

n.º 16

JUDITH BLUM  
REDDY  
*EVERYTHING  
IS NOT OK*

02.06—29.07.2023

*Obras / Works*

*Indian Timetables, 1997; 108 Names of the Gan-  
ges, 1997; Delhi Phone Book, 1999; Map 1, 1972;  
Map 2, 1973; New York Bound, 1974; Revisiting  
the 2019, 2019; Heavily Redacted Document, 2020;  
True, 2020; Everything is Not Ok, 2021; This is  
for you, 2020; Unperson, 2021*

*Comisario / Curated by*  
Mira Bernabeu

*Fotos / Photographs by*  
Dev Benegal

*Texto / Text by*  
Sadia Shirazi

1MM



133

**DELHI-KANPUR-ALLAHABAD-VARANASI-PATNA-DHANBAD-HOWRAH**

▼ 2422 RAJSHREE EXPRESS

- ▼ 2332 KALKA-HOWRAH MAIL
- ▼ 2382 NEW DELHI-HOWRAH DOONIA EXPRESS
- ▼ 3008 DOWN-ASHA TOCHIN EXPRESS
- ▼ 3112 DELHI-SEALDAH EXPRESS
- ▼ 2308 JODHPUR-HOWRAH EXPRESS
- ▼ 3134 MUGHALPURA-SEALDAH EXPRESS
- ▼ 3054 BOMBAY-HOWRAH MAIL
- ▼ 1160 GAILLARD-HOWRAH CHAMBAL EXPRESS
- ▼ 1162 AGRA GINTI-HOWRAH CHAMBAL EXPRESS
- ▼ 1172 INDORE-HOWRAH CHHISA EXPRESS
- ▼ 4164 METRUT CITY-ALLAHABAD GANGAM EXPRESS
- ▼ 7418 KURLA-BHAGALPUR EXPRESS
- ▼ 5211 KURLA-MUZAFFARPUR EXPRESS
- ▼ 3074 JAMMU-TAWI-HOWRAH HINDGAR EXPRESS
- ▼ 3006 AMRITSAR-HOWRAH MAIL
- ▼ 3050 AMRITSAR-HOWRAH EXPRESS
- ▼ 3152 JAMMU TAWI-SEALDAH EXPRESS

174

**DELHI-NEW DELHI-AGRA-JHANSI-BHOPAL-BHUSAVAL-BOMBAY V.T.**

- ▼ 1002 HOWRAH-BOMBAY MAIL
- ▼ 1028 GORAKHPUR-DADAR RASHI EXPRESS
- ▼ 1024 VARANASI-BOMBAY MAHANAGRI EXPRESS
- ▼ 1018 BOMBAY-NANDED TARGAN EXPRESS
- ▼ 1148 MUZAFFARPUR-DADAR SHRAM-SHAKTI EXPRESS
- ▼ 1006 VARANASI-BOMBAY RATNAGRI EXPRESS
- ▼ 1008 FAIZABAD-BOMBAY SAKET EXPRESS
- ▼ 1047 BHAGALPUR-KURLA EXPRESS
- ▼ 6146 GIMHATI-DADAR EXPRESS
- ▼ 4248 VARANASI-KURLA EXPRESS
- ▼ 2960 HOWRAH-BOMBAY GEBRESULI EXPRESS
- ▼ 3002 HOWRAH-BOMBAY MAIL
- ▼ 3000 HOWRAH-KURLA EXPRESS
- ▼ 1440 NAGPUR-DADAR TRIVANDRAM EXPRESS
- ▼ 1056 NALPUR-BOMBAY VIDARSHA EXPRESS
- ▼ 7504 NAGPUR-KULGARH MAHARASHTRA EXPRESS
- ▼ 4246 VARANASI-SURAT TAPTI-GANJA EXPRESS
- ▼ 1004 NANDED-BOMBAY DEVGIRI EXPRESS

191

**HOWRAH-TATA NAGAR-ROURKELA-DURG-NAGPUR-BOMBAY V.T.**

- ▼ 2860 HOWRAH-BOMBAY GEETANALI EXPRESS
- ▼ 8032 HOWRAH-BOMBAY MAIL
- ▼ 8030 HOWRAH-BOMBAY EXPRESS
- ▼ 8034 HOWRAH-AHMEDABAD EXPRESS
- ▼ 8477 KALINSA-UTRAL EXPRESS
- ▼ 8005 HOWRAH-TITLAGARH EXPRESS
- ▼ 8011 HOWRAH-JAMSHEDPUR SRAT EXPRESS
- ▼ 8015 HOWRAH-TATANAGAR SETTEL EXPRESS
- ▼ 8016 HOWRAH-TATA EXPRESS
- ▼ 8017 HOWRAH-PURULIA EXPRESS
- ▼ 8021 SHARADI EXPRESS
- ▼ 8003 DURG-AHMEDABAD EXPRESS
- ▼ 1006 VISAKHA EXPRESS
- ▼ 1440 SEWAGRAM EXPRESS
- ▼ 7384 MAHARASHTRA EXPRESS
- ▼ 6048 NAJWAN EXPRESS

120

**HOWRAH-BHUBANESWAR-PURI-VISAKHAPATNAM-VIJAYAWADA-MADRAS CENTRAL**

- ▼ 2916 NEW DELHI-PURI EXPRESS
- ▼ 3020 BHUBANESWAR-BOMBAY KOLKATA EXPRESS
- ▼ 9407 HIRA KHANI EXPRESS
- ▼ 8059 BOKSAR STEEL CITY ALAPARKY EXPRESS
- ▼ 2422 RAJSHREE EXPRESS
- ▼ 5961 VISAKHAPATNAM-PINZAKULON LINK EXPRESS
- ▼ 1035 HOWRAH-SOLUNDERSAL RAJAKUMBI EXPRESS
- ▼ 7007 GODAVARI EXPRESS
- ▼ 7047 GOVTAMI EXPRESS
- ▼ 6045 EAST COAST EXPRESS
- ▼ 7245 VISAKHAPATNAM-VIJAYAWADA RATHNAGRI EXPRESS
- ▼ 2711 VIJAYAWADA-MADRAS PENKINI EXPRESS
- ▼ 7240 SIBARDEI EXPRESS
- ▼ 7044 CIRCAR EXPRESS
- ▼ 7489 TRIMALA EXPRESS
- ▼ 2636 TATI EXPRESS
- ▼ 2862 TAMIL NADU EXPRESS
- ▼ 6094 LUCKNOW-MADRAS EXPRESS

151

**HOWRAH-BOMBAY V.T. VIA ALLAHABAD**

- ▼ 3419 BHAGALPUR-MUZAFFARPUR EXPRESS
- ▼ 1057/1191 CHAMBAL EXPRESS
- ▼ 1171 SHIPRA EXPRESS
- ▼ 1148 MUZAFFARPUR-DADAR SHRAM-SHAKTI EXPRESS
- ▼ 5214 MUZAFFARPUR-KURLA EXPRESS
- ▼ 5646 GIMHATI-DADAR EXPRESS
- ▼ 3417 BHAGALPUR-KURLA EXPRESS
- ▼ 4248 VARANASI-KURLA EXPRESS
- ▼ 1006 VARANASI-BOMBAY RATNAGRI EXPRESS
- ▼ 1008 FAIZABAD-BOMBAY SAKET EXPRESS
- ▼ 1090 ALLAHABAD-BOMBAY EXPRESS
- ▼ 1094 MAHANAGRI EXPRESS
- ▼ 5414 MUZAFFARPUR-KURLA EXPRESS
- ▼ 4246 VARANASI-SURAT TAPTI-GANJA EXPRESS
- ▼ 4244 VARANASI-SURAT TAPTI-GANJA EXPRESS
- ▼ 3003 HOWRAH-BOMBAY MAIL
- ▼ 1028 DADAR EXPRESS

