Mapping the Concern of Art and its Political Relevance in Kerala: A Note about Public Art and its Formula

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In recent years, the question of challenging perspectives on the position of art and its public acceptance has arisen within the academic works of artists and cultural practitioners. Art is an unsystematic form of political discourse that complicates our understanding of reality and transforms the existing socio-political conditions. Work of art is not a position. But a work of art situated in a street with an intelligent metaphoric dimension creates its position and drags the attention for space and time. An art is politicising in this criteria. Political philosophy considers art as a powerful tool to convert political as public. Theoretically, the prime most function of public art is to convey the position after placed in that terrain that upholds the politics of concerned civic and promotes social changes. The scope and value of public art have not been estimated and understood in Kerala, not even in India. It is just a fleck in the art terrain of Kerala. This article is an inquiry about the relevance of the symbolic and tangible representation of the culture in public based on the value of art. The first part of this essay deals with the critical aspects of work of art and its public engagements. An attempt is made to place art within the political philosophy discourse, largely a Marxian framework. The second portion is an appeal regarding Kerala's art position and its validation in the public sphere. Finally, the paper ends with detailing the 'place making' capacity of art and its surroundings, in a particular geographical area and its forwarding capability.

Keywords: Art, politicising art work, public art, place making

Art intertwines with society and cloistered spheres of human beings. It works as a major catalyst for social change. Art is a social and aesthetic phenomenon having transparency as well as subtlety. The deliberate or unwitting effort of humankind for making a comfortable living condition leads to many kinds of creation. This effort can be termed as the Work of Art in the broad sense. Each stage of art ends with the making of an opening for the next phase. 'This shift' of the art from one stage to another stage always goes hand in hand with the progress of society. The concept of art has become increasingly communicable in the globalising era and flourished according to its purchasing capacities. Here the context is flexible because of the liberating nature of art. "Art is everywhere", might be an aesthetic statement but its politics is defining, aiming to reach every segment of the society. The validity of art can be measured only through the reflection of spectator's attitudes which in turn depends on their living scenario in society. Heble (2000) explains the capacity of art in connecting with sectorial changes in life. He argues that art "plays a formative role in the constitution of social life, in the ways in which people take responsibility for creating their own histories, for participating in the management of their own

social and political realities". Art gives us a special kind of experience that unites pleasure in perceiving orderly forms and in learning. Traditional scholars who were in the art terrains call this artistic aesthetic experience. Following Leo Tolstoy, it can be argued that art cannot be defined as an activity that produces beauty. Beauty cannot be defined objectively, and therefore cannot be used as a criterion to define what is, or is not art. The aim of art is not merely to produce beauty, or to provide pleasure, enjoyment, or entertainment. Art is a means of communication, and is an important means of expression of any experience, or any aspect of the human condition'. GWF Hegel argues that a central task of art is the expression of the spirit and the sense of what is highest and that is held in common by a nation or people (2020, February 27)[1].

Henceforth, art has no universal definition. There is no clear fixed line between the principles of making and application of art before an audience. Maybe we can say that art needs some kind of creative urge but this raises more questions. The original classical definition derived from the Latin word "ars" (meaning "skill" or "craft") can be taken as the starting point. This broad approach leads to art being defined as the product of a body of knowledge, most often using a set of skills. Renaissance painters and sculptors were viewed merely as highly skilled artisans, in a narrow sense as interior decorators, including the renowned artists Leonardo Da Vinci and Michelangelo. "Art has its power in the world, and is as much a force in the power play of global politics today as it once was in the arena of Cold War Politics", argues Boris Groys. Developments in art depend on this link and most of the art debates are flourishing based on this point. Art must be democratised and its liberal forms make free engagement between public and art work. This is a voluntary process, however a state mechanism should support an art friendly culture to instigate artistic values among people. The inquiry of this paper relates to the concern of art and how it gets politicised in Kerala society. It attempts to magnify this question by analysing the participatory function of art in the public sphere. The paper further extends to address the possibilities of placemaking in Kerala through public art by using the case study of Kochi Biennale. The central argument presented in this paper concerns the current conditions of work of art and its misinterpretation within Kerala society because of the inattentiveness towards 'what is political?'.

Public Art – A Political Appraisal

Art for art's sake is the slogan of the aesthetician in the 19th century with its French form 'l'art pour l'art'. The art movement began in France with the Renaissance to uphold a new wave in art and popular art culture like street art, graffiti, etc. Public art, which evolved from this period, brought a kind of freedom, moving away from the immobile nature of art. The rigid style was characterised by an 'artistic freedom' found on the church wall and the sophisticated castles. So art got its popularity when it was unrestricted from its divine and royal characteristics. This paper adopts the flexible and liberal idea of art. The impact of art within a structured social condition is liberation. Also, the liberation of art itself is a function of progressive societies. Hence for these purposes we require public art, which cannot be offered within the walls of a museum, representing the conspicuousness of the upper class.

