

MEDIATING MODERNITY IN THE 21ST CENTURY

RETHINKING & REMEMBERING

A FESTIVAL FOR ACADEMICS,
ARTISTS, ACTIVISTS,
PRACTITIONERS

JANUARY 24TH & 25TH 2013

BANGALORE INTERNATIONAL
CENTRE, DOMLUR, BANGALORE,
INDIA

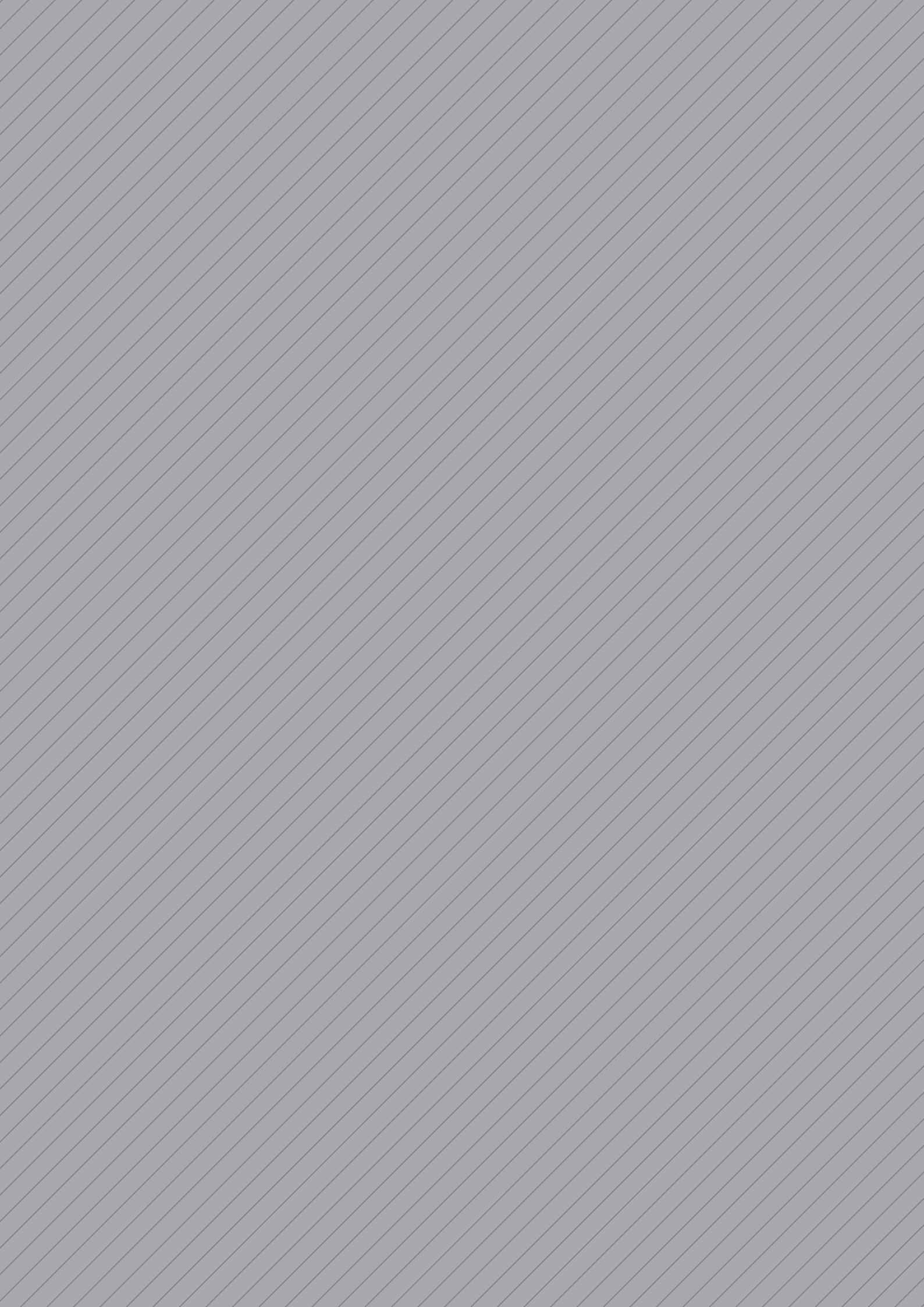
HOSTED BY

SRISHTI SCHOOL OF ART,
DESIGN AND TECHNOLOGY,
BANGALORE, INDIA

AND

THE SCHOOL OF ARTS AND
COMMUNICATION, MALMO,
SWEDEN





This festival brings together artists, academics, activists and other media and cultural practitioners to consider how modernity is mediated in the 21st century. By bringing together a range of practitioners, the festival hopes to cross-pollinate diverse perspectives through conversations on approaches, methodologies and disciplinary trends. Within these pages you will find abstracts of scholarly papers, artist talks, short films and activist manifestos. You may also find ideas that do not easily fit into one category or another. You will find a range of approaches, positions, interests and styles of presentation. The aim of presenting this diversity without attempting to impose a uniform style or methodology is to enable audiences to consider and engage with ideas and approaches far removed from their own disciplinary framework. We invite you to articulate, engage with, appreciate and question the ideas presented here.

Acknowledgements

We are grateful to the Centre for Internet and Society, Bangalore India for allowing us to use their office space.

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INTRODUCTION

For much of the 20th century, modernity was associated with industrialization and capitalism, with the triumph of rationality and individualism until the 1980s, when modernity was (prematurely) declared dead by post modernist philosophers. In the 21st century however, there is an increasing understanding that what we experience today is not post-modernity but hyper-modernity on a global scale. Modernizing and globalizing processes create complex realities that require a looking back and a looking forward, remembering the past and rethinking the present. Processes such as digitization, urbanization, mediatization and migration strengthen traditional identities and structures in some cases while undermining them in others. They support reactionary tendencies and reinforce established structures as much as they foster social change. The intensification of modernizing forces on the one hand and resistance to them on the other, creates new challenges for understanding how nations, cultures and individuals mediate modernity in the 21st century. Moreover, multiple links between cultures and societies across the globe require us to consider how the political, social, economic and cultural realities of one culture or nation state influence those of another. This is a multi-directional process wherein nations and cultures engage in various interactions, influencing each other's engagement with modernity.

While we engage with a globalizing world, we need to account for the continuing impact of colonialism. While modernity in the 21st century cannot be understood outside of the historical frame of imperialism, colonialism and the cultural and political subjugation of indigenous people, we need to account for various resistances to the impact of colonialism. These historical circumstances have shaped very different modernities in different parts of the globe. Even within a given culture, aspirations towards more universalist or individualist values, may be counteracted by fears that such values threaten national culture, social identity and religious sentiment. The resurgence of traditional loyalties and parochial tendencies in the face of such fears might in themselves be seen as a consequence of modernity. Within a society, individual groups may be charged with (or may take upon themselves) the responsibility of preserving national, regional, religious or linguistic culture. Their experience of modernity may differ considerably from others in the same culture.

Thus one may speak of plural, poly-centric modernities (modernities in the plural) across the globe. The idea of pluralisation invokes differences in the modernities of individual nations and cultures and of diverse and sometimes competing modernities within a single nation or culture. Perhaps the one conclusion to be drawn from this vastly contested area of interdisciplinary debate is that modernity is mediated in a variety of ways and is influenced not only by geography and national culture but also by the specificities of race, gender, class, ethnicity and political or cultural contexts.

At this festival our goal is to rethink established perspectives of modernity whilst also remembering the processes that shaped contemporary modernity. We aim to do so along three distinct but potentially related axes which are not all encompassing but represent some important arenas where modernities might be contested: memories, memorialisation, cities and the public sphere and gender and sexuality. By bringing together artists, academics, activists and practitioners we hope to cross-pollinate diverse perspectives. In order to incorporate these diverse perspectives we have invited artistic work, papers or short films under one of the following panels:

- Gendering Modernities
- Memories of Modernities
- Modernities, Cities and the Public Sphere

KEYNOTE SPEAKERS



Bridging Traditional and Modern Cultures and Individual Identities

Dr Jyoti Sahi

Srishti School of Art, Design and Technology, Bangalore

This paper will explore some reflections that have come out of the Kabir Project over the last ten years. The Kabir project is a series of on-going journeys and enquiries into the stunning diversity of social, religious and musical traditions concerned with the medieval mystic poet Kabir and explores how his poetry intersects with contemporary ideas of cultural identity, secularism, nationalism, religion, death, impermanence, folk and oral knowledge systems. The paper will also draw on my own work as a practicing artist, concerned with the process of dialogue between different cultures which relates to my own experience and understanding of a modern world of hybrid identities and area of inter religious dialogue through art forms.

Dr Jyoti Sahi trained as an artist in Shantiniketan, Kolkata, with Sudhir Khastigir, one of the early disciples of Rabindranath Tagore. He further studied art in London at the Camberwell School of Arts and Craft. Throughout his life Dr Jyoti Sahi has been deeply interested in religious art, symbolism and theology. He has been invited to work with a number of religious associations and inter-faith associations across the world including the Missio in Aachen, Germany and the National Biblical, Catechetical and Liturgical Centre (N.B.C.L.C.) in Bangalore. A practicing artist, he is also founder and resident of the Art Ashram in Silvepura Bangalore, started in 1983, that is concerned with the relationship between art and spirituality. He works closely with his wife, Jane Sahi, at the Sita School, an experimental primary and secondary school for village children, also situated in the ashram.

He was invited to give the Alexander Duff lectures in Edinburgh and the Teape Lectures in Cambridge and Birmingham. In 2004 he was made William Paton Fellow at Selly Oak College. He received 'Doctor of Divinity' status from the Senate of Serampore for his work relating Theology and Art in the Indian context in 2005.

Dr Sahi's publications include *The Child and the Serpent: Reflections on Popular Indian Symbols* in 1980, *Holy Ground* in 1998 *Stepping Stones: Towards a Theology of Indian Christian Culture* in 1986. Dr Sahi is passionate about the role of art in mitigating conflict and facilitating dialogue among diverse groups. Since 2006 he has been closely involved in the Kabir Project at Srishti School of Art Design and Technology, a series of enquiries into the life and work of the 15th century north Indian mystic poet, Kabir as well as other Bhakti and Sufi poets in our contemporary worlds.



World Gone Wrong

Dr Asu Aksoy

Istanbul Bilgi University

Strange things are happening like never before. Strange things alright-strange things like courage becoming befuddled & nonfundamental, evil charlatans masquerading in pullover vests & tuxedos talking gobbledegook, monstrous pompous superficial pageantry parading down lonely streets on limited access highways. Strange things indeed...

Bob Dylan, World Gone Wrong Liner Notes 1993

Asu Aksoy and Kevin Robins, January 2013

The reflections in this paper start from the once-upon-a-time existence of Adil Kebap Dürüm, a small informal kebab business run from a roadside wooden shack in the gecekondu (slum) district of Paşa Mahallesi in Istanbul. The shack was built by Adil Tekirdağ, a one-time migrant from Urfa in the southeast of Turkey. But in recent years, Istanbul has been undergoing dramatic urban transformation. Those gecekondu areas, situated in the city's central districts have rapidly become development zones for real estate companies. As a result the gecekondu land parcels began to be replaced by rising apartment blocks. Adil, along with owners of the parcels in his neighbourhood, was compelled to accede to – and wanted to profit from – the growing interest of real estate developers, and decided to replace his old gecekondu house with an apartment. With the building of the apartment, the kebab shack was dismantled as well.

Through this recent period of transformation, what has been termed the informal urbanization period of Istanbul is coming to an end. As the informal city structures are razed to the ground in a manner that denies them any social or architectural or other significance, their place in the collective memory of the city is also, regrettably, being extinguished. Our intention in this paper is to explore new ways and modalities of addressing the significance of this fast disappearing gecekondu culture for Istanbul's self-understanding – ways that aspire to transcend prevailing conditions of blame and of effective closure on the issue of informal urbanization. In the context of neoliberal urban politics and policies, the path towards globalization is seen to reside in the superimposition of urban renewal projects that aspire to eradicate all remnants of what are deemed as pre-modern relations. However, what needs to be elaborated is the fact that informal urbanization is at the heart of modernization processes. Yet, what is emerging today in the new order of global urbanisation is a totally different set of relations to place, to co-habitants, and to one's self as a resourceful and creative person.

Asu Aksoy teaches at Istanbul Bilgi University's Cultural Management Department. She is the director of the Cultural Policy and Management Research Centre (KPY) where she leads research and publication projects on cultural policy issues in Turkey. Dr. Aksoy has worked at Goldsmiths College, University of London and other British universities on a variety of research projects, focusing on urban and cultural transformation in the context of migration, globalisation and technological change. She was involved with EU-funded research projects, looking at changing city spaces and cultural policies in Europe in the context of trans-nationalisation of migrant cultural and social networks. Dr Aksoy was the Istanbul curator of the 5th International Architecture Biennale of Rotterdam titled Making City. She works in collaboration with Prof Kevin Robins, a visiting lecturer at Glasgow University, previously at City University London and Goldsmiths College, who has published widely on new technologies, urban culture and cosmopolitanism. He lives and works in Istanbul.



The City as a Media Environment: Some Examples from Mumbai (Q & A Session)

Prof Arjun Appadurai

New York University

This Q and A session will explore the relations between different narratives that shape the media world of Mumbai, such as those that emanate from newsprint, TV and cinema. The purpose of this exchange is to explore the ways in which multiple mediated narratives interact to produce the public sphere in major mega-cities like Mumbai.

Arjun Appadurai is the Goddard Professor in Media, Culture and Communication at New York University, where he is also Senior Fellow at the Institute for Public Knowledge. He serves as Tata Chair Professor at The Tata Institute for Social Sciences, Mumbai and as a Senior Research Partner at the Max-Planck Institute for Religious and Ethnic Diversity, Gottingen.

