To Reveal, Remember and Expose

- exploring Heritage and Social Change from an Art perspective

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**Abstract**

The general concept of communication for development is that it explores the use of communication – both as a tool and as a way of expressing processes of social change. Art can be regarded as a way of communication, and to use the arts in the field of communication for development is not new. Art as a force in social change has a long history.

The purpose of this thesis is to take a closer look at the art project To Reveal, Remember and Expose and make an exploration of how or if an art project can facilitate new awareness, primarily around memories, heritage, identity and social change among project participants and city inhabitants encountered by the project. The objectives of this thesis are to investigate the following questions: What kind of awareness will the participants get out of the project? Can the project create a new awareness in terms of memory and heritage? How does the project connect and relate to culture, identity and city space?

Communication theory, concepts of culture and representation, identity and space in the form of private and public space are presented. Performance art and theory, art intervention, site-specific art and tactical media are elaborated upon. The primary methodology used is participatory observation, which has been applied on the planning, actions and discussions of the project. An interview with the artist behind the project and a structural content analysis of texts written by the students that participated in the art project will complement the participatory observation.

The analysis of the project showed that the project could create awareness among its participants, especially about people, time and space. The actions also gave some insight and awareness concerning memories and heritage of some objects and places. The project connected and related to culture, identity and space in different ways. There were similarities to tactical media as it create situations were criticality could occur, but it was hard to see a whole picture of the outcome as it was not possible to know what the “audience” thought. All topics are relevant in communication and development and social change, but the thesis was not able to show that the project could give access to ways of expressing processes of social change. For further research it is of relevance to consider the magnitude of social change an art project can bring, and take into consideration that social change usually take time and is hard to find in a short period of time.
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1 Introduction

“We cannot solve our problems with the same thinking we used when we created them.”

- Albert Einstein

The words of Einstein are applicable to this thesis in more than one way. It has been many hours of thinking and rethinking, just to step back and start over the process again. The foundation of this thesis was set in Bangalore as I participated in the Memories of Modernity II (MMII) project, and the seminar held in Bangalore January 24th - 25th, 2013. MMII is an ongoing experimental project of artistic and academic collaboration between the School of Art and Communication (K3) at Malmö University and Srishti School of Art, Design and Technology in Bangalore, India. The MMII project’s aim is to explore the dynamic city of Bangalore by means of transdisciplinary interventions.

I have had the opportunity to observe and participate in the art project To Reveal, Remember and Expose, which was one of the many art projects that spurred from the MMII project and was presented during the seminar in Bangalore this year. To Reveal, Remember and Expose was a work of performative art in the public space, with the starting point to explore how time manifest in space. The project’s purpose was of artistic nature, but there were still element in the project that seemed to connect and reflect on matters connected to communication for development.

The general concept of communication for development is that it explores the use of communication – both as a tool and as a way of expressing processes of social change within the contexts of globalization. Communication can be made in many ways. It is not limited to speech and it does not need to be channeled through the traditional ways of communication, example given traditional media like newspaper, television and radio. The alternative is however not limited to new media or information and communication technologies.
Art can be regarded as a way of communication. The purpose of art can be to communicate ideas of political, spiritual or philosophical matter; to channel emotions, to create a sense of beauty; to explore the nature of perception and much more. To use the arts in the field of communication for development is not new. Art as a force in social change has a long history. (Carter, 2009, p. 19) Literature, visual art, as well as performing arts like music, theatre, film and dance has been used to create awareness and spread information regarding different issues connected to social change.

In the era of modernity, or Western modernity, an increased concern of the past has put memories and heritage on the agenda. To Revel, Remember and Expose was an art project exploring how time manifest in space and from that perspective it brought the past into the present. The purpose of this thesis is to take a closer look at the project To Reveal, Remember and Expose and make an exploration of how or if an art project can facilitate new awareness around heritage among project participants and city inhabitants encountered by the project.

The coming chapter will give a further elaboration of this thesis purpose and objectives. A presentation of the thesis’ general background will follow by taking a look at culture, heritage and memory, as well as social change and art in connection to the specific context of India and Bangalore. A brief presentation the project Memories of Modernity and the art project To Reveal, Remember and Expose will conclude the background chapter. The following theory chapter will present relevant theory, such as communication theory, concepts of culture and representation, space, performance art and theory, art intervention and tactical media. The methodology chapter will present the methodology used: participatory observation, interview and content analysis, as well as how they have been applied. In connection to that an elaboration regarding obstacles, considerations and the researcher perspective will be done. The observations, analysis and conclusion will follow and conclude this thesis.
2 Purpose and Objectives

Art may be defined and categorized in many different ways and it may have many different manifestations, and most surely people regard arts in different ways. Set aside definitions, categorize, manifestations, personal view and artistic purposes; in general most people do agree that art do communicate. To use art as a tool for social change is not new. Art can be used to create awareness of various objects or issues.

In the era of modernity time and space are more compressed, but at the same time it has expanded our horizons of time and space. This increased concern of the past has put memories and heritage on the agenda. Memories and heritage have close ties to culture and identity as memories can be linked with culture, and heritage often have a connection to identity. All four subjects have connections to communication for development and social change, as they are factors that are often taken into consideration in these matters.

The purpose of this thesis is to take a closer look at the art project To Reveal, Remember and Expose and make an exploration of how or if an art project can facilitate new awareness, primarily around memories, heritage, identity and social change among project participants and city inhabitants encountered by the project.

The objectives of this thesis are to investigate the following questions:

- What kind of awareness will the participants get out of the project?
- Can the project create a new awareness in terms of memory and heritage?
- How does the project connect and relate to culture, identity and city space?

It is of interest to try to understand what a piece of art with a pure artistic purpose can open up when it comes to communication for development and social change, as art do have the ability to communicate and create awareness. The relevance of the questions in this thesis is to get a better understanding of the possibilities or openings that art can give. It is of interest if an artistic project with a pure artistic purpose is able to create awareness around questions such as memory and heritage. In that case, art can in an even higher degree be used as a tool and a way of expressing processes of social change.
3 Background

This chapter consists of three parts in which the first part gives a presentation of culture and heritage. The second part will explore art and social change and present the context of India and Bangalore, as the project took place there. The chapter’s last part will present the Memories of Modernity project as well as the art project To Reveal, Remember and Expose.

3.1 Culture and development

After World War II development was almost seen as equivalent to modernization and culture was regarded as a colorful but insignificant remnant of the past. At its worst, cultural traditions were regarded as a major obstacle to social and economic development. It wasn’t until the UN proclaimed the 1990s as the Decade of Culture that the importance of linking development to local traditions came to light. Communication and culture came into focus and participation and empowerment became key words. (Hemer & Gansing, 2004, p. 8) A further elaboration of the concept of cultural and representation will be given in the section 4.2 in the coming theory chapter, whilst the coming section will take a look at cultural heritage.