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[1]Stanford Encyclopedia of Philosophy. (2020, February 27). Hegel's Aesthetics. Retrieved from   https://plato.stanford.edu/entries/hegel-aesthetics/.

This helps in overcoming the rigidities offered by the conventional school. The history of art is the history of human activities of the aesthetical communication or circulation of their ideas and beliefs. The real history of art began from the Paleolithic cave paintings, found out in different areas of the world starting from 10000 BC, on account. Paintings were merely imitations of nature and surroundings, which is the same in the case of sculptures. Then after a long term of Mesopotamian, Egyptian, Greek, Hellenistic, Roman, Indian, Chinese, and Japanese developments, we can connect it to the impact of the renaissance period (14th to 16th century). Renaissance, the period immediately following the Middle Ages in Europe, saw a great revival of interest in the classical learning and values of ancient Greece and Rome. Against a backdrop of political stability and growing prosperity, the development of new technologies—including the printing press, a new system of astronomy, and the discovery and exploration of new continents—was accompanied by a flowering of philosophy, literature and especially in art. The style of painting, sculpture, and decorative arts identified with the Renaissance emerged in Italy in the late 14th century; it reached its zenith in the late 15th and early 16th centuries, in the work of Italian masters such as Leonardo Da Vinci, Michelangelo and Raphael. In addition to its expression of classical Greco-Roman traditions, Renaissance art sought to capture the individual's experience, and the beauty and mystery of the natural world. We can trace systematic analytics through Neoclassical Romanticism, Realism, Impressionism, post-impressionism, Fauvism and Expressionism, Abstract Expressionism, Popular Art in the 1960s, Postmodernism and Deconstructivism in the 1970s onwards. If it was not for these power centres, the expansion of art would not have broadened to the levels as we see today. This also led to the development of opposing positions such as Marxian philosophy against viewing art as a tool of exhibiting power.

Art fulfils a variety of functions within the public sphere, providing opportunities for artistic self-expression, community dialogue, art education and art critique, problem-solving in cultural space, enhancement of the physical infrastructure and environment, demarcation, celebration and transformation of place. Public art comprises a vast and multidimensional urban typology, ranging from objects placed in a site to site-based works to more ephemeral and performativity works that explore dynamic processes, artistic and biological. As such, public art can serve to provoke profound changes in both the mental and physical environment, often mediating the real or perceived divide between cultural aesthetics and ecological function. For purposes of this examination, the discussion will focus on the history and practice of environmental or "land" art as it reveals itself in the public realm. Even within these narrowed parameters, the range of art and artists cannot be easily defined. Author Jeffrey Kastner wrote about public art as, however, providing a useful framework for understanding the spectrum of work by breaking down artistic endeavors into five distinct and yet fluid categories: integration, interruption, involvement, implementation, and imagination (Kastner, 2005). Hans Haacke, an art curator and an artist, has developed several debates concerning the deconstructing mechanism of public art. His significant readings highlight 'a fear-free space' for an art installation. Pointing to a work of art, Haacke posited, "a sculpture that physically reacts to its environment can no longer be regarded as an object. The range of outside factors affecting it, as well as its own radius of action, reach beyond the space it materially occupies. It thus merges with the environment in a

relationship that is better understood as a "system" of interdependent processes. These processes evolve without the viewer's empathy. They become a witness. A system is not imagined; it is real." (Haacke, 2016)

Public art is by any means planned and executed with the exhibition purpose in the physical public domain, usually outside, made accessible to all, nonetheless not easily possible. Amongst curators, commissioning bodies and practitioners of public art, public art is a terrain involving site specificity, community involvement and collaboration. The validity of the art is staged in public according to the communication between the art work and the audience. This kind of democratic space is availed at every place of arrangement of public art. Public art exposes people of different ideologies and backgrounds to varied socio-cultural experiences and helps them to reconnect to their own surroundings and cityscapes. In a way, it encourages them to see their neighborhoods and environment from a new perspective, in a new light and with a completely different mode of appreciation. Considering the historical evidence of public art, in the ancient period, most of the finest productions of art also implied the display of wealth and power. The materials in the work were expensive, used deliberately and on a massive scale. Much of this art was commissioned by rulers or religious organisations, who made this accessible only to wealthy sections. However, exceptionally, some of the high quality art was made publicly available such as pottery, textiles and wood (2016). In the modern times, public art is recorded with the heritage and cultural side of the hosting city and its impact is immense among the people who are coming from the outside of the country. Currently, heritage tourism is being actively pursued among the developing nations, especially European indicating the increasing role of public art.