60

**UMDING-DHARMA NAGAR-KUMARGHAT-SILCHAR**

- ▼ 104 PIRPURA PASSENGER
- ▼ 6011 BAHAK VALLEY EXPRESS
- ▼ 6011 CACHAR EXPRESS

70

**BOMBAY V.T.-COCHIN-TRIVANDRUM-KANNIA KUMARI-MANGALORE**

- ▼ 6339 BOMBAY-NACEPCOL EXPRESS
- ▼ 6031 BOMBAY-TRIVANDRUM EXPRESS
- ▼ 1005 KETIMATI EXPRESS
- ▼ 601 KANNIA KUMARI EXPRESS

71

**JAMMU TAWI-NEW DELHI-VASCO DA GAMA**

- ▼ 1071 GOA EXPRESS
- ▼ 1007 KARNATA EXPRESS
- ▼ 1077 JHELUM EXPRESS

COMMISSIONER FOR DEPARTMENTAL ENQUIRIES  
CENTRAL WATER COUNCIL  
CENTRAL WATER COMMISSION  
CENTRAL STORE DIVISION  
UPPER YAMUNA CIRCLE  
UPPER YAMUNA DIVISION  
UPPER GANGA CIRCLE  
CENTRAL BOARD FOR WORKERS EDUCATION  
WORKING GIRLS HOSTEL  
NATIONAL ZOOLOGICAL PARK

VICE PRESIDENT OF INDIA  
VICE PRESIDENT'S SECRETARIAT  
PRIME MINISTER OF INDIA  
PRIME MINISTER'S OFFICE  
PARLIAMENT  
MEMBERS OF PARLIAMENT  
PARLIAMENTARY AFFAIRS  
LOK SABHA SECRETARIAT  
PARLIAMENTARY COMMITTEES  
COMMITTEE ON ABSENCE OF MEMBERS FROM THE SETTINGS OF THE HOUSE  
COMMITTEE ON AGRICULTURE  
COMMITTEE ON ENERGY  
COMMITTEE ON ESTIMATES  
COMMITTEE ON GOVT ASSURANCES  
COMMITTEE ON PAPERS LAID ON THE TABLE  
COMMITTEE ON OFFICES OF PROFIT

DIRECTORATE GENERAL OF FOREIGN TRADE  
GEOLOGICAL SURVEY OF INDIA  
GROUND WATER BOARD CENTRAL  
NATIONAL INSTITUTE OF HEALTH & FAMILY WELFARE  
DEPARTMENT OF REPRODUCTIVE HEALTH & FAMILY WELFARE  
DEPARTMENT OF COMMUNICATION DOCUMENTATION CENTRE  
DEPARTMENT OF EDUCATION & TRAINING  
DEPARTMENT OF PLANNING & EVALUATION  
DEPARTMENT OF SOCIAL SCIENCE  
DEPARTMENT OF MANAGEMENT SCIENCE  
DEPARTMENT OF STATISTICS & DEMOGRAPHY  
DEPARTMENT OF COMMUNITY HEALTH  
HEALTH ORGANISATION AIRPORT  
HEALTH SCHEME CENTRAL GOVERNMENT  
AYURVEDIC STORE  
AYURVEDIC DISPENSARIES  
ALLOPATHIC DISPENSARIES  
AYURVEDIC DISPENSARIES  
HOMOEOPATHIC DISPENSARIES  
UNANI DISPENSARIES & UNITS  
DIRECTORATE GENERAL OF HEALTH SERVICES

WORLD FOOD PLANNING & COORDINATION BOARD  
DEFENCE  
ARMY PURCHASE ORGANIZATION  
AIR CRAFT PROJECT MANAGEMENT ORGANIZATION  
DEFENCE PRODUCTION & SERVICES  
DEFENCE RESEARCH & DEVELOPMENT FINANCE DIVISION  
ELECTRONICS  
GENERAL ADMINISTRATION DIVISION  
SUPPORT PROCESS DIVISION IMPROVEMENT IN IMPLEMENTATION CENTRE  
ALUMINIUM PROCESS DEVELOPMENT SECTION  
PARLIAMNT SECTION  
ENGINEERING-RESEARCH  
FINANCE SECTION  
STORAGE SECTION  
PUBLIC SECTOR ENTERPRISE SECTION

PROTOCOL & PUBLIC RELATION SECTION  
FINANCE & ACCOUNTS DIVISION  
ECONOMICS POLICY & PLANNING DIVISION  
INDUSTRY PROMOTION DIVISION  
INFORMATIC TECHNOLOGY GROUP  
COMPUTER DEVELOPMENT DIVISION  
SOFTWARE DEVELOPMENT DIVISION  
MANPOWER DEVELOPMENT DIVISION  
EQUIPMENT GROUP  
CONSUMER ELECTRONICS DIVISION  
PROFESSIONAL ELECTRONICS DIVISION  
STRATEGIC ELECTRONICS DIVISION  
APPLICATION DEVELOPMENT GROUP  
INDUSTRIAL APPLICATION DIVISION  
TRANSPORTATION APPLICATION DIVISION  
RURAL & SOCIAL APPLICATION DIVISION  
COMPONENTS & MATERIALS GROUP  
MICRO ELECTRONICS DEVELOPMENT DIVISION  
PHOTONICS DEVELOPMENT DIVISION  
COMPONENT DEVELOPMENT DIVISION

PLANNING & COORDINATION  
PRODUCTION ENGINEERING  
PUBLIC RELATIONS  
PRINTING & DISTRIBUTION  
DISTRIBUTION  
QUALITY SYSTEMS  
RIVER VALLEY  
STANDARDS PROMOTION  
TEXTILES  
TRANSPORT ENGINEERING  
TRAINING & CONSULTANCY  
VIGILANCE  
DIRECTORATE OF CENSUS OPERATIONS  
CENTRAL POLLUTION CONTROL BOARD  
CENTRAL COUNCIL FOR RESEARCH IN HOMOEOPATHY  
CENTRAL COUNCIL FOR HOMOEOPATHY CENTRAL ELECTRONICS ENGINEERING RESEARCH  
CENTRAL GOVT INDUSTRIAL TRIBUNAL/CUM/ LABOUR COURT  
DIRECTOR GENERAL OF CIVIL AVIATION