3.1.1 Cultural heritage

The concept of cultural heritage as a universal common good derives from the laws of warfare. In the Nurnberg Trial after the Second World War, the violation of cultural property was one of the alleged crimes against humanity. In 1954 the Hague Convention stated that the protection of cultural property in case of armed conflict is of importance, as cultural property belongs to any people, as each people makes its contribution to the cultural world. Thus damage to cultural heritage means damage to cultural heritage of all mankind. This standpoint has been incorporated into the Geneva Convention and many other international documents. (Hemer & Gansing, 2004, p. 9)
In post-war Europe the rapid modernization resulted in the destruction of older buildings, especially in historic centers. Protests to this demolition resulted in that the European Council established the European Charter of The Architectural Heritage, also called the Amsterdam Declaration. It stated the common European responsibility to preserve the cultural heritage. In the declaration the concept integrated conservation was introduced, giving that the protection of the cultural environment must be an integral part of urban and social planning. At the UNESCO world summit in Stockholm 1998, this was adopted on a global scale as it was implemented in the Action Plan on Cultural Policies for Development. It emphasized the vital position cultural heritage has in the environment, and that cultural heritage is an important factor for sustainable development. (Hemer & Gansing, 2004, p. 9)

In the Habitat Agenda the economic and social importance of cultural heritage was more explicitly elaborated and it was adopted at the Habitat II Conference in Istanbul in 1996. The Habitat agenda and the Istanbul Declaration on Human Settlements intended to provide a practical roadmap to an urbanizing world, setting out approaches and strategies towards the achievement of sustainable development of the world’s urban areas. The UN Millennium Development Goals also stipulate that all countries should have a national program for sustainable environment, including cultural environment. (Hemer & Gansing, 2004, p. 9-10)

3.1.1.1 Memory and heritage

In the era of modernity, or Western modernity, an increased concern of the past has put memories and heritage on the agenda. The boundaries between past and present used to be stronger and more established than it seems to be today. Modern media like photography, film, recorded music, and the Internet enables the presence of the past in the present time in ways unimaginable in earlier centuries. As a result the temporal boundaries have weakened, and in addition to that the modern means of transportation and communication have shrunken the spatial dimension. Modernity has brought a compression of time and space, but at the same time it has expanded our horizons of time and space beyond the local, the national and even the international. (Huyssen, 2003, p. 1, 4)
According to cultural historian and literary critic Andreas Huyssen, the explosion of memory discourses at the end of the twentieth century has added significantly to the ways we understand history and deal with the temporal dimensions of social and cultural life. (Huyssen, 2003, p. 6) In international development cooperation the respect for local circumstances has become fundamental, and the support of local arts and the preservation of historical buildings are becoming increasingly crucial. (Hemer & Gansing, 2004, p. 8)

In “Present Pasts” Huyssen attempt to show the continuity of time and spatial boundaries by looking at specific urban phenomena and artwork, objects in the present. Huyssen express that the most interesting cultural phenomena of our days is the way in which memory and temporality have invaded spaces and media that seems the most stable and fixed: cities, monuments, architecture and sculpture. According to Huyssen cities and building have become palimpsests of space, monuments transformable and transitory, and sculpture has become subject to the vicissitudes of time. A majority of buildings are not palimpsest at all as they do not bear the traces of an earlier erased form. Huyssen also refers to the fact that Freud should once have remarked that the same space cannot possibly have two different contents. Huyssen mean that “an urban imaginary in its temporal reach may well put things in one place: memories of what there was before, imagines alternatives to what there is. The strong marks of present space merge in the imaginary with traces of the past, erasures, losses, and heterotopias.” The center of Berlin is in Huyssen’s opinion a key example for the working of such imaginary, being a city reconstructed after unification. Monuments, museums, places, public space and governmental building have represented the material traces of the historical past in the present built urban space. (Huyssen, 2003, p. 6-7)
There have been objections to the importance of cultural heritage in development and social change contexts and if heritage issues have anything to do with international development cooperation. Voices have raised the question if it is relevant to care about old building and monuments when people are starving and dying? Objections in line with this are common, especially in the developing countries where heritage preservation, like environmental protection, sometimes is seen as mainly a concern of the economically developed world, which has been through the process of polluting industrialization and modernization. People in developing countries tend to be disinterested or even ashamed of their cultural heritage as old derelict buildings and environments are associated with backwardness and poverty, and therefore seen as obstacles to the desired modern development. (Hemer & Gansing, 2004, p. 5)

Cultural heritage is however more than old buildings and monuments. Of course the preservation and restoration of unique historic environments should be justified and have its own value, but it may also play an important role in promoting sustainable social and economic development. In the light of cultural globalization, heritage is an emerging field of research and it has gotten an increasingly important part of bilateral and multilateral development cooperation policies. (Hemer & Gansing, 2004, p. 5)

### 3.2 Social change

It is possible to define social change in different ways, but in general social change refers to the restructuring of human social institutions like culture, consciousness, technology, organizations and structures of authority and decision-making. During the past few centuries the speed of change has accelerated, especially those connected to technology. At the same time the spatial scale and population size of social units have expanded, as social change can be studied in a global context (Chase-Dunn & Babones, 2006, p. 1). There is a positive connotation to social change, as a change to something better, but the term itself does not make that distinction.

#### 3.2.1 Art and social change
The British Council defines Arts and Culture for Development as any kind of art activity, which facilitates or leads to social change. With this perspective and definition, all forms of art and can be used to contribute to development and social change. (Rörström, 2004, p. 16)

The arts as a force for social change have a long history and different parts of the world have fostered their own respective histories of art and social change. When the International Association of Aesthetics 2009 published its “International Yearbook of Aesthetics”, it focused upon Art and Social Change and discussed art’s role in social change for the twenty-first century. Among other things the essays considered the influence of artists and art on social change. (Carter ed. 2009, p. 1)

Philosophy Professor Richard Shusterman, known for his contribution to philosophical aesthetics, specifies two fundamental directions to read the influence between art and social change. The first direction sees art as an essentially cultural and social product that is influenced or somewhat changed through social changes. In its most basic form this gives that social change provides art with different topics, ideas, themes, events or other realities which art can express or portray. It is however not only the content of art that can be changed through social change, but also its form. (Shusterman, 2009, p. 4)

The other direction according to Shusterman is that art can be an engine for social change. Romantics like Friedrich Schiller and Percy Bysshe Shelley, both poets and thinkers, insisted on art’s power to change the world through its noble images of beauty, morality and justice that inspire and educate humankind. As an example to this Shusterman argues how popular art’s positive representations of African-Americans have helped to make the idea of a black President familiar and attractive to a broad American audience. According to Shusterman it may in some way have helped to elect Barack Obama, the first African-American President of the United Stated. (Shusterman, 2009, pp. 6-7)

Philosophy Professor Curtis Carter elaborates on the matter that art does not have to be representational to contribute to social change. Non-representational works of artists like Pablo Picasso and Jean Fautrier that worked with more abstract painting styles, have lent support to the resistance movement in Spain and France during the Nazi occupation. Their arts invented new languages of art, which proved useful in realizing their desire for social change. Through their work they were able to influence feelings and ideas. (Carter, 2009, p. 21-27)
The contributions of the arts to social change are not limited to the influence of art as an institution, but in relation to the actions of the individual artists. Contemporary artists use both representational and non-representational art in their social action projects, and they engage all manner of media, including painting, sculpture, installations, video, Internet, and performance, challenging all media boundaries. (Carter, 2009, p. 19-20, 37)

It is however not all artists who have the interest or the opportunity to use their art to advance social change. Artists may also create art for art’s sake, by creating work of art for self-expression and the enjoyment it provides. Art is also able to voluntarily or involuntarily reinforce existing conditions. (Carter, 2009, p. 20)

The next section will take a look at the context of India and Bangalore in relation to art and social change. It is relevant to bring this up as it gives a better understanding of the environment the project was carried out in.