Public art in the international terrain, especially in developed countries, was considered a valuable resource of the common space. The USA and major European countries have a notable impact in installing the artwork in public. The artwork is staged through educational institutions, public and private firms or institutions, alongside the street or tourist places. All the art exhibited in public places is easily accessible and free to look at. Western countries, rather than third world countries, follow these cultural practices without any fail. There are much-emphasised museums and the influence and co-operation of several groups and wealthy individuals in the art market of western countries. However, some art takes place outside this nexus, using public or government funding. One example of a public art project is the "Cultural in Action in Chicago", installed in the summer of 1993, supported by New England Airlines. Another project even involved the artist working with a labour union at a factory to produce a candy bar, the art named 'We got it.' Inigo Manglano's Tele-Vecindario, a street-level video project, was organised in his Latino neighbourhood, West town, to address problems of youth gangs. The artist helped kids create videos and documentaries by themselves and then, using power from every house, created a 'Block Party' installation on an empty lot. It combined multiple monitors in a streak, a somewhat surreal sculptural assembly. This cultural action exhibition did seem to engage the entire city.

Public projects like these are successors of earlier efforts to bring art among the masses. There have been other means, bringing people into elite museums which are an essential source of 'quality art', or bringing artists out in the city- to show the workers their daily drudgery. Situationism International was a Marxist- influenced movement in Europe in the late 1950s and 1960s that aimed to overthrow elites and

intellectuals by using street theatres and dada-style gestures.[2] Similarly, the art and craft movement, propelled by figures in England like John Ruskin and William Morris, aimed to enhance people's everyday experience by bringing beauty to their usual aesthetic surroundings, including all aspects of the home from architectural styles to furniture, lamps, textiles, dishes and utensils. In the realm of public art, the association of fine art with the normal process of living is hostile, or even a tragic commentary on life as it is an ordinary lived one. As life is usually so stunted, aborted, slack, or heavy laden, there is a perception entertained that there is an inherent antagonism between the processes of normal living and creation and enjoyment of works of aesthetic art. Even though these spiritual and material projections are separated and set in opposition to one another in one condition, there must be other conditions through which an ideal capable of embodiment and realisation (Freeland, 2003).

Functions of Art- Basic Fulfilments and Humanistic Perspectives

Before considering Haig Khatchadourian's division of the humanistic function of art, we need to find some basic fulfilments of art. Art had a number of different functions throughout its history. But the purposes of art were varied in accordance with its existing territory. In that sense, the political and social scenario always validated the purpose of art. Like the living condition, education, amount of poverty, intervention of state, form of Government and ultimately cultural impact of the people are defining factors in determining the position of art in a society. The function of art is distinguished on the following criteria- non-motivated and motivated (structured by Levi-Strauss, a French art philosopher) (Brenner, 1977). Non-motivated purposes refer to those which are integral to human beings, transcend the individual, or do not fulfill a specific external purpose. Aristotle has said, "Imitation, then, is one instinct of our nature." In this sense, art, as creativity, is something which humans must do by their very nature and is therefore beyond utility. Features of this purpose of art are to keep basic human instinct for harmony, balance, rhythm; experience of the mysterious; expression of the imagination; universal communication; ritualistic and symbolic functions. Motivated functions of art refer to intentional, conscious actions on the part of the artists or creator. These may be to bring about political change, to comment on an aspect of society, to convey a specific emotion or mood, to address personal psychology, to illustrate another discipline, to (with commercial arts) to sell a product, or simply as a form of communication. The Kochi Biennale, which is the central case of analysis in this paper, is placed within the stream of motivated art. Characteristics of the motivated form of art are communication, art as entertainment, art for political change, psychological and healing purposes, art for social inquiry, and art for propaganda or commercialism.

In 1980s, Haig Khatchadourian's sectorial arrangements have made a major impact in considering humanistic relevance in art. His pedagogical tool highlighting how art is relevant in a social system. He developed the six functions of art through

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[2]"Dada or Dadaism was a form of artistic anarchy born out of disgust for the social, political and cultural values of the time. It embraced elements of art, music, poetry, theatre, dance and politics. Dada was not so much a style of art like Cubism or Fauvism; it was more a protest movement with an anti-establishment manifesto." (2015).

a systematic approach of modern world. "......further, I shall not explore the crucial question of the ways in which art can be made to function in the manner described or to function more effectively than heretofore. A prescription for making art more effective in the desired ways through education, e.g., by making the general public more responsive to it, would constitute an important part of the aims of education in general and of art education in particular" (Khatchadourian,1980). With the deduction of Khatchadourian's humanistic relevance of art, the following analyses can be derived: art remains sensitive; fictionalised; communality; historian of the future; expressive of human feelings; meaning of existence or termination. The core philanthropic element in these points of his idea implies that the habitual actions of art process will possess a political value of nature. This political value is re-merging as a systemic server in remaining part, called public visibility.

