2009

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## SOCIAL FABRIC — List of works

### Project Space 1:

Alice Creischer, *Apparatus for the Osmotic Compensation of the Pressure of Wealth during the Contemplation of Poverty*, 2005, courtesy of the Artist

Alice Creischer and Andreas Siekmann, *Working Proposal, Actualization of Chapter 15/Capital Vol 1, part 4 by Marx*, 2012, courtesy of the Artists

Archana Hande, *Scroll 1 Girangaon*, 2009, courtesy of the Artist

Archana Hande, *Scroll 2 Girangaon*, 2012, courtesy of the Artist

Archana Hande, *The Silk Route Hedges*, 2011, courtesy of the Artist

Céline Condorelli, *Support Structure, Red*, 2012, courtesy of the Artist

Céline Condorelli, *White Gold*, 2012, courtesy of the Artist

Tree of Life, Palampore trade textile for the European market, Coromandel Coast, India c.1790, courtesy of Tanvir and Vivek Nanda

Company Painting, *Three couples with textiles stools on a white background, Thanjavur*, ca 1830, courtesy of The Victoria and Albert Museum

Company Painting, *Woman with red scarf and blue skirt winding thread, Patna*, ca 1826, courtesy of The Victoria and Albert Museum

Company Painting, *Man with white shawl carding with stick structure, Patna*, ca 1826, courtesy of The Victoria and Albert Museum

Company Painting, *Thread twister, Thanjavur*, 1840–50, courtesy of The Victoria and Albert Museum

Company Painting, *Woman spinning cloth, man weaving, Thanjavur*, 1840–50, courtesy of The Victoria and Albert Museum

Company Painting, *Malabar weaver, Thanjavur*, 1840–50, courtesy of The Victoria and Albert Museum

Company Painting, *Malabar weaver caste; man weaving indoors, Thanjavur*, c1840–50, courtesy of The Victoria and Albert Museum

Company Painting, *Gunny weaver, Thanjavur*, 1840–50, courtesy of The Victoria and Albert Museum

Company Painting, *Man with printing block, Varanasi*, c 1815–20, courtesy of The Victoria and Albert Museum

Company Painting, *Man with suspended loom, Lucknow*, ca 1850, courtesy of The Victoria and Albert Museum

Company Painting, *Man weaving red cloth, Thanjavur*, ca 1770, courtesy of The Victoria and Albert Museum

**Archive 1:**

Karl Marx in the New York Daily Tribune, *The British Cotton Trade*, 1861, courtesy of The Marx Memorial Library

Karl Marx, *Das Kapital*, 1867, courtesy of The Marx Memorial Library

Karl Marx, *A Critique of Political Economy*, 1867, courtesy of The Marx Memorial Library

John Forbes Watson, *The Textile Manufactures of India, Volume XII, Silk and Cotton Piece Goods*, 1866, courtesy of The Harris Museum

*Printed Bed Quilt*, Late 19th century, courtesy of Joss Graham

Great Britain. ANNO SEPTIMO. GEORGII REGIS I., An Act to preserve and encourage the Woollen and Silk Manufacturers of this Kingdom, London 1728, courtesy of Seth Siegelau and The CSROT Historic Textile Library at the Stitching Egress Foundation, Amsterdam. Inventory number [CSROT 3272]

Rosa Luxembourg, *The Accumulation of Capital*, Kamunist Kranti, Faridabad, India edition, 1992, courtesy of Raqs Media Collective

Raqs Media Collective, Luxme Sorabgur, *The Capital of Accumulation*, 2010, courtesy of Raqs Media Collective

*Mill Labels*, 1930s, courtesy of Jyotindra Jain and Mr. Abhishek Poddar

*Glazed Chintz*, courtesy of The Design Library,

*Turkey Red Manchester cottons*, courtesy of The Design Library

*African Americans working, Charleston, S.C.: Cotton warehouse, carrying cotton*, c1879, courtesy of The Washington Library of Congress

Céline Condorelli, *Cotton Index, selected pages from Terrains Vagues/Persistent Images*, 2012, courtesy of the Artist

Céline Condorelli, *There is Nothing Left*, First Movement, 2011, courtesy of the Artist

Céline Condorelli, *Alexandria Cotton Stock Exchange*, 2012, courtesy of the Artist

Friedrich Engels, *Conditions of the Working Class in England*, 1887, courtesy of Céline Condorelli

**Empire Marketing Board:**

Keith Henderson, *Lancashire Cotton Mill*, 1930, courtesy of Manchester Art Gallery

Keith Henderson, *India and the British Isles*, courtesy of Manchester Art Gallery

HS Williamson, *No title*, courtesy of Manchester Art Gallery

**Project Space 2:**

Sudhir Patwardhan, *Lower Parel*, 2001, courtesy of Jamshyd Sethna

Book by Meena Menon and Neera Adarkar, *One Hundred Years One Hundred Voices, the Millworkers of Girangaon: an Oral History*, 2004, courtesy of Meena Menon, Neera Adarkar and Seagull Books

