Jnanapravaha

JNANAPRAVAHA MUMBAI

QUARTERLY

JANUARY - MARCH 2021

CONTENTS

Director's Note

Continuing our emphasis on pedagogy, this quarter has witnessed short courses and seminars on topics not dealt with earlier. Under the Criticism and Theory rubric, two fascinating courses were completed with a full house – 'Foucault and Aesthetics' and 'Discourse, Theory, Photography', which delved into the realms of Western art and aesthetics. And in the coming quarter, 'Techniques of Enchantment – An Introduction to Art & Media' and 'Plato's *Republic*' are subjects of intensive short courses.

'Spinning the Wheel of *Dharma* – Buddhist Art on the Indian Subcontinent', a three-session lecture series under our initiative, Buddhist Aesthetics, examined the concepts of Buddha, *dharma* and *sangha* through the material evidence of architecture and art history, traversing the Buddhist sites of Bharhut, Sanchi, Mathura, Gandhara, and Nalanda, amongst others.

As we come to the close of 2020, a supremely challenging year on innumerable counts, we look forward to beginning 2021 with several interesting courses. Memorabilia, manuscripts, photographs, and maps will etch the socio-cultural, geographical, historical, theological, and religious contours of the Hajj. Furthermore, the world of South Asian painting as understood through texts and images of the book-making arts will beckon those interested in this mesmerising subject.

So do join us on these incredible and enriching journeys with internationally renowned scholars.

Wishing you a Merry Christmas, and praying that the New Year brings good tidings, joy, peace and, most importantly, good health to all.

With my warmest wishes,

Rashmi Poddar PhD.
Director

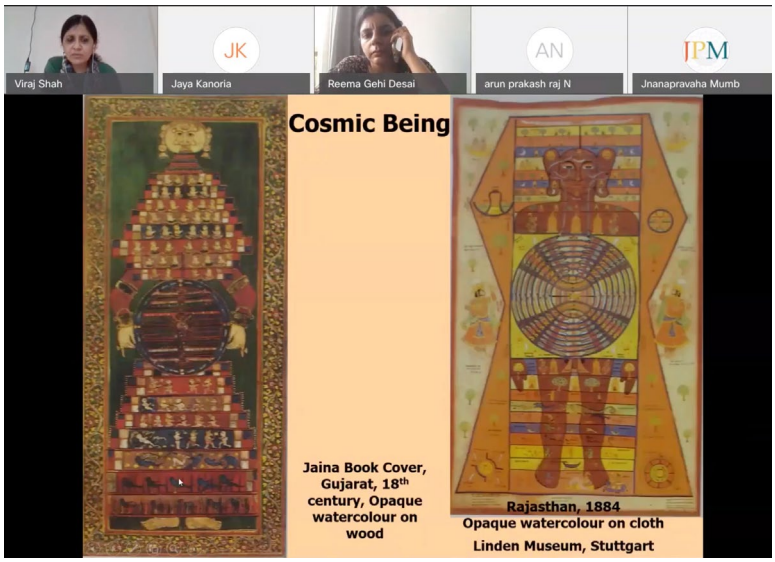
AESTHETICS

A Folio from the Manuscript of Kalpasutra and Kalakacarya Katha: Jaina Tirthankara Enshrined (upper panel), Celestial Dancers (lower panel). c.1475

JPM's Aesthetics offerings include:
(1) an academic year-long Postgraduate Diploma/Certificate course in Indian Aesthetics, as well as ongoing public seminars and lectures in the field; (2) a quarterly Postgraduate Certificate course in Yoga and Tantra, as well as ongoing public seminars and lectures in the field; (3) a quarterly Postgraduate Certificate course in Southeast Asian Art and Architecture, as well as ongoing public seminars and lectures in the field; (4) a fortnight of public seminars and lectures in Islamic Aesthetics; (5) an ongoing series of public seminars in Buddhist Aesthetics; (6) an ongoing series of public seminars in South Asian Painting; and (7) occasional academic conferences and workshops in these fields.

Indian Aesthetics

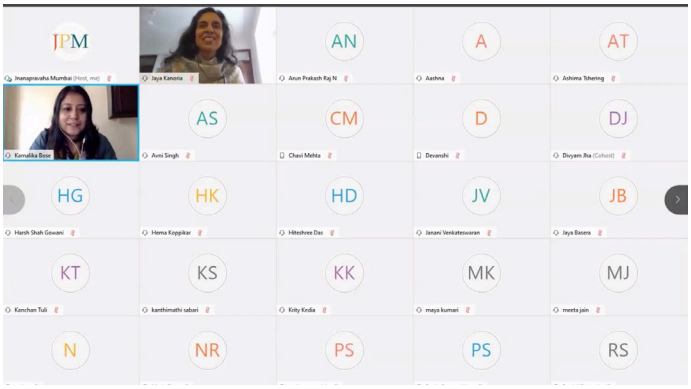
The last quarter of 2020 has been filled with several rich sessions freshly curated for the new online version of the Indian Aesthetics course. October had an unusual number of lectures as students attended two-hour Friday evening sessions throughout the month, in addition to regular Saturday afternoon sessions. The first two Friday evenings focussed on the basics of academic writing, especially held for IA Diploma students, but open to all students of the course. Dr. Jaya Kanoria presented a detailed guide to academic writing in the first session and included student input in the close reading of an academic text on the following Friday.



Dr. Viraj Shah speaks during 'Jainism: Philosophy and Art'

The aesthetics of Jain *tirthankara* icons offer an unusual contrast to the iconography of most Indian sculpture. Dr. Viraj Shah in her sessions on Jain philosophy, iconography, art, and cave architecture connected these icons to *vira rasa* and *shanta rasa*. The scholar presented her primary research on the Jain caves of the Western Deccan, using it as a springboard to explore the myths, legends

and iconography of the Jain *tirthankaras*, also drawing on Jain texts. The purely ascetic Jain philosophy eventually came to include *tantric* elements, the worship of folk deities and the weaving of popular heroes into its myths and stories. This was done both to attract the laity, which sought material boons, and to show the *jinas*, in their tranquility and detachment, as supreme.



Ms. Kamalika Bose speaks during 'Acculturation and Hybrid Typologies for Worship in Bengal - From the 18th Century to the Present'

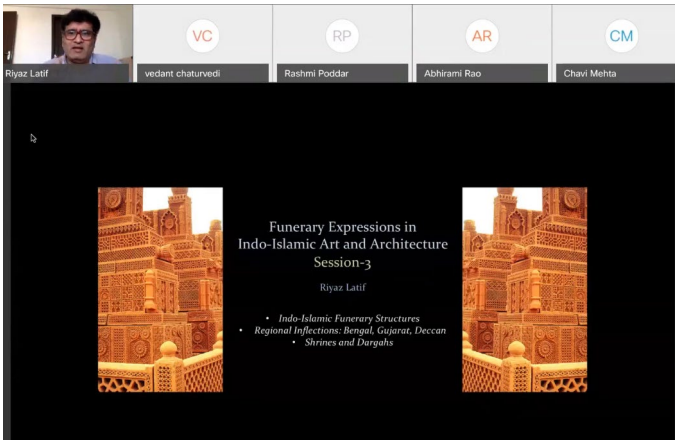
Kamalika Bose began her session with an exploration of hybrid temple typologies in Bengal, acquainting students with the highly unusual, beautiful terracotta and brick temples of the region, which mimic various styles of thatched huts of Bengali homes. The scholar went on to show similar acculturation and linkages with socio-political and economic realities in Jain temples built in Ahmedabad in the 18th century. Relying on primary research, she delved into the manner of worship and location of these temples which were driven by the exigencies and political situation of that time. This session drove home the importance of contextualising art and architecture.

Dr. Pushkar Sohoni presented a thorough overview of the development and morphology of the Hindu temple, the earliest surviving examples of which are seen in cave architecture. Early caves indicate that there were most likely wooden predecessors to temple architecture, which are no longer extant. Dr. Sohoni traced the evolution of temples in the subcontinent in a sweeping survey before presenting his primary research on Maratha temples, some of which are in active worship to this day. Dr. Alka Hingorani focussed exclusively on Elephanta in her poetic talk which gave students some insight into using a critical lens for analysis. Arvind Sethi presented a comprehensive, if synoptic, view of Brahmanical iconography over two Friday evenings, in sessions that laid stress on minute detail. The places, spaces, stories and myths as well as the iconography of Shiva and Vishnu were elaborated by renowned archaeologist, Dr. Kirit Mankodi. His primary research on lesser-known temples and images as well as his work in repatriating stolen icons was of special interest to students. The sessions on iconography also explored lesser deities such as the *ashtadikapalas* (directional gods) and the *navagrahas* (planetary deities) whose images can be seen on the outer walls of important temples.

Dr. Rashmi Poddar elucidated the motherly and protective as well as the fierce and dangerous sides of Devi, in whose images both *vatsalya rasa* and *raudra rasa* can be experienced by the viewer. Worshipped by warriors and *tantriks* alike, Devi is associated with blood sacrifice and is seen as unitary and independent by *Shakta* theology in which she is a symbol of ultimate reality. The kinetic principle of *shakti* animates several male gods including Shiva. Dr. Poddar's session on *tantra* aimed to remove present-day biases regarding this practice, which is anti-ascetic, anti-speculative, heretical and employs radically experiential methods. For instance, *tantra* expands the practitioner's consciousness by using the esoteric tools of *panchamakara*, forbidden by mainstream practice, which affirm the body, heighten the senses and are taught by a *guru*.

In December, just before the winter break, Dr. Riyaz Latif's sessions, added this year, introduced students to Islamic aesthetics through funerary architecture in the subcontinent. His exploration began with premodern Islam, moved on to the Sultanate period in India, regional and Mughal forms, and ended with an analysis of Dawoodi Bohra *rauzas*. The endeavour of the Indian Aesthetics course this year has been to introduce students to the subject both by offering a broad survey of important areas and by introducing a more particular focus. Sessions with a narrower cone of vision demonstrate that a selective lens can also be an exceptional analytical tool.