### 3.2.2 Art and social change in India

With the British occupation of India from the 1850s, British art schools in Calcutta, Madras, and Bombay officially guided the development of art in India, putting a Western influence on the arts. In the early 20th century, the Bengal “renaissance” was a reaction to that and tried to revive and reinvent Indian traditions in Indian art. It reflected the efforts of Indian social reformers, cultural elite and the political vanguard and was part of an attempt to counter Western colonial influences, as well as Muslim influences. When India got its independence 1947, the Bengal artists were a part of the Indian national liberation movement. (Carter, 2009, p. 29-30)

The modernism in Indian art after the independence continued to develop with Indian elements, but also incorporated Western and Asian elements as Indian artists increasingly experimented with the theme of reciprocity between their own histories and the post-colonial changing social forces. The focus of the artists shifted from nationalism towards more concrete fragmented issues related to class, cast and gender. The artists of the 1990s India increasingly used representational strategies in painting and sculpture, as well as in performance and media arts to address such concerns. Many Indian artists are actively engaged as advocates for social change using their art as a tool. (Carter, 2009, p. 31-34)
3.2.2.1 Art in Bangalore

Bangalore transformed from being a “Garden City” after independence and the industrialization made it the seat of science and technological innovations. With that came public sector industries and migration of the working class. Because of that, Bangalore is often seen as the container of change, and is often used for case studies about modernity and traditions in India. Bangalore has been regarded an ideal site for studying social change. (Thomas, 2010)

Even if the city is diverse, a regional identity has been established with language, cast and socio-political movements. By coming to terms with its eclectic cultural and social context, artists from other states have migrated to Bangalore, and a conscious regional modernism has been triggered. From the 1980s Bangalore had become an important art destination in southern India and with a constant flow of exhibition. Perhaps due to that the 1990s Bangalore art scene saw an emergence of informal spaces for artistic activity and new media forms has been much explored. According to artist and art historian Suresh Jayaram, Bangalore has become a leader in alternative art and art practices in India, and a juggernaut in the exploratory mode of art practices beyond the local. (Jayaram, 2009)

3.3 Memories of Modernity

In international development cooperation art and media has played an increasingly important role. In answer to that the Memories of Modernity project during 2005-2007 was a collaboration project between School of Art and Communication (K3) at Malmö University and Malmö Museum in Sweden and the Center for Creative Arts together with Culture, Communication and Media Studies at the University of KwaZulu Natal, South Africa. The objective of the project was to combine artistic and academic research. (Hemer, Memories of Modernity (project description), 2005)
Memories of Modernity II (MMII) is an ongoing project and like its predecessor, it is an experimental project of artistic and academic collaboration, but this time between Srishti School of Art, Design and Technology in Bangalore, India and K3 at Malmö University. The MMII project’s aim is to explore the dynamic city of Bangalore by means of transdisciplinary interventions.

3.3.1 To Reveal, Remember and Expose

The arts project To Reveal, Remember and Expose was the contribution by Anna Brag to the MMII seminar in Bangalore during January 24-25, 2013. Anna Brag is a visual artist and associate professor in Fine Arts at Malmö University. Brag’s initial project proposal described a project involving a group of 7-10 students, forming an exposure-brigade that would remove layers of time in a specified area of Bangalore. More specifically the group would polish/clean up public areas and ordinary objects in half, to show the original surface compared to the polished and clean one, and to see what this exposure would lead to. (Brag, 2012) The project was a piece of performative art, an art intervention, in the public space with the starting point to explore how time manifest in space.

This brief presentation of the project will suffice for the time being. An elaboration about the events during the project will be further presented in chapter 6 when looking at the observation and analysis. So with that said about the background for this thesis, let us move on to the framework and relevant theories.
4 Framework and Theory

The theoretic framework will start with some basic communication theory and thereafter present relevant definitions like culture and representation, identity and space. An elaboration of performance theory and arts interventions will be done, as the project To Reveal, Remember and Expose belongs to this category of art. From that a connection to tactical media will be presented and it will round up this chapter.

4.1 Communication theory

There are different ways to formally describing how communication works, but among the traditional models, one sender and one receiver are distinguished. The sender is the one that mediates a message to the receiver, through some kind of medium or channel. The message the sender wants to communicate to the receiver might however be different compared to the message that the receiver identifies. A condition that enables that the message is communicated, is that the sender and the receiver have a code in common. They have to master the use of certain mutual symbols or a mutual language. The interpretation of messages depends on the receiver’s social and cultural background, as well as the context and current situation in society. (Hadenius & Weibull, 2003, pp. 12-13)

Communication can be used in different ways, and in this thesis we’re focusing on communication for development. This is a term with different meanings, but in general the term includes all different types of communication that is needed to reach sustainable democratic development. In this thesis I am not going to focus on a more precise definition for communication for development, as it is not needed for this context. So with that said, the following section will take a look at culture and representation.

4.2 Culture and representation
It is not easy to pinpoint culture with an exact and singular definition, as there are hundreds of different definitions of culture, which have diverse or partially overlapping meanings. According to author and critic, Raymond Williams, culture is one of the most complicated words in the English language, but simply put; culture is about ‘shared meanings’. (Fornäs, 2012, p. 493)

Language is therefore important for culture, as well as for communication, as it is a medium that produces and exchanges meaning. To do so, language operates as a representational system by using signs and symbols, which can be sounds, written words, electronically produced images, musical notes or objects, that stands for or represent concepts, ideas and feelings to other people. Citing cultural theorist and sociologist Stuart Hall: “Representation is the production of the meaning of the concepts in our minds through language.” It is these shared meanings, which creates a shared culture. Meaning can therefore always change from one culture or period to another. (Hall, 1997, p. 1, 17)

Professor of Global Studies and Sociology Jan Nederveen Pieterse, points out the growing importance of culture and therefore the conceptualization of culture has become more important. It is as earlier mentioned not easy to pinpoint culture with a precise and singular definition. It is however possible to distinguish different concepts of meaning when it comes to culture. Media and Communication professor Johan Fornäs speaks of four different concepts of culture. (Fornäs, 2012, p. 493)

- An ontological concept: culture as human cultivation in opposite of nature
- An anthropological concept: culture as a life form or as a ‘whole way of life’
- An aesthetic concept: culture as constituted by the various arts
- An hermeneutic concept: culture as ‘signifying practices’ of meaning-production

These concepts of culture are rather similar to Sociology Senior Lecturer Robert Babcock’s five definitions of culture. Culture as the cultivation of land crops, animals; cultivation of mind, arts, civilization; process of social development; meanings, values, ways of life; practices which produce meaning. (Schech & Haggis, 2000, p. 16)

In comparison the concepts and definitions of culture varies a little, but they are rather similar. Therefore I find it valid to use Fornäs’ concepts of culture. This thesis is exploring culture in its aesthetic form, but what this thesis aims to find is culture in its hermeneutic form; culture/art as a kind of experimental field for making meaning, testing its possibilities.
To further understand the concept of culture it is of significance to consider the relation between cultural theory and social theory. Williams notes that society is the most general term for the body of institutions and relationships within a relatively large group of people, but it is also the most abstract term for the condition in which such institutions and relationships are formed. If the cultural is centered on significations, texts and genres, the social is centered on relations, institutions and norms. Culture and society is closely interrelated, as the process of signification needs to take place within social relations, which in turn always is embedded in meaning. (Fornäs, 2012, p. 496)

Anthropologist Clifford Geertz refers to the cultural and social aspects of human life by defining culture as ‘webs of significance’ and the social system as ‘the pattern of social interaction itself’. The conclusion is that the two are independent, and yet interdependent variables. (Fornäs, 2012, p. 496) As the cultural and social aspects are closely related, it is of course relevant to take the social context into consideration together with the cultural. The researcher context is also relevant and it will be elaborated upon later in the methodology and appliance chapter (5.5), but first a presentation of the concept of identity will follow.

4.2.1 Identity

From psychology and sociology, identity is a person’s concept and expression of individuality or group affiliations. It can for example be about national identity and cultural identity. Pieterse argues that it is not possible for people to choose their identity or to decide which identity that matters the most, because most people is a part of a community and there are power structures that reinforce and perpetuate particular identities. (Pieterse, 2009, p. 78)

Being part of a group gives a group identity and a sense of community and belonging. Research has been done to understand why people tend to favor those they consider to be a part of their own group, ‘in-group’, over those considered to be outsiders, ‘out-group’. (Tajfel, 1974, pp. 65-66) Groups can be formed according to race, culture, gender or religion and much more. From this a parallel can be drawn to the postcolonial concept of ‘the Other’. India does have a postcolonial history as it is an old British colony, but a further elaboration of postcolonial theory will not be done, as that is not a focus point in this thesis.
4.2.2 Space

Globalization is the most ubiquitous term used to represent the rapid social changes in the contemporary world, and globalization integrates spatial and temporal narratives of change. The globalization discourse is concerned with the effects of spatial change; changes in the scale, shape and extensity of social processes, and the effects of temporal change; changes to, or away from modernity. (Oke, 2009, p. 310) Both space and time are social constructions, and different societies produce qualitatively different conceptions of space and time. (Harvey, 1990, p. 418) For this thesis we are not going to further elaborate on the globalization discourse itself. Of course the globalization context is present, but focus will instead be put on the aspects of time and space, as the project To Reveal, Remember and Expose is a performative art in the public space, which explore how time manifest in space. Let us take a closer look at the division of private and public space.

