
Note on Anonymization, Transliteration, and Translation

The focus on contemporary art requires me to talk about specific artworks, art related programs, and institutions. It is neither possible to omit the names of the creators of artworks nor the heads of the programs or institutions, as they are matters of public record. Most importantly however, anonymization denies rightful authorship of these artworks and initiatives. For this reason, I consciously chose not to anonymize my sources, as is otherwise customary in anthropology.

Following this note is a list of transcribed interviews conducted in the frame of my research.

The references to interviews in the text read as follows: AR, XXX, month and year. AR (audio record), GA (go-along), PE (personal exchange via e-mail or Facebook Messenger), XXX (initials of my interlocutor's name), month and year in which I conducted the interview. Informal conversations recorded in my field diary are marked as FDE (field diary excerpt), month and year, along with initials where known.

I refrain from mentioning the name of my interview or conversation partner whenever anonymization is possible and necessary. This pertains to cases in which statements are not in direct relation to a specific artwork or project and potentially detrimental (for political or socio-cultural reasons) to the person who uttered them. The anonymized interviews are not included in the list. In the case of anonymization, the respective reference looks as follows: AR, A, year. A (anonymous), year in which I conducted the interview.

Unless part of a quote, I have transliterated all Bengali and Nepali words and phrases according to their pronunciation for ease of reading. Further, I wrote well-established terms according to common spelling in English (such as rickshaw, rather than *rikaśā*; chowk, rather than *chawk*).

Unless otherwise stated, all translations are my own.