At the New School in New York City, he was Senior Advisor for Global Initiatives and the John Dewey Distinguished Professor in the Social Sciences. He was the Provost and Vice President for Academic Affairs at The New School from 2004 to 2006. He was formerly the William K. Lanman Jr. Professor of International Studies, Professor of Anthropology, and Director of the Center on Cities and Globalization at Yale University. Professor Appadurai is the founder and now the President of PUKAR (Partners for Urban Knowledge Action and Research), a non-profit organization based in Mumbai. He was elected a Fellow of the American Academy of Arts and Sciences in 1997.

Professor Appadurai earned his Ph.D. (1976) from The Committee on Social Thought at the University of Chicago. During his academic career, he has also held professorial chairs at the University of Chicago and the University of Pennsylvania, and has also held visiting appointments at the École des Hautes Études en Sciences Sociales (Paris), the University of Delhi, the University of Michigan, the University of Amsterdam, the University of Iowa, Columbia University and New York University. He has authored numerous books and scholarly articles, including *Fear of Small Numbers: An Essay on the Geography of Anger and Modernity at Large: Cultural Dimensions of Globalization* which have been translated into several languages. His most recent book, *The Future as a Cultural Fact: Essays on the Global Condition* has been published by Verso in September 2012.

**CITIES AND
PUBLIC SPHERE
(CPS)**



1 | My Mumbai Taxi

Kalpana Subramanian
Pearl Academy of Fashion

An ethnographic film on Mumbai Taxis (7 min, Video). Copyright: Sacred World Research Laboratory, Ranjit Makkuni 2003.

I would like to present a film on the personalization of Mumbai's public taxis, titled My Mumbai Taxi. Taxi owners and drivers in Mumbai spend a great deal of time and money decorating and personalizing their vehicles. This film is an ethnographic documentation that captures the life of Mumbai taxi owners, looking at why and how they transform an otherwise mundane public utility vehicle into a many-layered canvas that expresses their identity and aspirations. These utilitarian objects, which would otherwise serve to create a homogenous landscape, as is usually seen in the West, are enriched here, with forms of expression that are embodied through objects, art, graphics, motifs, symbols, colors, patterns, icons, poetry, puns, ornaments and talismans that express the individuality and identity of the driver/owner.

The relationship between the vehicle and the owner takes on a rich dimension that challenges the homogeneity of the technological landscape and the neutral face of a public transport system. This form of public art finds expression through indigenous artists and craftspeople who design and create objects and content that lend their voices to individuals and communities. Expression can be collectively voiced as well, as seen through religious or nationalist forms of expression.

The adornment and customization of these vehicles by their owners is a form and extension of cultural identity and expression seen not only in Mumbai but in many parts of Asia today (eg. Tuk tuks, auto-rickshaws, etc). This film silently argues the need for ornamentation and embellishment as a basic means of communicating and expressing one's individuality in a metropolis that is Mumbai. How do technologies and visual cultures merge to bridge the gap between an individual and society, a city and the world? What messages emerge from this confluence of expressions and intentions? How are issues of technology and homogeneity addressed in this context – and what trends emerge that could provide a future direction for shaping cultural expression in the fast-changing technological and globalized world? The film raises such questions for further discussion.

Kalpana Subramanian graduated from the National Institute of Design, India in 2000. She has made several short films, documenting various cultural practices, traditional knowledge systems and environmental issues through videography. She teaches visual communication design at Pearl Academy. Her film My Mumbai Taxi was made as part of a research project conceived by Ranjit Makkuni and was produced by Sacred World Research Laboratory. Kalpana is also an artist and musician and has recently authored books for children.



2 | An Architecture of Civic-ness

Bhavana Kumar
Kumar La Noce

Through the decades, one major change in approaching the problem of the urban has been a shift from a totalitarian approach of universal solutions to the city as practiced by the Modernists, to finding strategies that accommodate and even exemplify the chaos and contradictions that characterize cities. For exponents of the latter, like Rem Koolhaas, any new ways of looking at urbanism will no longer be about order and permanent objects, but rather about the creation of 'fields' that accommodate innovation and about the 'irrigation of territories with potential. New platforms are emerging which bring together different urban spheres in novel ways: like virtual, consumerist, security-driven and globalised realms. This paper argues that 'civic' space, as different from public space, has the unique mandate to respond to this continually changing set of 'associations'.

Civic space understood as 'the centre stage for democracy'² has often been idealized and expressed through reconstructions of Greek and Roman architecture. The Agora, the forum and the piazza represented spaces where the people could 'see themselves in public'. The problem with continuing this 'idealistic' view of civic space is that it confuses image with performance. What differentiates 'civic' space from other forms of collective spaces is in fact to do with its ability to be 'everyday' and local too. Hannah Arendt saw 'the Public' as being a formal entity which has nothing to do with the casual conduct of everyday life in public and everything to do with a 'glorified' political theatre. Civic space can be distinguished from public space in terms of this definition, where it accommodates simultaneously both official and unofficial trajectories of thought and activity.³

In this context, this paper explores the potential and role of 'civic-ness' in architecture, in serving as a starting point for understanding how cities can become implicit with quality spaces, and the importance of civic space in creating productive and sustainable modernities.

Bhavana Kumar is a Bangalore-based practicing architect, with an MA in Housing and Urbanism from the Architectural Association, London. She is involved in research on Civic Space and the Architecture of Civic-ness in typically fast-growing cities like Bangalore. She has presented at the RV Events series, a talk titled 'The Architecture of Civic-ness and Other Stories'. She was recipient of the Gurukul scholarship from SPICMACAY to study art and philosophy at the Dalai Lama's Monastery in 2003. She has previously worked on projects in Ahmedabad, Mongolia and Chile while working with architectural firms Matharoo Associates and then Studio Mumbai. She has been a visiting professor and has served as a visiting critic for the Urban Design MArch Studio at RV School of Architecture, Bangalore in 2011-2012. She is also the co-founder and Principal Architect at Kumar La Noce | Architecture Urbanism, Bengaluru.



3 Exit Signage

Naveen Mahantesh and Team
Cresarc and AO-I

One fine summer morning in Bangalore, Tipu Sultan woke up to see something absurd in his house. He was confused and wasn't aware if he was still dreaming or was being a victim of an elaborate military strategy of the British. He saw an 'exit' sign on the door of his house. He wasn't sure what the signage signified. Was it a guideline, order, prank or 'still a dream'? It seemed like a dream, because he did not remember walking into this predicament. But he could only see signs of his 'exit'.

The modern city tries to choreograph efficiency by distributing signage within it. While the city's attempt at being non-linguistic is successful, it is also reductive in certain contexts. While the 'No Parking' signage does prevent intruding vehicles, it seldom stops the encroachment of garbage. The city is looking for alternate expressions of information, communication and maintenance.

This project investigates the idea of signage and its position in the city. The project deals with ability of pictograms to provide a narrative of the city. We are looking two genres of signage that overlap in their purposes and history in certain parts of the city.

Historical Signage

We have collected maps of Bangalore from 1791 and superimposed the events on the current map of Bangalore. For example, we take the 'missile' launched by the British that hit the Sthamba in Kote Venkataramana Swamy temple, said to have saved Tipu's life. Through simple pictographic narratives, we establish 'historical signage' for the city to express its history at the place of its occurrence. There is also an investigation into the language of the pictograms to make them more contextual, signage that would not startle Tipu in his morning grogginess.

Cultural Signage

History has enabled certain interesting cultural overlaps in the city that have risen to certain cultural and linguistic traditions. While the local Karaga festival of the then immigrant Thigala community engages with the local dargah during its procession, there is a staunch Madhava Brahmin who speaks eloquent 'Dakhini' on VV Puram Eat Street. Dakhini is a dialect of Urdu popularly known as 'Shivajinagar Urdu'. Cultural signage highlights these overlaps of practices in a subtle manner by highlighting not the characters as such, but the place/practices that the characters inhabit.

Naveen Mahantesh is a qualified urban designer and an architect. He established AO-I (Architectural office-i) as a satellite studio in Brooklyn, New York in 2010. Now, the satellite has moved to Bangalore. Keeping a silent I in AO-I, he works with a range of creative professionals establishing AO-I as a creative-collective. He is an associate architect at Cresarc Architects in charge of design development, design management and execution, and business development and networking.



4 Mediated Communication as a Part of Mediating Modernity

Sudebi Thakurata
CERTAD, Srishti School of Art, Design and Technology

Today we often come across news about ongoing global environment changes induced by rapid urban growth. Energy-intensive production and lifestyles associated with urbanization involve an intense use of resources and environment changes. Also the perception of relentless consumption patterns as symbols of progress leads to massive consumption, the direct and indirect effects of which can be seen sooner or later by every stakeholder.

Gilles Lipovetsky, the famous French philosopher and sociologist argues that we have entered a new phase of 'hypermodernity', characterized by hyper-consumption and the hypermodern individual, where 'individuals consume for their personal pleasure rather than enhancing social status', and which is somewhat engulfed by 'the kind of tension and anxiety that come from living in a world which has been stripped of tradition and which faces an uncertain future'.

There seems to be a direct link between media and the patterns and magnitude of consumption. At the same time, if looked at carefully, consumption seems to have a direct link with not just the extraction of resources, but also the generation of waste. In recent times, it has been seen that one of the consequences of urban explosion is the increasing amount of waste generated. Understanding the complexities of a system, therefore, becomes essential for the citizens of a world with an uncertain future.

Many times a lot of stages in a system remain unnoticed in the course of our so-called busy life, and some incidents suddenly make the invisible visible. The recent trash situation in Bangalore is one such case study, which leaves us with the need to understand a system in depth to act accordingly.

The 21st century also demands media literacy as a life skill in order to let the audience analyze, evaluate and create messages. Education for media literacy uses an inquiry-based pedagogic model, encouraging students to ask questions. An integral part of media literacy is the creation of messages, as that directly converts an otherwise passive consumer of messages to the producer, and because of the first-hand experience, it leads to a heightened understanding of the interconnectedness of several issues.

While we argue about whether the medium is the message, as stated by McLuhan, or the metaphor, as expressed by Postman, this presentation will show, in the context of Bangalore's trash situation, how the concept of intermediary is of utmost significance in mediation and so is the dialogue the intermediary can have while mediating, through multiple modalities.

Sudebi Thakurata is a faculty at CERTAD at the Srishti School of Art, Design and Technology. She is also a Research Associate at the Project Vision Research Collective at CERTAD. She works in designing education, emphasizing social and cultural issues. She has been engaged in development communication and community media with several organizations across the globe. She focuses on bringing in inquiry-driven participatory design into her work. She has worked as a reporter at The Statesman, and written a book on child rights for UNICEF. Her first assignment was at a national NGO working against human trafficking. She was awarded a fellowship by Sir Ratan Tata Trust for her work on media literacy. During this time, she realized the value of embedding socio-political issues in a school curriculum, using critical and creative thinking, for an understanding of the complexities of various systems through their inter-connectedness and to catalyze action.



5 | Urban Incantations

Sonic Interventions

Sharath Chandra Ram and Gene Kogan

Srishti School of Art, Design and Technology

Pre-modern metaphors exist across many institutions in urban spaces with zones that demarcate states of inclusion and exclusion. De Certeau in *The Practice of Everyday Life* cites a quote by Erasmus, 'the city is a huge monastery' to call into focus this very same pre-modern image of a walled city.

In our intervention, we attempt to emulate the 'totalizing ear'. Ritualistic incantations occurring inside the walls of religious institutions were mapped into a physical distribution, to be later spatially and temporally re-mapped into the auditory domain.

This experimental sound performance seeks to explore emergent phenomena that might suggest a sort of connected oneness in our religious diversity.

Urban Incantations aims to engage an open community to contribute and re-use artistic content on an interactive web platform, released under a Creative Commons License.

Sharath Chandra Ram has research and pedagogical interests in multimodal interfaces, cognitive science, citizen science, accessibility, and digital humanities and graduated from the University of Edinburgh specializing in interactive virtual environments. He is Faculty at Srishti School of Art, Design and Technology. As a Fellow at the Centre for Internet & Society, he helped set up the Metaculture Media Lab as an open hackerspace. Previously, as Research Associate at NIMHANS, he received a Special Mention Award for DST-funded research on 'Cross Modal Integration' at the International Conference on Consciousness 2012, held at the National Institute of Advanced Studies, Bangalore.



6 | City Untitled

Sukanya Ghosh

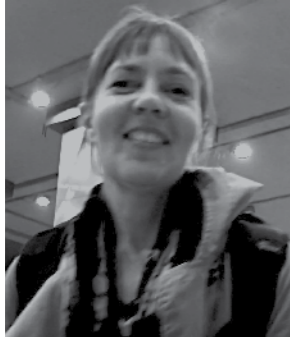
August Strindberg, [...]wandered around the streets of Paris half mad and entirely hungry, constantly hallucinating as he read the flotsam and jetsam of the cityscape as signs and portents. [...] The city, which has grown so large it is incomprehensible, can suddenly be deciphered by the seer, a drunk genius in search of little miracles.

My presentation has its roots in ideas contained in these lines. 'The city', as an imagined cerebral space alongside its temporal reality. The city as phantasmagoria, a syncopated rhythm, a semiotic palimpsest. An ever-changing sensory onslaught that is representative of the ebb and flow of life. My own engagement with cities has brought home a certain blurring of lines. A gentle but definite idea that all cities are but one. Baudrillard writes: 'The cities of the world are concentric, isomorphic, synchronic. Only one exists and you are always in the same one. It's the effect of their permanent revolution, their intense circulation, their instantaneous magnetism'.

My presentation will comprise a series of short 'video collages' that focus on encountering the city. My art practice is primarily located within painting, film/video and animation. I create these 'collages' by consolidating collected/created images and objects and layering them. I propose to present a few short films (of 2-3 min duration), which have been created as I set off to meet 'the city' head on in search of portents. These films span urban signage, local print material, and architectural and physical dissonances that appear in the vast frameworks of our cities.

I would like to present these works and talk about the processes of interrogation that appear in both conscious and unconscious assimilations of the city. I interpret the signs the city envelopes us with, to delve into the fictions that this semiotic unraveling might unearth. To present fragments that comprise a City, Untitled. For the nameless streets and uncertain possibilities.

