The school, as the core of education, becomes the source of knowledge, the catalyst for growth, and a symbol of community. Education is not merely the transmission of information, but a process of transformation and discovery. The student is encouraged to explore, question, and find answers. The teacher's role is not only to impart knowledge but to stimulate curiosity and foster critical thinking. Education is a lifelong journey, where every experience is a learning opportunity. The goal is not just to acquire facts but to develop a mindset that values inquiry, creativity, and resilience. In this way, education prepares individuals not just for their future but for the ever-evolving world.
I want to be valued for the amnesia of my history, the contingency of my cultures, the silence of my languages, the boundaries of my body, the miasma of my memories—and in that reach beyond, I want to touch your histories and silences, configure our cultural confusions, meld memories of what remains untranslatable but no less telling:

Once, as a boy in Bombay, no more than ten or twelve, I opened a museum catalogue and discovered a late Giacometti. The attenuated figure, still in the petrifed forest of his body, the straitened flesh turned inward: who was this man?

And suddenly the museum opened onto a thousand village squares and city centers, in every part of India, where the main street or the arterial road leads to a familiar, diminutive piece of statuary. A meager man, naked to the bone, legs like hollowed bamboo, buttocks like empty flags, the icon of independent India: Mahatma Gandhi.

From that moment on, for me, the Father of the Nation lived in the shadow of Giacometti’s Walking Man I (1960). And when I read of the Mahatma’s defiant march to the seashore at Dandi, to draw a handful of free salt from the water and thus oppose the British Government’s iniquitous salt tax, I saw the other figure marching too: the walking man, stooped, deliberate, but carrying himself and his mission with a certain lightness of being.

In that walk, that hither and thither that turns salt into the symbol of freedom, or bronze into a human image, I felt the need to translate, to create something else, somewhere, between art and history; and with it the desire to go beyond. . . . Beyond the museum, let the Biennial begin.

I would like to thank David Joselit and Elizabeth Sussman for their extremely useful comments, and David Ross for making my task harder, and the result, I hope, better.

1. For an interesting discussion of sexual boundaries in the fin de siècle, see Elaine Showalter, Sexual Anarchy: Gender and Culture at the Fin de Siècle (New York: Viking Penguin, 1990), esp. chap. 1, “Roulettenes.”


3. Michael Baxandall, “Exhibiting Intention,” in Exhibiting Cultures, pp. 38 41. I have slightly shortened Baxandall’s argument for my purposes. See also Stephen Greenblatt’s wonderfully evocative essays, “Resonance and Wonder,” in the same volume.


6. Ibid.


8. Ibid.