Céline Condorelli, *Support Structure, Yellow*, 2012, courtesy of the Artist

Poster advertising the theatrical production *Cotton 56 Polyester 84* based on *One Hundred Years One Hundred Voices*, and Sudhir Patwardhan's *Lower Parel*, 2007, courtesy of Vivek Jhadav, Sunil Shanbag and Ramu Ramnathan

**Archive 2:**

Sudhir Patwardhan, *Drawings of mill workers*, late 1970s, courtesy of the Artist

Sudhir Patwardhan, *Preparatory photograph for the painting Lower Parel*, 2001, courtesy of the Artist

Digital sound recordings, based on a selection of testimonies from *One Hundred Years One Hundred Voices*, voice recordings by Ram Ganesh Kamatham, Aamer Hussein, Adnan Madani, Rani Matthews, Taha Mehmood, Bunny Page, Mallika Prasad and Nada Raza, 2011, courtesy of Meena Menon, Neera Adarkar and Seagull Books

Rupali Gupte & Prasad Shetty, *Notes on Mumbai Mill Lands*, 2012, courtesy of Design Cell, K. Raheja Inst. for Architecture, Collective Research Initiatives Trust, Prajakt Patil, Sahil Latif, Neera Adarkar, Prasad Khanolkar and Prajna Rao

**Education Space:**

Ashim Ahluwalia, *A Short Season*, 1995, 30 minutes

Anjali Monteiro and K.P. Jayasankar, *Saacha (The Loom)*, 2001, 49 minutes

The Otolith Group, *Otolith II*, 2007, 47 minutes

Madhusree Dutta, *Extract from 7 Islands and a Metro*, 2006, 7 minutes

Tushar Joag, *Mill Workers Footage*, 2000, 12 minutes

Anand Patwardhan, *Occupation Mill Worker*, 1996, 22 minutes

**Acknowledgements:**— **Artists in the exhibition:**

Alice Creischer, Céline Condorelli, Archana Hande, Sudhir Patwardhan, Raqs Media Collective, and Andreas Siekmann.

— **Screening programme:**

Ashim Ahluwalia, Anjali Monteiro, K.P. Jayasankar, The Otolith Group, Madhusree Dutta, Tushar Joag and Anand Patwardhan.

— **Research:**

Meena Menon, Jyotindra Jain, Prasad Shetty and Rupali Gupte.

— **Individual lenders:**

Jamshyd Sethna, Tanvir and Vivek Nanda, Joss Graham, Seth Siegelau, Vivek Jhadav, Sunil Shanbag and Ramu Ramnathan.

— **Institutional lenders:**

The Victoria and Albert Museum, The Marx Memorial Library, The Harris Museum, The Design Library, The Washington Library of Congress and The Manchester Art Gallery.

— **Design and technical support:**

Jessica Harrington, Gabrielle Underwood, ADI and Minx Creative.

— **Social Fabric** is curated by Grant Watson, in collaboration with Christine Checinska, Nida Ghouse, Shanay Jhaveri, Nada Raza and Karen Roswell.

The exhibition **Social Fabric** will tour to Lunds Konsthall from 6 April to 27 May 2012.

A copy of this booklet is available in large format print.

Iniva would like to thank all of the participants for their contribution to Social Fabric as well as Seagull Books for permission to record transcripts from *One Hundred Years One Hundred Voices* and Ram Ganesh Kamatham, Aamer Hussein, Adnan Madani, Rani Matthews, Taha Mehmood, Bunny Page and Mallika Prasad for voice recordings.

**Iniva (Institute of International Visual Arts)**

Iniva explores key issues in society and politics, offering a platform for artistic experiment, cultural debate and exchange of ideas. We work with artists, curators, creative producers, writers and the public to explore the diversity and vitality of visual culture.

**Exhibition opening hours:**

Tues, Wed, Fri: 11am–6pm

Thurs: 11am–9pm

Sat: 12 noon–6pm

Sun, Mon and Bank Holidays: closed

**Free admission**

**Curator's tour:**

Thursday 1 March 2012 — 6.30pm

Rivington Place, London EC2A 3BA

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[www.iniva.org](http://www.iniva.org)

[www.rivingtonplace.org](http://www.rivingtonplace.org)

**Stuart Hall Library**

The Stuart Hall Library provides an extensive bibliography of reference materials and resources relating to this exhibition. The bibliography is available in print as well as through the Library website, and there will be a display of these materials in the Library throughout the exhibition.

The Stuart Hall Library is open: Tues to Fri, 10am–1pm, 2–5pm. To make an appointment, phone 020 7749 1255 or email: [library@iniva.org](mailto:library@iniva.org). You can also plan your visit by accessing the Library catalogue online at [www.iniva.org](http://www.iniva.org)

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