Sukanya Ghosh is an artist, animation filmmaker and designer. She studied painting at the Faculty of Fine Arts, MS. University of Baroda and Animation at the National Institute of Design, Ahmedabad. She has been the recipient of the Charles Wallace India Trust Award and the Sarai Independent Fellowship and has been Artist-in-Residence at Khoj, New Delhi, Spike Island, England and AIR Vallauris, France. She is an independent practitioner and spends her time on varied art and design projects including publicity design for popular films, exhibition design and theatre design. She enjoys working with popular imagery, poetry and the moving image.



7 | **Sveekaar (Acceptance)**
Who Are They to Me? Who Am I to Them?
Gunnel Pettersson
Malmö University

A common belief has been that modernizing processes would result in a blind idea of a culture shaped by the elite and given to the common people.

This film is based on the artist and musician Amit's question: Are there any other than me interested in art here, and who has the preferential right of interpretation? For five years he ran, with his neighbors, an art project focusing on these issues. When the film begins, the project has been completed and I ask Amit the question: In what way did you articulate your question? How do you put this question in relation to how identity is shaped? And where do we frame and shape identity?

We travel from Hammenhog to Kolkata and back. Amit (a second-generation immigrant) talks to me and everybody he meets, guided by the idea of finding places of meeting and dialog. Who has the ability to formulate questions - and where will major essential questions be formulated? The space in which it is formulated is described as a public space, where identity is created in dialogue. But no answer is given, with the film ending up in Hammenhög, playing the cello and reflecting 'on the multiple links between cultures and societies across the globe'.

Within the film, a few concepts are used as a part of the narrative:

Adda: Addas are meetings that can take different forms, part of the Indian tradition of conversations, reflection and debate, where the give and take of opinions is routine and loud arguments are frequent. This has been described as being particularly lively in Calcutta.

Sveekaar: Acceptance. It could be understood as making something one's own with no distance. It is not acceptance or tolerance towards something in a dissociated way but instead expanding ones identification to include something.

Gunnel Pettersson works as senior lecturer at the School of arts and Communication (K3) teaching experimental media production. She is a member of the board at Filmform foundation, in Sweden, dedicated to promotion, distribution and preservation of Swedish experimental film and video art. She has also worked as a producer and curator. Her areas of interest include sustainable rural-urban development (ecological/biological/economic/ political/social), critical arts, new public spaces for co-creation, and artist-driven processes. She completed a post-graduate programme at the Royal Academy of Fine Arts, Stockholm, and an MFA Konstfack, from the University College of Fine Arts, Craft and Design, Stockholm.



8 | **Locating Modernity**
Vinayak Rama Varma

The paper will attempt to trace the location of modernity in contemporary discourse. Subsequently it will try to view differences in the perception of modernity in the west and the east, particularly in India, and propose the urgent need for theoretical clarity in this particular area of research.

Be it Kant talking about a certain 'event', or Heidegger giving us the 'world picture,' locating modernity can be marked to a specific thought that the west encountered at a certain point in history. Beyond the splits in religion, disciplines too started evolving from one another. This can be demonstrated in ample measure if we take any of the writings of Descartes (Treatise on light/man, etc) or Kant (Metaphysical foundation of phenomenology or metaphysical foundations of dynamics, etc). When Descartes calls for a split between the space-time realms, the physical world that man lives in against the inner world of dreams and fantasies, he is in effect paving the way for more splits in the subjects that utilised the metaphysical core. In time the split with religion would not be the only factor, subject areas would get dissected and paved the way for 'subject experts'.

Subsequently, if we move into the realm of modernity in India, one gets tied down to questions of development and progress. Modernity is connected to vast topics ranging from English education and scientific development to smooth roads in the vicinity. The penetration of the state into caste structures or developmental activities in rural India is seen as the product of modernity. The lack of outreach is seen as the lack of initiative by government to be the harbinger of modernity. But even vaguely no questions arise on a theoretical framework of modernity itself. Many phenomena around us are connected to modernity but none of these are elaborated to pin down what exactly modernity is or how it can substantiate the claims made by scholars rampantly using it as a descriptive device.

Vinayak's interest lies in working towards an understanding of the basic philosophical distinction between creation of insights as against formal truths. He is also interested in exploring whether it is possible to differentiate between insight creation in creative forms like literature and deductive forms like scientific theory building. He believes that such understanding would be useful in pedagogy and in effective curriculum design for various levels in higher education.



9

GIFT

“The Magnificent Coliseum in Making”

Bharat Dave

University of Melbourne



10

Mocking Modernity with Flowers

Prof M N Panini and Smriti Mehra

Srishti School of Art, Design and Technology

Conceptualised as a global hub for the financial and IT services, GIFT is slowly rising along the banks of the Sabarmati river in Gujarat. Far from just another spillage and sprouting of accidental or opportunistic urbanisation, emblematic of many Indian cities, GIFT appears to project a decisive and wilful destiny in no uncertain terms. It is meant to be, as the project documents proclaim, a paradigm not just of an Indian urbanity but of the ‘Next Class’ global city, a ‘magnificent coliseum’ where the future will be realised and possibly claimed by ‘next-gen’ gladiators.

The making of GIFT has started: ground is being turned over, underground pipes are being laid, cranes are moving about in acrobatic movements, and workers are bustling with construction activities. However, it will be a while before this future is materialised and GIFT acquires corporeal existence. For now, its potential presence is conjured up and rendered in full glory in GIFT brochures and documents. This paper mobilises the visual imagery of urban environments included in official documents as a proxy vehicle to understand the project of ‘modern’ Gujarat and indeed of ‘modern’ India by creation of ‘a space in the global’ world. As the paper reveals, there are tantalising appropriations of spaces from around the world to compose the imagined urban future of the GIFT city that are also accompanied by subtle absences and erasures of geographical or historical specificities and connections. Perhaps reflecting the contemporary digital zeitgeist, the visual imagery also hints at the ‘next-gen’ spirit of mash-up of ideas and resources from around the world.

An engaging exercise in more ways than one, the visual renditions of GIFT lay bare confounding perspectives through which place(less)ness and modernity may be implicated both as differentiating and homogenising devices in spatial practices.

**The paper title is based on one of the page leaders in the official GIFT brochure.*

Bharat Dave completed doctoral studies at the Swiss Federal Institute of Technology (ETH Zurich), a Masters program at the Carnegie Mellon University, Pittsburgh (USA), and undergraduate studies in architecture at the School of Architecture, Ahmedabad (India). He has previously held academic positions in the USA, Switzerland, and India. His current research and teaching in Melbourne revolve around innovative spatial design practices and futures supported by digital technologies. He supervises a number of Masters and PhD research students, has published widely and serves as a reviewer for international journals, research funding programs, and conferences. From 2005 to 2008, he also served as president of the association for Computer Aided Architectural Design in Asia (CAADRIA).

This film asserts religion only to negate it, showing the lie of modernity in a convoluted way. Religion is sacredness Here it turns into banality. It mocks the sacred with pujaris in jeans old discarded jeeps are converted into new ornate flowery raths Hanuman wobbles a bit; so you fix him by sawing the iron rod that holds him. Ravan’s arrow levers up and down searching for the bow that is missing. Look, at this Jatayu, the bird Jatayu’s strength is in his wings Ravan is supposed to have lopped off his wings but here Ravan has spared Jatayu’s wings, yet Jatayu obliges him by dying. Oh so many Ganeshas here What are they doing? Watching us watch the fun? Here is Krishna showing the absent Yashoda the universe in his mouth; but look so cute, the universe is the globe you fixed so cleverly in Krishna’s open mouth. Radha and Krishna, they are ideal lovers, but tell me who is Radha and who is Krishna. Look at Krishna! he is beautiful . . . has had a sex change operation, I think. This is a festival of men, but they worship women goddesses too. They are all here, Madurai Meenakshi, Kanchi Kamakashi, Parvati, and even Laxmi and Saraswati have come together, what grace and beauty, they look beautifully the same. Flowers pasted on to raths here, there Garuda has a flowery body made of white jasmine. Beautiful garlands, beautiful flower craft but all that beauty and all that elegance, smudged in a white tapestry that could have mock the beauty and elegance of this traditional craft. This festival mocks, just mocks it mocks flowers, it mocks traditions, it mocks theorists who reflect on modernity. Flowers become the medium without a message they say let us just be what we are and celebrate it the best way we know, We men celebrate getting drunk and dancing with other men We are waiting for the power cut so we can sneak in to our women’s beds carrying our lurid dreams of heaven with us! So how about modernity, the festival says who cares, whether it is modernity or post modernity or past modernity, we celebrate this ritual every year, no matter how modern Bangalore becomes and the garden city gets morphed into a garbage city.

M N Panini, now retired, was a professor at the Centre for the Study of Social Systems, School of Social Sciences, Jawaharlal Nehru University, New Delhi. He has an MA in Economics and an MLitt and PhD in Sociology from the University of Delhi. He has worked on a research report, Women Workers in the Unorganised Sector in India, for the National Commission on Self-Employed Women, Government of India. Three of many of his publications are From the Female Eye: on Studying One’s Own Society from the Third World and Feminist Perspectives, ‘Trends in Cultural Globalisation: From Agriculture to Agribusiness in Karnataka’, in Economic and Political Weekly, and ‘Farmers against Globalisation: The Case of Karnataka Rajya Raita Sangha’ in Dissenting Voices and Transformative Actions: Social Movements in a Globalizing World.

Smriti Mehra is a video artist who lives and works in Bangalore, India. She has an MFA in Media Art from NSCAD University at Halifax in Canada with a scholarship from the AAUW Educational Foundation. She is currently an artist-in-residence at the Centre for Experimental Media Art and also teaches at the Srishti School of Art, Design and Technology, where she studied as an undergraduate. Her video works have been screened at many festivals including ‘Voices from the Waters’ in Bangalore, ‘The Images Festival’ in Toronto, the ‘Made in Video’ festival in Denmark, ‘Monitor 7 & The Annual’ in Toronto, ‘Water, Water Everywhere’, a traveling media exhibition by Baksun Books and Arts, Colorado and ‘Images De l’Inde’ at the Centre Pompidou in France.



11 | A Modernity of the Present

Prem Chandavalkar
CnT Architects

The modernist city, first envisioned in the late 19th century, was founded on the following premises of Enlightenment thought:

Modernity needs to rebel against the stifling constraints of traditional authority, orienting itself towards the future.

Reason is the mode of liberation. A social contract can be rationally derived, which will articulate the public interest. Civic spaces of the city are emblematic of the social contract.

The cosmopolitan density of the city facilitates the presence of the avant-garde, setting up the city as a dynamic entity at the cutting edge of cultural production.

The city is an autonomous entity that can resolve its own future.

Each of these premises has run into an impasse:

An orientation towards the future creates a tension between history and modernity. Heritage and development are perceived as contradictory impulses. One can only define culture as it has already happened, and there is little sense of either culture or modernity as being alive now and in the present.

After post-modernism, reason has been discredited. The social contract is based on a unitary vision that fails to accommodate the diversity of the city, and the subsequent imposition of simplicity upon complexity usually involves some form of violence.

The over-mediatised information age has created an attention economy, where attention is the scarcest resource. The work of the avant-garde gets detached from its critical foundation, and co-opted at a superficial level for its attention-grabbing novelty.

Digital connectivity in real time across large distances has created a space of flows that often overwhelms the space of places. The global intrudes upon the local with an unprecedented immediacy creating drastic power imbalances.

The paper will propose a framework for a modernity of the present, where the central notion of modernity is the autonomy and freedom of the individual will, and all subsequent phenomena are emergent and self-organizing from this premise, rather than requiring a-priori definition. It will examine what this means to the civic realm in the city.

Prem Chandavalkar is the managing partner of CnT Architects, an architectural practice based in Bangalore, India, historically the city's first architectural firm. He is a former Executive Director of Srishti School of Art, Design and Technology in Bangalore and is still a frequent lecturer there. He is an academic advisor and guest faculty at some of the top architecture colleges in India and overseas. Besides his design practice at CnT, he also writes and lectures on architecture, urbanism, art, cultural studies and education, and has presented papers at several national and international conferences.



12 | Approaching the Liquid Notion of Modernity?

Kathrine Winkelhorn
Malmö University

If one has to choose just two words to characterise modernity it could be mobility and speed, since the increased motion have radically changed our lives. These two phenomena are my point of departure. This paper will discuss how motion and speed create a series of displacements in terms of people, commodities, ideas and cultures and thus create an ongoing process where values are contested, challenged and re-negotiated. A special focus is how this late modern context alters the relationship between people, cities and knowledge institutions.

Zygmunt Bauman coined the notion of the 'the liquid modernity'. I will look into how this has influenced not only our cities but also the formal and informal culture of our habitats. I want to investigate how these transformations in particular have affected my own practise as a cultural producer and as teacher at K3. I believe that there are three forms of knowledge crucial for postgraduate students to learn in Cultural Production: how to reflect, to communicate and to do. Through this statement, I want to highlight the interrelation between reflection and practise in a situated form of knowledge. Through concrete examples from my own work as an educator, this paper will try to outline approaches of teaching where an emphasis is put on handling and coping with the challenges and frictions of working in 1:1.

Kathrine Winkelhorn is a lecturer at Malmö University's School of Arts and Communication, and is the coordinator for the Masters programme in Culture and Media Production. She has been working in academia for a decade. Prior to this, she was involved with a number of large-scale fine arts, performance art and music projects in Denmark and Europe. She has also worked with a number of avant-garde projects. She has also worked at the Danish theatre companies Odin Teatret and Hotel Pro Forma.



13 | To Reveal, Remember & Expose

Anna Brag
Malmö University

When the time is not now.

This project for *MEDIATING MODERNITY IN THE 21st CENTURY*, rethinking and remembering, squeezes itself into the small gap between 'a looking back and a looking forward, remembering the past and rethinking the present' and from here it aims to move in two directions simultaneously.

Modernity is a concept of time and it manifests itself in every moment. Its smallest particles settle as a thin layer over the world. There is a before and an after, and in between the two, there is one now. By revealing these stratum of time from our everyday surroundings, a second surface is exposed. It becomes visible. A polished surface looks as if it is new. When is that?