Position of Art in Marxian Philosophy

Political philosophy addresses the question about the existence and scope of political practices as per the current value of the political idea. This question always makes some think about a legitimate political tool. In this paper, the tool identified is art, and its circumstances are validated through Marxian political philosophy. Marxism, the philosophy of practice, contributed much to developing the intellectual tradition of art criticism. Marxism aims to settle the contradictions and conflicts among human beings and between nature and human beings progressively (There is continuity and break between nature and human beings. Though human beings are part of nature, it can change nature). According to Marxism, after the epoch of primitive communism, the history of human society is the history of exploitation and domination by one class/social group over the other. The existing capitalist society is also not free from it (Marx, 1884). So, Marxism envisions an egalitarian society where there is no exploitation and domination. According to Marxism, any attempts to change the world begin with the proper understanding of the world. And, at the same time, a proper understanding of the world will be generated through the practice of changing the world (Selsam, 2006). To be precise, it argues for the dialectical unity of understanding and changing society. The dialectical unity of theory and practice is explicitly visible in this discourse.

The Marxist interpretation of art is closely associated with this notion of the dialectical unity of understanding and changing the world. And art cannot be separated from the socio-economic and politico-ideological aspects of society. The Marxist approach to art is a radical break from the hitherto existing approaches. The Marxist understanding of art has two fundamental aims. Firstly, the interpretation of art, both its form and content, unearths its ideological and anti-ideological elements. Secondly, Marxian thought uses the art for social change, for the creation of a just society. Here, the interpretation of art and the usage of art for social transformation are dialectically interconnected. The Marxist criticism on art begins with the time of Karl Marx and Friedrich Engels itself. Later many Marxist intellectuals such as Vladimir Lenin, Georgi Plekhanov, Leo Trotsky, George Lukacs, Antonio Gramsci, Ernst Fisher, Bertolt Brecht, Theodor W. Adorno, Walter Benjamin, Louis Althusser, Pierre Macherey, Terry Eagleton, Fredric Jameson, Aijaz Ahmed developed new directions. The foundation of the Marxist criticism of art lies in its historical approach to art and its revolutionary understanding of history (Eagleton, 1991). The Marxist criticism on art analyses the styles, meanings, forms of a particular

art, and at the same time, investigates the history of the production of these styles, forms, and meanings. Marxism holds a revolutionary understanding of history, the historical materialism.

According to the Marxist criticism of art, like in every aspect of human life, art is also part of ideologies in society (Althusser, 2001). For Marxism, ideology is something that prevents human beings from making a fundamental understanding of society. It may be a set of ideas, values, images, beliefs, or views. The ideology is used by the dominant classes/groups to establish hegemony over other classes/ groups or the entire society (Eagleton, 1994). At the same time, art has the potential to go beyond the ideology and counter the ideology itself (Fischer, 1969). Many Marxist consider that this anti-ideological aspect of art can be developed, transformed into a revolutionary weapon in the hands of the masses for social change. So, Marxist criticism of art gives primary importance to eliminating the elements of ideology and developing anti-ideological elements in both the content and form of every art. For Marxism, any art that challenges the existing exploitive and oppressive social structure and forms an egalitarian society is progressive. According to Marxism, there is a division of labour in the production and consumption of art, and the reproduction of the forces of production of art. Any new technology or technique which eliminates or reduces the division of labour or the division between the producer and the audience/viewer can be appreciated as progressive (Benjamine, 1970)

The nature of commitment of the artists is vital in this context. Many Marxist art critics argue that the primary aim of art is nothing other than changing society. Socialist realism is an experiment in this direction. But, at the same time, many Marxist do not agree with this argument. Scholars like Georgi Plekhanov argue in favour of preserving the aesthetic elements of the art (Eagleton, 1994). So, eventually, the Marxist critique on art supports the art forms which stand for social change without compromising its aesthetics. (But, still, aesthetics has to be liberated from ideology). A large number of Marxist or socialist artists, and art movements follow this Marxist approach. Artists from Bertolt Brecht and Sergei Eisenstein to Pier Paolo Pasolini and Pablo Picasso followed the Marxist approach towards art. The art movements such as montage, epic theater, and socialist realism were the Marxist approach. According to the Marxists, the invention of print, television, radio, cinema, photography, music recordings changed the artistic culture radically in the modern world. Making art available to everyone in society is the principal aim of the artists. So, any technology and any tool that can do this are considered progressive by the Marxists. The artists have to invent new forces of artistic production and reproduction of conditions of productions to do so.