4.2.2.1 Private and public space

When talking about the social aspect of human life, space is an important aspect. One of the most common ways to divide space is to distinguish between private and public space. The private spaces are regarded as concealed and hidden, in opposite to public spaces, which are open and accessible. Both distinctive parts are considered to be of equal value for the social functions and the personal development of citizens. In modern democratic societies, privacy is often considered as one of people’s most important social needs. Private space is considered as the protection against governmental intrusion, or the entitlement of all citizens to create a zone or space of their own where they can act without the interference of others. (Hálfdanarson, 2008, pp. 109-111)

The concept of public space in the modern city is charged with meaning and controversy. The space has public collectively value with symbolic significance and asserts claims. By expressing their attitudes, asserting their claims and using it for their own purposes, citizens create meaningful public space. (Goheen, 1998, p. 479) Public sphere is often referred to when speaking of public space. A public space can of course be a public sphere, but the public sphere has in general referred to a notional ‘space’, which provides a more or less autonomous open forum for public debate. (McQuail, 2005, p. 181)
The line that distinguish what is private and public is however actively renegotiated, as the concept of public and private by urban citizenry are flexible; it responds to changing experience and perception. Private interests, for example, are sometimes able to claim some measure of control over formerly public managed public space, and public space can lend its iconic value to those who occupy it, even briefly. The distinction between private and public have also changed over time. Gender has for example been used to mark the difference between public and private; men were seen as dominating the public, while the private realm engulfed women. (Goheen, 1998, pp. 490-494)

4.3 Performance art and theory

Performance is an inclusive term to which much can be included. The basic need for performance art is a performance of some kind and an audience. It is possible to talk about rites, ceremonies, sports, entertainment, theater, art-making process and performances in everyday life just to mention some. (Schechner, 1994, p. xiii) This multitude of concepts can be the reason why the history of the scientific discourse applied to performance art has been full of controversies and theoretical dead ends. (Helbo, 1987, p. vii)

Another factor is that performance art is bound by culture as it always is related to the specificity of a particular context, situation and circumstances. This discipline moves along the interface that exists between an action that just refers to itself, and a live artwork intended to be an instrument of expression and communication with the aim to create or decipher a particular experience. To do so the production of meaning is essential, as only meanings can give actions a sense: lacking meaning, any performance action would lose its impact. (Pagnes, 2010)

A performance, live or recorded, is primarily real as it stimulates memory activation, sentiments, and instinctual feelings. It is also more or less accepted that performance art cannot do without the human form and a performer must not interpret something a priori assumed as it would cause distraction both for the one that acts and the one that watches. (Pagnes, 2010)

4.3.1 Art intervention
An art intervention is commonly a form of performance art and the goal of an art intervention is to stimulate modifications to existing systems and it is a way of interacting with people. Depending on the ideas behind the work, an art intervention can also be categorized under other forms of art. (Thibodeaux, 2003)

As social change is usually about stimulating modifications to existing systems, art interventions could be regarded as a tool to communicate or a way of expressing social change. Interacting with people is also communicative in different levels and the concepts of public and private space can be considered in relation to that. The next section will linger on the spatial factor and take a look at site specific art.

4.3.2 Site specific art

Site specific art emerged in the late 1960s as a reaction to the growing commodification of art, and throughout the 1970s and 1980s it intersected with land art, process art, performance art, conceptual art, installation art, institutional critique, community-based art, and public art. The artists of the time insisted on the inseparability of the artwork and its context. In recent years this presumption of unrepeatability and immobility has changed, and with that new terms have emerged: site-determined, site-oriented, site-referenced, site-conscious, site-responsive, site-related. (Kwon, 2002, p. x)

Art historian professor, Miwon Kwon, gives an expose of site specificity and the complex relationship between location and identity in her book “One place after another”. According to Kwon, the term “site specificity” has not been generally defined and there are competing positions concerning the nature of the site. In the late 1960s and early 1970s site specificity used to imply something grounded, bound by the laws of physics. Site-specific art gave itself up to its environmental context and it was formally determined or directed by it. (Kwon, 2002, p. 3, 11)
Through critical voices this view shifted with time and site of art was not only seen as a physical arena, but also constituted through social, economic, and political processes. Attempts were made to move art out of the traditional museum and gallery space-system into contemporary site-oriented places: city streets, housing projects, prisons, schools, hospitals, churches, zoos, supermarkets and media spaces such as radio, newspapers, television and the Internet. (Kwon, 2002, p. 25-26)

Looking at the history of the modern public art movement in the USA, Kwon distinguishes three distinct paradigms: art-in-public-space, art-as-public-spaces, and art-in-the-public-interest. (Kwon, 2002, p. 60) Kwon refers to art critic Lucy Lippard’s thoughts about the relationship between identity and location. Lippard means that places have a role in formulating identities and cultural value, but Kwon stresses that the mobility of today has constructed the possibilities to have multiple, fluid identities and that site-specific art can be a mediation between mobilization and specificity. (Kwon, 2002, p. 158, 166)

To better see the connection to how communication, space and art can interact, a short expose of tactical media will follow.

### 4.4 Tactical media

According to Rita Raley, Associate Professor of English, tactical media examines the aesthetic and critical practices that have emerged out of, and in response to, the postindustrial society and neoliberal globalization. To quote Raley: "In its most expansive articulation, tactical media signifies the intervention and disruption of a dominant semiotic regime, the temporary creation of a situation in which signs, messages, and narratives are set into play and critical thinking becomes possible.” The purpose of tactical media is however not simply to disturb, but rather the outcomes of the disturbance. To create situations where criticality can occur. (Raley, 2009, pp. 3, 6-9)
Tactical media can be viewed in terms of performance, and like much contemporary art activity it takes place in a social context and in the realm of human interactions. In line with a performance, tactical media does not leave much material traces, but it may primary leave a living memory as the encounter during the performance may leave the viewer with a memory of the performance. (Raley, 2009, pp. 12-13) There are opinions voicing that it is not of importance if tactical media works to effect structural transformations or not. The importance lies in to what extent it can strengthen social relations and to what extent tactical media activities are self-fulfilling. (Raley, 2009, pp. 28-29)

As tactical media make use of communication and space, and has a strong connection to the arts, it should be possible to argue that the results of tactical media also could be applicable to art performances as well. With that said, the next chapter will present the methodology and how they have been applied on this thesis.
5 Methodology and Appliance

For this thesis a combination of methods will be used. The primary method will be participatory observation in combination with interview and content analysis to get more insight from the participants of the project. The following sections will present the methods used and how they have been applied. A consideration of the pros and cons of the methods will follow and a reflection of possible obstacles and the researcher perspective will end this chapter.