My project involves a group of 7-10 students from Bangalore and Malmö. We have formed an 'exposure brigade' and during a week, we work to remove layers of time in a specific area of Bangalore. As an archaeological gesture that digs into our contemporary history, we will polish public areas and objects, such as walls, cars, etc, and during the week a certain structure might become visible. By partially removing the surfaces that carry those traces of time, covering our everyday objects, layers of time will appear side by side. What happens when this second surface is exposed?

The work is in three parts: The action of revealing, the site-specific work and the photographic documentation exhibited in a gallery-space.

Anna Brag is a visual artist working with drawing, video, installations and sculpture. In recent years, she has worked mostly with drawing, videoanimation, mosaic and commissions for public spaces. Her work is often site- or situation-specific, based on a story or a place with specific properties, both real and poetic. She was educated at the Oslo Academy of the Arts, 1988-92. Her work has been exhibited in Sweden and abroad. Since 2011, she has been an Associate Professor in Fine Arts at Malmö University College.



14 | My Helsinki

Helena Oikarinen-Jabai
Aalto University

Short Film Made by Young Finnish Somali Men about Their Experiences of Helsinki and Belongings in In-between Spaces (duration 30 minutes)

The film, made during my art-based, participatory research project 'A Finn, A Foreigner or A Transnational Hip-Hopper' examining identifications of second generation Finnish immigrants, speaks for itself. In the research, these youth are co-researchers creating (together with the researcher and artists) productions like films, radio programs, exhibitions and books.

In this particular film that I will show at the conference, Finnish Somali youth discuss their experiences in Finland and in Helsinki using different types of styles and approaches. The participating youth had cameras and decided themselves what they wanted to shoot and present. In the film, they for example interview other youth and each other, discussing issues like racism, nationalism, ethnic identities, military service and youth cultures. They also speak about their childhood memories, relationships with public spheres and future horizons.

In my research project, I have theoretically and methodologically mainly leaned on post-colonial and post-modern sources that are related to modernist discussions. As Mexican writer Nestor Garcia Canclini discusses in his book *Hybrid Cultures: Strategies for Entering and Leaving Modernity* (that deals with Latin American cultures), traditional perspectives, modern ideas and post-modern openness are often intertwined in contemporary hybrid encounters and artistic approaches and practices.

Helena Oikarinen-Jabai is a researcher, educator and freelancer writer. She has long experience in using artistic methods when working with minority children, youth and women in different communities (e.g. in Finland, Sweden, Guyana, the Gambia and Tanzania). In her Art Education Ph.D. thesis 'Boundary spaces and dissonant voices: Performative writing in-between Finland and Gambia' she portrays experiences of moving in transnational and in-between spaces by using performative research and writing methods (e.g. she wrote a children's book and an ethnographic novel as part of her thesis). Oikarinen-Jabai also has a Masters in Psychology (Intercultural Studies), Cultural Anthropology and Drama Education. Within her postdoctoral research project 'A Finn, a Foreigner or a Transnational Hip-hopper?' she concentrates on belongings and identifications of Finnish second-generation immigrant youth. Her special interest is in creating rhizomes in-between different ways of knowing and expressing knowledge through narrative and art-based methods.



15 | Connecting Tradition with Modernity through Design Research

Sumita Sarkar

Pearl Academy of Fashion



16 | Living Modernity

A V Koshy

Jazan University

'A culture like ours with an unbroken history of 3000 years is as much a benefit as it is a burden to the designer. In the modernity-tradition co-existence, the challenge to the designer is to creatively explore the rich past, to bring it to the benefit of its people, rather than be its victim'. (Balaram, 1998, p16)

I grew up and learned design in two different cultures. My life in boarding school resembled 18th century England in India, complete with English, hymns, maypole and Scottish dances. Home was completely Indian and rural with colourful market days, havans, traditional stories, my grandmother, and an extended joined family. This split in cultures continued in my professional education. Communication design, in India, till recently, remained an imported profession with its history of design movements in UK, Europe and US. In books on graphic design history, there is little or no reference to India and its past (Hollis, 1997). Did design not exist in the history of India?

So, is design an imported profession or is there now a link between what we design and the different layers of reality we experience? What are the different forms of design practice in India and what has influenced them into being? In this visually presented research paper I set out to answer these questions through a contextual review and in so doing illustrate the importance of research in design. Design research is essential to bring theory into practice and create a more robust, muscular discipline of communication design (Meredith, 2008). On the other hand, there is also a need to create theory from practice, to understand what 'Indians hold important for a good life... to explore the evolving symbols of India'. (Eames, 1958) and create the bridges between traditions from the past and design today.

Sumita Sarkar teaches at Pearl Academy of Design. She heads the Communication Design department and leads the BA (Hons.) course in Communication Design. She is a graduate of National Institute of Design and has completed her MA (Education) from Nottingham Trent University. Sumita loves helping young people to discover and empower themselves to live enriched lives by pursuing their passions. The subjects she teaches and continuously learns about, as a result, are design research, typography, educational pedagogy, design process, creativity and new media. She has worked with NIIT, Living Media, Media Transasia, Times of India and more. Sumita has taught at Mass Communication and Research Centre, Jamia Millia Islamia, TVB School of Habitat Studies and Mirambika School.

One of the most interesting aspects of modernity is such modernities being invented or created. The Edgeryders game bringing together young people, on the initiative of the European Council, is one such example, as was World Bank's Urgent Evoke. Young people play a game that analyzes the dangers of the present, suggests innovative solutions and also decides future state policies; this has resulted in some interesting findings about what young people will face in the near future. A research paper published in 2012, 'Making a Living Reloaded' says, 'Young people today are adopting an employment model that's fundamentally different from their parents'; non-linear, portfolio careers may result in precarious jobs, difficulties in changing jobs due to high unemployment, sectorial and geographical (im)mobility, hierarchies that make it difficult to advance in one's career'. This precariousness is increasingly in India too, due to the economic model of development following our capitalistic policies, first in the urban sector and then the rural one, where things like geographical immobility and hierarchies of power and money will paralyze rural youth and hinder their progress. One has to think also of psychological issues like fear, despair and the resulting lack of ethics due to no good role models or future blueprints. This paper, 'Living Modernity', looks at the emerging modernity of the Edgeryders purely for its own sake but some Indian parallels may emerge, that will definitely be of some use too.

Koshy Ampat Varghese has taught English literature, creative writing and communicative English in a number of colleges and universities across the world. A teacher with a passion for creative writing, he is co-author, with AV Varghese, of Wrightings: In Media Res and author of A Treatise on Poetry for Beginners. Three more of his books will be published in 2013, one being on Samuel Beckett.



17 | The Vocalisation of Loss and Objects

Aarhi Ajit

Srishti School of Art, Design and Technology

This paper is an attempt to summarise the findings from my MA dissertation 'Oral Heirlooms: The Vocalisation of Loss and Objects' submitted to the Department of Anthropology, UCL, in September 2012. The dissertation develops the concept of oral heirlooms which I position as ancestral and biographical narratives through which emerge visible or invisible objects of importance. It is, at its core, an enquiry into how physical objects of importance are transmitted vocally between generations. To do this, I have tried to draw out what I call 'oral heirlooms' from the people I interviewed for my dissertation, whereby the significance of the object, which has resided in memory and/or in a household location with low or high visibility, is illuminated through the vocalisation of that object by way of oral narratives. By seeking such narratives, one comes into contact with different cultural modes of remembering. In this paper, I will expand on the particular mode I employed for my dissertation, in which the vocalisation of loss and objects are negotiated through recollections of the past – that of the life story. In this case, memories and modernity are mediated through the histories of houses, of objects, of individuals. In my dissertation, I have actively 'listened' for objects in the life stories narrated to me by members of the Thiyya community who originate from small towns and cities in North Kerala, India, and have for various reasons settled in the city of London, the United Kingdom. Using these life stories as my primary source material, I hope to form an original interpretation of the importance of orality in object analysis and the process of recollecting memories by building on existing literature in the fields of anthropology, material culture and oral history. Finally, recognition of a nuanced thread which connects the various issues mentioned above must be made by understanding how ancestral and present-day responsibilities for descendants are created and inherited alongside 'oral heirlooms'. Taking these oral heirlooms to be independent mediators of the past could help us get closer to an understanding of the processes and effects of hyper-modernity and migration on cultural memory and how cultural memory evolves.

Aarhi Ajit is a Senior Curator at the Centre for Public History at Srishti. She has a Masters in Material and Visual Culture from University College London. She has been working on oral history and material culture in the context of exhibitions and multimedia archives. She is currently working with her colleagues at the Centre for Public History at Srishti to form the first Oral History Association of India.



18 | This or That Particular Person

Subasri Krishnan

Jamia Millia Islamia

The documentary film 'This or That Particular Person' is a meditation on the notion of personhood as seen by the Indian State. It does this by examining the idea of official identity documents, and in that context, the Unique Identity number (UID or Aadhar) project that was introduced in India in 2009. Through the lens of the UID, the film looks at what identity documents means to people, and how the Aadhar project is perceived. 'This or That Particular Person' is also a conversation with the State about ideas of inclusion, exclusion, surveillance and citizenship, and it does so by interrogating the Unique Identity number project.

Subasri Krishnan, an alumnus of Mass Communication Research Centre at Jamia Millia Islamia, has been an independent film-maker for the past 8 years. Her work has ranged from a number of commissioned non-fiction films on rights based issues to documentary films. Her first documentary film Brave New Medium, on internet censorship in South-East Asia, has been screened at film festivals, both nationally and internationally. This or That Particular Person produced by the Public Service Broadcast Trust (PSBT) which looks at the idea of official identity documents, and in that context, the UID number project, is her second documentary film.



19 Vernacular Architecture of Devanahalli

Pragathi Sridhar

Srishti School of Art, Design and Technology



20 Global Nomads: A Case Study of the Patchitrakars of Nayagram

With a short film by Gyan Prakash & Kamal Batra

Anjali Gera Roy

Indian Institute of Technology Kharagpur

In India, vernacular architecture exists in three forms: (1) in the rural areas classified as underdeveloped regions, usually as an old dilapidated habitat waiting to be renovated or rebuilt to imitate a modern urban home; (2) as an exotic exhibition piece in heritage centers working towards showcasing and preserving culture and traditions; (3) as a symbolic snippet for the urban rich who use vernacular architectural forms to portray their sense of 'eco friendliness' and 'heritage' connections. Whatever the reason, vernacular architecture is adapting and making a comeback, but as an art piece and not as a style convenient for the common man's home that it once was.

This paper will discuss the changing trends in the way 'middle income group' houses are being built in the small fort town of Devanahalli, near Bangalore. While some of the old houses made of stone, mud and bamboo still exist, they are fast giving way to new houses and renovations made using bricks, cement blocks, RCC, etc. There are changes in the architectural forms too. Ten families living in vernacular structures that are more than 100 years old and 10 families living in new houses have been interviewed, their houses studied and documented. This paper shares the experience of this study conducted as part of a larger PhD program.

Pragathi Sridhar is an architect by profession. Pragathi's primary interest is in Vernacular Architectural Typology and Indigenous Knowledge. She has not only worked on architectural and interior design projects, but also on a couple of portal-based IT projects, one of which is Project Bhasha – the Indic Computing Initiative of Microsoft. She graduated (B.Arch) from the BVB College of Engineering and Technology, Hubli, has a post-graduate degree in Architectural Computing from UNSW, Sydney; and is currently pursuing a PhD at QUT, Brisbane.

Patachitra or Pat is a unique performing art practiced in West Bengal by a group of hereditary painter-singers known as Patachitrakars or Patuas, which combines visuals with song. The Pat is a scroll depicting scenes from traditional epics and myths as well as contemporary life that is unfolded to the singing of a narrative. The Patachitrakars of Nayagram in Pingala of West Midnapore district of West Bengal have received considerable media attention in the last five years and have become nationally and globally visible. Many of the chitrakars have travelled to metro cities in India and overseas to exhibit their unique art and have collaborated with creative writers to produce graphic books and with the state in its communication initiatives. While the mediations of well-intentioned anthropologists, artists, writers and non-governmental organizations have inserted these hereditary painters into modernity, they have also appropriated them for multiple modern/postmodern agendas.

This multi-media presentation will examine the patachitrakars as Joseph Berland's 'multi-service nomads' who exhibit an orientation towards the other to inquire if their insertion into the global postmodern has signaled the demise of the peripatetic niche that traditionally enabled them to cross boundaries of religion, caste, region and nation. Through examining their incorporation of the contemporary within the traditional, it shows that folk art has always reinvented itself through contact with the other. It concludes that despite the global visibility received by some patchitrakars, they remain largely marginalized and that the valorization of their art has not brought redress in their lived experience.

Anjali Gera Roy is a Professor in the Department of Humanities and Social Sciences at the Indian Institute of Technology Kharagpur. She has published essays in literary, film and cultural studies, authored a book on African fiction, edited an anthology on the Nigerian writer Wole Soyinka and co-edited another on the Indo-Canadian novelist Rohinton Mistry. Her publications include a co-edited volume (with Nandi Bhatia) Partitioned Lives: Narratives of Home, Displacement and Resettlement on the Indian Partition of 1947 and a monograph Bhangra Moves: From Ludhiana to London and Beyond. She has recently co-edited (with Chua Beng Huat) The Travels of Indian Cinema: From Bombay to LA and edited The Magic of Bollywood: At Home and Abroad.



21 | **Television News, Religion and Urban Modernity in Bangalore**

Sahana Udupa
Max Planck Institute

Across the rapidly growing private news media in India, there has been a veritable expansion of programs based on astrology, paranormal practices and spiritualism. The reinvention of 'the religious' in the commercial news media stages a shift from the earlier modes of engaging religion within the state-run media. In this paper, I examine the recent surge in religion-based news programs on private television, to unravel the ways in which Hindu religiosity is embedded within the purportedly secular news discourse and what implications it might have for urban public spheres and urban modernity. I examine how the quotidian practices of the television newsrooms, the everyday pressure of round-the-clock news, journalists' shared knowledge of visual aesthetics, temporal composition and captivating content, as well as the enterprise of religious practitioners together inscribe and normalize particular notions of Hindu religiosity within the cadences of news narratives. Conceptually, I focus on how religion reshapes news in new urban contexts and alters the status of news as the quintessential artifact of modernity. The expanding news media in the globalizing city of Bangalore provide me the lens to explore the broader intersections between religion and news in contemporary urban India, and a window into the processes of mediatization that rely on and affect notions of urban modernity.