Art and its Politics in Kerala

Deleuze and Parnet described the social world in a battery of metaphors: it becomes a chaotic, multi-levelled scene of flows, lines, segments, speeds, codes, assemblages, machines, and apparatus. Nevertheless, the basic structure is quite clear: social and experiential units come together and enter into large flows (Deluze & Parnet, 1993). Culture is the manifestation of human intellectual achievement regarded collectively. Culture is dependent upon the form of subjectivity. Each individual belonging particular society obtains culture through the learning processes, i.e. enculturation and disorganised socialisation. Every social system has a cultural structure.

Moreover, every cultural structure reflects a clear form of social life pattern. Anthropologically, all of the human life in this world evolved from a common ancestor who did not have cultural backing. So in the current world order, multiple variants of cultural establishments can be identified. One of the earliest articulations of the anthropological meaning of the term "culture" came from Sir Edward Tylor, who writes on the first page of his 1871 book: "Culture, or civilisation, taken in its broad, ethnographic sense, is that complex whole which includes knowledge, belief, art, morals, law, custom, and any other capabilities and habits acquired by man as a member of society." Language, the impact of religion, the higher grade officials of power, negative or positive influence of war, etc., are definite fuel factors of the cultural formulation. If in the pre-colonial period, commerce and the trade links created significant impacts in the society to define the social order in the world, in the colonial period, war and conquering dynasties were the main factors to define cultural structure in society.

Kerala's Cultural Formation and its Political Implications

Like the Indian subcontinent, Kerala can claim culture, the history of which runs into recesses of antiquity. Kerala's culture has a composite and cosmopolitan culture to which several people and groups have made significant contributions. This gradual evolution of culture created a spirit of tolerance and a progressive outlook that persist among Kerala's people. A "unique process of cultural synthesis and social assimilation" unfolds when one explores the history of Kerala. In response to every challenge that Kerala encountered over a period of time, the state has established a striking balance between tradition and new values of modernity in every sphere of human thought" (Nair, 2016). The people of ancient Kerala were associated with Dravidian nature in culture and anthropology. This land was under the different Dravidian kingdoms like Chera, Chola, Pandya and their regulations in Kerala (on the term of modern Kerala geography) sited a fixed social order until the Aryan invasion. The 'Aryan invasion' created four major castes and the outcasted groups, the untouchable. From that, different kinds of this deliberately created partitions created different cultures within each of these castes also. The second is the 'religious impact' that is tightly connected with the European intervention in Kerala society. The religious conversion from Hindu to Christianity and the spread of Islam Religion simultaneously, especially in the northern part of Kerala (Malabar), fashioned a new culture and art process in the mainstream surface of Kerala. These developments continue to provoke a rigid diversion in the mainstream art field of Kerala even today.

Kerala has witnessed numerous art movements like KPAC (Kerala People's Arts Club- with a sound full of plays and a parade of social drama) to struggle against social injustice on the grounds of class and caste. Different kinds of roaming art performances (Kala Jatha) and programs, in the street as well as in a fixed places conducted by cultural organisations like Purogamana Kala Sahithya Sangham, Sastra Sahithya Parishath, were not a rare manoeuvre from the 80s up to 1995 and is hence considered as the golden age of Kerala's cultural activities. These progressive movements under the banner of Marxian political parties like the Communist Party of India brought a fundamental change in the conception of the relationship between culture and politics. Instead of excluding politics from cultural concerns, the movement brought their relationship to centre stage. European writers like Maxim

Gorky, Andre Gide, E.M. Foster, Andre Malraux and others who initiated similar progressive movement (engendering a complementary relationship between culture and politics) were moved by the dangers of fascism and the exploitative nature of imperialism. They held that taking cognisance of culture was imperative as politics 'not merely impinged upon the artistic arena - it intruded, infiltrated and imposed its will'. Progressive cultural movements in Kerala entertained a similar view of the relationship between politics and culture. They recognised the prevailing political conditions controlled by imperialism as an impediment to cultural practices and hence the need to develop alternative politics (Panikkar, 2011). Thiruvanan thapuram, Kollam, Kochi, Thrissur and Kozhikode were centres of art movements; art societies, cultural club, film societies, drama club were widespread. Many magazines like samskara, sameeksha, sovienadu, keli were actively circulated, aiming to promote cultural movements. After the 2000s, the importance of these culture clubs in society diminished; these clubs' influencing capacity and movements among the public became the least due to their outdated mechanisms.