CENTRAL BOARD OF DIRECT TAXES  
CENTRAL BOARD OF EXCISE & CUSTOMS  
INTEGRATED FINANCE UNIT  
REVENUE  
CUSTOMS EXCISE & GOLD APPELLATE TRIBUNAL  
FEDERAL CHIEF COMMISSIONER OF ACCOUNTS  
CHIEF CONTROLLER OF GOVT ORDN & MILITARY FACTORIES OF INDIA  
COMPACT AUTHORITY  
APPELLATE TRIBUNAL FOR FORFEITED SETTLEMENT COMMISSION  
FOOD  
INTERNAL FINANCE & WORKS STUDY DIVISION  
SUGAR DIVISION  
MOVEMENT DIVISION  
STORAGE & DEPLETION DIVISION  
FOOD PROCESSING INDUSTRIES  
HEALTH & FAMILY WELFARE  
MASS MAIL UNIT  
NATIONAL AIE FOR POLYMER ORGANIZATION  
DEPARTMENTALISED ACCOUNTING ORGANIZATION  
HOME WELFARE

DEPARTMENT OF SPECIAL LANGUAGE  
CENTRAL TRANSLATION BUREAU  
HINDI TEACHING SCHEME  
DEPARTMENT OF JUSTICE  
INTER STATE COUNCIL  
FOREIGNERS DIVISION  
POLICE DIVISION  
FINANCE DIVISION  
REHABILITATION DIVISION  
SECURITY & RECEPTION ORGANISATION  
COMMITTEE OF PARLIAMENT ON OFFICIAL LANGUAGE  
BUREAU OF POLICE RESEARCH & DEVELOPMENT  
SPECTRATE GENERAL BORDER SECURITY FORCE  
INDUSTRIAL SECURITY POLICE CENTRAL  
NATIONAL INSTITUTE OF CRIMINOLOGY & FORENSIC SCIENCE  
NATIONAL CRIME RECORDS BUREAU  
CRIME RECORDS DIVISION

PROTECTOR OF EMIGRANTS  
BOARD OF ARBITRATION  
DIRECTORATE OF EMPLOYMENT & TRAINING  
CHIEF LABOUR COMMISSIONER  
CORPORATION BOARD  
LAW JUSTICE & COMPANY AFFAIRS BOARD  
LEGAL AFFAIRS  
FOREIGN EXCHANGE REGULATION APPELLATE BOARD  
CENTRAL AGENCY SECTION  
LITIGATION SECTION  
CENTRAL GOVT STANDING COUNSELS COMMITTEE FOR IMPLEMENTING LEGAL AID SCHEME  
LAW COMMISSION OF INDIA  
LEGISLATIVE  
VIHDI SAHITYA PRAKASHAN  
OFFICIAL LANGUAGES WING  
JUSTICE  
COMPANY AFFAIRS  
MONOPOLIES & RESEARCH UNIT  
COMPANY LAW BOARD  
MINES  
NON-CONVENTIONAL ENERGY SOURCES

POSTAL ELECTRIC CIRCLE  
CENTRAL WORKSHOP POSTAL MACHINES  
POSTAL STOCK DEPOT  
POSTAL LIFE INSURANCE  
INTERNAL CHECK ORGANISATION  
GENERAL POST OFFICE  
AIR MAIL SORTING DIVISION  
DISTRICT BAG OFFICE  
BAG WASHING UNIT  
SPEED POST CENTRE  
MAIL MOTOR SERVICE HEADQUARTERS  
DEPOT  
ARMY POSTAL SERVICE CIRCLE  
CENTRAL BASE POST OFFICE  
AUDIT POSTS & TELECOMMUNICATIONS  
PRESS INFORMATION BUREAU  
DIRECTORATE OF PREVENTIVE OPERATIONS  
PRINCIPAL DIRECTOR OF AUDIT  
CONCURRENT AUDIT WING  
DIRECTORATE OF PRINTING  
GOVERNMENT OF INDIA PRESS  
LETTER PRESS UNIT  
PHOTOLITHO UNIT  
NATIONAL INSTITUTE OF PUBLIC COOPERATION & CHILD DEVELOPMENT

TRADE DIVISION  
WATER SHED DEVELOPMENT COUNCIL  
TECHNOLOGY MISSION ON OIL SEEDS  
DIRECTORATE OF PUBLICITY  
ANIMAL HUSBANDRY & DAIRYING  
ALL INDIA SOIL & LAND USE SURVEY  
AGRICULTURAL RESEARCH & EDUCATION  
ATOMIC ENERGY  
ATOMIC MINERALS DIVISION  
PHYSICS LABORATORY  
CHEMISTRY LABORATORY  
MINERAL TECHNOLOGY LABORATORY  
DRILLING SECTION  
PETROLOGY LABORATORY  
CARTOGRAPHY SECTION  
BOARD OF RADIATION & ISOTOPE TECHNOLOGY  
REGIONAL CENTRE FOR RADIO PHARMACEUTICALS



SOLAR ENERGY CENTRE  
 OCEAN DEVELOPMENT  
 PARLIAMENTARY AFFAIRS  
 PERSONNEL PUBLIC GRIEVANCES & PENSIONS  
 PUBLIC ENTERPRISES SELECTION BOARD  
 ADMINISTRATIVE REFORMS & PUBLIC  
 GRIEVANCES  
 PETROLEUM & NATURAL GAS  
 OIL COORDINATION COMMITTEE  
 PLANNING  
 STATISTICS  
 CENTRAL STATISTICS ORGANISATIONS  
 SUNLIGHT INSURANCE BUILDING  
 COMPUTER CENTRE  
 NATIONAL SAMPLE SURVEY ORGANISATION  
 POWER  
 PROGRAMME IMPLEMENTATION  
 RAILWAYS  
 JOINT SECRETARIES RAILWAY BOARD  
 RURAL DEVELOPMENT  
 KURUKSHETRA  
 LAND REFORMS  
 RURAL EMPLOYMENT  
 INTEGRATED RURAL DEVELOPMENT  
 TECHNOLOGY MISSION & RURAL WATER  
 SUPPLY  
 MONITORING

CABINET SECRETARIAT  
 SECURITY  
 PUBLIC GRIEVANCES  
 CHEMICALS & FERTILIZERS  
 CHEMICALS & PETROCHEMICALS  
 PHARMACEUTICAL OFFICE OF DEVELOPMENT  
 FERTILIZER IMPORT & MOVEMENT  
 FERTILIZER ACCOUNTS WING  
 FERTILIZER INDUSTRY COORDINATION  
 COMMITTEE  
 CIVIL AVIATION & TOURISM  
 CIVIL SUPPLIES CONSUMER AFFAIRS &  
 PUBLIC DISTRIBUTION  
 DIRECTORATE OF VANASPATI VEGETABLE  
 OILS & FATS  
 DIRECTORATE OF WEIGHTS & MEASURES  
 NATIONAL CONSUMER DISPUTES REDRESSAL  
 COMMISSION  
 COAL  
 COMMERCE  
 OFFICE OF THE CHIEF CONTROLLER OF  
 ACCOUNTS  
 SUPPLY  
 COMMUNICATIONS  
 POSTAL BOARD  
 TELECOM COMMISSION