With the New Year peeping from behind time's movable veil, we wish our friends around the world a reprieve from the pandemic that has changed our lives so much, and a happy, healthy, and fruitful 2021. – ***J.K.***



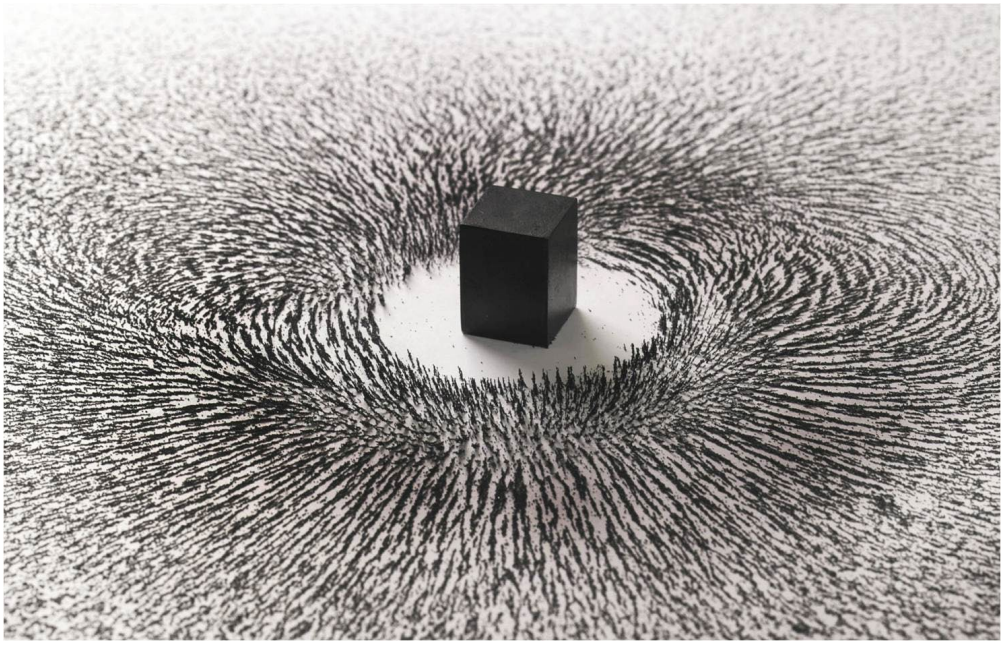
Dr. Riyaz Latif speaks during 'Funerary Expressions in Indo-Islamic Art and Architecture'

Islamic Aesthetics

FORTHCOMING PROGRAMMES

The Sacred Journey: An Introduction

January 13th, 2021 | Lecture: 6:30 - 8:00 pm | Dr. Venetia Porter (The British Museum, London)

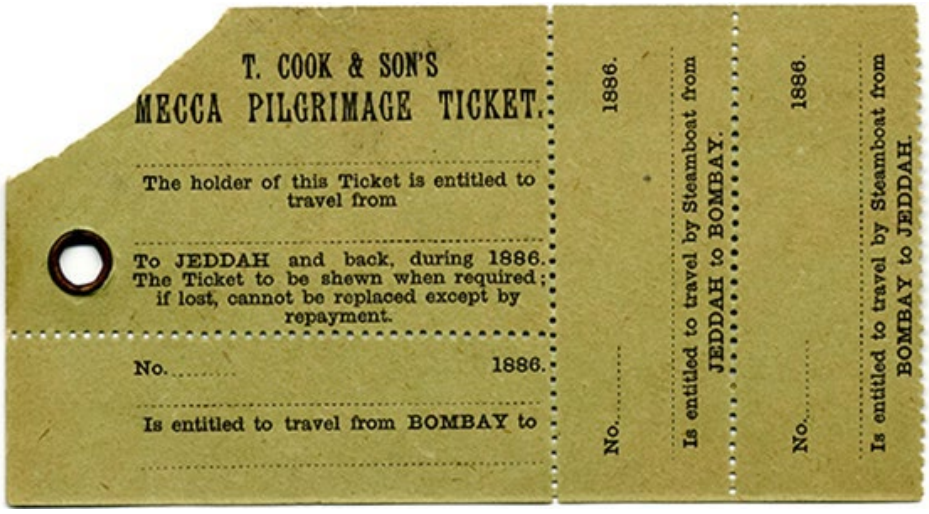


Ahmed Mater al-Ziad, Magnetism, photogravure, British Museum 2012, 6018.3

It is the sacred duty of Muslims, wherever they may reside, to make the pilgrimage to Mecca at least once in their lives if they are able. Now drawing millions of pilgrims annually, the Hajj is a powerful bond that brings Muslims together from around the world. In this introduction to the series, Dr. Porter will discuss the importance of the rituals, the routes taken by pilgrims in the medieval era, among them the Darb Zubeida from Kufa to Mecca, and the routes from Cairo. The history of the sacred journey is brought to life by early travellers such as Ibn Jubayr and Ibn Battutah, and also discussed will be some of the objects associated with Mecca and the Hajj from the keys of the Ka'ba to contemporary art.

The Hajj from Colonial India

January 20th, 2021 | Lecture: 6:30 - 8:00 pm | Dr. John Slight (The Open University, Cambridge)



The British Empire at its height was described by some Britons and Muslims as 'the greatest Mohammedan power'. This conception rested on the fact that the empire contained the largest number of Muslims in the world, in territories from West Africa through the Middle East, South Asia and Southeast Asia. The largest number of Muslim British colonial subjects lived in India. Every year, tens of thousands of them made the Hajj, travelling to Arabia by land and sea, making up one of the largest contingents of pilgrims. From a stance of indifference, the British consular and colonial authorities developed a wide-ranging set of interactions with this movement of Indian pilgrims to and from Mecca - a phenomenon that this lecture will chart, drawing on sources from the colonial archives and *Hajj safar-namas* [pilgrimage narratives].

The Hajj from Southeast Asia: A Story In Sources

January 27th, 2021 | Lecture: 6:30 - 8:00 pm | Dr. Annabel Teh Gallop (The British Library, London)

The seal of Shaykh Yusuf of Makassar, who brought Islam to South Africa, inscribed: Shaykh al-Haj Yusuf al-Taj and dated 1088 (1677/8). This is the earliest known Malay seal to bear the title al-Haj. National Archives of Indonesia, Makassar 274/4 (a)

From the very earliest days of the establishment of Islam in Southeast Asia, Muslims from the Malay archipelago would have sailed westwards to perform the pilgrimage. Some stayed for many years in the Arabian peninsula, studying with renowned teachers. Thus a *Jawi* community of Muslims from all parts of the Malay archipelago was established in the Hijaz, which for much of this period was under Ottoman administration. Dr. Gallop will explore Southeast Asian experiences of the Hajj through a study of original sources documenting these journeys, ranging from seals to letters and from manuscripts to maps, as well as depictions of the Holy Cities in the imagination and remembrance.

The Prophet, The Holy Cities and Islamic Devotional Texts

February 3rd, 2021 | Lecture: 6:30 - 8:00 pm | Dr. Guy Burak (New York Univeersity)

The talk will examine several Islamic devotional texts from the 16th through the 18th centuries with special focus on Muhammad Suliman al-Jazuli's (d. 1465) *Dala'il al-Khayrat*. Known for its depictions of the Holy Cities, the prayer cycle for the Prophet Muhammad has become one of the most popular texts in the Sunni world, from West Africa to Southeast Asia. In recent years, Dr. Burak has been studying this corpus of devotional texts and currently is one of the leaders of a research project on the *Dala'il*. Much of the talk will be devoted to the methodological avenues that the study of such a vast and diverse corpus opens up.

Dalail al-Khayrat, Yah, 863, Kaba--h800

The Arts of Hajj: Gifts and Memorabilia

February 10th, 2021 | Lecture: 6:30 - 8:00 pm | Dr. Luit E.M. Mols (SABIEL, Research and Consultancy on Islamic art)

Coloured lithograph of the mahmal and the pilgrim caravan, before 1916, National Museum of World Cultures, Leiden, RV-1972-14

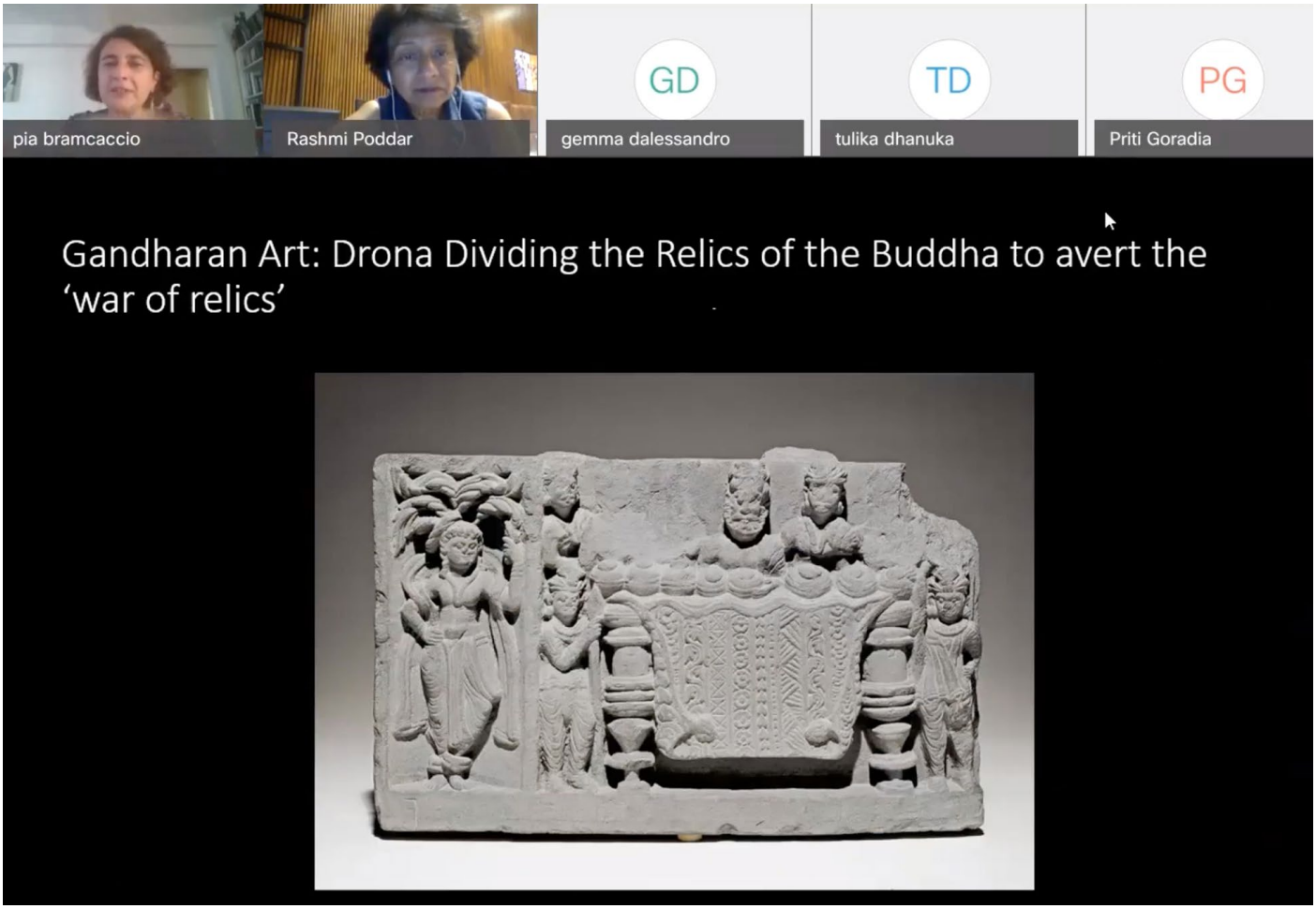
An important consequence of the Hajj to Mecca was the circulation of objects (and consequently the exchange of global styles) to and from the Sacred Place. Pilgrims from all corners of the Islamic world sold objects along the way to cover their travel expenses and brought back memorabilia ranging from bottles with blessed Zemzem-water to artistic depictions of the Sacred Cities of Mecca and Medina. Besides that, there was a long-standing tradition of bringing gifts to the Ka'ba: the most celebrated were the intricately woven and embroidered textiles that covered the Ka'ba. These were sent yearly from Cairo by the sultans in the pilgrim caravan.