5.1 Participatory observation

Participatory observation is the most accepted central and defining method in cultural anthropology. In the twentieth century it has become a common feature of qualitative research in a number of disciplines. For anthropologists and social scientists, participatory observation is a method in which a researcher takes part in the daily activities, rituals, interactions, and events of a group of people to gain insight and greater understanding of phenomena from their point of view. (DeWalt & DeWalt, 2011) According to Nightingale: “It is based on the premise that communication is a material process in the sense that it is something that can be observed, recorded, documented, analyzed and written about.” (Nightingale, 2008, p. 105)

The term participatory observation has had different meanings in time. The term has included everything called field research or fieldwork. Participatory observation has also been used as a cover term for all forms of observation along with formal and informal interviews that anthropologist engage in. Some regard participatory observation as the foundation method for ethnographic research. DeWalt & DeWalt refer to Bernard’s approach to regard participatory observation as a “strategic method” that comprises several methods at once. In Bernard’s sense, depending on the question, one or more elements of a strategic method can be used to answer it. “Participant observation ’puts you where the action is and lets you collect data…any kind of data that you want, narratives or numbers’. ” (DeWalt & DeWalt, 2011, pp. 1-2)
Participatory observation is one of several methods in the category qualitative research. In qualitative research the goal is to understand the nature of phenomena, without necessarily assessing the magnitude and distribution of it, for example to quantify it. Apart from participatory observations, other qualitative methods include pure observation, structured and semi-structured interviewing as well as the collection and analysis of texts. As earlier mentioned participatory observation is a way to collect data in a naturalistic setting by observing and taking part in common and uncommon activities of those which are being studied. (DeWalt & DeWalt, 2011, p. 2)

Grey (2003, p. 82) refers to Willis, who has made a specification the techniques that make up participatory observation:

- Participation
- Observation
- Participation as observer
- Just 'being around’
- Group discussion
- Recorded group discussion
- Unfocused interview
- Recorded unfocused interview

Which of, or which combinations of technics to be used, depends on the matter which is investigated. Grey stresses that it is crucial to be clear about the purpose of the research and for the researcher to understand his or her own role in being part of the research. The concept of participation and observation can be contradictory as the former relies on and legitimizes what people say and the later relies on what the researcher sees. It is also possible to refer to different degrees of participation and observation: complete participation, participant-as-observer, observer-as-participant and complete observer. The spectrum goes from the researcher’s activities as entirely concealed, whereas the researcher is incognito and is ‘passing’ as a member of the group/culture/community, to activities as an observer entirely detached and visible observer. Each position in the spectrum requires particular kinds of research performance and will produce different kind of research material. (Gray, 2003, pp. 82-83)
Observation-based research is highly dependent on self-reflexivity from the researcher’s part. To critically reflect about the impact the observation has, or is likely to have, on what is said and done during the fieldwork. Self-reflexivity is also of importance during the analysis and the writing of the fieldwork experience, since it is in these activities that the researcher has power to shape the representation of the research. (Nightingale, 2008, p. 106)

The degree of participatory observation applied on the project To Reveal, Remember and Expose are the participant-as-observer and observe-as-participant. I will participate by partaking in the actions and observing the things unfolding. I will also attending the group discussions to hear the group’s perspective, but I will not try to interfere with the discussions and therefore I am more of an observer listening and taking notes to understand what the group perceived. After some elaboration I have decided not use any kind of recording during the discussions, as it might affect the group to be more considerate and therefore inhibit the discussion. During the project I will also keeping notes of the events.

As earlier mentioned participatory observation can be used in combination with other methods. For this thesis, interviews and content analysis will be used in combination to the primary participatory observation.

5.2 Interview

Interviews can be more or less structured and an interview can be conducted in different ways, example given face to face, by telephone, by email, in a group etcetera. In social science research there is a long tradition whereas interviews have been perceived as conversations with a purpose. Conversations are regarded to be of greater value than straight questions and answer sessions, as they provided rich detailed data that could be used alongside other materials. (Burgess, 1984, p. 102)
In a qualitative interview it is ideal that the interview is conducted as an ordinary conversation as it establishes a sense of safety for both the researcher and the informant. The possibility to be able to ask follow-up questions is seen as important, and it is a way to make sure that the informant understands the questions. It is also a way for the researcher to make sure that the interpretation is correct, to confirm understanding and interest, as well as being able to direct the interview toward specific relevant issues. It is of importance to document interviews. (Östbye, Knapskog, Helland, & Larsen, 2004, p. 105)

The primary method for this thesis is as earlier mentioned a participatory observation and this includes discussions and conversations during the project. As a complement an email interview was made by email with the artist Anna Brag to ask some follow-up questions. These follow-up questions mainly revolved around cultural heritage and cultural differences, and the questions and answers were given in Swedish and it filled one A4 page. Brag also made her texts concerning the project available: project proposal and project summary. These texts will also be taken into consideration in the analysis as relevant information.

There are of course challenges when it comes to using email interviews, but the benefit of doing an interview by email is the convenience of not being limited by space and time as the researcher and informant do not have to be at the same place or schedule a time for the interview.

5.3 Content analysis

Content analysis, also known as test analysis, is a method that is distinguished by its long history. It is a common method in communication research and it has been used to examine how news, drama, advertising, and entertainment output reflect social and cultural issues, values, and phenomena. Sociologists have used content analysis for monitoring the ‘cultural temperature’ of society. It is a method for systematic analyzing the content of communication. (Hansen, Cottle, Negrine, & Newbold, 1998, pp. 91-92)
There are two categories of content analysis: quantitative content analysis and qualitative content analysis. The classical and most quoted definition of quantitative content analysis is that it is: “a research technique for the objective, systematic, and quantitative description of the manifest content of communication.” The methods purpose is to identify and count the occurrence of specific characteristics or dimensions of texts, and through this being able to say something about the message, images, representations of texts and their wider significance. (Hansen, Cottle, Negrine, & Newbold, 1998, p. 93)

Quantitative content analysis has received a lot of criticism for its quantitative nature, fragmentation of textual wholes, positive notion of objectivity, and for its lack of a theory of meaning. Much criticism has been put on the fact that content analysis should be objective, which is impossible. The methods nature is to sort out specific dimensions, and by doing so choices are done, which is subjective. Therefore later definitions of the method has omitted the criteria of objectivity, and emphasizes is put on that content analysis should be systematic or replicable. Although the method might be inferior to other qualitative approaches, it can be a good complementing method to other methods. (Hansen, Cottle, Negrine, & Newbold, 1998, pp. 91-92)

A qualitative content analysis does not put the focus on the quantities, but examines the underlying content that is not manifested. There are two main types of qualitative content analysis, which either systematize or critical examines the content. The systematizing analyses are rather describing analyses as they aim to clarify line of thoughts, logical arrange and classify the objects analyzed. Clarifying the line of thought is a way to make sense of the essential content. Logical arrange is about formalizing the content into apprehensible categories, whilst classifying the content means that the content is places under suitable titles/themes to notice similarities and differences. The analytic tools often used to do the classifying are ideal types and classifications. This structural analysis does not put emphasis on signs and meaning in the same sense as semiotics, but both are examples of systematizing qualitative content analysis. (Esaiasson, Gilljam, Oscarsson, & Wängnerud, 2003, p. 234f)

Critical qualitative content analysis goes further than systematized analysis by its effort to try to find norms in texts to get an option about things in a bigger context. Discourse analysis is a kind of critical analysis. (Esaiasson, Gilljam, Oscarsson, & Wängnerud, 2003, p. 235)
A qualitative content analysis, in the form of structural analysis, has been chosen as a secondary complement method for this thesis as this approach is most suitable for the analysis of the texts. The project’s student participants wrote the texts that are going to be analyzed as an assignment for Brag. The instruction for the texts was that it should be a maximum of one A4 page about the impressions, questions, experiences and reflections on what happened while working with the project To Reveal, Remember and Expose. The theme of the assignment was “Performative art in public space”, and the students were asked to reflect about ‘meeting the environment’ – the dialogue with the surroundings and to whom the space belong. Some keywords were also given, which could be taken into consideration: art as action/action as art, defining the framework, inside/outside the frame, surplus/excess energy, freedom to act, maneuverer, range of option for acting. As the participating students were ten, the numbers of texts were limited and in the end the texts that became available for the analysis were eight papers.