Sahana Udupa is a Postdoctoral Research Fellow at the Max Planck Institute for the Study of Religious and Ethnic Diversity in Germany. Her research interests include anthropology of news cultures, media and religion, and media policy.



22 | **The Place is Dead; Long Live the Place**

Imaginations in the Transition of Bangalore Fort

Narendar Pani & Sumitra Sunder
National Institute of Advanced Studies (NIAS)

Space and place are terms that have a long history and bring with them multiple meanings and connotations. One of the aspects of modernity is the changing notions of space and place. The imagined use of a building and the actual utility it comes to represent are fundamental to understanding how monuments are perceived through time. Underlying several of the concepts of space is a degree of malleability that is not always available in the analysis of place. Space on a planning map can be transformed with the mere touch of a computer keyboard. When we make space for something new, the element of change is often built into the action. While place too can, and does, change, it often involves a more drawn out process. The cultural roots and imaginations associated with a place typically take more time to erase. Indeed, the very case to erase a place and transform the space that is released can be a complex one and vigorously contested one. In this contestation a number of elements come into play, ranging from imaginations to political power.

The decision to erase the Bangalore fort as a place provides an interesting example of the interaction between imaginations of a place and political influence. The decision to remove the militaristic and nationalistic imagination of the fort and replace it with a humanistic imagination of two hospitals names after the reigning queens of the time, Vani Vilas and Victoria, was made in the context of the First Indian War of Independence in 1857. This paper explores the debate between the head of the civil administration of Mysore at the time, Lt Gen Mark Cubbon, and the head of the British military presence in Mysore, Lt Gen William Beresford, within the larger context of local colonial history to gain insights into the relationship between imaginations and political power in the transition of a place. In the process it also provides us an idea of the role of modernity as a backdrop to historical transitions of place.

Narendar Pani is an economist by training and has, over the last thirty years, written extensively on a variety of subjects. He is the author of Inclusive Economics: Gandhian Method and Contemporary Policy, Redefining Conservatism: An Essay on the Bias of India's Economic Reform, and Reforms to Pre-empt Change: Land Legislation in Karnataka. He has published a number of academic articles in India and abroad. He is also the author of an explainer on the WTO, two novels, a booklet on theatre and several hundred articles published on the editorial pages of newspapers.

Sumitra Sunder is a Research Fellow at the National Institute for Advanced Studies, Bangalore. She is pursuing a doctorate at the Institute in Urban Studies. She has experience working in art galleries and in the museum sector. She has a Masters degree in Museum Studies from the National Museum Institute in New Delhi and has done her undergraduate work in Art History from the College of Fine Arts, Bangalore.



23

Barapullah

State Production of a Non-Place in Delhi

Leon Moreas

Ambedkar University



24

Urban Planning and Megacity Myth - Aesthetics and Politics of Sabarmati Riverfront Development Project.

Noopur Raval

Centre for Internet and Society

This paper attempts to discover and conceptualize the contradictions embedded in the making and unmaking of the historical, political and ecological imagination of post-colonial Delhi. The Delhi Master Plan of 1962, a product of regional modernism, took cognizance of the importance of the Aravalli hills or the Ridge and the river Yamuna and its floodplain. Yet, the Plan paid scant attention to the riverine system connecting them. In taking a systems approach to understanding the relationship between the Ridge, the River and the riverine system that connects them, this paper focuses on the Barapullah nallah system. Some of the earliest cities of Delhi are located along this system and while each of them owe their morphologies in large part to their relationship with the Barapullah riverine system, their urbanism also demonstrates a changing relationship with the system over time. While earlier cities demonstrated a more efficient water management system, the recent cities exemplify more aggressive attempts to control, dominate and ultimately invisibilize this ecological system.

Since the 1990s, with the rise of what Baviskar calls 'bourgeois environmentalism', substantial money and effort has been poured into cleaning up the river Yamuna employing a strategy of targeted evacuation of the city's urban poor. These efforts have been colossal failures in large part due to a lack of understanding of the relationship between the Aravallis, the Yamuna and the riverine system connecting them. Rather than reflect or act upon these failures, the advent of neoliberalism sees these spaces as potential commodities, converted into paradoxical 'non-places'.

The 2010 Commonwealth Games is a classic example of how the neoliberal state converts a riverine system into a non-place. In reflecting on the changing relationship between Delhi's urbanism with its riverine system, the paper tackles issues such as super-modernity and ecology, and the increasing effort by the State in the production of non-places.

Leon Morenas' research interrogates the technological politics embedded within everyday design objects, with a specific focus on the production of the urban. His work engages debates in critical Marxist geography; science and technology studies (STS); urban planning, design and policy; the anthropology of development; post-colonial studies; as well as the history and theory of architecture. In 2010, Leon completed his PhD from Rensselaer Polytechnic Institute (RPI), Troy, New York. His doctorate, entitled Planning the City of Djinn: Exorcizing the Ghosts in Delhi's Postcolonial Development Machine, examined the nature of uneven development and its relationship to the techno-scientific instrument of Delhi's regional plan. His doctoral research specifically contributes to the discipline of STS by demonstrating the historical and theoretical nuances of technological deployment in India and their subaltern resistances. More recently, Leon moved back to India to continue his research on Delhi, chronicling recent events like the Commonwealth Games that contributed to further uneven development and the politics of neoliberal economic development here. He currently teaches at the Ambedkar University, Delhi. His other research interests include the role of information technologies in state geo-surveillance, as well as bourgeois ecological politics and the rhetoric of green technology/development.

Urbanization or the urban drift is the physical growth of urban areas as a result of global change. According to a United Nations estimate, by 2008, half of the world's population will live in urban areas (UN, 2009). However, the phenomenon itself is not a 20th century invention. Instances of city planning and parallels to modern urban planning and development have been found as early as Indus Valley civilization approximately 3000 BCE. This also tells us of the nature, history and development of the discipline of urban planning and its diachronic dialog with communities across the world. At the same time it provides us a window into community aesthetics, notions of beauty, ideal conditions of living, and how cultural patterns and land related rituals must emerge out of the structuring of spaces, in this case urban.

The term 'urban' is impregnated with the weight of modernization. Urban as against rural becomes synonymous to modern versus old/ancient/traditional. This binary can also be seen in the cultural descriptions of different quarters within a city where old buildings and districts are seen as the domain of heritage, new skyscrapers, business districts are the modern face and the downtown area is where migratory populations and the margins of city's socio-cultural milieu exist. It would then be useful to ask where the river is situated, what its cultural currency in a city is and how progress proliferates in the city-river context. This paper intends to focus on the theme of city-aesthetics and its dynamics with the Sabarmati Riverfront Development Project (SRDP) as a case study. The particular project has been chosen not only because of its own contested history and massive scale of restructuring but also because it was planned, conceived and is being realized in the 21st century.

Noopur Raval works as a programme officer with the Access to Knowledge team at the Centre for Internet and Society, Bangalore. She works to promote Wikipedia activities across Indian languages. She is also pursuing an MPhil in Cinema Studies at Jawaharlal Nehru University, New Delhi.

**MEMORIES OF
MODERNITY
(MOM)**



25 | **Dayira** [skōp] n. extent or range of view, outlook, application, operation, effectiveness, etc.

Gauri Sanghi

Srishti School of Art, Design and Technology

Five young artists embarked on a journey to re-imagine their folk art in a contemporary 'modern' time. The artists thus re-connect to their art form as an intensive process of sharing their music with school students in Alwar—a small town in Rajasthan—unfolds. They develop and build newer relationships with diverse audiences and stages.

The project locates itself within the personal, cultural, social and political lives of the artists. It explores possibilities of creating a local network of folk and art practitioners in the town and ways in which the town can embark on a journey of its own.

The project functioned in two prime cultural spaces, one being the school and the other being the day-to-day lives of these Mewati folk artists. For the artists, the process became a crucial interface between the traditional practice they inherit and the newer imagination of stage, audience and performance itself. In a time when there is no patronage and hardly any youngster wants to practice folk art forms, how do they re-connect with their ancestral art? How does one create spaces in which the practitioners engage with the contemporary audience?

The schools, on the other hand, being formal spaces for knowledge production, are also cultural centers in a place like Alwar, where there are hardly any other spaces for cultural exchange. Introduction of local folk art in such a space was an attempt to give the students exposure to local cultural practices and plugging back local knowledge into formalized learning spaces.

The project broadly cuts across all three categories mentioned above, exploring the relationship of a community and a town through various lenses of culture, gender, personal accounts and economics. At the conference, I would like to engage with various perspectives on modernity through my practice and experience of working on this project.

Gauri Sanghi is a media art and design practitioner, recently graduated from Srishti School of Art Design and Technology. Her work revolves around using design to create spaces for dialogue and exchange. Her current interest lies in pedagogy, performance and cultural practices.



26 | **Narratives on the Move**

Constructing History through Oral Narratives of Lambada Tribes

Vislavath Raju Nayak

The English and Foreign Language University

The objective of this paper is to historicize Bhat song compositions of Lambada tribes. The research throws new light on the much-ignored Lambada social, political and cultural life. I call these song compositions 'Narratives on the Move' because both the singers as well as the songs transform themselves through constant improvisation in response to the members of the group whose aspirations are articulated through these song compositions.

The Lambadas are a marginalized group whose complex social history has been largely ignored by mainstream cultural historians. In addition, the invasion of global technologies has played a dubious role in the exploitation of the lambadas because it took away traditional livelihood. However this is not to disparage technological modernity but rather offer a critique of unequal distribution of wealth and humankind. Alienated from land and natural resources and culturally isolated, the Lambadas form an exploited group whose voice is suppressed or reframed through mainstream media discourses.

The Bhat singers are an alternate voice articulating the selfhood of the Lambada communities. My paper deals with the composition of the oral narrative of the Lambada Bhats and their significance to the Lambadas in producing alternate histories.

In this context, the questions to ask are: What is the significance of these myths, perceived as expressions of their cultural ethos, for these communities? What is the role of these oral narratives in relation to their common identity shared across different groups of Lambadas? Can there be a kinship, both historical and cultural, among all these, mostly nomadic, genealogists all over the country? How does one understand these kinds of negotiations with their cultural past and genealogical memory on the basis of these narratives?

This paper looks at Bhat narratives pertaining to Warangal District of the Telangana region of Andhra Pradesh. This paper will yield new insights into the folkways and culture of the once nomadic Lambadas. This has not been explored in humanities and in social sciences so far.

Vislavath Raju Nayak is Assistant Professor in the Department of Commonwealth Literary Studies, School of English Literature at the English and Foreign Languages University, Hyderabad, India. Since 2007, he has been working towards a PhD with a dissertation titled Narratives on the Move: A Comparative Study of Tribal Bhats. His MPhil dissertation, Moving Cultures: Narrative and Performative Traditions of the Lambadas, was completed in August 2007 at the English and Foreign Languages University. He also has an MA in English from the Central Institute of English and Foreign Languages, Hyderabad.



27 | Memories of Modernity in Tehran

Shariarh Konsari
Malmö University

The aim of the project is to give audiences an opportunity to explore the issue of Memories of Modernity through photographs that show my thoughts, self-explorations, expressions, and discovery of modernity.

In the photographs, there may be various resistances to the impact of Modernity and because of the setting in Iran, these may be varying types of modernity as compared to those from other parts of the world.

The photographers explore the city to find modernity and then they use their images as catalyst to understand how modernity interpreted. This will be a cross-cultural experience where we learn about our own and each other's point of views about memories of modernity.

Shariarh Khonsari is an Iranian photographer. He has a BA in Photography from Azad University, Tehran and two MAs in Photography and Art Studies from the University of Art, Tehran. Presently, he is studying Communication for Development (distance learning) at Malmö University. He identifies himself as a documentary protestor, with the aim of raising awareness among people about critical societal issues and to infuse them with a passion for change. He also worked for nine years as a part-time lecturer teaching photography. As a freelance photographer, he regularly submits photos regularly to Iranian magazines and web pages. His work has been exhibited in Iran and Sweden and he is the author of four student handbooks on photography.



28 | Modernity Retired

Staffan Schmidt
Malmö University

Modernity Retired [MR] is a project by three scholars - a political scientist, a historian of ideas and an artistic researcher – on modern aspirations, visuality, interpretation and methodology with a common basis in filmed interviews with elderly people in four countries - Israel, Turkey, Germany (former GDR citizens) and the U.S. - who recount their youthful visions of the future. The project asks the question 'What was modernity?' to second generation modernists, mainly architects. The participants' different methods to interpret the answers are visualized and finally brought together in a common presentational gestalt. MR intends to reflect on and contribute to the development of an interdisciplinary approach to the artistic research knowledge production.

The project asks three related questions: What were the visions of the future when young modernists made their life choices? What is the relation between the knowledge their responses can produce and the choice of interpretation, methodology and presentational gestalt? How can one articulate a project-specific artistic research method?

The project sees modernity as heterogeneous, site-specific, and a lifelong love of the social imaginary images inserted between experience and expectation. The future scenarios given by the interviewed are compared to their perception of 'what happened'. Initially interpreted and portrayed according to the participants' own methods, the filmed interview material result in differing content and presentation form – altogether different versions. The question is now about method and interpretation in relation to knowledge as presentational gestalt. After a new round of interviews, MR focuses on a reflective, interdisciplinary presentational gestalt and method and manner of presentation specific to the knowledge the project interviews convey.

MR's purpose is to, in moving between interviews, interpretation and methodology, show how presentational gestalt is and produces knowledge, and how the interpretation and methodology can be utilized in the presentational gestalt – and to increase understanding of artistic research as knowledge production.