Buddhist Aesthetics

PAST PROGRAMMES

Spinning the Wheel of *Dharma*: Buddhist Art on the Indian Subcontinent

November 20th, 27th & December 4th, 2020 | Dr. Pia Brancaccio (Professor of Art History, Drexel University)



Dr. Pia Brancaccio speaks during 'Spinning the Wheel of Dharma: Buddhist Art on the Indian Subcontinent'

'Spinning the Wheel of *Dharma*' – the title of the three-day lecture series by Dr. Pia Brancaccio, refers to the Buddha giving his first sermon at Sarnath, thus setting the wheel of *dharma* in motion. The wheel (or *dharmachakra)* is a popular motif in Buddhist art, representing the presence of the Buddha in his aniconic form. It also represents the site of Sarnath as one of the loci of Buddhist worship, and is considered the symbol of Buddhism when depicted on Ashokan capitals. Thus, 'spinning the wheel of *dharma*' signifies a key moment in Buddhism – the beginning of the Buddhist tradition.

Over the course of the lecture series, Dr. Brancaccio discussed three key aspects of Buddhism – the Buddha, *dharma* and *sangha* – not through literature or ideology, but from the point of view of the Buddhist tradition, on the ground, through the lens of art.

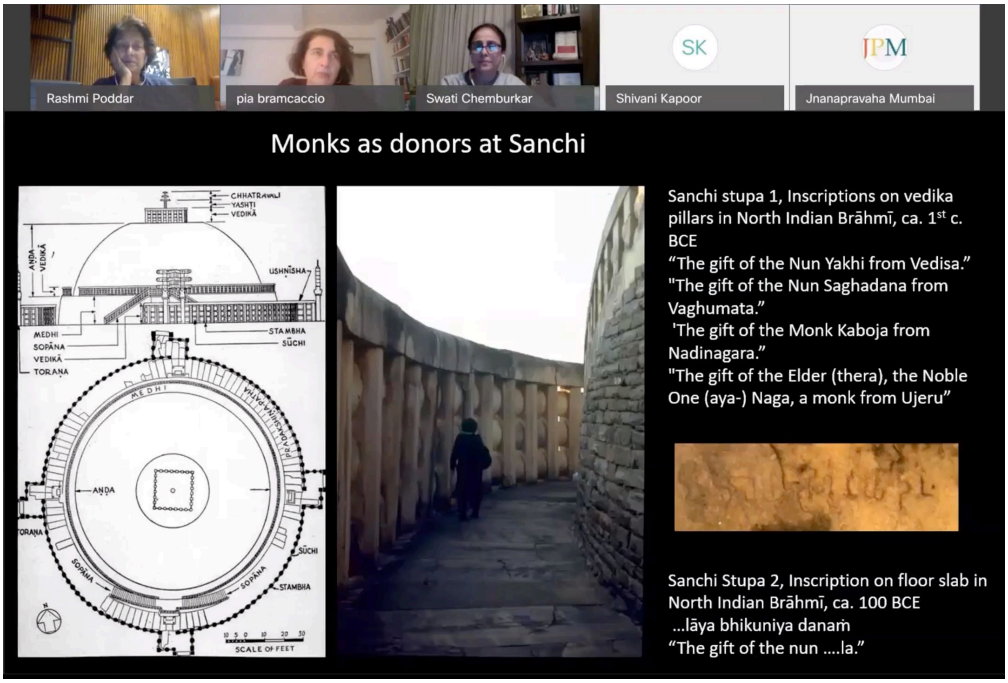
The series began with a discussion on the depiction of the Buddha. Dr. Brancaccio drew attention to the preponderance of flowers and jewels in early Buddhist art at Bharhut and Sanchi. She connected this with the presence of jewels, precious stones, pearls and golden flowers in relic caskets; texts such as the *Lalitavistara*, which call the Buddha a jewel among men, and his presence a pure fragrance; and a label inscription at Bharhut mentioning a '*gandhakuti*' or perfumed chamber. Together, these highlight the idea that the place where the Buddha manifests becomes fragrant.

There are two sets of narrative panels at Bharhut – the *Jatakas* and the *Avadanas*.

The *Jatakas*, stories of past lives of *bodhisattvas*, communicate the teachings of the Buddha through the paradox involving actions and consequences which

are inherent in these stories. The narrative is dynamic, involving animals, the form of the *bodhisattva* in his previous life, which is consistent with the aniconic phase where the Buddha is not yet depicted in human form. These panels would have acted like scrolls, with monks connecting the narrative for the visiting devotee.

On the other hand, the *Avadanas*, incidents from the life of the Buddha, are emblematic representations suggesting the presence of the Buddha through the adoration of his devotees. These panels are filled with worshippers who focus their attention on a symbol representing the Buddha, his presence evoked by flowers and jewels. These panels are linked to particular places – for example, Bodh Gaya is marked by the presence of the Bodhi tree enclosed by a shrine, and Sarnath by the wheel. The depiction of kings visiting these sites, also mentioned in inscriptions, suggests that it's the place that anchors the Buddha's message to reality. It is clear that by the 1st century BCE, there was a network of sites related to the Buddha.



Bringing all these elements together, Dr. Brancaccio concluded that the Buddha was envisioned by his first devotees through the representation of a place, and his presence through scent, depicted as flowers.

A paradigm shift occurs in the Buddhist tradition during the Kushan period, with early images of the Buddha and *bodhisattvas* appearing at Mathura and Gandhara. The Buddha/ *bodhisattvas* have marks of the *mahapurusha*, such as the *urna*, *ushnisha* and halo.

Dr. Brancaccio speculated on the reason for this paradigm shift, considering the influence of *Mahayana*, as well as the local traditions, including the influence of the courtly traditions of the Kushan Empire.

In Gandhara, the narrative tradition focusses on events from the life of the Buddha – the *Avadanas*, which are depicted in chronological sequence, on votive stupas, to be seen by the devotees during circumambulation. The only *Jataka* which appears at the beginning of the Gandharan narrative cycle is the *Dipankara Jataka*, which narrates the story of the last *bodhisattva* before *Shakyamuni* (the Buddha).

On the second day, Dr. Brancaccio discussed *dharma* – the practice of the doctrine, by exploring the loci of Buddhist devotion. The association of sites with the Buddha's presence suggests that both faith and practice were re-established by visits to the sites. Art reiterates the idea that worship empowers devotion.

At Bharhut and Sanchi, *stupas* are shown decorated and being worshipped. This is consistent with literature mentioning the great merit to be earned by worshipping or donating *stupas*. This concept of the *stupa* as an agent of *prasada* encourages a compulsion to give, which helps maintain the sites, and encourages more visitors.

At the heart of the *stupa* is the relic, representing the Buddha, and circumambulating the *stupa* during worship reiterates the idea of following in the path of the Buddha, following his teachings.

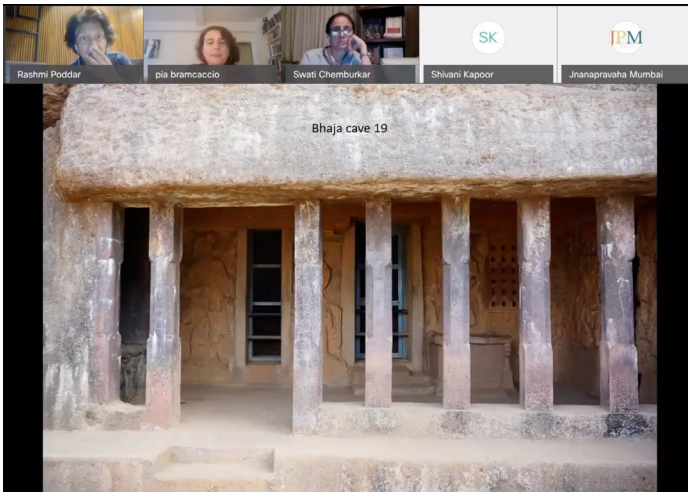
The importance of relics and objects associated with the Buddha extends all the way to Sri Lanka. Buddhist literature talks extensively of the transportation of a branch of the *Bodhi* tree to Sri Lanka, as well as the acquiring of relics. Sri Lankan Buddhist architecture shows similarity with that of the Western Deccan, especially in the *stupa* being enclosed within a *chaityagriha*.