With this textual material a structural analysis is the most appropriate method, as the relevant thing is to structuralize the texts to be able to grasp the student’s point of view and put it into relation with the stated objectives of this thesis. It is of interest to clarify the line of thought, logical arrange and classify this textual information. To do so it is possible to proceed from David Altheide’s ethnographic qualitative text analysis, which is a method for text analysis with primary quantitative features, but it can also treat some quantitative features. A protocol for the analysis is needed to be able to clarify and logical arrange the texts. What the protocol should consist of depends on the texts the analysis covers and therefore the protocol is revised along the way in accordance to Altheide’s model. (Altheide, 1996)

The texts were therefore read and reread and the relevant themes for the protocol were set to:

- Experience of the project
- People and surrounding
- Learning outcome

5.4 Obstacles and considerations
To understand and follow the project a participatory observation felt most appropriate, but there are of course some difficulties. The researcher is a parameter with a big influence in this method and therefore it has been given its own section below and it will be further discussed.

One obstacle was also one of the elements that were studied, culture. Looking at language I was not able to understand conversations, which were not held in English. Therefore I might have lost some nuances in conversations that were held with people we encountered. The translations the students gave should have relayed the relevant information, but there could still be nuances lost. Culture itself could have been an obstacle as the cultural context of India was unfamiliar to both Brag as the project leader and to me from a research perspective making the observations. In this case it was also the students, which had to provide their understanding of this context, but as most of them were from other parts of India, the understanding of the more local cultural context might have been lost.

I have thought of other possible ways and methods to combine with the participatory observation, as there are different ways to approach the objectives in this thesis. It was considered to make a comparison of To Reveal, Remember and Expose and other art performances in Bangalore, but as art manifest in different ways it would have been hard to find a project with somewhat similar premises to make a valid comparison.

It was also considered to gather information from the students in a more structured way by making a survey. A survey could have provided answers that would have been more structured and focused on certain matter, but this kind of structure could also have created limitations to the answers. That could have excluded information which was not considered by the researcher at that point of time when creating the survey. A survey is a great method to use when dealing with many respondents, but as the student participants where only ten it was not an advantage in this case. It was therefore decided to not make a survey to the benefit of not limiting the answers. The students’ text assignment should be sufficient for my purpose to get a better insight of the their point of view. It could be argued that being more or less a school assignment; the texts might be self-censored and take up what one would think the ‘teacher’ wants. Self-censorship can however occur in other data collection as well, and as Brag is not a staff teacher of the students which they encounter daily, they should be rather free to sound whatever option they had in their texts about the project.
5.5 Researcher perspective

Some words should be said about the researcher perspective, which would be me as the researcher and writer of this thesis. What is relevant to know is that I am bicultural as I am of Chinese origin, but born and raised in Sweden. Academically I’ve got a degree in Media and Communication Science, and I have no previous experience of participating in art projects. My previous knowledge of India is limited to twelve days of backpacking December 2011. I have never been to Bangalore before and the only pre-knowledge I had before going there, was that the city was the IT city of India.

My role in the project To Reveal Remember and Expose has been as a participant taking part in the actions and discussions surrounding it. In the meanwhile I have also been observing the group and their interaction with the surrounding. It must be mentioned that there is an ambivalence in this as it borders on the line on belonging by participating and still being able to keep a somewhat distance to observe. I do feel a bond to Brag as we share cultural preferences and both are foreigners in India, and by being around and listening and giving some input during the process of the project. I also identify with the group during the actions taking place, but I would however like to stress that my primary role is as the academic researcher and I do maintain a critical approach to the project. With that said, let us carry on with the relevant observations and the analysis of the project.
6 Observation and Analysis

This chapter consists of two parts and the first part will present a summary of the observations made during the preparations and the actions of the project To Reveal, Remember and Expose. The summary of the observations is relevant to present as it gives the reader a better insight of what happened and from that starting point it is easier to follow the analysis. This chapter will therefore first present the observations, and continue with presenting the results in the following analysis.

6.1 Participating and observing the project

A short background of the project was presented in the background chapter (3.3.1.) and the following observations were made starting with the pre-meeting and what followed.

6.1.1 Jan 14: The pre-meeting

The pre-meeting had been planned so that all the participators could meet and discuss some practical matter. The were ten participating students, one male and nine females, from Srishti School of Art, Design and Technology, and some knew each other prior to the project and some didn’t. The students had gotten the task to think of places and areas in Bangalore in which the project could be carried out in, since they would be more familiar with the areas of the city, even if most of them came from other parts of India.

It was acknowledged that where the project would be carried out would also affect its outcome as areas have their own specific historical, political and social contexts. It was discussed if permissions would be needed to carry out the project and how to would deal with the public space.
It was decided that the group would split up and make a minor pre-study of three different areas in Bangalore: Benson Town, Frazer Town and Old Yelahanka. A fourth group would get the cleaning supplies needed, as well as some garments which could serve as a uniform for the project’s participants. Brag explained that the uniform was crucial as it symbolized unity and gave the group legitimacy as part of a performance when wearing it.

6.1.2 Jan 15: Setting the scene

From the minor pre-studies made by the groups it turned out that Benson Town was a rather private and religious area and that people got agitated when the students documented the area by taking pictures. The same agitation occurred in Frazer Town. It was therefore decided to primarily carry out the project in Old Yelahanka, in which the students somewhat are locals, considering that the Srishti School is located in the area, and the students have some local knowledge.

It was decided to use yellow plastic aprons as a uniform for the group. The project’s name, To Reveal, Remember and Expose, was written on the aprons in similar block letter. It was also decided that some of the aprons would have the project’s name written in the local language of Kannada as well as Hindi, to broaden the possibilities that people would be able to read the text and understand the words. To add to the uniform, everyone in the group got blue buckets for the cleaning utensils, and the project’s name was written on these as well.
6.1.3 Jan 16: In Old Yelahanka

The students had during their pre-study spotted a mini-bus in Old Yelahanka and this was chosen as the first object for the project. When arriving and looking at the object, things took a fast turn when a man on a motorcycle showed up and asked what the group was doing around the bus. Upon hearing that the group wanted to clean the bus, he presented himself as the owner of the bus and gave his permission for the group to clean the bus. The man arranged for water to be brought to the scene, and a small water tank truck appeared filling a big barrel with water. This attracted the attention by the people walking the streets in the vicinity, and created a gathering of men and boys, which asked what the group was doing. Short answers were given that the purpose was to clean half the bus to revel the trace of time and to see the difference. Some boys turned up with their bicycles asking if the group could clean them as well.

Brag, together with a translating student, made a short video interview with the man in charge of the bus and found out that the bus was used to get deceased people to the cemetery for free. The man was happy with the project to begin with, but as only half the bus got clean the man was lobbying for the group to clean the other half as well. At the end he was a bit agitated and started to splash water on the unclean side of the bus. Therefore the group felt that the energy and environment had changed and decided that it was time to move on when the work was done and change to another place.
Moving on, the facade of a library was explored, but it was decided that the surface was not suitable with the cleaning utensils available. It was decided to explore some of the things in the surrounding, and from that a manhole cover, a rock, and a sign were selected.

The manhole cover was a quick task, as it just needed some dusting to see a comparable difference in the cleaned and non-cleaned surface. The bigger rock piece took some more time as dust and sand covered its surface. It was discovered that the surface of the rock had a figure carved in it, and when moist cloth was used on the rock colors of magenta, yellow and green were revealed, creating some excitement in the group. The rock had a mural on it, which looked like a warrior. During the action the passersby had noticed the group and a man next by was able to shed some light about the mural. Brag made an interview with the man in English about the mural, and it turned out that the mural had been in a temple and a new temple was being built nearby and the mural was going to be moved inside the temple when the building was completed.

When cleaning the mural some water also poured down on a stone block below, which turned out to be a block of polished granite to the group’s surprise. It was agreed that this also showed an interesting aspect of revealing time. The sign that was cleaned did not show the same transformation, but it was possible to notice a slight difference in the dusted surface.