STORES  
 DAILY ENGINEERING  
 NATIONAL SOCIETY OF MODERN ART  
 NATIONAL SOCIETY OF SCIENCE  
 NORTHERN REGION HEADQUARTERS  
 INTERNATIONAL INSTITUTE FOR  
 WIRELESS MONITORING TRAINING &  
 DEVELOPMENT CENTRE  
 SCIENCE & TECHNOLOGY UNIT  
 MICROWAVE MONITORING TERMINAL  
 NATIONAL MUSEUM  
 NATIONALEXPERIMENTAL LABORATORY  
 NATIONAL BUREAU OF STANDARDS  
 NATIONAL BUREAU OF STANDARDS BOARD  
 NATIONAL BUREAU OF STANDARDS  
 EXAMINATION ORGANISATION  
 HIGHWAY  
 PERSONNEL & VIGILANCE  
 PUBLICITY INFORMATION  
 PURCHASE  
 REVENUE RECEIPT UNIT  
 RESEARCH AND DEVELOPMENT  
 NATIONAL INSTITUTE FOR ENTREPRENEURSHIP  
 & SMALL BUSINESS DEVELOPMENT

MAHANAGAR TELEPHONE NIGAM LTD  
 DELHI TELEPHONES  
 COMMERCIAL MARKETING & PUBLIC  
 RELATIONS  
 TELEPHONE REVENUE ACCOUNTS  
 OPERATION PLANNING & PUBLIC GRIEVANCES  
 LEGAL  
 ADMINISTRATION  
 KIDWAI BHEWANI EXCHANGE  
 JINPATHI EXCHANGE  
 JOR BAGH EXCHANGE  
 RAJPATH EXCHANGE  
 RENA BHOWAN EXCHANGE  
 DELHI LATE EXCHANGE  
 IDGAH EXCHANGE  
 SHAHJHARA EXCHANGE  
 LAKSHI BAGAH EXCHANGE  
 TIS BAZAR EXCHANGE  
 SHAKTI NAGAR EXCHANGE  
 ROHINI EXCHANGE  
 KEBHAI PURAM EXCHANGE  
 OKHLA EXCHANGE  
 CHANAKYA PURI EXCHANGE  
 HALZI KHAS EXCHANGE  
 NESRU PLACE EXCHANGE

AIR SAFETY DIRECTORATE  
 AIRWORTHINESS INVESTIGATOR  
 AIRCRAFT EXAMINATION ORGANISATION  
 REGULATION & INFORMATION DIRECTORATE  
 RESEARCH & DEVELOPMENT DIRECTORATE  
 NIGHT CONNECTION  
 COACHING CLUB GUIDANCE CENTRE FOR  
 RESEARCH  
 COMMISSION FOR SCIENTIFIC & TECHNICAL  
 RESEARCH  
 COMMISSIONER OF PATENTS  
 NATIONAL INSTITUTE FOR COMMUNICABLE  
 DISEASES  
 CONTROLLER & AUDITOR GENERAL OF INDIA  
 CUSTOMS & EXCISE  
 NATIONAL ACADEMY OF CUSTOMS EXCISE &  
 TRAINING  
 AIR FORCE  
 AIR FORCE NAVAL HOUSING BOARD  
 AIR FORCE RESEARCH AND DEVELOPMENT  
 ARMED FORCES FILM & PHOTO DIVISION  
 CONTROLLER GENERAL OF ARMED FORCES  
 STORES  
 ARMED FORCES MEDICAL STORES DEPOT

BEAR CONSTRUCTION BOARD  
 BHAKRA BEAS MANAGEMENT BOARD  
 DIRECTORATE GENERAL OF BORDER ROADS  
 BRAHMAPUTRA BOARD  
 CENTRAL BUILDING RESEARCH INSTITUTE  
 NATIONAL BUILDINGS ORGANISATION  
 BUREAU FOR PROMOTION OF LURDI  
 BUREAU OF CIVIL AVIATION SECURITY  
 BUREAU OF INDIA STANDARDS  
 BUILDING MAINTENANCE PROJECTS  
 CHEMICALS  
 CENTRAL MARKS  
 ELECTRO TECHNICAL  
 ELECTRONICS  
 FOOD & AGRICULTURE  
 FINANCE  
 HINDI UNIT  
 HEAVY MECHANICAL ENGINEERING  
 TECHNICAL INFORMATION SERVICES CENTRE  
 LIBRARY SERVICE CENTRE  
 INTERNATIONAL RELATIONS  
 LEGAL  
 FOREIGN LANGUAGE UNIT  
 LIGHT MECHANICAL ENGINEERING  
 MEDICAL EQUIPMENT & HOSPITAL PLANNING  
 METALLURGICAL ENGINEERING  
 PETROLEUM COAL & RELATED PRODUCTS

PLANNING & COORDINATION  
 PRODUCTION ENGINEERING  
 PUBLIC RELATIONS  
 PRINTING & DISTRIBUTION  
 DISTRIBUTION  
 QUALITY SYSTEMS  
 RIVER VALLEY  
 STANDARDS PROMOTION  
 TEXTILES  
 TRANSPORT ENGINEERING  
 TRAINING & CONSULTANCY  
 VIGILANCE  
 DIRECTORATE OF CIRCUS OPERATIONS  
 CENTRAL POLLUTION CONTROL BOARD  
 CENTRAL COUNCIL FOR RESEARCH IN  
 HOMIOPATHY  
 CENTRAL COUNCIL FOR HOMEOPATHY  
 CENTRAL ELECTRONICS ENGINEERING  
 RESEARCH  
 CENTRAL GOVT INDUSTRIAL TRIBUNAL/CUM/  
 LABOUR COURT  
 DIRECTOR GENERAL OF CIVIL AVIATION

CENTRE FOR ENVIRONMENT & EXPLOSIVE  
 SAFETY  
 INSTITUTE FOR SYSTEMS STUDIES & ANALYSIS  
 DEFENCE TECHNOLOGY RESEARCH LABORATORY  
 DEFENCE INSTITUTE OF FIRE RESEARCH  
 SOLID STATE PHYSICS LABORATORY  
 INSTITUTE OF NUCLEAR MEDICINE & ALLIED  
 SCIENCES  
 RESEARCH INSTITUTE OF PHYSICS  
 ALLIED SCIENCES  
 DEFENCE SCIENTIFIC INFORMATION &  
 DOCUMENTATION CENTRE  
 HEADQUARTERS TECHNICAL GROUP  
 RESEARCH UNIT  
 RUSSIAN LANGUAGE TRANSLATION CELL  
 HISTORY DIVISION  
 SPANISH BATTALION  
 MILITARY ENGINEERING SERVICE  
 MILITARY PARAMEDICAL SERVICE  
 DIRECTOR GENERAL OF MILITARY OPERATIONS  
 MILITARY POLICE  
 MILITARY TRUCK EXCHANGE

ARMED FORCES TRANSPORT CENTRE  
 ARMY HEADQUARTERS  
 HEADQUARTERS DELHI AREA  
 ARMY HOSPITAL  
 ARMED FORCES CLINIC  
 DIRECTORATE GENERAL OF ARMY POSTAL  
 SERVICE  
 CENTRE FOR AUTOMATED MIL SURVEY  
 CIPHER BUREAU  
 COAST GUARD HEADQUARTERS  
 DIRECTORATE OF MATERIAL  
 DIRECTORATE OF ANTI-SUBMERGEE  
 DIRECTORATE OF MANPOWER PLANNING  
 RECRUITMENT & TRAINING  
 DEFENCE EXHIBITOR ORGANISATION  
 DEFENCE QUALITY ASSURANCE ORGANISATION  
 DIRECTORATE OF QUALITY ASSURANCE  
 DEFENCE  
 DEFENCE PROCUREMENT & DISPOSAL LIAISON  
 CELL  
 DEFENCE RESEARCH & DEVELOPMENT  
 ORGANISATION  
 DIRECTORATE OF ADVANCED COMPUTING  
 & SYSTEMS ANALYSIS