On Day Three, the discussion revolved around the *sangha* – the monastic tradition.

Monks do not appear in early Buddhist art. The sole reference to monasteries in art is the story of the *Jetavana vihara*, and inscriptions mentioning donations

by monks. These donations suggest that the monks had sources of wealth at their disposal, probably from secular work in addition to their monastic duties. This is supported by Julia Shaw's work at Sanchi, where she connects the monastery to control over agricultural land and water sources. This connection of the monastery with economic activities is also seen in the caves of the Western Deccan.

Dr. Brancaccio pointed out that these donative inscriptions by monks mention their place of origin, and not a monastery they are affiliated with, suggesting that they were itinerant, with no fixed place of residence. Thus, the monks would have acted as vehicles for the transmission of ideas and design, and as modes of communication between monasteries. Additional support for this itinerant nature of monks comes from the mention of *viharaswamins*, or owners of *viharas*, in inscriptions. These were probably laymen and householders who permanently managed the *viharas* for the *sangha*.



The Bhaja caves (1st century BCE) are the first instance of Buddhist monastic art, where the *chaitya* and the *vihara* are next to each other. The haphazard placement of monastic cells suggests the beginning of the communal monastic tradition, with the rules (*Vinayas*) not yet in place. The Nasik caves (1st century CE) on the other hand, have two extremely well-designed *viharas*, with multiple cells. This organised monastery, suggested Dr. Brancaccio, is a reflection of canonisation.

The Nasik caves also provide evidence of royal patronage for the *viharas*, by the Kshatrapa and Satavahana rulers. This, once again, implies the existence of rules and regulations, and thus the *Vinaya* texts.

The monasteries were not only a place of residence for monks and nuns, but also places where laity could donate, and acquire merit. The obligations for these donations were thus determined not by the religious needs of monks but the religious needs of the donors.

Dr. Brancaccio also drew attention to the architecture of the *chaityagrihas* and *viharas* being visually similar to the depiction of heavenly structures such as the assembly hall of the *devas*, seen at Sanchi and Bharhut. Thus, the architecture of the *chaityas* and *viharas* are inspired by heavenly architecture and comparable to the abode of the gods.

It is at Gandhara (2nd century CE), that monks first begin to appear in art. Gandharan art depicts monks exactly like the Buddha in appearance and dress. The monastic tradition here is fully developed, the *Vinayas* firmly in place, with the architecture following the rules laid down for monasteries.

By this period, the tradition of paintings in monasteries is also well developed, along with the architecture, in keeping with the *Vinaya* texts. Dr. Brancaccio gave the example of Cave 17 at Ajanta, where the Wheel of Rebirth is painted on the porch, and *Jatakas* and *Avadanas* in the hall. This matches perfectly with the *Mulasarvastivada Vinaya*.

Around the 4th century CE, there is another development – the addition of a shrine within the *vihara*, called the '*gandhakuti*', reminiscent of the early idea of sensing the Buddha's presence through scent. This is seen at Ajanta, at Devni Mori in Gujarat, as well as at Jaulian in Taxila. Around the same period, the term '*shakyabhikshu*' appears in Ajanta inscriptions, mostly in additions to caves. Dr. Brancaccio suggested that these might have been a group of monks who identified themselves as affiliates of the Buddha and considered him one among them. This could also explain the presence of the Buddha in the *gandhakuti* as the permanent resident of the *vihara*.

Dr. Brancaccio concluded the series with a brief mention of the *mahaviharas*, which developed in the Gupta period, mentioned by Chinese travellers between the 5th and 7th centuries CE, and in Tibetan texts during the Pala period (8th to 12th century CE).

Thus, Dr. Brancaccio used Buddhist art to elucidate the concepts and practices in the Buddhist tradition, beginning with the early period when the Buddha's presence was suggested rather than depicted, the beginning of the image tradition, Buddhist worship, and the development of the monastic tradition, leading to the peak of Buddhist learning at centres like Nalanda. **– *A.Sh.***

CRITICISM & THEORY

Apnavi Makanji | Untitled - Significant Other | 2018 | Courtesy Vadehra Art Gallery

JPM's Criticism and Theory offerings include (1) a Certificate course in Aesthetics, Criticism, and Theory as well as ongoing public seminars and lectures in the field; (2) an ongoing series of public seminars and lectures in Indian Intellectual Traditions; and (3) occasional academic conferences and workshop in these fields.

Aesthetics, Criticism & Theory

PAST PROGRAMMES

Foucault and Aesthetics

September 15th - October 14th, 2020, 6:30 - 8:30 pm | Dr. Arun Iyer (Assistant Professor - Department of Humanities and Social Sciences, IIT Bombay)

The Androgyne Image

Before I delve into the content of the final four lectures of our 'Foucault and Aesthetics' course, let me say that all of the ideas and explanations outlined below are borrowed and inspired by the superb analysis and astonishingly clear vocabulary developed by Prof. Arun Iyer to help us delve into Foucault's provocative essays on the artists Gérard Fromanger and Duane Michals. The first four lectures of this series were covered in my mid-term course report in our last quarterly (you can find it on our website). Though I have attempted to highlight what we learned from *Photogenic Painting* and *Thought, Emotion*, it is an inadequate picture of the true experience of being a part of this journey. It has been one that was especially enlightening to those of us invested in the history of the relationship between photography and painting, though I think, revelatory in one way or another for all participants. Our deepest gratitude to Prof. Iyer, who we hope to welcome back to Jnanapravaha in the future.

La Peinture Photogénique was originally written by Michel Foucault as a preface to the catalogue accompanying the first exhibition of the series of paintings 'Le Désir est Partout' (Desire is Everywhere) by Fromanger, shown in 1975 by Galerie Jeanne Bucher (Paris). It was more widely read in English when it was re-published in 1999, as part of an edited publication with the same title, produced by the art historian Sarah Wilson and the Courtauld Institute of Art. It is this translation by Dafydd Roberts that formed the basis of our discussion.

Foucault begins the essay with an attack on Ingres, using two quotes by the famous French painter, to pinpoint the locus of his disagreements with the traditional arguments dividing photography and painting into two watertight categories. In the first, Ingres reduces photography to 'a series of manual operations' and, in the second, he refuses to 'admit it', presumably to the pantheon of art, despite its undeniable beauty. Foucault immediately asks why painting cannot also be reduced to a series of mechanical acts, and introduces key questions about photography's historic relationship to painting, pointing particularly to their co-dependent and fused nature in the 19th and 20th centuries, making an argument for the superiority of the 'androgyne image', which he will spend the rest of the essay developing: "And what if one were to combine them, alternate them, superimpose them, intertwine them, if one effaced or exalted the one by the other?...When painting recovers the photograph, occupying it insidiously or triumphantly... it produces the beautiful hermaphrodite of instantaneous photograph and painted canvas, the androgyne image."

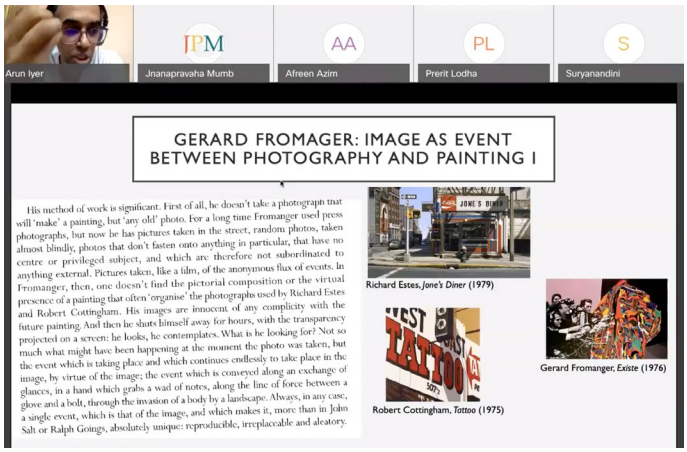
Prof. Iyer showed us how Ingres had fallen head first into the old fault lines created by the 'discovery of photography', where painting was repeatedly depicted as a spiritual marvel in contrast to the supposedly wholly mechanical nature of photography, or, where photography was seen to be the unfinished telos of painting. Reminding us of Foucault's 'Las Meninas', in which he reveals Velazquez's own series of manual operations – the trained hand, the palette for pigments, the eye, the coordination between hand and

eye facilitated by pigments, which are then laid by the trained hand with its trained gaze onto a canvas, that then devolve into a series of frames which we need light to see, etc. Prof. Iyer explained why, for Foucault, Ingres's was an ultimately unsatisfactory way of characterising photography as somehow reducible to chemical processes, simply storing representations made of light on printed paper.

In the first quarter of the essay, Foucault bolsters his argument through an alternate history of photography and painting, focussing on the decades between 1860 and 1880. We went carefully through a heavily illustrated view of his examples, looking at the work produced by the amateur and professional artists that Foucault elevates for their openness to experimentation: Antoine Claudet's use of painted scenery, John Jabez Edwin Mayall's painted photographs, Oscar Gustave Rejlander's reconstructions and facility with combining negatives, Julia Margaret Cameron's photo-illustrations of Tennyson's plays, William Lake Price's staged tableaux, and Henry Peach Robinson's use of photos in pencil sketches, to name only a few. That Foucault had such detailed knowledge not only of these works, but of the physics and chemistry of photography, its varied uses, and diverse processes, was surprising.

With each example, Foucault reinforced that photography was always impure, and often bore a relationship to painting, and vice versa. There was no lag in its 'discovery' and its use by painters and other artists, through a wide array of techniques. Therefore, as Prof. Iyer also made evident, Foucault was contending that neither painters nor photographers in these early decades were interested in reifying their own identity; it was their dedicated interest in the image, and the life of the image through repeated transformation, that produced these extraordinary and widespread forms of communion between mediums. Before the photograph becomes boxed into its own niche, with its own experts and prohibitions, Foucault annotates how many creative minds were interested in the movement of the image, and its many kernels of possibility, into realms beyond the confines allowed by any singular medium or technique.