Staffan Schmidt (born 1959 in Stockholm, Sweden) is an artistic researcher, who, starting from practice-based thinking, is now exploring transdisciplinarity, modernity as living memory, and design for resilience in the city of Malmö. With a background as a Lecturer in Art Theory in Sweden and internationally, and as a practicing artist with exhibitions in venues worldwide, he defended his thesis in Fine Art/Artistic research in 2008. Since 2009 he has been a faculty member of the School of Arts and Communication, Malmö University.



29

Transforming Public Cultures

Tensions and Chances Mediating Culture and City-Making

Christian Pagh

UiWE

How can culture analysis and cultural theory improve architecture and planning? That is the core question in my work at the Copenhagen-based culture design agency UiWE. The theme of 'Mediating Modernity in the 21st century: Rethinking and remembering' touches upon a variety of issues that link to my practice, mainly reworking cities with a strong focus on the human perspective. The core is the aspiration to overcome contemporary challenges for cities and institutions by integrating the competencies of humanities and design thinking.

I will present a practical and theoretical perspective on user-oriented innovation practice in urban planning, including examples from our own practice as well as those of other innovative Danish architecture agencies. The cases are drawn from both a Western European and an Asian context. A recurring theme is the question of time and ownership in cities. How are groups or individuals allowed to influence and alter their physical surroundings in public space? How can the atmospheric, social and cultural qualities of older neighbourhoods be considered and integrated in new urban contexts?

Though the talk shares experiences from concrete projects, the focus is to illustrate a selection of general principles that could change current planning practices. The aim is to reflect upon the challenges and potentials in contemporary urban complexity and consider solutions that are both physical and social, be it on a town square, in a library or inside an organization.

Christian Pagh is a Cultural Planner, with an MA in Modern Culture and Philosophy. He is a Founding Partner at UiWE which was started in 2008 as a platform for uniting cultural thinking and design skills. Before starting UiWE, he coordinated the development of an ambitious cultural centre, The Culture Yard, in Helsing, Denmark and worked as lecturer in Cultural Planning at the Department of Arts and Communication (K3) at Malmö University. Urban planning is a recurring theme in Christian's work, as also user-oriented innovation and cultural communication. Currently, Christian is exploring in philosophy, cultural theory and design thinking as Associate Professor at Copenhagen Business School, as public speaker and as an editor.



30

Curating the Uncertain Identity

Meghna Saha

Srishti School of Art, Design and Technology

Lately the frequency in which world paradigms are shifting has increased, marking an undertone of urgency in the search for stability. This stability is found through the security provided by 'Identity' and for centuries wars have been fought for this establishment of the supremacy of 'Identity'. Now there's a global identity crisis.

This paper is the first tweak of the toe that'll lead to a journey of understanding the nature and implications of 'Identity' in this globalising world: the power of an Identity, the implications of an Identity, the plurality of Identities and the strain between Western universalism and cultural relativism. The growing trans-cultural pluralities within India, suggests it to be a potential microcosm of what the global idea of a 'Universal Civilisation' might well prove to be. This paper will also briefly pursue the role of museums as physical spaces used to harbour and propagate identity. It will farther explain the reasons why institutions such as these aren't as effective in Eastern contexts like India's: a fine example to illustrate the constraints of creating a 'Universal Civilisation'.

Meghna Saha is a speculator of humour, humanity and missing erasers with an itch for things surreal. She is a writer, illustrator, student and certified bibliophile. She specialized in the Liberal Arts after the usual well-respected school grind. She can often be found furiously searching for esoteric flutes and analogue music.



31 | Photography's Effect on the Perception of Memory

Annu Palakunnathu Matthew

University of Rhode Island

My work builds on the presumed veracity of photographs to spur a critical reflection on the power of photography and its effect on perception of memory, family and identity. I will present two recent projects which explore photography's role in representing and reinforcing history/memory while alluding to the ways in which modernity is also mediated through new technology. The work looks back to look forward; it remembers the past in order to prompt us to rethink the present.

My own experience of living between cultures creates cultural 'overlays' that I use in my work. In the portfolio 'An Indian from India', I look at the other 'Indian'. As an accented immigrant, I am often questioned about where I am 'really from'. When I say that I am Indian, I often have to clarify that I am an 'Indian from India' to avoid the confusion that Columbus created. In this portfolio, I play on my own 'otherness', using photographs of Native Americans from the 19th and early 20th Century that I pair with self-portraits. I find similarities in how early photographers of Native Americans looked at what they called the primitive natives and the colonial gaze of the British photographers working in India.

In the project 'Re-Generations', I build on the way in which older images reignite memories and take us back to a different time. Using digital technology, I reorient the viewer's connection to time as I collapse the presumed progression of its borders, so the past and present appear in the same virtual space. The final animation is built from archival images and recent photographs. The digital technology and animation make it appear as if the old and new images magically flow one into another. The modernity of today's technology plays off the history of photography prompting the viewer to simultaneously ponder the past, present and future of the subjects.

As Faulkner wrote, 'The past is never dead. It's not even past'.

Annu Palakunnathu Matthew is Professor of Art (Photography) at the University of Rhode Island and is represented by Sepia EYE, New York City & Tasveer Gallery, India. Her recent exhibitions include Sepia International, New York City, the RISD Museum, Newark Art Museum, 2009 Guangzhou Biennial of Photography, China. Among the list of grants recently supporting Matthew's work are a 2012 Fulbright-Nehru Fellowship, the John Gutmann Fellowship, MacColl Johnson Fellowship, Rhode Island State Council of the Arts Fellowship and the American Institute of Indian Studies Creative Arts fellowship.



32 | Holiday on Ice

Taneli Tuovinen

Aalto University

This film is edited out of the documentary video-material of one Finnish nuclear family spending one day on the ice of a lake last winter. In the images we can see a man, a woman, a 1.5 year old child and a dog spending time in the snow on the empty white ice of the lake. The only reference point in the space other than the characters mentioned is the horizon far away.

I see the film as exploring several questions concerning mediation of modernity, such as modern family-life, gendered roles in parenting, imitation and memorialisation of childhood and being together, the human horizon and its relationship to nature, construction of 'us' and indoctrination in general, from the point of view of a new-comer, that is a small child for whom everything seems to be still interesting.

I find it very interesting to present this film from the Nordic context in an Indian one to see what kind of interfaces it would create.

Taneli Tuovinen works as a visual artist, musician and teacher. She has been teaching art educators (BA and MA programmes) at Aalto University's School of Art, Design and Architecture and the Department of Art, Helsinki since 2005. Course and lecture themes include interdisciplinary approaches in art education, visual methodologies, research in art and education, theory of perception and image. She is a doctoral candidate at Aalto University, with research on artistic work and visual thinking.



33 | Memories of the Future Past

On Literary and Ethnographic Means to Explore Global Modernity

Oscar Hemer

Malmö University

Literature has historically played an important role as witness-bearer to the incidents of mass violence that formed an intrinsic part of modernity in the 20th century - especially when other forms of documentation have been scarce or missing altogether. But today, when the media and new information and communication technologies give us immediate access to almost all dramatic events in the world, there is less incitement for literature to assume that role. More than just supplementing authentic testimonies, literary fantasy can however also be an important corrective, as demonstrated by the two cases of Argentina during the military dictatorship (1976-82) and South Africa under Apartheid. The transition processes were in both countries supported by systematic investigations of the state violence, in Argentina the CONADEP (1983-84), in South Africa the TRC (1995-98), arguably the two to date most influential Truth Commissions, with a crucial impact on cultural production.

Many, if not most, of the books and films that were produced in the aftermath of the truth commissions served a redemptive purpose, in the name of national reconciliation (South Africa), or in order to absolve the general public from complicity (Argentina). Rather than opening up for discussion, the mainstream cultural production sealed the new, official history. Yet literature – more than any other medium or art form - did also play a proactive role in the transition process, displaying public lies and self-deceptions, and deconstructing prevailing myths rather than forging new identities. The most effective literary approaches to the present past were, in the Argentinean case, in fact the opposite of witness literature, working the void of experience and often deploying the curious tense of the future past.

In parallel with my interrogation of 'fiction' and 'truth' from a writer's perspective, which in the end brought me to the cross-roads of Literature and Anthropology and resulted in a dissertation in Social Anthropology, I have worked on the same material in a hybrid literary form, and lately by purely fictional means, in the concluding part of a novel trilogy, set in a near future.

With my experimental ethnographic research as a starting-point, I intend to discuss its relation to my more recent literary research, as two related yet radically different means of exploring global modernity. This discussion aims at being a platform for a possible transdisciplinary intervention within the current Memories of Modernity project.

Oscar Hemer is a Swedish writer and Professor at Malmö University's School of Arts and Communication, where he has been the coordinator of the Masters programme in Communication for Development since its inception in 2000. He holds a PhD from Oslo University (2011) for a dissertation on the role of fiction in the transition processes of South Africa and Argentina, resulting in the book Fiction and Truth in Transition: Writing the present past in South Africa and Argentina (2012). He has published six novels and has worked as an arts journalist and editor in different media.



34 | Fragmented Memories and Modernity

Bharath Haridas

Lowmoe Collective

Modern India and many developing nations are going through a transitory phase, where there is an apparent friction observed between one's mental and physical landscape. For example, when a person steps inside a dwelling and consumes media via television and the internet, and then later steps out into the public sphere, there is an experience of an apparent gap that is produced by a continuous exposure to this virtual landscape.

This gap has often caused psychological renegotiations in individuals and communities, causing friction or reprogramming, triggering rootless cultural acceleration and isolated experiences for many. How could this phenomenon, which can be codified through theoretical discourses and narratives, be constructed into emotional experiences?

The proposed presentation for the conference will be a discussion of this argument supplemented by audio visual excerpts from a project titled 'Traverse' conceived by the speaker with additional material and observations archived in the process. This project is an interactive archive of audio/video fragments stitched together with the narrative of a character who is revisiting home. This interactive video archive is compiled using an open-source software system called Korsakow.

Bharath is a multidisciplinary creative practitioner and co-founder of a design and media collective. Though his core interest lies in graphic design, he contributes to video, branding and art projects, with a special interest in observing evolving culture and aesthetics.



35 | **ISKCON's 'Temple of the Vedic Planetarium' as a Space for Mission, Monument and Memorialisation.**

Urmila Mohan
University College London

Revived by its initial spread in the 1960s in the West, the neo-Brahmanical group International Society for Krishna Consciousness or ISKCON embodies cross-cultural interests and efforts. Fulfilling the missionising mandate of Chaitanya, the medieval Bengali saint, ISKCON has grown beyond its Gaudiya Vaishnava roots to now become a pan-Indian organisation. Yet, there is surprisingly little scholarship on its influence and expansion in contemporary India. ISKCON's global spiritual headquarters are in Mayapur, West Bengal, about 3 hours from Kolkata. In my paper, I consider the monumental Temple of the Vedic Planetarium that is being built currently, as an example of how ISKCON wishes to imagine, embody and memorialise itself. This new temple -- a towering structure on the banks of the Ganges -- is the site of frenetic activity and has impressed itself upon the local landscape and community in numerous ways. In comparison I will touch upon the more traditional monastic temples in the area, the spate of construction in and around Mayapur as well as the rise of Durga Puja pavilions that replicate the temple's façade. All of this activity is in seeming contrast to the anti-materialist philosophy of Krishna Consciousness yet operates within the rubric of attracting devotees and preaching the faith. I suggest that this phenomena is evidence of a dynamic process of cultural mediation intertwining the missionising and expansionary goals of ISKCON as well as the aspirations of non-devotees, and provides insight into the creation of new spaces of religious modernity in India.

Urmila Mohan is a PhD candidate in the department of anthropology at University College London, currently exploring the devotional use of materials and techniques in the International Society for Krishna Consciousness (ISKCON) in India. Her educational background includes a Masters degree in Studio Art at Penn State University, USA, a BA (Hons) degree in Anthropology from the Victoria University of Wellington, New Zealand, and a five-year diploma in Communication Design from the National Institute of Design, India. These previous experiences have informed her interest in working in an inter-disciplinary manner between the arts and humanities.



36 | **Designing as 'Mediating'**
A Retrospective Account of Designing for Elder Care in India

Naveen L Bagalkot
Srishti School of Art, Design and Technology

A network of various opposing and divergent agencies constituted by global and local, social and material agencies shape the phenomenon of aging. It has been argued that initiatives designing digital technologies in support of aging and elderly care (or broadly for 'development') have to consider these agencies so as to be successful. However, what is generally left out of such accounts of design is how the process of designing itself becomes one of the often-conflicting agencies in the network. There is a need to account for how the design process 'cuts the network' so as to make the design possible.

In this paper I argue that considering the design process as mediation of memories is fruitful in accounting for how the designer agency, within the initiatives focused on supporting elderly care, becomes part of the network of agencies. I take a retrospective look at four design projects through the lens of 'memories', to highlight how the design process mediated the participating seniors' longing for a glorious past and the project's vision of a utopian future, while being situated in the socio-material practices of the present.

By positioning the design process as mediation of memories, I intend to bring attention to one of the ways through which designer agency can be accounted for and made explicit. This explication serves as knowledge for the design community on the role design plays in ushering in technology-driven visions of future. And it will also, arguably, help temper and nuance the technology-driven utopian visions that drive policy initiatives for aging.

Naveen Bagalkot is an interaction design researcher, about to be awarded a PhD from the IT University of Copenhagen. He is currently a UX and Innovation Specialist at Srishti Labs, Srishti School of Art, Design and Technology. His research focuses on exploring the possibilities opened up by digital technology for people to perform healthcare activities in under-served areas, through a process of situated and collaborative design. He has a Bachelors degree in Architecture, and a Masters in Industrial Design from IIT-Bombay. He has worked as an architect and as an industrial designer before going on to do the PhD.



37

Indian Modern

A Post-Colonial Hegemony?