TERRESTRIAL ARMY  
 VEHICLE DEPOT WORKSHOP  
 DEVELOPMENT COMMISSIONER  
 (HANDICRAFTS)  
 NATIONAL HANDICRAFTS & HANDLOOM  
 MUSEUM  
 REGIONAL DESIGN & TECHNICAL  
 DEVELOPMENT CENTRE  
 DIRECTORATE GENERAL OF DOORBARSHAN  
 PROGRAMME WING  
 AUDIENCE RESEARCH UNIT  
 PROGRAMME EXCHANGE UNIT  
 PURCHASE CELL  
 RETRO CHANNEL OFFICE  
 DOORBARSHAN COMMERCIAL SERVICE  
 DOORBARSHAN KENDRA  
 DOORBARSHAN CENTRAL PURCHASE &  
 STORES  
 DIRECTORATE OF ECONOMICS & STATISTICS  
 NATIONAL INSTITUTE OF EDUCATIONAL  
 PLANNING & ADMINISTRATION

INSTRUMENT ROOM  
 PUBLIC COUNTER  
 ELECTRICALS  
 INTERNATIONAL TELEGRAPH OFFICE  
 SATELLITE COMMUNICATION PROJECTS  
 TELECOM RAILWAY ELECTRIFICATION PROJECT  
 INTELLIGENT COMMUNICATIONS SYSTEMS  
 INDIA LTD  
 TELECOMMUNICATIONS CONSULTANTS  
 INDIA LTD  
 TECHNICAL & DEVELOPMENT CIRCLE  
 ACCEPTANCE SWITCHING  
 POWER TELECOMMUNICATION COORDINATION  
 COMMITTEE  
 CONTROLLER OF TELECOM STORES  
 TEXTILES COMMITTEE  
 THERMAL POWER PROJECT BADARPUR  
 TOURIST OFFICE  
 TOURIST INFORMATION CENTER  
 TOWN & COUNTRY PLANNING ORGANISATION  
 TRADE MARKS REGISTRY  
 UNION PUBLIC SERVICE COMMISSION  
 URBAN ART COMMISSION  
 CENTRAL VIGILANCE COMMISSIONER

**LEDOER खता**  
 124  
 Account of गंगा नामः GĀNGASTOTTARA-SATA-NAMAVALI

BHISMA-MAITR  
 SIDDIHA  
 RAMYA  
 UMA-KARA-KAMALA-SANJATA  
 ANANA-TIMIRA-BHANU  
 JAMBU-DVIPA-VIHARINI

**LEDOER खता**  
 201  
 Account of गंगा नामः THE 108 NAMES OF THE GANGES

ABOUNDING IN THE FOUR MILK TREES  
 DWELLING IN THE MATTED LOCKS OF SHIVA  
 RELEASING FROM THE THREE DEBTS  
 THE TUFT ON THE HEAD OF THE ENEMY OF TRIPURA  
 PERTAINING TO JAHNU  
 CARRYING AWAY FEAR  
 IMPERISHABLE  
 AFFORDING DELIGHT TO THE EYE  
 DAUGHTER OF THE MOUNTAIN  
 NOT PAINTED WITH COLLYRIUM  
 ETERNALLY PURE  
 ADORNED WITH A NET OF WATER  
 STIMULATOR  
 DWELLING IN WATER  
 SWELLING THE WATERS OF THE OCEAN  
 DELIGHTFUL  
 RIVER MADE OF WATER DROPS

**LEDOER खता**  
 112  
 Account of गंगा नामः GĀNGASTOTTARA-SATA-NAMAVALI

PARABRAHMA-SVARUPINI  
 PURNA  
 PURATANA  
 PUNYA  
 PUNYA-DA  
 PUNYA-VAHINI  
 PULMAJARITA  
 PUTA  
 PUTA-TRIBHUVANA  
 JAPA  
 JANGAMA  
 JANGAMADHARA  
 JALA-RUPA  
 JAGAD-DHITA  
 JAHNU-PUTRI  
 JAGAN-MAITR  
 BHAVA-PATNI

**LEDOER खता**  
 205  
 Account of गंगा नामः THE 108 NAMES OF THE GANGES

UNMANIFEST  
 RESORT OF THE EMINENT  
 HAVING THE SAME HUSBAND  
 HAVING BEAUTIFUL LIMBS  
 BEAUTIFUL  
 HAVING A DAZZLING WHITE GARMENT  
 HAVING SIVA AS A FOREST-DWELLER  
 HAVING THE CRESCENT MOON AS A CREST  
 WHOSE WATER IS A MINE OF NECTAR  
 LEAPING OVER MOUNTAINS IN SPORT  
 DWELLING IN THE WATER POT OF BRAHMA  
 TRIPLE-BRAIDED  
 POSSESSING THE THREE GUNAS  
 DESTROYING THE MASS OF SINS OF SANGATA  
 MAKING A NOISE LIKE A CONCH SHELL AND DRUM  
 CARRYING AWAY FEAR  
 CREATING HAPPINESS

**LEDOER खता**  
 199  
 Account of गंगा नामः THE 108 NAMES OF THE GANGES

SPORTIVELY BILLOWING  
 FLOWING LIKE A STAIRCASE TO HEAVEN  
 EMBODIED IN THE PANTHEON  
 BESTOWING WATER  
 DESTROYING SORROW  
 BRINGING ABOUT THE CONTINUANCE OF PEACE  
 DESTROYER OF POVERTY  
 BESTOWING HAPPINESS  
 DESTROYING THE POISON OF ILLUSION  
 HAVING PRAYAGA AS AN ABODE  
 FURROW  
 RELEASING FROM THE THREE AFFLICTIONS  
 PROTECTOR OF THE SICK WHO COME TO YOU FOR REFUGE  
 GIVING COMPLETE SPIRITUAL EMANCIPATION  
 RESORTED TO FOR THE ACQUISITION OF MAGIC POWERS  
 DESTROYER OF SIN  
 HAVING A PURE BODY

**LEDOER खता**  
 213  
 Account of गंगा नामः THE 108 NAMES OF THE GANGES

GANGES  
 BORN FROM THE LOTUS-LIKE FOOT OF VISHNU  
 DEAR TO HARA (SIVA)  
 DAUGHTER OF THE LORD OF HIMALAYA  
 FLOWING THROUGH THE MOUNTAIN-COUNTRY  
 MOTHER OF DEMON TARAKA'S ENEMY  
 LIBERATOR OF THE 60,000 SONS OF SAGARA  
 JOINED TO THE RIVER SARASVATI  
 MELODIUS OR NOISY  
 FLOWING TO THE OCEAN  
 PERTAINING TO THE SAINT BHAGIRATHA  
 HAPPY OR FORTUNATE  
 FOLLOWING THE CHARIOT OF BHAGIRATHA  
 FALLING FROM THE FOOT OF VISHNU  
 FLOWING THROUGH THE THREE WORLDS  
 WHITE AS MILK  
 A COW WHICH GIVES MUCH MILK

## NEW YORK BOUND

La práctica artística de Judith Blum Reddy abarca el grabado, el dibujo y la pintura. Nacida en 1943 en Nueva York, cursó Bellas Artes en Cooper Union y trabajó en el taller de grabado de Bob Blackburn antes de trasladarse a París para proseguir su formación en Atelier 17. Fue ahí donde, a mediados de los sesenta, comenzó a crear una serie de obras sobre lienzo, procesuales y muy trabajadas, abandonando el grabado, aunque no sus técnicas. Las primeras pinturas de Blum Reddy consistían en mapas de grandes dimensiones que incorporaban textos y jugaban con la iteración.