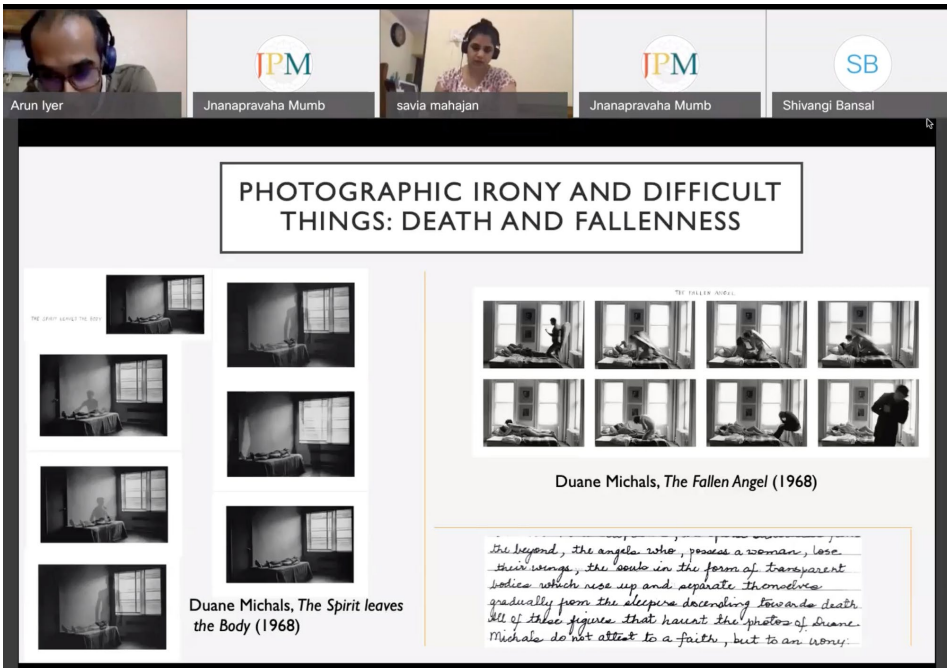
I will skip over our discussion of Foucault's analysis of hyperrealism and pop art's recovery of the androgyne image – he credits them with bringing the image back to the world of art, after abstraction had gone a step too far – and jump to his deconstruction of Fromanger's series, which makes up the last half of the essay. Foucault lays out Fromanger's method, how he makes photographs at random on the street without trying to choose or frame any subject or object. "And then he shuts himself away for hours, with the transparency projected on a screen: he looks, he contemplates. What is he looking for? ...the event which is taking place and which continues endlessly to take place in the image, by virtue of the image…," writes Foucault. When he begins to paint, the projection has been switched off. Fromanger's canvases commune with the photograph rather than with reality; there is no stabilising agent between the transparency and the canvas. This is how Fromanger is exercising his right as an artist to liberate the image, because he displaces his photographs from any context of direct representation. By projecting his photos but not trying to 'fix' them, by eventually transforming them entirely through paint, we see the image being liberated from any subservience to the 'original'. Thus, Fromanger's image has its own salience, its own power, created by the artist from a recurring truth folded within another image. For Foucault, and for Fromanger, the image is always allowed to move, always allowed to morph without the need for permission or validation. As Prof. Iyer pinpointed, Foucault unveils the image as event between photography and painting.



Foucault had asked us, early in the essay: "How might we recover this madness, this insolent freedom that accompanied the birth of photography? In those days, images travelled the world under false identities. To them, there was nothing more hateful than to remain captive, self-identical, in *one* painting, *one* photograph, *one* engraving, under the aegis of *one* author. No medium, no language, no stable syntax could contain them; from birth to last resting place, they could always escape through new techniques of transposition. These migrations and the vicissitudes they entailed offended no-one…," and, he goes on to declare, a few pages later, with his typical bombast, "What a lot of fun was had with all these little techniques that made sport of Art. It was a wonderful time…But the party games are over. All the ancillary photographic techniques the amateurs had mastered and which enabled them to run their illegal imports have been taken over by technicians, laboratories and businessmen. The former now 'take' a photo, the latter 'deliver' it; there is no longer anyone to 'liberate'

the image. The photographic professionals have fallen back on the austerity of an 'art' whose internal rules forbid the crime of plagiarism."

This particular passage provoked debate: What about the crime of plagiarism as we understand it today? What about the need for an original and a copy? The demand to maintain some chain of 'authentic' relations? Prof. Iyer shared with us Hegel's complex perspective on this subject, in which our focus is shifted away from our pre-existing ideas of ownership, to the realm of the spirit. Hegel, in *Elements of the Philosophy of Right*, indicates that the act of plagiarism itself requires an appropriation of the image by the spirit of the plagiariser, and the mingling of the original with this spirit. Is the making of a new image then not a spiritual act? How dense is that spiritualisation? It is essential that we free ourselves from this obsession with attempting to articulate every image in terms of its 'original'. Both 'original' and 'copy' can be images in their own right, and the real need of the hour is to rehabilitate creativity, quashed by the oppressive obsession with ownership. To see these arguments so vehemently made in 1975 astonished some of the students whose understanding of image and copy in the 21st century is shaped more by Instagram and who could never have imagined that much before Photoshop, there had been such freedom to explode the image.

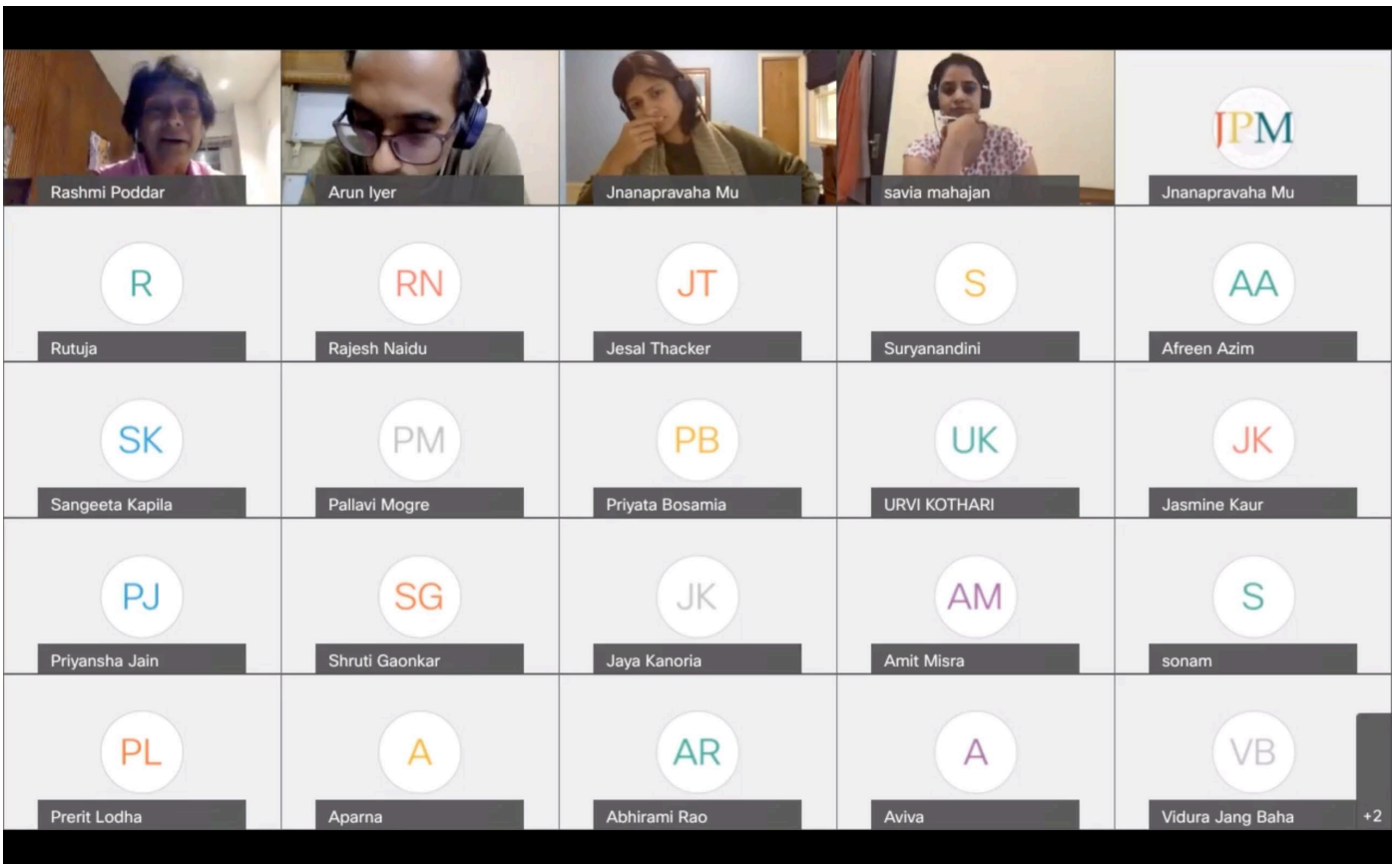


We were given more insight into Foucault's investment in photography's possibilities in *Thought, Emotion*. We were privileged to be able to access this text from *Dits et Écrits Volume II: 1976-1988* in the form of an unpublished translation done by Prof. Iyer specifically for the class. *Thought, Emotion* is the last essay that Foucault wrote on an artist and, similar to all of his other work on art, it is not a stand-alone treatise, but written in relationship to the works of art and the artist himself, in this case, the American photographer and conceptual artist Duane Michals whose ironic photo sequences have made him a canonical figure. Foucault died less than two years after this essay was written, making this translation a fitting choice for the end of the series.

We had already seen in *Photogenic Painting* that Foucault was interested in blurring the boundaries between painting and photography, in terms of both form and content. In this essay, Foucault emphasises again that photography is not about mechanical processes; in the work of Michals, it becomes almost wholly about experience. And not just any kind of experience, but experiences that are intimate, universal, full of ambiguity and yet somehow unbreakable into parts, experiences that become whole in the viewing of Michals's sequences of images. Prof. Iyer took us back to our discussions of Manet's work, and Kandinsky's, in which the painted object is self-contained, and asked us to contrast this concentrated gaze to the inviting gaps left by Michals between and within his images, asking for an insertion of narrative possibility, and demanding that we recognise the invisible as a potent space of storytelling in the visual arts. Why should photographs restrict themselves to the realm of visibility, Foucault sees Michals asking.