Anand Kumar Jha

Siemens Corporate Research

India started getting industrialized at the end of its period of colonization, and it was only with the first and second five-year plans that a proposal for aggressively industrializing the country started to take shape. This gave rise to industrial towns as not just centers of production of goods but also of identities, deconstructing and reconstructing the definitions of 'the self' and 'the other'. Both art and architecture had taken on new kitsch forms even in the pre-independence era, with their consumers, the Indian elite, wanting a cultural proximity with the ruling British masters. Such expressions, however, were limited only to a limited audience and had no symbolic impact amongst the masses until the post-independence period where government machineries mass produced identities using broadcast media, print and cinema to create a mass acceptance of manufactured ways of living. The industrialized society was not just a response to a hegemonic aspiration; it was also assisted by the same forces that colonized India in the first place creating soft capitalist commercial domination, clearly articulated in the writings of Manuel Castells. In the early '90s the economy opened to a uni-polarised world which shifted gears from being industrial to being a post-industrial, post-modern society, while India was still struggling with its industrial-pre-industrial divides. The post-industrial world wanted to shift its industries to developing nations to utilize cheap labor, bendable labor laws and fewer safety concerns. India saw few global workshops on its soil; it was largely the backend office work and support jobs that came its way due to a large English-speaking population (trained in the colonial education structure). With that came a global replication of urbanity from the parent centres of control. Mass manufactured places of living and working spaces with de-contextualized, or often kitsch names (Sai Sherwood, Downtown Heights, etc) created entire cities with alien architecture (often modern) and similar social aspirations.

The paper seeks to understand these socio-political currents while looking at the cultural artifacts (essentially cinema, art and architecture) produced in this time-frame (and much of it is as historical as it is contemporary). This understanding is in light of the question, 'Was there an Indian Modern'? If yes, was it a product of post-colonial hegemony, an original voice or a kitsch form, remixed in its form yet a product of post-colonial/colonial hegemony. In its study of these artifacts, this paper also aims to trace clear dividing lines between the understanding of the modern and the post-modern and looks for reasons beyond hegemony either for characterization of such artifacts or as inspiration behind such artifacts. This paper also seeks to understand if any colonial nostalgia influenced the production of such artifacts.

Anand Kumar Jha is a mechanical engineer and industrial designer by education and positions his work at the cross sections of social changes and the tools available to react to/understand them. He has been working in the design research/HMI space for the past six years, while simultaneously pursuing independent enquiries into production and consumption of aesthetics.

**GENDERING
MODERNITY**



38

Annalindaalison

Staging Ideas Around Identity & Femininity in Rural Britain

Anna Fox

University for the Creative Arts, Farnham

Anna Fox, as a photographer concerned with story telling and the everyday. Her projects Pictures of Linda Lunus (collaboration with Linda Lunus) and Country Girls (a collaboration with Alison Goldfrapp) explore the nature of artistic collaboration between photographer and model referencing the female gaze in a contemporary society as well as the power relation between photographer and subject. Referencing expressions of female desire in the performative portrait work by Lady Hawarden, Sally Mann, Claude Cahun and Francesca Woodman Fox discusses the collaborative process in making Pictures of Linda Lunus and Country Girls as improvised performance and that through this process the collaborators raise questions about representation of women in contemporary society and turn conventions and claims of photographic portraiture on their head. Since 1983 Fox has worked collaboratively with Linda Lunus and Alison Goldfrapp swapping roles of photographer and subject and frequently flouting the rules of traditional photographic portraiture and the picturing of women in the landscape.

Anna Fox is Professor of Photography at University College for the Creative Arts. She has co-written, with Dr. Deepak Mathew, the post-graduate Photography course at National Institute of Design (UKIERI funded) and directs the UK/India student mobility project. Fox's innovative documentary photography has been exhibited and published worldwide and was included in 'From Tarzan to Rambo', Tate Modern; 'Centre of the Creative Universe: Liverpool and the Avant Garde', Tate Liverpool; and 'How We Are: Photographing Britain', Tate Britain. Fox was shortlisted for the 2010 Deutsche Borse Photography Prize and her show, Cockroach Diary and other Stories, is touring Europe.



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Ladies Redefined

Karen Knorr

University for the Creative Arts

I will present a series of fashion portraits photographed for Pop magazine and re-edited as an artist's photobook. Ideas explored will be the concept of the English lady and its continuing presence in contemporary fashion magazines. I will be discussing work I produced last year in collaboration with Vanessa Reid for Pop magazine. It is a follow-up revisiting the terrain I explored in my earlier black and white work Gentlemen. This reconsideration of the 'lady' is important especially as a younger generation of photographers such as Natasha Caruana and Wasba Mansour are exploring women's subjectivities in the age of computer dating sites.

Karen Knorr (US/UK) was born in Germany and grew up in Puerto Rico. She has exhibited and taught globally and is professor of photography at the University for the Creative Arts in Farnham, Surrey. Karen Knorr is represented by Tasveer Arts in India and will be exhibiting new work from India Song at India Art Fair and Art Dubai.



40 Empowering Transgender people through Citizen Journalism

Kalki Subramaniam

Sahodari Foundation



41 Between the Two

Tanvi Talwar

Srishti School of Art, Design and Technology

The transgender/hijra community has been represented by the mainstream media, print, television and films, using different images – some myths and some reality. In the last few decades, mainstream media’s projection of transgender people has done severe damage to the community’s dignity. This has also damaged initiatives of inclusiveness in the last decades. With the advancement of information technology and the faster growth of communication and the internet, community journalism or citizen media have been great media platforms for marginalised communities to have a media of our own – a voice of our own.

Methods

Trainees were selected based on their knowledge on community issues. Sahodari Foundation provided training in community journalism, video filming and editing, and video blogging. The issues covered in the short documentary films made by the trainees were issues that are common to transpeople nationwide. One-week individual and group training was provided by experts in 3 – 4 sessions and the filming started as soon as the training was completed. We had two video cameras. The groups had been divided over two states, and each camera was shared by 20 trainees for filming. The trainees covered issues relating to every problem of the community. The footage was edited and the final output was released on YouTube and screened at several venues.

Results

Influenced policy makers to make favourable changes

- Empowered the underprivileged transgender people in a new modern way using ICT (Information and Communication Technologies)
- A new set of skilled leadership arose in the community
- Sensitized the public – from being misinformed to well-informed
- Shattered myths on transphobia

Lesson learnt

- Citizen journalism or community journalism is an important way to present one’s own voice
- It can be used to reach millions of people nationally and internationally
- Transgenders can also take up journalism as a profession and work part-time/fulltime in media organizations
- We have to reach out to the unreached – especially to the gender queer people from India’s rural areas.

Kalki is the Founder of Sahodari Foundation an organization working for the social, economic and political empowerment of transgender persons in India. A transgender rights activist, an actor and a transsexual woman herself, Kalki holds two Masters degrees in Journalism and Mass Communication and in International Relations. Through Sahodari, she works with in the transgender community creating empowerment programmes like entrepreneurship training. With the public, she advocates against transgender discrimination and hatred and voices for inclusion of transgender and intersex people at all levels. She was the first foreign-national transsexual to be invited by the US government to a Human Rights Activism and Awareness programme through IVLP to Washington DC, New York and Salt Lake City. Kalki debuts in Tamil films with Narthaki, an offbeat film about the life journey of a transsexual woman.

Charm. Grace. Poise. Do these words define or confine women?

Three characters. A Hijra (Sneha), a female to male transgender (Tariq), and a female student film maker (Tanvi) meet as equals and discuss their views about what being a woman means to them.

As the film maker takes the viewer through her childhood, a typical picture of gender socialization emerges. Interspersed with images of beauty pageants, close ups and her grandmother’s praise for the virtues of the ‘ideal woman’, the film highlights the societal expectations and the gender stereotypes that play an extremely crucial role in shaping every young girl’s identity, irrespective of her race, ethnicity, nationality.

As the focus shifts to Sneha, the viewer is introduced to a similar and yet, a very different perspective on being a woman. In the midst of these two viewpoints, our attention is pulled towards Tariq, who, while playing the role of mediator, is a strong character who has achieved comfort with who he is. Thus, through the voices of these three characters, the film raises issues of sex, gender and society and tries to answer the very simple yet complicated question of ‘are we born women or do we become women?’

The film’s conception can be traced to the film maker’s own discomfort with and fear of transsexuals, a fear that has its roots in the stereotypes that we have internalised with respect to sex and gender roles in society. Through the course of the making of the film, as the film maker spent more time with Sneha, she realised that even though Sneha couldn’t be considered to be ‘female’ because of her biological make-up, she was far more ‘feminine’ than the filmmaker had ever been. This realisation stirred feelings of discomfort in the film maker that eventually brought out these questions of what a woman is - her quest for happiness, love and finding her identity.

Tanvi Talwar graduated from Srishti School of Art, Design and Technology. She is presently working as an assistant designer at Project Vision, an educational design collective at Srishti. Tanvi is deeply interested in gender and pedagogical issues and has been working on a series of simple projects of visual ethnography with children. Between The Two is her first film.



42 | Good Girl – Bad Girl

Kalpana Tanwar

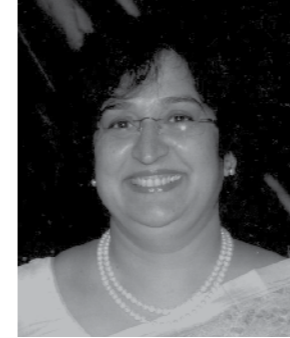
Srishti School of Art, Design and Technology

Over the generations, the roles of women have been variously defined- by themselves and by the larger influence of the patriarchal paradigm they live within. Today, we see many changes in what is considered appropriate for women, in comparison to how it was for earlier generations. But how much have things really changed in the everyday lives of women? What is the change in consensual reality - that which can be seen, observed and measured? What changes have occurred in the non-measurable domains, such as her dreams and psyche and the dreams and psyche of the world she lives in?

Do these different levels synchronise with one another? What imbalances occur, do they create a state of unease or dis-ease? To what extent do we recognise and acknowledge these changes? How have women from various generations adjusted and assimilated these changes? How do mothers consider their daughters and daughters-in-law, and they in turn, the older generations? Is there an age when change is more easy to assimilate and/or easier to resist? To what extent have these changes filtered down to the core and influenced the very fabric of who we are, or are we well defended against change in an intrinsic way, and only change our external colors? In an attempt to answer these, and many other questions, this project intends to focus on definitions of the 'ideal woman' or 'good girl' over various generations.

Kalpana joined Srishti School of Art, Design and Technology in 2010 and is instrumental in introducing process-oriented psychology into art and design education. She has been exploring how process-oriented psychology can contribute to creativity. Kalpana teaches basic self-awareness and teamwork skills and techniques, emphasizing the importance of observation of 'the other' and 'the self'. Her training as a psychotherapist and facilitator, with groups and in conflict situations, makes her an important team member at Srishti.

Kalpana holds a Diploma in Process Work, from Portland, Oregon, USA (2008); her thesis was about teaching psychology through stories. Kalpana is also a graduate of the Tata Institute of Social Sciences, Mumbai, India, and has a Post Graduate Certificate in Counselling Therapy from Xavier Institute of Communication.



43 | Unfolding Wellness

Manjiri Joshi

Srishti School of Art, Design and Technology

This study was done to identify the events and situations influencing life of an individual through challenges thrown by society, gender, political, cultural and educational aspects in the 1920-40s. These women are from diverse backgrounds of region, language, economical background and different family situations. Memories were related by women in their 8-9th decade of life about those times, their aims, goals, and the basic path of life lead by them.

These conversations threw up new information about education, life choices, sexuality, independence (personal, political and national) and present health and wellness quotients. Do these also influence the quality and longevity of life or reflect upon the science behind the illness and health of an individual is rhetoric, and could be worth exploring.

These observations and historical recollections may help us in understanding the scenario of the gendering modernity in India. This could be the Everyday women with extraordinary strength of leading life on their terms even if it may not be revolutionary, but it speaks volumes about their personal empowerment. Socio-cultural inheritance, circles of traditions, progression of thought, values, and seeds of change start from home, and are passed down to the coming generations by women.

Manjiri Joshi is a doctor and looks after health and wellness at the Srishti School of Art, Design and Technology. She has a Bachelors degree in traditional Indian medicine, Ayurveda, from the University of Mumbai, and Post-Graduate Diplomas in Prevention and Promotion of Healthcare, and Healthcare Management. She has 20 years of experience of working for healthy lifestyles of individuals by using alternative and complementary health practices, as a family physician in Mumbai and Pune. She has also worked with families of terminally ill patients as a palliative caregiver.



44 | Perceptions of Feminism

Ruchika Nambiar

Srishti School of Art, Design and Technology

Over the last many decades, feminism has grown in proportion, reached its peak and then comfortably settled into a sufficiently prominent spot in the background, choosing to enter the playing field as and when required. Discrimination against women is certainly a problem that remains largely unsolved in many areas – especially in a country like India. However, the upper or upper-middle class woman leads a considerably easy life, very rarely encountering the need to play the ‘feminist’ card. That doesn’t stop her from using it, though.

My paper attempts to explore understandings of the concept of feminism amongst young people in India. I elaborate upon how the meanings of feminism alter for current generations including the equation of feminism and misandry. Women’s need for empowerment coupled with new research that opens up possibilities of creating ‘female sperm’ questions the role of men in society. If men are no longer needed for procreation, are they really needed at all? The paper will address this question, approaching it from various angles and mapping out different futures. It will take into consideration social and psychological factors and touch upon how different the equations of love, sex, parenthood, language, politics and war would be in a world that has no need for men.

Ruchika Nambiar is a student at Srishti School of Art, Design and Technology, intending to pursue graphic design. She is a usability analyst and freelance graphic designer with an interest in socio-cultural evolution and predicting patterns of change in society.



45 | Global Industries and Hybrid Cultures

Single Migrant Women in Mumbai

Prerna Kumar

Tata Institute of Social Sciences

India is witnessing an unprecedented rise in the urban to urban migration of educated and higher-income never-married women. This has often been attributed to the increasing opportunities in industrial and service sector. These industries prefer to employ women and are highly competitive. Although, traditionally, decisions related to women’s mobility, freedom, career and marriage have been in the realm of the family, it is apparent that families no longer disapprove of such mobility for a variety of reasons like additional family income and upward mobility. However, this poses a problem for the women who find themselves free of the family restrictions and are also exposed to western lifestyle, choice of dressing, cuisine, and entertainment through popular media, but have to at the same time negotiate and produce respectability and safety.