A study about culture will explore how cultural practices and order relate to the wider system of power and how it is associated with or operating through social phenomena. Dow (1997) explains that social locations are not equal because some are attended by the privileged and others by marginalised. These socially located voices in a hierarchy have political implications. Exploring these troublesome implications of unequal social locations with the political position is evaluating the voices we create and hear. He argues that crucial to unpacking the politics of social locations are "(1) an understanding of differences within as well as among categories of oppression and privilege (2) a recognition that the political implications of social locations are not necessarily the same as the political commitments of the individuals who occupy them." (Dow, 1997).

Public Art in Kerala Society

The essence of public art needs to be portrayed in the art sphere of Kerala in its accurate manner. The art sector has not received appropriate consideration from public attitude. As a result, the public spaces of Kerala have only nominal levels of art installations. Graffiti, which is a common form of public art, is treated in an alien manner and usually appears on walls of high profile restaurants, youth night parties. Nominal forms of graffiti made by the political parties and religious groups are to satisfy their fixed motives, resulting in a degeneration of its artistic value. The State promotes large scale art productions in Kerala under strict regulations of the Cultural Ministry, which is not an organic condition for promoting public art in Kerala. Most of the art installations were made by Kanai Kunhiraman, the former Chairman of Kerala Lalitha Kala academy. 'Yakshi' at Malampuzha, Palakkad, 'Shanku' and Landscaping at Veli lake and the associated tourist villages, Thiruvananthapuram, Jalakanyaka (Mermaid) at Shankumugham Beach, Thiruvananthapuram, Mothe and Child at Payyambalam, Kannur, MukkolaPerumal at Kochi are some notable public art installations made by Kanai Kunhiraman. Other than these installations made by him, there is no noticeable public art in Kerala. Public art is specifically commissioned for a well-known land site. In the case of Kerala, there are so many of these well-known sites belonging to the state. Nonetheless, efforts to make any art format in these sites are minimal. Currently, some public performances occasionally happen in public places. These street plays are merely a method of campaigning to

sponsor groups' ideology and manifesto, anti-propaganda, and fundraising. So till recently, there was not much recognition for public art installations in Kerala, unlike the development of public art in developed countries.

Cartiere and Willis (2008) have forwarded the conceptual and practical role of public art. They value public art on economic and cultural conditions. They argue that often public art lacks funding by the government and bureaucracy due to their stereotypical view of public art as cheap or their lack of knowledge in this area of expertise. This problem will not get resolved even when public art commissions responsible for promoting this sector are established, as the same biased officials head these agencies. This is evidenced by artist, critics, and academic in art journals and books by referring to work made in the public realm like interventions, socially engaged practices, political activism, service art, site-specific works, the community produced projects, spatial practice, interdisciplinary activism, contextual practice and social practice of art. The public art adminstrators and officials seemingly use the term 'public art' to describe municipal, country and state government programs (Cartiere, 2008). Public art is not an art form; it is a principle and a mechanism to improve the changing environment through the arts. It is a term given to the practice of involving artists in the conception, development and transformation of a public space. Public art is specifically commissioned for a known site, and its audience is the public or community, be it social or working, occupying that space. It can be sited permanently or temporarily. Zebracki (2010) analyses the situatedness of their public-art, claims according to actors' roles, geographical context, and time.

Following are the values of public art and what active roles it plays in society: (i) It has a significant impact on the local environment and can encourage the regeneration and enhancement of public or private spaces. (ii) Public art can enhance and complement our environments. (iii) Bring communities together.(iv) Offer social and educational opportunities and promote tourism. (v) Public art and design provide unique opportunities for artists to contribute their conceptual and practical skills to the development of public spaces and places. These can include urban and rural development.(vi) Enhance new and refurbishment schemes, movement and transportation. Public art contributions are used to fund 'standalone' (form of art existing and able to operate without control from another system) artworks such as sculptures and paintings which are now widely used in several ways. (vii) Involving local residents/businesses/communities in specific commissions. (viii) The inclusion of educational activities by commissioned artists with local schools, groups and the general public to enhance understanding and increase awareness of the commissioned artworks. (ix) The encouragement of locally-based artists for very local commissions. (x) Where relevant, contracting of a lead artist to facilitate the process of advocacy, consultation and education.