I will end this report with a direct transcription of Prof. Iyer's lecture, constructed from my notes. This sustained excursus is just one example of the fertile phrasing that revealed so much to us about the architecture and subtext of Foucault's language and thought. I believe even first-time readers of Foucault have emerged from this course with an ability to read between the lines of his moving prose, and with a new appreciation for the image as he understood it: "Foucault is showing us how Michals, in his series, lets the event escape, rather than trying to capture it. There is always something invisible and inscrutable that intervenes in an event – that's the point Michals is making – that the invisible has a certain kind of hold on the visible, and all of your best intentions to capture something can actually come to naught, in the face of our thoughtlessness and powerlessness. What is visible to us are events unfolding in time, or the myriad perspectives with which we can view an object; what is invisible to us

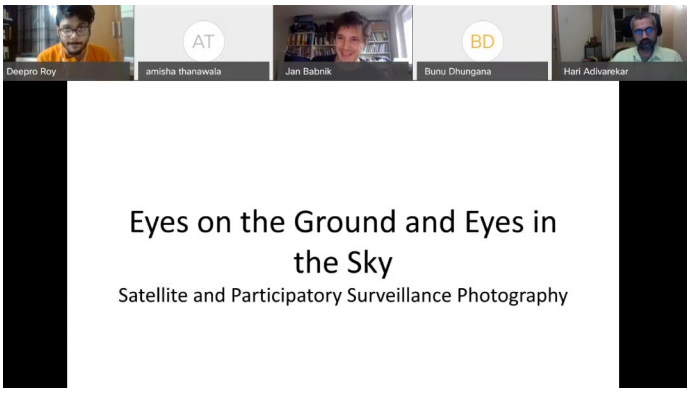
is those obstructions that prevent us from getting to the event, that prevent us from being able to grasp the object in its entirety. For Michals, this is an indispensable feature of our existence, and this is exactly what he wants to capture, thus avoiding the teleological structure of a conventional series of photos. Has Michals, in 'missing' the conventional expectations, shown us something that actually needs to be seen? Has he actually shown us that which makes possible any conventional series? That's the dilemma that Michals leaves us with, according to Foucault. In *The Pleasures of the Glove* (1974), Foucault interprets Michals as wanting to show us that experience and time belong to two different dimensions. If photography has always persisted in the belief that they belong to the same dimension, or that experience is nothing but an extension of time or accumulation of time, what Michals, according to Foucault, wants to show us, is that time and experience are irreconcilable. Experience is not constituted by time. Experience is not the child of time. Experience belongs to an inscrutable dimension that is not that of temporality. If thought-emotion is experience, then Foucault believes that Michals thinks that thought-emotion is stronger than time. Thought-emotion/experience can help us overcome time. Time may bring its transformations, may wreak havoc upon us – ageing and death – but experience is something stronger than time , because thought-emotion/experience can alone see and make us see time's 'invisible wrinkles'. Experience is an articulation, experience is a visibility. Experience is a dimension beyond time. It allows us to see beyond and between time, beneath and above time, it allows us to see the interstices of time. All of those attempts to arrange photographs in these rather clumsy, imprecise sequences, all of these are attempts to show us those interstices of time that the smooth sequence overlooks and elides, glides over. By forcing us into this state of unease, where we are unable to draw a smooth line from one photo to another, Michals is asking whether there can ever be an absolute continuity from one photograph to another. Whether time is really continuous and fluid in the way the conventional sequence has us believe, or whether there are these ruptures and gaps that are present even in the smoothest of sequences, the gaps we human beings are unable to see because we are caught in our sensations and our emotions. There is no synthesis between thought and emotion, the linear sequence only gives us the illusion of a coherent emotion. But what Michals is actually doing for us – with his skips, his breaks, his lagging behind, his going astray and obstructing – is presenting the true synthesis of thought and emotion. He is actually showing us that experience is something more than time. That the space of experience is not the space of time. If Muybridge deludes us into thinking that experience lies where the temporal sequence lies, Michals is bringing us face to face with experience. Experience is the eruption of time. And this has been Foucault's theoretical endeavor right from the beginning, from the early '60s, up until 1984. This is what Foucault has tried to bring to bear for us – experience as rupture. And he finds in Duane Michals a kinship figure." ***- A. S.***



Discourse, Theory, Photography

October 13th - November 5th, 2020, 6:00 - 8:30 pm | Dr. Jan Babnik (Editor,Curator, Lecturer and Writer)

The 'Discourse, Theory, Photography' postgraduate ACT course with Dr. Jan Babnik, Director of the Membrana Institute in Ljubljana (Slovenia), was Jnanapravaha's first dedicated immersion into the field of photographic theory. These rigorous sessions covered a diverse and difficult series of topics, and attempted to balance survey-style classes introducing important theoretical terms, concerns, and debates in the history of photography, with a close reading of key texts, critical engagement with contemporary photographic artworks, and exploration of the students' own images/practices as well as written reflections. Dr. Babnik took on the challenge of navigating all of these demands virtually and at short notice. We are very grateful to him for sharing his own research by presenting several unpublished papers, opening them up as our tools for debate and discussion, and for allowing us to share the abstracts here. Dr. Babnik took the time to answer every query and request, patiently unpacking the discipline over four weeks. That the course had so many experienced practitioners as participants made it a particularly fulfilling online-classroom, I'm thankful to this group for their thoughtful questions and comments. I've structured this course report so that Dr. Babnik's own work/abstracts can be highlighted.



Dr. Babnik's opening gambit in our first two classes was to use iconic short stories – Italo Calvino's *The Adventure of a Photographer* and Michel Tournier's *Veronica's Death Shrouds* – to create a democratic and accessible vocabulary for those entering photographic discourse for the first time. Unravelling the nuances of each narrative, and allowing each student the space to voice their interpretations and conundrums, we built a list of photographic 'problems' and traditions that we would continue to address for the duration of the course. Calvino and Tournier subvert normal life, moving beyond the quotidian uses of photography, taking us to the extremes of the photographic act via their protagonists, into the dilemmas of vernacular and fine art photography, and into the heart of the politics of representation, without the need for any theoretical vocabulary. Both authors choose to blur the lines between photography and reality in ways that are prescient, especially given our contemporary image world. This radicalisation of photographic discourse through the obsessive figures of Antonino and Veronica seared the stakes of photo-making deep into our psyches, preparing us for our excursions into the theory of Roland Barthes, Walter Benjamin, Christian Metz, André Bazin, Allan Sekula, Martha Rosler, Jacques Rancière, Vilém Flusser and John Tagg. Because all of the authors were introduced and examined critically, and in relationship to each other, this pantheon of Western names were seen as both essential and problematic; essential because of the absorption of their language into the universal discourse of aesthetics, and problematised because of their inability to largely see beyond Western paradigms.

Students were expected to come prepared, and so, after the initial lecture/paper, Dr. Babnik posed questions in each session: In what way does Roland Barthes address photography in *Camera Lucida*? What kind of relation is established? What kind of notion/aspect of photography is he writing about? In comparison to Walter Benjamin's *Little History of Photography* and *Work of Art in the Age of Mechanical Reproduction*, which is the aspect of photography that Barthes addresses? And why? How can studium and punctum be explained through the notions of off-frame and in-frame introduced by Christian Metz in *Photography and Fetish* (via Pascal Bonitzer)? Why does Metz explain that off-frame is the metonymical expansion of punctum (and would Barthes agree)?

Metz mentions exceptions that 'linger' in-between his largely binary division between film and photography at two points. Once, when the division is drawn between film and photography in social terms (public and private sphere), and once when the division is drawn in regards to the means (sensoria stimulus) available to film and photography. Which are they? What do these exceptions tell us about film and photography in the times of his writing? How would the division be drawn today (and is it still justifiable)? Which would be the exceptions? Which examples from the practices of photography (including the field of art) do you know that are situated in this 'in-between'?

How would (if it can be) Bazin's notion of photography as an 'imprint', and especially his comparison with the 'death mask', be addressed through Benjamin's conception of cult value of art (art as tied to the ritualistic)? How would one explain the notions of

contiguity and similarity (and, by extension, the difference between icon/index/symbol) in relation to the ritual?

In what way are the demands for a new kind of representation from Benjamin's *Author as Producer* and Allan Sekula's *Dismantling Modernism* similar (if they are) and in what way different (if they are)? What kind of 'techniques' of photography does Sekula advocate for? And Benjamin? What is the meaning of the notion of 'functional transformation' in *Author as Producer* and does it have any resonance in Sekula's article? Which part of *Work of Art in the Age of Mechanical Reproduction* prophesises the future of the world in the age of mechanical reproducibility? What kind of world is a culmination of our 'mechanical age' in this same essay?

How would you explain the difference between cult and exhibition value through Calvino's and Tournier's short stories? And through photography as presented in them? How would one explain the notion of modernist and postmodernist (photography) in Sekula's article in relation to the two short stories?

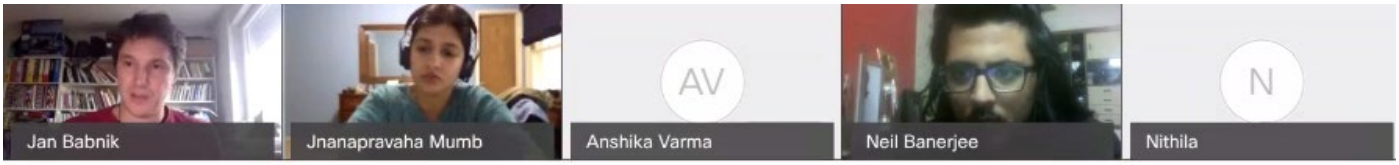
Which article, Sekula's *Dismantling* or Benjamin's *Author as Producer* would be more readily described as being utopian (if any)? What is the role of creativity in both articles? Why does Sekula's *Dismantling* end with a particular quotation of Marx? And does this quote have any bearing on Benjamin's *Author as Producer*? What does it mean for photography praxis as presented in both articles?