6.1.4 Jan 17: Jayamahal main road and forward
Some students had noticed abandon cars at the side of Jayamahal Main Road, which they thought would be appropriate objects for the project. When going there, the group found out that there were two cars, one black and one white, at the side of a trafficked road. It took the group some time to work on half of the black car and the back side of the white, and during that time there were a few passersby who stopped to inquire what the group was doing. A man on a motorcycle stopped at the side of the road and also a policeman crossed the road to understand the actions of the group. It was explained to the motorcycle man that this was a project with the purpose to reveal time by cleaning/dusting off surfaces to be able to reveal a different layer of time and compare it to the present. The man seemed to have grasped the concept somewhat, was satisfied with the answer and told the group they were doing a good thing. The policeman inquired if the group owned the car, or if they had bought the car and was fixing it up. By telling him the reason for the group’s actions, he left the scene content with that information.

The next spot the group took actions at were a long bench at a bus stop, while waiting on the bus. The bench was for those waiting for the bus, but it was not being used, maybe due to the dust/sand and leaves covering it. Half of the bench was cleaned off. Others, which were waiting for the busses did noticing the action taking place, but nobody asked any questions or paid much attention.
The original thought was to make another action at the house Terra Vera at St Mark’s Road, but the house was sealed with lock at its gates. A guard at the side of the building said it would be okay to enter, but warned the group of rats, snakes and dogs on the premises. Even if the nearby guard thought it okay to enter, the act of doing so could be viewed as trespassing. Terra Vera being known as a villa, in which a murder had happened over 10 years ago, had been confiscated by the government and was known to be haunted. It was decided to not enter the premises and the students were given permission to continue on their own instead.

6.2 Analyzing the project

The analysis will present the results of the methods used for this thesis. To get a better overview of things, the result will be presented by looking at the different questions stated in the objective. The protocol used for the structural analysis enabled both a quantified and a qualitative view of the questions, and the themes from the protocol will be presented under the different questions stated in the objectives, which it can be pared with. Some of the answers can of course be applicable to more than one of the questions. Information acquired from the interview will be presented under the most suitable question/theme.
The connection to media, art and social change will be discussed in a separate section before the concluding chapter.

6.2.1 Participants and awareness

- What kind of awareness will the participants get out of the project?
  ➢ Learning outcome

From the ten students participating in the project, I was able to take part in eight papers as earlier mentioned. All of the papers, except one, described the events of the project and how the events unfolded. The people encountered and the surrounding spaces were put into consideration as 75 percent of the papers mentioned issues regarding the people that somehow were encountered by the performance and the surrounding space. This is however not surprising considering that people and surrounding space are key elements in a performance. A performance needs a venue, a place in which it can occur and a performance also needs someone to see it, an audience consisting of people.

On the question what Brag thought the students learnt from the project, she answered:

“The students primary got an insight to their own possibilities to act in the public space.”

Brag expressed that the project opened up her own eyes for the “times” that exist in apparel in India, which differs from what she had priory experienced. She gives the following example:

“When we revealed the rock with the mural it was almost a magic process, to dust off something unknowing of what was hidden underneath. That in itself creates an idea of the possibilities, of the possible things that are hidden around us, and all we have to do is to scratch the surface.”

One of the students described the same event with the following words:

“Slowly we realized that the mural had the shape of a warrior and as we uncovered more, we saw that the mural was also colored. This was when I truly understood the point of all this work.”
Other students described the same event, and the uncovering of the mural seems to have given the participants as lasting memory in which they have gotten a clear example of the project’s purpose. Looking at the structural analysis, the students’ papers described that they did get a higher degree of awareness when it comes to the elements of time and space. Like one student expresses:

“We also learnt a lot more by doing so about the history of a place while interacting with the locals and understanding space through manually working upon it.”

Another student pointed out that from the project a better idea of the area Old Yelahanka had been gained, and other student voiced that a better understanding of working with public space had been achieved.

### 6.2.2 Memory and heritage

- Can the project create a new awareness in terms of memory and heritage?
  - Experience of the project

To Brag, the artist, there are two primary motivations to conduct performative actions in the public space. One is to experience and understand the context by simply take place in it, and the other is about seeing and making visible, which can be done by making small changes to everyday things. This can make ordinary invisible things visible. To Reveal, Remember and Expose dealt with time in regards to the project’s aim to remove layers of time in a specified area of Bangalore. By doing so the original surface, or something close to that, would be revealed and comparable to the to surface at the present still covered in dust and other layers. It was decided from the start that the objects for the project should be ordinary objects like everyday objects. Therefore the project did not deal with established cultural heritage objects like statues, monuments or buildings.

The revealing of the objects the project focused upon did in some cases lead to a remembrance and exposure of memory. The most notable were the cases when Brag made interviews with the locals and they were able to give some information and tell some stories about the objects; the mini-bus that were used to transport deceased to the cemetery and the mural rock that was going to be moved into a temple still being built. The actions literary stirred the dust and histories along with memories came up to the surface.
Even the canceled action at Terra Vera on St Mark’s Street gave a memory revival as some in
the group could retell the history of the old house and the old sisters that lived there once, and
how one of them were murdered. The murderer was never caught and the rumor says that the
house is haunted. Late at night you can hear the murdered sister playing the piano, as she was
a piano teacher. This showed the memories that still lingers.

Memories were encountered in relation to some of the objects that got involved in the
performances, but in terms of cultural heritage the mural rock was the only object that would
fit into the category cultural heritage. The project did however have the intention to use more
or less ordinary everyday objects, so it is not surprising that the objects have been of more
ordinary character. When asked, Brag gives the opinion that art can be used to create
awareness about heritage and many different things.

“Art can show and make you aware of things, which are not obvious.”

6.2.3 Culture, identity and space

- How does the project connect and relate to culture, identity and city space?
  ➢ People and surrounding

As previously noted, language is important for culture and communication, as it is a medium
that produces and exchanges meaning. India is a big, diverse country with many different
spoken languages. Looking at the case of Bangalore, there are a lot of different languages and
diversity in the city, as immigrants from all parts of the country live in the city. This was
taken into consideration in the project and it was the reason why the project’s name was not
just written in English on all the uniforms, the aprons, but some aprons got the text in the
language Kannada and Hindi. Bangalore is situated in the state of Karnataka and the local
language predominantly spoken in the state is Kannada. English is one of the two official
languages in India, and Hindi is the other official language.

As planned the aprons served as uniforms for the group, and distinguished the roles taken:
with the aprons on the group got a higher degree of group identity for the performance and
separated the group’s participants from their usual identities. Like one student mentioned:
“The yellow apron and blue bucket made the twelve of us look as though we were there for a reason and had a purpose to our performance.”

The uniform created a group identity in which the members were fellow-performers, and on the other hand it also separated the group from the people around, the locals who were the group’s audience.

It is of course hard to tell what exactly the audience thought or felt regarding the art performances, and if the half clean objects got any reactions after the group’s actions had taken place, but as one student puts it:

“There are chances that the audience won’t get the exact concept of our project, but it will make them wonder. /.../ In these ways we are involving the public without actually making them participate.”

In terms of identity, the perspective of gender was touched upon as there were reflections concerning that the places for the art performance should be decent, as most of the group participants were female. This consideration was of course in some parts in the aftermath of the Delhi gang rape case in December 2012, which at the time the project took place only had happened one month before. According to UNDP’s human Development Report 2013, India is among the worst in the world when it comes to gender equality. (The Times of India, 2013)

There were also some reflections regarding the people that stopped and looked at the performances of the group. The people that stopped were all male. The women gave the performance some glances, but never stopped to watch in the same way as the men did. There was therefore a discrepancy in the audience when it comes to gender, which in some aspect could be regarded to be bound with a cultural or social pattern.
The spatial factor was important for this project from the very start, as the project itself was a performative art project in the public space. It was noted in the minor pre-study of the areas that there were a difference in the neighborhoods visited. In Frazer and Benson Town, which are mainly living quarters, the people got agitated when the students got into their space, public or not. A somewhat similar notion was noted during the performance. The performance with the mini-bus created a crowd, and people there showed curiosity and some amusement during the performance. Only the man, who was in charge of the bus, was the one that showed some agitation in the end. This can relate to the fact that the group was borrowing his private space more than anyone else’s and the object that was used for the performance was under his care. The manhole, rock and sign did not create any crowds at all. Some passersby and people around turned their heads, but no one really approached the group to inquire about the actions. These objects were in a smaller side street with some living quarters nearby, so the place was less private and more public space.