While going through these roles of public art in the social sector, there are two primary identifications possible in the context of Kerala. In Kerala, there is no valid or relevant art policy. Secondly, it is not an art-friendly community, even though it is widely approved as a 'festival friendly state'. The consumerist attitude of communities in Kerala shows immovable interest in celebration. Any secularist or casteless feeling of the Kerala community is exhibited only on occasions of celebration. The system of education, family, living style, planning, job hunting are still surrounded by the circle of middle-class identity among the people of Kerala. Despite Kerala's high position in literacy among other states in India, it never

promoted art-value education. In the state curriculum, art and craft studies always stand as a gap filler in class schedules and are limited to primary levels. So Kerala's generalised public consciousness regarding art culture is yet to be graded with international value standards. The second validation is that Kerala society created a "class barrier" between common people and the art community. Professors like Diane Daugherty remarked that the Kerala state government lodged considerable funds to promote the performing arts as part of its tourism development. The construction of a feeling of art superiority among the public negatively affected a mass entry for an art fete. Kerala community spend negligible nominal value for a work of art however watches films in theatres proactively. So there is concern among the majority of Kerala's population about whether public art is functioning or not. There is a misperception among the masses that this formula of public art is associated with churches, temples, luxurious hotels, and corporate buildings.

Public Art: Place Making and its Political Scope in Kerala

Hall and Robertson (2001) conducted an extensive study concerning public art and its charismatic performance in urban spaces. A standard way of relating politics to art is to assume that art represents political issues in one way or another. Using urban space for a work of art has a durable effect on its accessibility. Public art became increasingly justified, not on aesthetic terms, but based on its supposed contribution to what might broadly be termed 'urban regeneration. The contributions of public art, it was argued, could be economic, social, environmental and psychological. Such advocacy was in line with a broader shift towards 'cultural' means to address the problematic legacies of deep-seated structural adjustment in cities (Daugherty, 2000).

Placemaking is an urbanised term derived from the United States in the 1960s, from a group of people from different strata of society, including writers, poets, journalists, social workers. Placemaking can be seen as applying new ideas, values, and beliefs in an already existing geographical area through a clear deliberating process. Placemaking in a political community requires an open realm for public debate and deliberate socialisation. This may not take place in rural conditions but highly cosmopolitan areas like the city. The intention of placemaking is not just to promote better urban design, make living facilities and pay particular attention to the physical condition. It is making an identity in cultural and social that defines a place and supports its ongoing evolution. Jane Jacobs (urban theorist, USA, 1916-2006) William H Whyte (sociologist) and Wendell Berry (activist and writer) are the makers of this idea. In this same terrain, we can apply another related idea- place branding. Place branding is the stereotyping exaggeration of preexisting possibilities, prejudice and abilities in a particular area, starting with the arrival of some intellectual's master brains with some fixed intentions. This era, characterised by the gearing up of neoliberalism, applied a new tune in making a flexible identity in existing rigid characteristics of place. Now, in urban areas, the place is undergoing some effective changes to make a new dimension for its attraction. This package is the centre of the city for making a gathering. Gatherings are formed for political and cultural purposes in every city, which have become standard events.

This idea can be analysed in a cultural formation or cultural gathering of a particular place because of its space peculiarities. Kerala has a great experience in the placemaking process, with a geographical setting like Kochi, an art city hosting

the mega art event, Biennale. There are many tools used systematically in this process. In Kochi, heritage becomes a machine. Among that, the high exaggeration or multiplication of the authenticity factor is the first one which also is the main factor for popularity. In Kochi Muziris Biennale, the added signature to its title is 'Muziris',[3] which reveals this tool's application. Muziris is a myth, the evidence of which is yet to be discovered. Still, it is created as a virtue of this art exhibition, helping it to gain popularity. So it seems like that the art event is fully coming from the country part. Accordingly, the 'heritage machine' functions as a new way of reconfiguring differences and organising society by promoting individualised identities interacting in a deregulated market environment beyond the traditional community. This process entails a transition from real to symbolic struggles where majority and minority identities are constructed as met cultural relations and where reified representations of identity can be appropriated and used as cultural–symbolic capital (Gonzalez, 2014).