These questions ensured that the students could not be passive but had to articulate, in their own words, in class or in assignments, the theory they were learning to use. This process allowed all of us to walk away with a more secure vocabulary for expressing ourselves discursively in relationship to photographs.

Dr. Babnik's abstracts can be read below for a deeper understanding of the trajectory of the course.

No Way Out – Art is Capital and Capital is Art – A Repetition of an Old Story

Abstract: This paper addressed the question of the autonomy and freedom of art, its relation to society, and subversive strategies in the field of contemporary documentary-making and critical art. To illustrate these dilemmas and concepts, it focussed closely on a current example of contemporary practice: the film *Episode III – Enjoy Poverty* (2008) by Dutch artists Renzo Martens and his interventionist-artistic project *The Institute for Human Activities* (2012 –). Focussing on these two projects, primarily through the prism of the economics of images (relying on

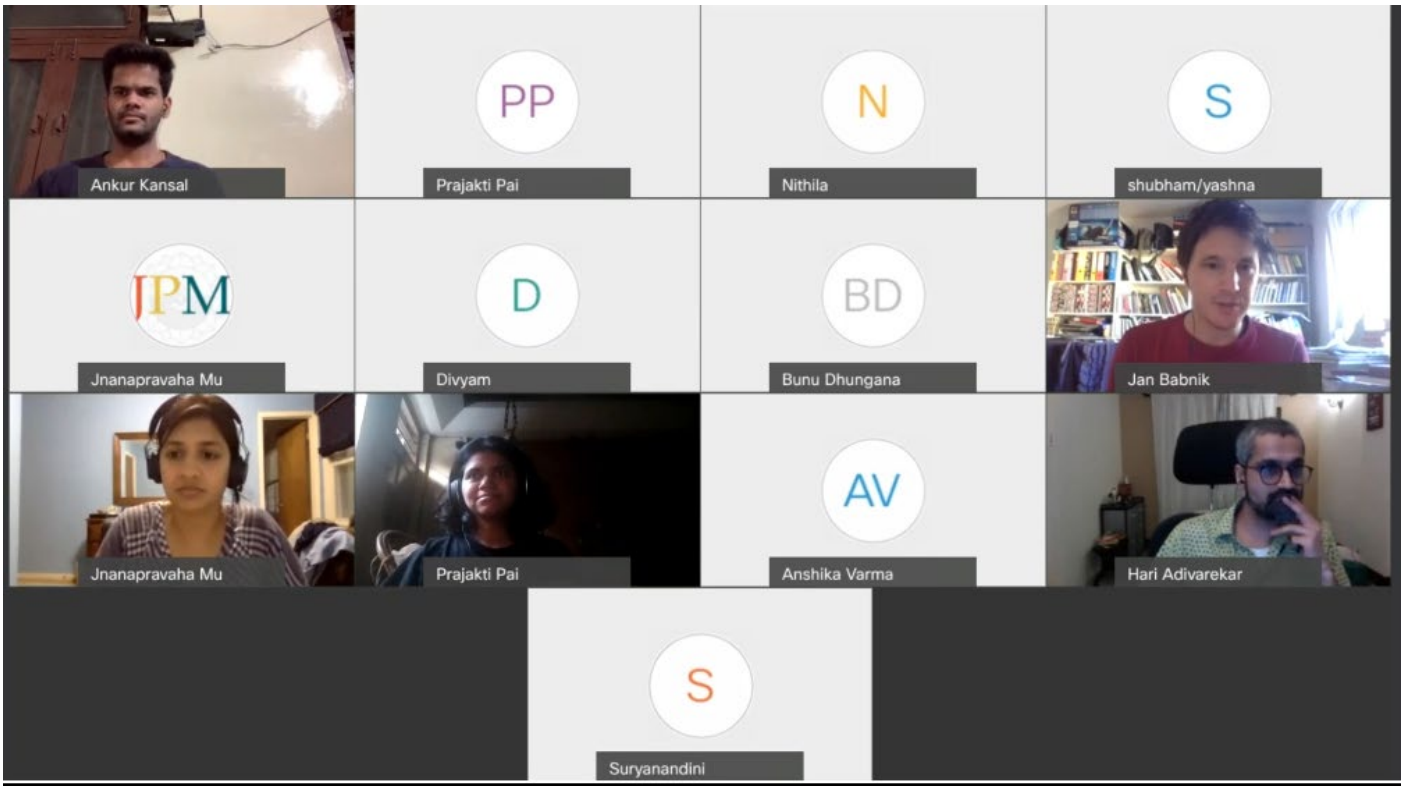


Renzo Martens, Episode III, Enjoy Poverty, Installation in Stedelijk Museum, Amsterdam, 2010

Marxist aesthetics), and the logic of contemporary documentary, we critically surveyed the actual reach of 'new documentary' or 'post-documentary' and its involvement and relation to prominent art institutions. At first, it seemed as if Martens's contemporary critical art and documentary would follow the demands for a kind of practice that would go beyond existing power relations (in case of these two projects, specifically neo-colonial power relations), and expose and/or supersede the inequality of the representation itself; that the projects would be accompanied by an analytical understanding of the influence of institutions and the context of presentation, and that it would strive to explain and balance the differences in social power; as if this approach would follow the multiple demands for the re-invention of documentary from the '70s and '80s of the previous century. The paper (and the students, all of whom watched the film) critically dealt with these issues, exposing the dilemmas between the ethics and aesthetics of representation. Dr. Babnik championed the parasitical potential of contemporary critical art and documentary against its supposed subversive, emancipatory or even revealing potential.

Reinventing Documentary (Again) – Some Notes on the Pragmatism of Photography

Abstract: The most important part of the much-quoted syntagm 'the politics of representation' has been overlooked by much of contemporary documentary photography and critical art: politics. It is surprising that a certain belief in representation still haunts the discourse of photography and critical art. This belief in representation, or rather the belief in the revolutionary potential of critically engaging with the regimes and politics of representation, is surprising because, despite its obvious critical function and potential, it fails to address the 'modest' demand placed upon it in the late '80s by Allan Sekula – the demand of social pragmatism. As "without coherent oppositional politics, though, an oppositional culture remains tentative and isolated." We can find another equally important statement regarding documentary and politics in the writings of his contemporary Martha Rosler: "no practice of social documentary that sees itself as providing evidence of structural injustice can flourish where there is no model of social progress, of implied routes to get to a better place." Maybe it was this blunt pragmatism that pushed critical art more into the domain of art, and most of what is considered contemporary photography (be it art or documentary) with it. Sekula's call for pragmatism was (and still is) mostly ignored for one simple reason: it is hard to avoid the temptation of the illusion of a contemporary art and photography sanctuary, of a vibrant place where criticality, non-consumerism, and contra-capitalism can thrive, of a place where criticism can quickly be turned into artistic event, a place where so much of genuine creativity and social sensibility lingers, precariously bordering (and more often than not, crossing to) commodification. But resentment towards art and documentary (although mostly justified) is the price we pay for focussing too narrowly on photography as representation and thinking it to be *all* of photography (demanding too much from too narrow a field). It neglects that there was always more to photography than a photograph. It needs to be recognised that the 'power' of photography never did lie solely in the pictorial but – among other things – also in the photographing



act, the social photographic encounter, of which art is just a small part. Furthermore, such a view neglects the contemporary condition of photography. The condition where pictorial representation is increasingly becoming just a veil for a new kind of 'real' representation – in electronic, metric, data (notions of algorithms, biometric data, data mining, social control, and photographs as weapons come to mind). It should be recognised that the veracity (and, of course, realism) of a photograph establishes itself through the instrumentalisation of images (function) and that, therefore, one needs to ask oneself what the actual contemporary function of photography is, and what the predominant modes of its uses are, before even attempting to solve the issue of its contemporary documentary, revolutionary, progressive potential. If something like a 'new documentary' could develop, it should leave behind its genre limitations and much of its history (with a few notable exceptions, some of them quoted here). Its formula would most probably be something like this: *sound pragmatism coupled with a model of social progress, focussing on the instrumental aspect of the images, while recognising the contemporary condition of photography and, at the same time, avoiding the trap of institutional contemporary art and photography sanctuary*. Maybe we are simply asking for too much? John Grierson wrote that what enlightenment lacked was not the power of ideas but the means of their dissemination and implementation, and that documentary film can neatly fill the gap since it is all about "the dramatic process of sparking the mind and the heart into new hope, new vision, new realisation, and new efforts in citizenship." Should we still hold on to this old but noble enlightenment principle? Which of the photographs (and all their various modes) can lend a helping hand? And if none – can documentary really abandon the 'sparking the mind' part of the equation and focus on putting itself to work in some new way? Would it then be still called documentary, and should it be?

For Whom is Photography? Photography as a Theoretical Object (Re-reading Roland Barthes's and Jacques Rancière's Reading of Alexander Gardner's Photograph of Lewis Payne)

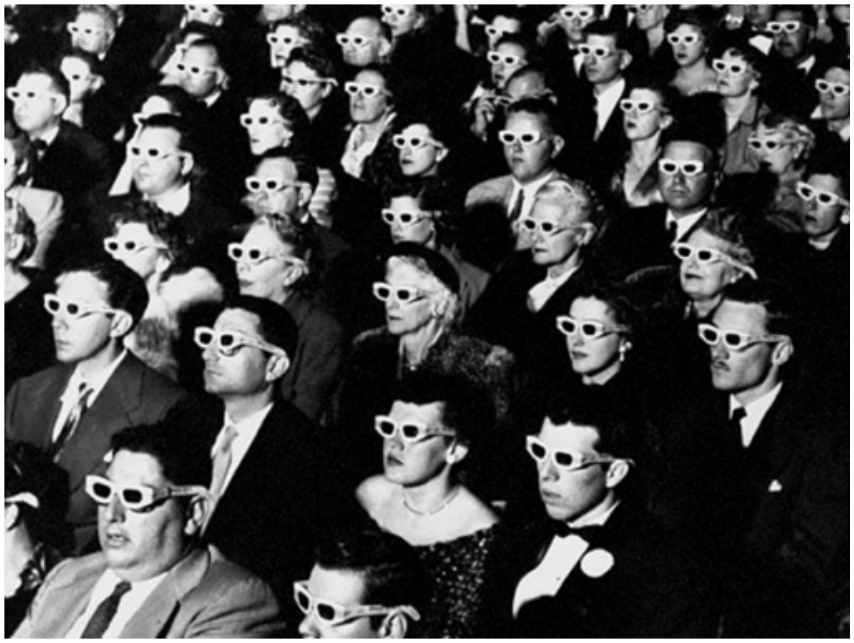
Abstract: This paper focussed on the question of the constitution of photography as a theoretical object through the example of Alexander Gardner's portrait of Lewis Payne as presented in Roland Barthes's *Camera Lucida* and in Jacques Rancière's *The Pensive Image*. It was stressed that the writings of both authors regarding the photograph of Payne can be roughly understood in terms of 'guidelines' on how to read the image in order for the desired theoretical effect to come through. Or, rather, both are presenting to a reader a text-image combination (already a representation in its own right) which the reader should consider as a particular image – a photograph. In case of Barthes, the theoretical object of photography thus constituted is his famous notion of punctum (regarding this particular image – time) and in case of Ranciére, it is the notion of pensiveness (regarding this particular image – indeterminacy or tension between the different modes of representation).

