

Translating the Work of the Labourer into the Life World of the *Karigar*: Factory spaces and relations in Indian temple production

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This paper explores the modalities through which universal notions of 'abstract labour' are inhabited and interrupted on the ground as '*karigar*' – craftsman- employed in carving factories in the context of the shifting working practices of the 'Sompura' caste of hereditary temple makers from Gujarat, India. The focus is on everyday practices and subjectivities emerging through the production of temples in the *Nagara* tradition of temple architecture which stretches back to the 5th century AD and which, today, has a global presence owing to the patronage of the Hindu and Jain community. I argue that paying attention to the complex nexus of capital, technical mediations, bodily practice and subjectivity is a more accurate way of bringing agency to a collective whose labour is otherwise seen through the reductive and homogenous lens of purely the ritual or the traditional.

Biography:

Megha Chand Inglis is a PhD research candidate at the Welsh School of Architecture, Cardiff University. Her research focusses on the reconstituted practices of modern day hereditary temple makers from Western India. Alongside she runs an undergraduate seminar series in History and Theory at the Bartlett School of Architecture, UCL.