Here Muziris Heritage implies in a way, the cultural identity of Kochi-Muziris Biennale. The reason for the increasing familiarity of the term Muziris is the infrastructural development projects which were undertaken on behalf of the Muziris Heritage Project. In creating a term in the form of art is in conjunction with the fact that Kochi Biennale was not an accidental process but a clear working tool of placemaking, which is currently being commonly accepted. The official report of Biennale has said that "the Biennale aims to reconnect the legend of Muziris with the modern metropolis of Kochi where pre-colonist tradition of cultural pluralism continues to exist." (Iqbal, 2012). However, apart from this dynamics of place-making which to an extent has been successfully instituted, the democraticisation and politicisation of art within Muziris Biennale remain at the infant stage. These remain as spaces of 'international art', a part of the larger homogenised global art, which emerged as a characteristic of neoliberalism. The indigenously produced art is categorised as 'localised art forms', thereby creating a division within the sphere of art sector. On the other hand, when these localised art forms, evolving from the social conditions of that particular geography, are brought to the mainstream, the possibility of public art as agents of social change become much more pronounced. Nietsche's observations are central to expanding this possibility. Frederick Nietsche as an artist identified an essential physiological condition that engenders, or makes possible, the artistic production: "If there is to be art, if there is to be any aesthetic doing and seeing, one physiological condition is indispensable: frenzy. Frenzy must first have enhanced the excitability of the whole machine; else there is no art." Nietzsche uses the term "physiological" because he denies the dichotomy of body and soul. Thus, the constituent of this essential aesthetic state is frenzy, or rapture: that rapture engendered by sexual excitation and above all, sensuality. The latter, for Nietzsche, is a fundamental ingredient for the aesthetic condition (Young, 1994). The analytic philosophy of art also confers to this idea art emerges from recurring forms of human practices.

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[3]"Muziris is the historical port town that was situated in Pattanam, a local land place situated 25 kilometer from the Cochin city, which is only a hypothetical concept. There was no rigid proof rather built upon a few relics from the excavation. It still has some controversial problems related to its existence. But the paradox is that, the idea of Muziris is not a big term before the local people situated in the so called Muzirislocality. In time it became popular in the name of heritage and suited to different areas.

In his book, "Globalisation: Social Theory and Global Culture", Roland Robertson's theory considers globalisation a process that depends on the local and the global in equal measures. He argues that globalisation's fundamental nature is obscure while peripheral concerns, such as minute economic analyses, are overstated. Robertson presents an alternative view that incorporates the economic and cultural aspects of the global scene and connects general social structures to historical developments in the modern world (Robertson, 2000). In the era of globalisation, art or artistic values lost their rigid form of application. For example, in the traditional period, every work of art was validated based on perfectionism. However, in the modern period, they began to be differentiated on account of their profound meaning. From the 1970s onwards, postmodern art culture flourished. Postmodern movement preceded its struggle through conceptual art, installation art, and digital video formatting. After the 1990s, the popularity of postmodern art multiplied because of its standard acceptability. The second agenda of globalisation is creating economic value and application of its validity in all human creations. This mechanism of globalisation, i.e., spread out of the product value to the entire globe, avoids pluralism.

In this context, the spectator gets a fixed platform higher than the artist. Here the value of artwork is not estimated based on perfection or its communication level, but the interpretation of its economic value. The value of money emerges from the 'tagging and branding' of the creator of any particular artwork, which is also true of those presented in Kochi Biennale. Gray and Heilbrun (2001) explain how art and culture function within the general economy. With the emergence of digital media, new forms of art evolved, and a new kind of competition developed. The impact of globalisation on contemporary art practice has therefore been both obvious and disconcerting. As in many other social relations and endeavours, globalisation has both homogenised and fragmented the engagements with and responses to the 'art world' (Byrne, 2006). This has led to a new postmodern 'International Style' of works that appear to be the same in any location despite their differing quality. Art history born in the service of the European nation-state now rises in the service, implicitly from the latently anti-modern view of the non-European world. Thus, global art history faces the risk of losing its identity with an increasing homogenisation of culture and art alliances supported by a rapidly expanding museum culture. The curatorial space is also enlarging, and the making of art through this space has economic considerations rather than fulfilling the economic or social functions. Other than the economic aspects, art platforms like Biennale also become a means for countries to exhibit their culture through promoting tourism (Candela &Castellani, 2004; Zorloni, 2013; James, 2011).

Conclusion

Multiculturalism and the anomie of an atomistic individualistic society are two related yet often competing visions of modern society. Forms of associations are necessary and healthy in modem societies, and the places that are created to facilitate these associational ties are also fundamental. They are essentially places of contestation or consensus that seems secondary to their being places of engagement and association, like those posited in the deliberative models of

democracy (Entrikin, 2002). Every art has a position. Through an artistic narration, art becomes political. Also, a physical space attains a political character when a work of art is placed within that. When art installation establishes linkages with an ideology, the physical space in which these are located undergoes the process of placemaking, and in the process, the art installation is politicised. These processes, however, have not taken place in Kerala. The uniqueness of Kerala, which is often highly romanticised, destroys the pluralities created by and within art. This hypocrite condition in Kerala society transcends into a hypocritical condition in art. We see the emergence of either of the two conditions in such a context-depoliticisation or apoliticisation. The evidence to this is that no international standard is met by artworks of Kerala even though it blows the trumpet about doing so. Any change in this situation and the relevance of art can be accomplished only through art education, which becomes a means of inclusion.

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