The theoretical constitution thus doubles back on itself; it constitutes a particular photograph as being *the* photograph – photography – forgetting the process of such a constitution. Following Michel Foucault, that the discourse constitutes its object, we need to ask if such 'forgetting' is actually an inherent or even 'constitutive' element of theory. Should we, in the field of photography theory, investigate precisely this 'forgetfulness', and its various historical and contemporary modes? Delineating how photography - or rather, photographies - lend itself to a particular author, particular discipline, particular era, etc., we might end up with a kind of 'meta' theory of photography for which the same 'forgetfulness' of the genesis of its constitution applies. The presentation emphasised that the desire for an autonomous, unified photography theory should always be counterbalanced by a heteronomous field of photographies. **- *A. S.***

FORTHCOMING PROGRAMMES

Techniques of Enchantment: An Introduction to Art & Media

January 5th, 7th, 12th, 14th, 19th, 21st, 25th & 28th, 2021, 6:00 - 8:30 pm | Dr. Boris Čučković Berger (Associate Lecturer, The Courtauld Institute of Art)



J.R. Eyerman, photo taken in Paramount Theater, Hollywood, California, November 26, 1952. Better known as the source image for the cover page of Guy Debord's Society of the Spectacle.

For the German sociologist Max Weber, the modern world was characterised by its disenchantment: reason becoming more valued than belief. Many artists and critical theorists have since disagreed with this assessment. Walter Benjamin and Roland Barthes considered myths to be fundamental features of life under commodity culture, from cinema to advertisement. Consequently, the advent of mass media directed a substantial portion of artistic energies to critically disenchant the captivating powers of spectacle. Students of this course will trace the manifold historical interactions of art and media, not only to increase their visual repertoire, but also to enable their critical reflection on the conscious or unconscious choices that come attached with media techniques. From 'fake' happenings in Argentinian conceptual art to the immersive virtual reality installations of Olafur Eliasson, we will look into the fraught relationship of media and reality. From the sets of Sergei Eisenstein's historical epics to Ubisoft's approach to historical re-enactment in video games like Assassin's Creed, we will observe what it means to enchant the appearance of a world.

Plato's *Republic*

February 26th, March 3rd, 5th, 10th, 12th, 17th, 19th, 24th, 26th & 31st, 2021 | 6:00 - 8:30 pm IST | Dr. Ioannis D. Evrigenis (Professor of Political Science, & Director of International Relations, Tufts University)

In this ten-session intensive postgraduate online seminar, we will undertake a close reading of Plato's *Republic*, a book that transformed philosophy in general and political thought in particular. We will examine Plato's theories of justice and knowledge. Focussing especially on dialectic, theory and practice, the origin and nature of political communities, and the relationship between the individual and the state, we will consider Plato's theories of art and censorship.

Reading closely before class will be necessary. We will address one book of the Republic in each session and participation in class discussions will be essential.

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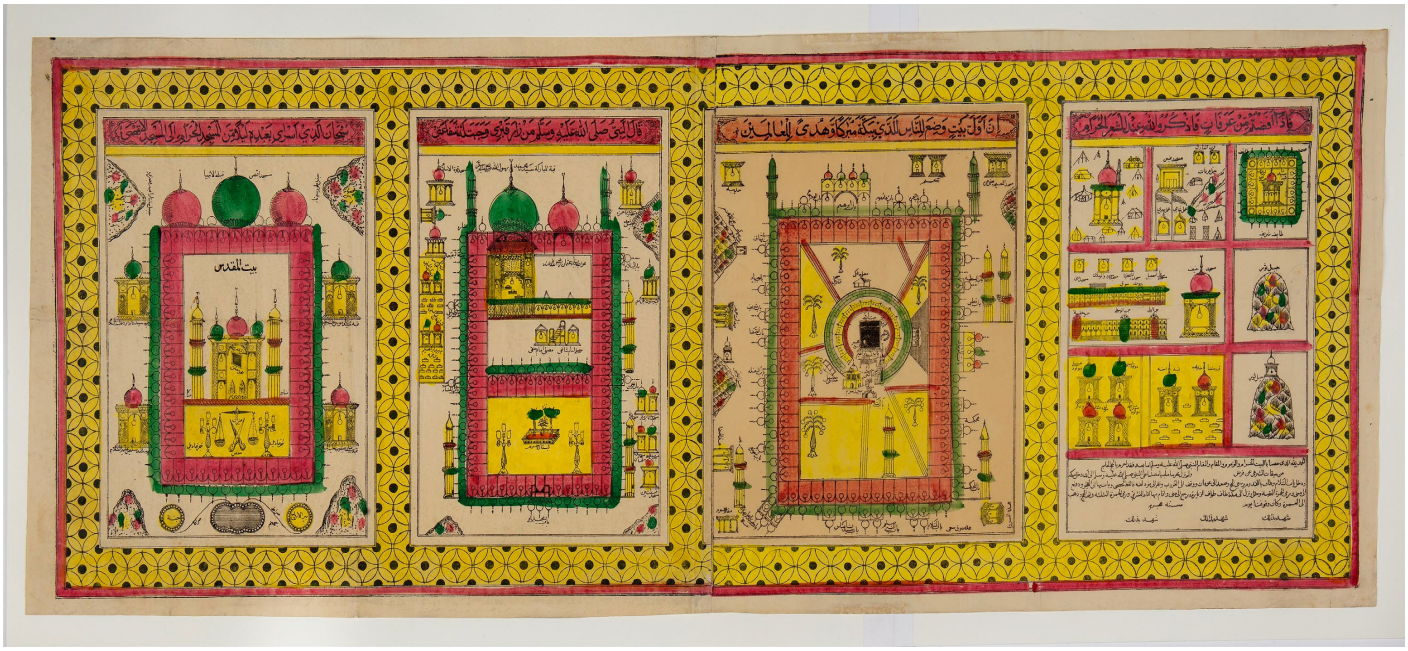
Announcements

PUBLIC LECTURE SERIES IN ISLAMIC AESTHETICS

HAJJ: A SACRED JOURNEY

January 13th - February 10th, 2021 - Wednesdays only | Lecture: 6:30 – 7:30 pm, Discussion: 7:30 - 8:00 pm IST
Online Public Lecture Series | Platform: Cisco Webex



Hand-coloured lithographed pilgrim certificate, India, late 19th C, National Museum of World Cultures, Leiden, inv. nr. RV-870-24

1 - The Sacred Journey: An Introduction
Dr. Venetia Porter (The British Museum, London)
13th January 2021

2 - The Hajj from Colonial India
Dr. John Slight (The Open University, Cambridge)
20th January 2021

3 - The Hajj from Southeast Asia: A Story In Sources
Dr. Annabel Teh Gallop (The British Library, London)
27th January 2021

4 - The Prophet, the Holy Cities and Islamic Devotional Texts
Dr. Guy Burak (New York University)
3rd February 2021

5 - The Arts of Hajj: Gifts and Memorabilia
Dr. Luit E.M. Mols (SABIEL, Research and Consultancy on Islamic art)
10th February 2021

Registration fee: INR 4,000.
Registration: www.jp-india.org | For international registrations kindly email info@jp-india.org

PUBLIC SEMINAR SERIES IN SOUTH ASIAN PAINTING

Text and Image In South Asian Painting

February 2nd, 9th, 16th & 23rd, 2021, 6:30 - 8:30 pm IST | Dr. Neeraja Poddar (The Ira Brind and Stacey Spector Associate Curator of South Asian Art, Philadelphia Museum of Art)

The cowherd boys and calves who are Krishna in multiple forms return home | verso of a folio from a dispersed manuscript of the Tenth Book of the Bhāgavata Purāṇa | Mewar | first quarter of the 17th century | sheet: 23.3 x 39.5 cm | private collection, Patani, Malay peninsula, early 19th century. National Library of Malaysia, MSS 1273

A large proportion of painted works from across South Asia rely on texts for their subject matter. This seminar will focus on early modern illustrated manuscripts and series, the pages of which often contain diverse arrangements of image and related textual inscriptions. Art historians have read these inscriptions in order to identify the depicted subject. In this seminar we will also ask: Why are there so many different types of inscriptions? Why are they in Sanskrit, vernacular, or a combination of the two? Was the artist referring to any of these or did he know the story from a different source? What is the relationship between text and image, and do they actually correspond? What can the arrangement of text and image tell us about how the manuscript was handled, viewed, and used?

Day 1: Words and pictures, words in pictures.
Day 2: How does an artist translate text into image?
Day 3: How are stories transformed as they are transmitted?
Day 4: Text and image in different formats of painting.

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The mimbar of the Prophet's mosque, and the tomb of the Prophet and his two companions, in a manuscript of the Dala'il al-Khayrat copied in Kelantan or Patani, Malay peninsula, early 19th century, National Library of Malaysia, MSS 1273

We know we have made a difference. Our endeavour to encourage and facilitate pedagogy meaningfully continues with the firm belief that the humanities are indispensable to the well-being of the community and the individual.

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