The exposure to new ideas around sexuality, cohabitation, and social norms give them the opportunity to create their own hybrid identities within the existent normative structure. The constant struggle and negotiation and the dialectics between normative structures and multiple discourses create a ‘third space of enunciation’, which gives women immense opportunities and alternatives to negotiate simultaneously with the opposing forces. The fragmented discourse gives them the leeway to broaden the existing fissures or even create new ones in the over-bearing structures of gender, patriarchy and capitalism.

The paper is based on my study with single women who have migrated to Mumbai to work in the BPO and media industry. It delves into the meaning and performance of being the modern Indian woman and the multiple meanings it entails for these women.

Prerna Kumar is a PhD student at Tata Institute of Social Sciences, and her thesis explores single migrant women’s experiences of global cities and the negotiations they engage in. With an MPhil in Population Studies, she is able to appreciate both quantitative and qualitative methodologies. Her training as a social worker gives her an interdisciplinary perspective. Her educational background and employment opportunities have exposed her to a variety of issues that middle class urban women face. This thus holds special interest for her, along with issues related to violence against women, maternal and child health, public health and development communication, particularly the use of media.



46 | Shadow Liberation_

Evan Hastings

Srishti School of Art, Design and Technology

The brighter the light, the darker, the shadow. Shadow Liberation uses creatively crafted visual stories to captivate the imagination and invite audiences to interrupt the injustice of gender violence. In the tradition of Augusto Boal's Forum Theatre, audience members are invited on stage to offer improvisational interventions into scenes depicting oppression. This artistic talk will provide a snapshot of the Shadow Liberation project and offer a space for discussion of the multiple ways in which it empowers participants to resist gender oppression.

Evan Hastings integrates Theatre of the Oppressed, Drama Therapy and elements of Hip Hop culture into his approach to artistic social healing. Grass-rooted in community organizing, he acts in, directs and produces original performance pieces that grapple with pressing issues while innovative aesthetics invite audience engagement. Evan facilitates in correctional facilities, community theatres, schools and colleges. He also works with therapists, social workers, artists and educators by consulting and providing professional development.



47 | Gender, Modernity and Sexual Assaults on Women

The Mangalore Home-Stay Attack

Jyothisna Latha Belliappa

Srishti School of Art, Design and Technology

A series of sexual and physical assaults on women in India through 2012, culminating in the brutal gang rape of a young woman in New Delhi, has given rise to vociferous public debates on issues of women's safety in the public space. In this paper I argue for understanding some social and cultural aspects of these assaults, focusing not only on questions of gender but also on the intersections between social identities such as caste, (religious) community and gender that influence such assaults. At a time when the national media and public discourse are focused on rape, I suggest that it would be useful to revisit an earlier case of sexual and physical assault, popularly known as the Mangalore home-stay attack. Studying this case enables us to examine how the uneasy relationship between gender and modernity in a globalizing society on the one hand, and communal tensions on the other, create a climate in which crimes are perpetrated on women.

Jyothisna Latha Belliappa teaches Qualitative Research Methods and Gender Studies at the Srishti School of Art, Design and Technology. She has a PhD in Women's Studies from the University of York, UK and an MA from Jawaharlal Nehru University, New Delhi. Jyothisna's research interests include gender, class consumption, identities and globalization. She is currently working on a book titled Gender, Class and Modernity in India. An experienced qualitative researcher, Jyothisna has undertaken research projects for industry, the education sector and for the United Nations World Food Programme. She is the coordinator of the Mediating Modernity Festival and moderator of the gender stream at the Mediating Modernity Festival.

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Our Rape/Their Rape

The Politics of Spectacle-Making

Shivali Tukdeo

National Institute of Advanced Studies

The recent gang rape incident in Delhi has us all invested in it. Responses ranging from the demands for stringent laws, stricter punishments and swifter processes, to questions of access to public spaces and the patriarchal nature of the State have been and continue to be brought up during the coverage that the case has received. In my talk, I will focus on the ways in which the short-term and long-term solutions to sexual violence are imagined; how the discourses surrounding 'women's safety' have been historically produced, and the anxieties that have been at work in framing violence of this kind.

Shivali Tukdeo is an Assistant Professor in the School of Social Sciences, National Institute of Advanced Studies (NIAS), Bangalore. Her research focuses on education policy, critical social and political theory, globalization, and technology and education. She is currently working on a book manuscript tentatively titled India Goes to School: Education Policy and the Politics of Diasporic Action. Her other projects include Education among the Adivasis: A Perspective Paper (with A.R. Vasavi) and Engaging with Right to Education (RTE): Teachers, Administrators and Parents.

49

Imag(in)ing Identities

The Contested Canvas of Mithila Paintings

Sandali Thakur

Azim Premji University

The cultural project of nation-making and the independent state's investment in economic development have transformed the women's 'folk' art of the Mithila region, opening up spaces and opportunities for communities of painters and individual artists to negotiate with the state, market and the art form itself. The production, circulation and consumption circuit of Mithila art constitutes and gets constituted by issues of identity and aesthetics. If, on one hand, the art form provides livelihood opportunities, it also offers a creative site for identity assertion. However, structural inequality in the economy, polity and society of Mithila, organizes the ways in which different members of the painting community encounter the opportunities thrown up by the market in different ways. The transformation in the context of art production- from walls and floors to paper and from ritual to market- has not only brought about significant shifts in the realm of iconography but also in the domain of social relations. Modernity's promise of emancipation meets with a highly resistant traditional order and the resultant interface challenges the claims of modernity's universalizing, equalizing and homogenizing impulse.

Sandali Thakur teaches Gender Studies at the Azim Premji University, Bangalore and is a doctoral scholar at the University of Pune. She has been awarded the Papiya Ghosh Memorial Fellowship and the Jayati Gupta Memorial Award by the Centre for Studies in Social Sciences, Calcutta for her work on Mithila art. She has been part of the Women's Studies movement and the anti-caste struggles for several years. Sandali has been a member of the Executive Committee of the Indian Association for Women's Studies and is co-founder of Insight Foundation, a Delhi-based organization working on social inclusion in higher education. She hails from Patna and has been instrumental in introducing Women's Studies in Patna University.

THE ORGANIZING TEAM

Jyothsna Latha Belliappa teaches Qualitative Research Methods and Gender Studies at the Srishti School of Art, Design and Technology. She has a PhD in Women's Studies from the University of York, UK and an MA from Jawaharlal Nehru University, New Delhi. Jyothsna's research interests include gender, class consumption, identities and globalization. She is currently working on a book titled Gender, Class and Modernity in India to be published by Palgrave Macmillan. An experienced qualitative researcher, Jyothsna has undertaken research projects for industry, the education sector and for The United Nations World Food Programme. She is the coordinator of the Mediating Modernity Festival and moderator of the gender stream at the Mediating Modernity Festival.

Alison Byrnes is the co-director of the Museum and Gallery Practices Advanced Diploma Programme, the Srishti School of Art, Design, and Technology. She holds a Certificate of Museum Studies from the University of Michigan, earned concurrently with a Masters in Fine Art. Alison has worked with The Getty Museum in Los Angeles, the American Museum of Magic, and the Exhibit Museum of Natural History at the University of Michigan. She contributed to Kalpaneya Yatre (Astrofest), a 10-day festival and exhibition of astronomy and astrophysics, held at the Nehru Planetarium in Bangalore. She is the curator of the Festival exhibition, Ephemera and co-moderator of the Memories Stream at the Mediating Modernity Festival.

Oscar Hemer Swedish writer and Professor at Malmo University School of Arts and Communication, where he is the programme coordinator of the master in Communication for Development since its inception in 2000. He holds a Dr. Philos. Degree from Oslo University (2011) for a dissertation on the role of fiction in the transition processes of South Africa and Argentina, resulting in the book Fiction and Truth in Transition: Writing the present past in South Africa and Argentina (2012). He has published six novels and worked as an arts journalist and editor in different media.

Nicolas Grandi trained as a filmmaker in Argentina and continues to develop his artistic practice in other areas such as sculpture, theatre and music. He joined the Srishti School of Art, Design and Technology in Bangalore, India in 2009 as a full time faculty where he has been developing a transdisciplinary arts pedagogy leading up to the Memory Lab last year. The Memory Lab is a space to experiment with artistic representations of the politics of collective and individual memories. Nicolas is also part of the Videopoetry Collective in Bangalore and is co-moderator of the memories stream at the Mediating Modernity Festival.

Smriti Mehra is a video artist who earned her MFA in Media Art from NSCAD University at Halifax in Canada with a scholarship from the AAUW Educational Foundation. She is currently an artist-in-residence at the Centre for Experimental Media Art and she also teaches at the Srishti School of Art, Design and Technology where she studied as an undergraduate.

Her video works have played at many festivals including 'Voices from the Waters' in Bangalore, 'The Images Festival' in Toronto, the 'Made in Video' festival in Denmark, 'Monitor 7' & 'The Annual' in Toronto, 'Water, Water Everywhere: a traveling media exhibition' by Baksun Books and Arts, Colorado and 'Images De l Inde' at the Centre Pompidou in France. She is co-moderator of the cities and public sphere stream of the mediating modernity festival.

Geetanjali Sachdev (Geetu) is Dean of the Advanced Diploma Program at Srishti. Her interests lie in art and design pedagogy with a recent focus on public pedagogies. She has a Master of Arts Degree in Education from Oxford Brookes University at the Westminster Institute of Education, UK and a Bachelor of Science Degree in Industrial Management (Graphic Communications Management track) from Carnegie-Mellon University, Pittsburgh, USA. Geetu is passionate about student-centred assessment and student-driven learning. She is co-moderator of the cities and public sphere stream of the Mediating Modernity Festival.

Deepak Srinivasan is an performance artist, media practitioner & researcher, currently serving as faculty at Srishti School of Art, Design and Technology, Bangalore. After natural science BSc and MS, his interests shifted to exploring the role of media & arts as methods for transdisciplinary inquiry. Since 2005, he has been training in performing arts and community theatre with prominent theatre practitioners. Deepak's experience with media comes from his years as content developer with Worldspace Satellite Radio and as media practitioner at Maraa, a media and arts collective.

Deepak's current interests and practices are an amalgamation of science, storytelling, performance and media and their psycho-social interfaces. Deepak has been a primary participant in envisioning the Memories of Modernity project collaboration between India and Sweden and is focused on exploring and understanding practice based methodologies to engage with modernity at large.

Ravindranath G A visual artist, Ravindranath is interested in Creative Arts for development on various fronts and is presently formulating new contemporarily relevant Visual Arts Program. Apart from working on projects, teaching Foundation Studies & at CEMA, he has been in academics and art education for nearly 20 years from designing, setting up and running art curriculum for middle school to research and design of the syllabus for an Undergraduate Program in Crafts Education. He has worked on and guided research programs in Art, Language, Culture and Identity-related topics at the Kannada Research University, Hampi, and has taught several Art and Design courses in design.

Tara Taneja earned a BA in Psychology and Socio Economic Development at the University of Melbourne. She worked as a Research Associate at the Nation Institute of Mental Health and Neuro-Sciences (NIMHANS) Bangalore for three years before starting a research internship at the Srishti School of Art, Design and Technology. Tara has recently completed a research project on student motivation at a local school. For the past three months she has been very involved in organizing the Mediating Modernity Festival. In her 'spare' time, she volunteers at the Viveka Trust, a free counselling center in Bangalore.

Kathrine Winkelhorn is a lecturer at School of Arts and Communication, Malmo University and is the coordinator for the Master Program in Culture and Media Production. Some ten years ago she entered into academia. Previously she has been working with a number of large-scale art projects within fine arts, performance art and music within Denmark and Europa. Previously she has worked at the Danish theatre companies Odin Teatret and Hotel Pro Forma.

ABOUT THE HOSTS

Srishti School of Art, Design and Technology

The Srishti School of Art, Design and Technology was founded in 1996 by the Ujwal Trust with the objective of providing art and design education that is grounded in an environment of creativity and experimentation and in a sound understanding of social, economic and historical contexts. This multidisciplinary approach is evident in the eclectic backgrounds of our faculty who come from fields as diverse as anthropology, architecture, computer programming, film, fine art, gender studies, graphic design, industrial design and urban planning. We have a vibrant undergraduate programme of nearly 500 students with majors in visual communication, textiles, furniture and interiors, film and animation. Our postgraduate programme is designed to strengthen reflective practice through mentorship and critique by established art and design professionals, social scientists and educators. We host a number of artists-in-residence including experimental film-makers, toy-makers, visual anthropologists and green builders. Srishti believes in taking scholarship outside the classroom and into the public sphere, working with disadvantaged communities, and learning from artisans and craftspeople. We encourage student led real-time projects in industry, in the not-for-profit sector and in education which are mentored by our faculty. Over the years we have developed close partnerships with universities in India and abroad which are enabled by annual staff and student exchange, collaborative projects and conferences.

For more information see our website:

<http://srishti.ac.in/>

The School of Arts and Communication, Malmo University

Our school is often called "K3" after the Swedish name, Konst, kultur och kommunikation, and our programmes and courses focus on three broad areas: design, media and culture. K3 offers courses within ICT, media and the creative arts from a different perspective: We like to see the technical world as the meeting point between fine arts and the humanities and we firmly believe in a philosophy of education where theory and practice work as one. Therefore, we integrate study programmes with joint projects and workshops where students with different skills meet and work together. The school uses a variety of teaching methods, including traditional lectures, online web interaction, group work, temporary productions, exhibitions and performances. The learning process at K3 stimulates students to move back and forth between practical and theoretical processes and between individual work and group interaction. The school also believes in strong interaction with surrounding local communities, municipalities and companies/organisations mostly in the culture and media sector. Teachers and students here will facilitate and critically contribute to cooperative projects. Most of our programmes are 'field work' oriented -- underpinning a general K3 philosophy of a continuous dialogue between ideas and empirical data.

For more information see our website:

<http://www.mah.se/english/Schools-and-faculties/Faculty-of-Culture-and-Society/DepartmentsSchools/School-of-Arts-and-Communication/>



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