Blum Reddy absorbió en París el anticolonialismo, el feminismo y la semiótica que circulaban por la capital francesa, unas influencias que combinó con un humor muy agudo y un contacto permanente con la existencia cotidiana. Atelier 17 se convirtió en centro de reunión de una comunidad de artistas internacionales con los que Blum Reddy, hija de refugiados judíos procedentes de Austria, se sintió muy afín. Contrajo matrimonio con el artista indio Krishna Reddy, entabló amistad con Zarina, participó, junto a Mona Saudi, artista palestina y amiga suya, en talleres de cartelismo y se embarcó en una serie de obras colaborativas con otra de sus íntimas, la creadora turca Nil Yalter. Además de en Francia, pasó temporadas en Nueva Delhi, Madison (Wisconsin) y Davis (California).

En 1975 Blum Reddy regresó a Nueva York, instalándose en un loft de la cooperativa Fluxhouse situado en el número 80 de Wooster Street, donde continúa viviendo a día de hoy. La planta baja la ocupaba Anthology Film Archives y en la acera de enfrente había una cooperativa feminista. Todos los días caminaba hasta el loft de su amiga Camille Billops, para trabajar como ayudante y archivera en el Hatch-Billops Archive, poniendo orden y registrando su meticulosa colección de recortes de prensa, materiales expositivos y todo tipo de elementos relacionados con artistas negros y del Tercer Mundo, así como transcribiendo entrevistas para la publicación *Artist & Influence*. Blum Reddy volvía así a implicarse en círculos feministas de artistas negras y del Tercer Mundo, participando

en un número especial de *Heresies* que se tituló «Racism is the Issue» (1982).

La práctica artística de Blum Reddy reúne corrientes de información de orígenes diversos, incluyendo mapas, documentos gubernamentales con fragmentos censurados, prensa escrita, señalética pública, horarios o aplicaciones de teléfonos móviles. Esa plétora de información la destila en unos collages de técnica mixta elaborados a base de textos y símbolos, que a menudo poseen un efecto tragicómico. Palabras y listas aparentemente inocuas se repiten y acumulan para revelar un mundo caótico, en el que tanto el significante como el significado son puestos en entredicho. Sus obras más recientes, habitadas por símbolos de armas de fuego, taxonomías raciales, *fake news*, protestas y cerdos, aparecen ahora jalonadas aquí y allá con alusiones al pasado de la artista —nombres de antiguas amistades, lugares frecuentados en el pasado, frases arcaicas— flotando por una suerte de campo de batalla de desinformación. Para nuestra tranquilidad, la artista nos ofrece una verdad: no todo está bien.

Esta conversación se inició presencialmente en Nueva York, continuando luego a través de llamadas telefónicas y textos.

\*\*\*

*Sadia Shirazi: Simultaneaste tus estudios en Cooper Union con tu trabajo en el estudio de grabado de Bob Blackburn. ¿Cómo acabaste ahí?*

Judith Blum Reddy: Trabajé en el estudio de Blackburn porque él era profesor en Cooper. Un día me dijo que me dejaba asistir a su estudio gratuitamente. Solo tenía que barrer y limpiar. Así que, al terminar las clases, me iba al estudio a trabajar en lo mío y a estar ahí.

*SS: Háblanos del entorno del estudio de Blackburn, ¿qué ambiente había?*

JBR: Era una casa de locos [risas]. Con Bob y un montón de gente por ahí, que no le pagaban la matrícula. Bob era negado para el dinero. Era muy divertido. Había mucha gente interesante, pero funcionaba con un presupuesto bajísimo. Todo era bastante caótico, pero a mí me encantaba.

*SS: ¿Qué te llevó hacia el grabado?*

JBR: Ya me gustaba en Cooper, donde tuve un profesor muy bueno, Will Barnett, del que Bob era

el asistente. Simplemente me atrajo. Me parecía más atractivo que la pintura. Recuerdo a aquellos profesores de pintura repitiendo sin parar que no podía usar negro en el lienzo, lo que me parecía rarísimo. [risas].

*SS: Cooper era gratuito, ¿no?*

JBR: Sí. Creo que pagabas algo para materiales, algo esencial para mucha gente, que no tenía ingresos de ningún tipo. Era una escuela abierta a todo el mundo, con o sin dinero. Lo único que les interesaba era tu trabajo.

*SS: Y, de repente, decides cruzar el mundo y marchar a París a estudiar en Atelier 17, otro taller de grabado. ¿Cómo se te ocurrió aquello?*

JBR: Bob Blackburn fue un mentor muy importante en mi vida. Me animó a ir a estudiar a París, y allá me fui. Así fue como conocí a Krishna.

*SS: ¿Recuerdas tu primera impresión del Atelier? ¿Quién andaba por ahí por entonces? ¿Había muchas mujeres?*

JBR: Imponía un poco. Menos mal que había gente que hablaba inglés. Había un par de estudiantes chinos y japoneses, algunos británicos, un par de americanos y latinoamericanos pero, en general, era bastante europeo. Unos años después empezaron a llegar estudiantes indios, porque sabían que Krishna enseñaba ahí y también porque podían acceder a becas del gobierno francés. La verdad es que había bastante racismo en París, y gente a la que no gustaba la presencia de estudiantes asiáticos, ya sabes, los de siempre [risas]. Curiosamente, diría que el porcentaje de mujeres era igual al de hombres.

*SS: ¿Cómo organizabas tu tiempo en París? ¿Estudiaste ahí la técnica de la viscosidad en la estampación?*

JBR: Iba a trabajar después del almuerzo y me quedaba ahí hasta las siete. Luego tomaba un autobús para volver a casa de Krishna, donde tenía una habitación alquilada. En el Atelier sentí que tenía que convertirme en una artista abstracta. Estaba muy desencantada con la estampación. ¡Con lo que me gustaba en Nueva York! De ahí que, unos dos años después, decidiera abandonar el grabado y dedicarme en exclusiva a la pintura. En casa tenía un estudio, así que me quedaba a trabajar en mis



cuadros. Estaba algo aislada, pero tuve la inmensa suerte de conocer a Nil Yalter. Le gustó mi trabajo y me propuso hacer algo juntas, las dos solas, y creamos una obra sobre París. Colaboramos dos años en Paris Ville Lumière.