The action with the cars directed some attention to these assumed abandoned cars at the roadside. The place was a reasonably public space, but also less accessible as cars were driving on the road next to the abandoned cars. The cars had probably been there for a while and some garbage was surrounding them. It is of course not possible to tell that was there first, if it was the cars standing there, which resulted in people throwing garbage in that place, or if the barrage at the side of the road that resulted in the cars being abandoned there. The group’s actions brought back activity and energy to the cars and probably made people driving by to question if the cars were abandoned.

A good example of that were the policeman’s questions if the cars belonged to the group or if the group had just bought them. The policeman took the time to cross the road to investigate what the group was doing, but that is the nature of his work, to see to that things are in order. The only others who stopped were those who somewhat conveniently could pull over at the side of the road and ask what the group was doing. The bench at the bus stop was also a public space and the group got some glances, but no one asked any questions. This can be explained by relating to the sense of normality; it is more natural for a group of people dressed in aprons and carrying cleaning utensils to clean off a part of a bench at a public bus stop, than the same happening with abandoned cars at the side of the road. Cleaning a bench at a public bus stop is more normal and natural in that comparison.

Like one student reflected upon:
“I don’t think there is a public space suited to us; we have to make the space such that it is suited to acting in that place. Every space is adjusted to.”

This reflection goes in line with the discussion that what is private and public space is actively renegotiated. The concept of public and private by urban citizenry are flexible as it responds to changing experience and perception.

Looking at Kwon’s three distinct paradigms for site specific are, the project To Reveal, Remember and Expose would belong to the art-in-public-space. According to Kwon the mobility of today has constructed the possibilities to have multiple identities and this has enabled fluid identities. Site-specific art can mediate between mobilization and specificity. The multiple identities were present in the project as the grouping created new identities for the participants. Lippard’s thought that places have a role in formulating identities and cultural values could also be noted. The belonging of a place gives a person the identity of belonging in the form of a local resident and creates some values in that sense. The students in the project got a more fluid identity when grouped together with two foreigners, even though they stayed and had their everyday life in the vicinity.

There is an interesting thought if the project would have gotten totally different results if it was conducted somewhere else. Brag is convinced that the result would have been different if the art project would have been carried out elsewhere.

“The project would have had a different result wherever it had been done, because it mainly is about who performs, which specific places in a city, and other existing cultural and practical conditions. But resemblance can occur since the questions asked are the same.”

6.2.4 Connecting to tactical media and social change
Looking at the project to Reveal, Remember and Expose there are some similarities to tactical media, but also differences. Art interventions like the project this thesis covers can create situations where criticality could occur as it takes place in a social context with possible human interaction. In this specific case it is however hard to see a whole picture of the outcomes of the disturbance the art performance gives. For the group it has surely left a living memory, but it is hard to say what the viewers, the audience is left with. If the importance of tactical media were to strengthen social relations, I would say that the art performance did not come up to such levels as to strengthen any social relations. Those the project affected the most were more likely the participants, the group itself.

A majority of the group’s participants voiced that the project brought something new and gave a new perception of working or taking place in public space. Trying things outside of one’s comfort zone, being sensitive and careful to the surrounding, that space is adjusted to, the history of places while interacting with the locals, that every place belong to a space and time; these where some of the things the group thought and found by taking part in the project.

In regards to social change there have been elements analyzed in this thesis that have connections to communication for development and social change. Culture and identity are of importance as these are key factors when dealing with people. It frames the society and the individual, and it can therefore also create collectiveness, boundaries and divergence. For communication for development it is therefore a relevant topic. Space is likewise an important factor to consider, and as earlier mentioned space is an important factor to consider when talking about the social aspect of human life. Both public and private space is considered to be of equal value for the social functions and personal development. Privacy is often considered as one of people’s most important social needs. Public space has collectively value and is important in connection to public sphere as a place for public opinion. Memory and heritage are also of importance as it gives shared references. Memory provides knowledge, which effect how a community sustains and develops its collective consciousness, and in line with that history affects the development of the contemporary world.
As the analysis show, To Reveal, Remember and Expose does touch upon these elements and the work of the group do consider some of these aspects. For example, group identity is considered, the aspects of languages and space is touched upon in both the planning of the project and the actions. The actions of the project did also give some information about the places where they took place. The perspective of gender got high lightened, the divergence of public and private spaces where explored, and some of the actions gave some insight in the memories of some objects and places.

The project does give some input in these matters, and they do have relevance in a communication for development and social change perspective, but it is not really possible to tell if the project can give access to ways of expressing processes of social change. In reference to the British Council’s definition of Arts and Culture for Development as any kind of art activity that facilitates or leads to social change. To Reveal, Remember and Expose does not lead to social change and to say that it facilitated social change would be to really stretching it. The impact of this art project is limited as the people involved are few, the actions likewise few and the possible audience it reached rather small as well. The scale of this project is probably too small to make a social change impact. What is relevant to acknowledge is that change can happen overnight, but in most cases it does not, as social change usually takes time.
7 Conclusion

The purpose of this thesis has been to take a closer look at the art project To Reveal, Remember and Expose and make an exploration of how or if an art project can facilitate new awareness, primarily around memories, heritage, identity and social change among project participants and city inhabitants encountered by the project.

Art has the ability to communicate as it may function as a medium between a sender and a receiver. From the content analysis of this thesis it is possible to note that the students participating in the art project To Reveal, Remember and Expose did gain an awareness of the people and surrounding space. Memory and heritage were also matters, which got explored in the project as the performances led to the revealing of the histories of object and places when people around could share their knowledge about them.

Culture, identity and space were also matters that were of importance and discussed along the course of the art project. These factors had to be taken into consideration in the planning of the project, but were also things that were notable in the projects outcome.

The project was an art intervention, and the goal of this specific form of performance art is to stimulate modifications to existing systems and interacting with people. This was achieved in some way, but it only gave a brief and temporal change and did not have a real impact on the places or the people. In connection to tactical media the project did create situations where criticality could have occur and there were human interaction involved, but the outcomes of the disturbance is as mentioned hard to penetrate. What is possible to say is that the group’s participants have experience something new and made some reflections connected to people, space and time, but they are probably those who have gotten the longest effect of the project.
This analysis does not follow the project to the end, as there is a group that is important, which is not followed up with: the audience who saw the performance or those who saw the objects afterwards. If a parallel would be drawn to communication theory, the project had a sender and receiver, in which the sender mediated a message to the receiver through the medium of performance. The message was however not distinguished, and what kind of message the receiver interpreted is therefore hard to comprehend. Language was of course a barrier to further investigate the matter, but it could have been solved with the help of a translator. Interviewing the audience during the performance could have interfered with the method of participating observation, as it would have taken the focus away from that. It might also have interfered with the performance itself.

Considering the title of the project, To Reveal, Remember and Expose, this specific art project might have had a mechanism in itself to create awareness, but it might not have been the most efficient way of conduct to create awareness. To Reveal, Remember and Expose was an art project with an artistic purpose. An art project with a specific purpose for social change could have been more efficient, or to use something completely unrelated to art. This is of course a valid and correct point, but I would like to make the case that even so there is an interest in to explore what an art project can bring as it opens up other channels and can possibly reach other groups.

For further research it is of relevance to consider what magnitude of social change an art project can bring, and take into consideration the magnitude and exposure an arts project has. As art communicate it might of course have relevance for communication for development and social change.
8 References


