Following his installation project and its wide reception in the West, Pfeifer devoted the last year to editing *A Critical Reader and* included it as part of his project and as a means to collaboratively investigate many of the themes and issues that are raised in his film and resonate within society today. In a series of conversations and essays scholars from diverse fields and of different national and cultural origins were invited to reflect on cultural production, national identity, education, class relations, urban, economic and social themes. Kaushik Bhaumik remarks in his essay *Surfacing the Alchemical Urban* that “many strategies of the film come together in the figure of the eunuch – an attempt to mix concrete and flesh and the idea of conjugality”, and further wonders if “India’s asymmetrical modernity [is] made possible and indeed blessed by the ‘androgynous' presence of the 'lower middle class' in vast numbers?”[Kaushik Baumhik: “Surfacing the Alchemical Urban” in A Formal Film in Nine Episodes, Prologue and Epilogue – A Critical Reader (Spector Books, Leipzig, 2013), p.174]  

In his essay on Pfeifer's undertaking, Shanay Jhaveri asks: “Do the images cave in under layered formal choices that seek to clearly forefront an awareness of the ethics of representation or do they absorb the formal choices?” [Shanay Jhaveri:“'Inside' and 'Outside' a Frame of Historical and Cultural Referentiality?”, ibid., p.58]. Ranjit Hoskote notes that “Pfeifer's approach provokes me into asking whose reality it is that is being represented ... Even as recently as ten years ago, it seemed politically appropriate for Indians like myself – scholars, critics, theorists, artists and curators – to deploy a 'strategic essentialism'[See Sara Danius, Stefan Jonsson and Gayatri C. Spivak, “An Interview with Gayatri Chakravorty Spivak”, in Boundary 2,Vol. 20 No. 2 (Duke University Press, Summer 1993), pp. 24–50].... and claim an authority by birthright over any representation of India or Indians ... On the contrary [the film] provokes me into a state of curiosity, acting by allusive indirection.”[Ranjit Hoskote: “Imagining India” in A Formal Film, pp. 242–46]