SS: *Háblame de tu obra New York Bound. Hace pensar en un documento de archivo, una instantánea de un momento concreto de Nueva York, con frases tan cómicas como «Abortion clinic killed graffiti sweetie» [La clínica de abortos mató al amorcito del grafiti], «what we need is radical surgery» [Lo que necesitamos es cirugía radical]», «gimme gimme gimme» [dame, dame, dame]...*

JBR: Tenía morriña. Estábamos a punto de regresar a Nueva York, a donde llegamos justo el año en el que se legalizó el aborto. La leyenda “a free abortion clinic” [clínica de abortos gratuita] visible aquí, ayuda a situarla en el tiempo.

SS: *Es un buen elemento para fecharla. ¿No te parece increíble volver a vivir una tendencia hacia la ilegalización del aborto? Sé que Nil vio esa obra antes de que os embarcarais en las piezas de colaboración. Me recuerda a Paris Ville Lumière.*

JBR: En efecto. Ella pensó que podríamos hacer algo juntas. También ella usaba por entonces texto en su trabajo.

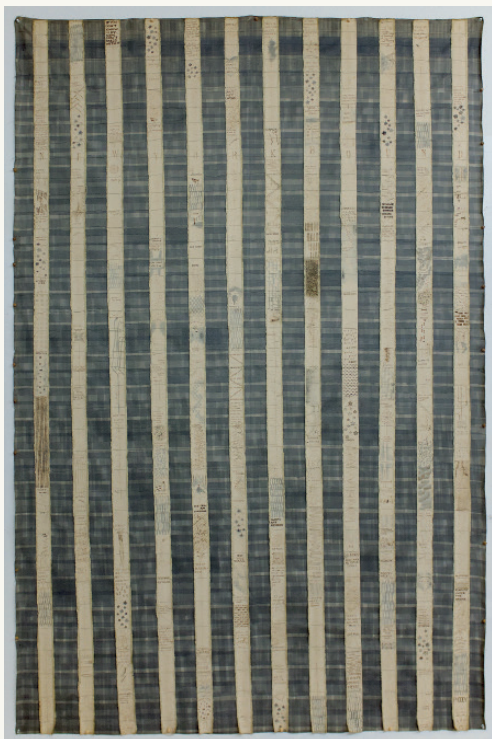
SS: *¿Cómo explicas la importancia del texto en tu obra?*

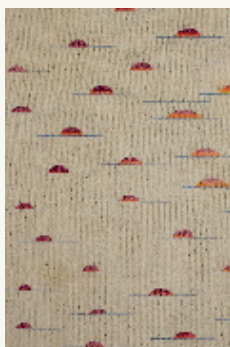
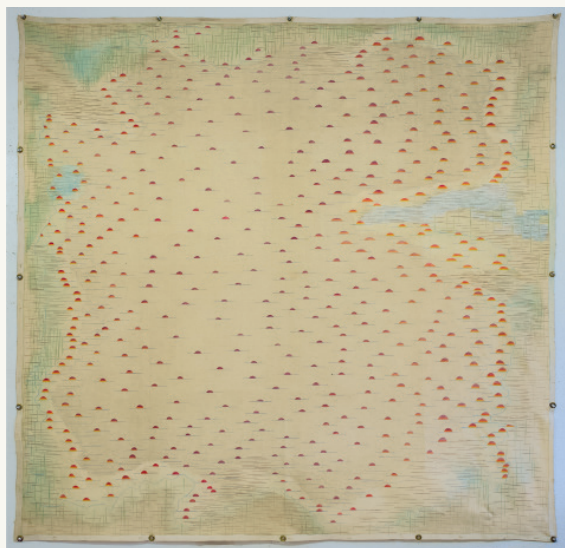
JBR: Para los artistas es difícilísimo explicar por qué hacen lo que hacen. Al menos para mí... Puede que porque yo leía sin parar. Ya de muy niña leía todo tipo de cosas. En aquel tiempo no teníamos iPhones, ni siquiera televisión, y yo leía y leía y leía. A lo mejor por eso uso tanto texto. ¿Tiene sentido?

SS: *Mucho. Eres también una gran contadora de historias, una gran habladora.*

JBR: Muchas gracias. [risas] En mi adolescencia no teníamos televisión. Mis padres pensaban que era un horror tener algo así en casa. Así que crecí leyendo sin parar. Es una buena respuesta, ¿no?

SS: *Es una respuesta fantástica. Habitas un mundo de palabras.*





*Map 1, 1972*



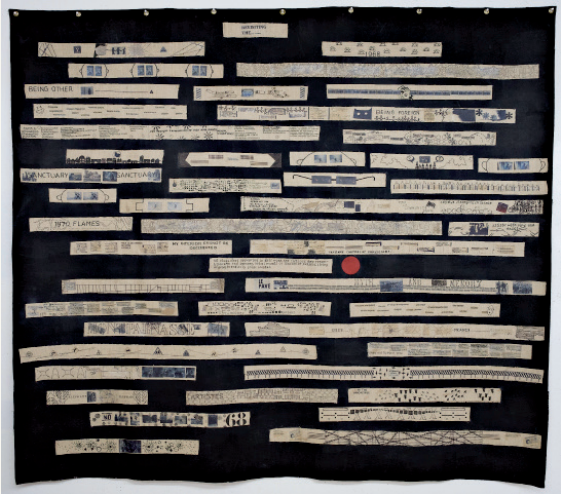
*Map 2, 1973*



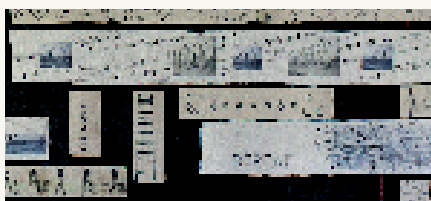
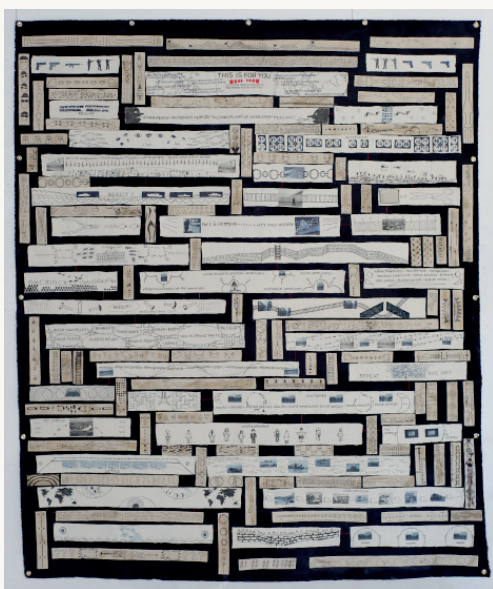
*Heavily Redacted Document, 2020*



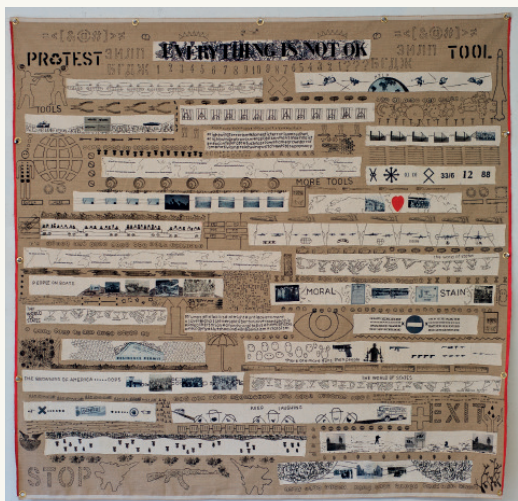




*Revisiting the 2019, 2019*



*This is for you, 2020*



*Everything is Not Ok, 2021*

## NEW YORK BOUND

The work of Judith Blum Reddy traverses printmaking, drawing and painting. Born in 1943 in New York City, she studied fine arts at the Cooper Union, worked at Bob Blackburn's printmaking workshop, and then moved to Paris, to study at Atelier 17. It was there, in the mid-1960s, that she began creating a series of labor intensive, process-based works on canvas, abandoning printmaking altogether, though not its techniques. Blum Reddy's early paintings included large-scale maps, into which she began incorporating text and played with repetition.

In Paris, Blum Reddy absorbed the influences of anti-colonialism, feminism, and semiotics that were swirling around. She drew these together with her keen ear for humor and investment in everyday life. An international community of artists began gathering at Atelier 17 and it was there that Blum Reddy, the daughter of Jewish Austrian refugees, found kinship. She married the Indian artist Krishna Reddy and befriended Zarina, attended poster making workshops with her Palestinian friend, the artist Mona Saudi, and embarked on a series of collaborative works with another confidant, the Turkish artist Nil Yalter. In addition to France, she also spent time in New Delhi, India, as well as Madison, Wisconsin, and Davis, California.

In 1975, Blum Reddy moved back to New York, to a loft at 80 Wooster Street, the Fluxhouse co-op where she still lives. Anthology Film Archives was on the ground floor and a feminist cooperative across the street. Everyday, she walked to her friend Camille Billops's loft where she worked as an assistant and archivist at the Hatch-Billops Archive. She organized and annotated their meticulous collection of news clippings, exhibition material, and ephemera on Black and Third World artists, and transcribed interviews for the publication *Artist & Influence*. Blum Reddy was drawn again into feminist circles of Black and Third World artists, and contributed work to a one-off, special issue of *Heresies* entitled "Racism is the Issue" (1982).

Blum Reddy's work combines streams of information from varied sources, including maps, redacted government documents, newspapers,



public signage, time tables, and mobile apps. She distills this excess of information in her mixed media collages of text and symbols, often to tragicomic effect. The repetition of seemingly benign words and lists accumulate to reveal a chaotic world in which signifier and signified are in crisis. Her more recent works, populated by symbols of guns, racial taxonomies, fake news, protests and pigs, are punctured now and again by the artist's past —the names of old friends, old haunts, archaic phrases— floating in a battlefield of misinformation. The artist reassuringly tells us one truth: everything is not ok...

This conversation occurred in person in New York City and then continued through a series of phone calls and texts.

\*\*\*

*Sadia Shirazi: While you were studying at Cooper Union you also worked at Bob Blackburn's printmaking workshop. How did you end up there?*

Judith Blum Reddy: I was working at Bob Blackburn's because he taught at Cooper. And Bob said, if you wanna work, I'll let you work for free, but all you have to do is sweep up and clean. So that's what I did after school I would go there and do my work and hang out.

*SS: What was the environment, the atmosphere like, at Bob Blackburn's?*

JBR: The atmosphere of a lunatic asylum [laughter]. It was Bob and a bunch of people, they never paid him their fees and he was really bad about collecting money. It was fun. There were a lot of interesting people there, but it was run on a shoestring budget. It was kind of a mess. But I loved it.

*SS: What drew you to printmaking?*

JBR: I used to love doing it at Cooper. I had a very good teacher named Will Barnett and Bob was his assistant. I was just drawn to that and I seemed to like it more than painting. I just remember the painting teachers kept telling me over and over, you can't use black on canvas. You cannot use black, which I found very strange [laughter].

*SS: Cooper was free then, right?*

JBR: It was free. I think you paid a fee for materials.

It was really very important for a lot of people who didn't have any kind of money. It was a school where everybody could go, money or not. They just cared about your work.

*SS: And then you decided to fly across the world to Paris, to study at another printmaking workshop, Atelier 17. How did that come about?*

JBR: Bob Blackburn was very important in my life, as a mentor. He encouraged me to go to Paris and that's how I met Krishna. Bob said, you should go and study there. So I did.

*SS: Do you remember your first impression of the Atelier? Who was there at the time? Were there a lot of women?*

JBR: It was a bit scary. Luckily there were a few people that spoke English. There were a couple of Japanese and Chinese students. There were some Brits, a couple of Americans, and Latinos. It was pretty European. Then after a few years, Indian students started coming because they would get French government scholarships and they knew Krishna was teaching there. It was actually pretty racist in Paris. There were a few people working there that weren't happy about the Asians, you know, the usual [laughter]. I'd say equal amount of women and men, actually.

*SS: What was your schedule like in Paris? Did you study viscosity?*

JBR: I would go right after lunch and I'd work until seven, then take the bus back to Krishna's house, where I was renting a room. At the Atelier, I felt I had to become an abstract artist. I was really turned off then by printmaking, which is something I used to love in New York. And that's why after about two years, I decided I'm not going to do it, I was just going to paint. I had a studio where I lived, so I stayed at home and worked on my paintings. I was a little bit isolated but then I had the great fortune of meeting Nil Yalter. She liked my work and said "Let's do something together, just you and me. We will make a work about Paris. So we collaborated on Paris." Ville Lumière for two years.

*SS: Can you tell me about your work New York Bound? It resembles an archival document, a snapshot of New York at a particular moment in time, with hilarious phrases like "Abortion clinic*

*killed graffiti sweetie,” “what we need is radical surgery” “gimme gimme gimme.”*

JBR: I was homesick. I realized we were about to move to New York and I made it just before, the year abortion became legal. So we could date it to that. It says so here “a free abortion clinic.”

*SS: That’s a good way to date it. Isn’t it uncanny that now you’re living through a time where abortion is becoming illegal again? I know that Nil saw this work before you all embarked on the collaborative pieces you made. It reminds me of the work you did Paris Ville Lumière.*

JBR: Yes. She thought we could do something together. She was also using language in her work then.

*SS: Could you tell me why language has been so important for you?*

JBR: It’s very hard for artists to explain why they do what they do, at least for me. Maybe because I used to read all the time. I was a great reader of everything from a very early age. We didn’t have iPhones, or even TV. I would be reading and reading and reading. So maybe that’s why I use so much text. Doesn’t that make sense?

*SS: It does make a lot of sense. You’re also a great storyteller, a great talker.*

JBR: Thanks a lot [laughter] My parents didn’t have a TV when I was a teenager. They thought it was a horrible thing to have in the house. So I grew up reading all the time. That’s a good answer, right?

*SS: That’s a great answer. You inhabit a world of words.*





Actividad subvencionada por el ministerio de cultura y deporte.

1 MIRA MADRID 1MM  
ARGUMOSA 16, BAJO DCHA., 28012 MADRID, SPAIN  
TEL. +34 912 40 05 04 — INFO@1MIRAMADRID.COM  
1MIRAMADRID.COM