



Arts

INSTALLATION ART IN INDIA: CONCEPTS AND ROOTS

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ABSTRACT

Present study focuses on the new media Installation Art in India, its present scenario, and backgrounds. Essentially installation art has taken its heritage from conceptual art, which came into prominence in 1970s, when the concept or idea was prominent – when an artist uses a conceptual form of art which means that all of the arrangement and conclusion are made previously and the implementation is an obligatory concern. So, spontaneously idea became a machine that makes the art. An idea suddenly pops in his mind and he just implemented it, in his very own way. This kind of art does not narrow itself to gallery spaces and can refer to any materials intervention in everyday public or private spaces. After India became independent, art began to change here. considerably several movements and group bounced up all over the country headed by ambitious young artists with vision of bringing modern art to India. Now the art of India is totally changed. Contemporaries are not bound to use paper and canvas, wall or any other art surfaces. They are not bound to make mythological paintings or sculptures but they are free to do anything, they are free to use any medium, material and space they want. After a European artist Marcel Duchamp's "ready-mades artist" started exploring the margin of art, trying to eliminate the contrast between art and life. For conceptual artists art need not look like a traditional work of art. Presented study focuses on the installation work of Indian artists. Four artists were selected by the researcher viz. Subodh Gupta, Shilpa Gupta, Bharti Kher and Chintan Upadhaya. Researcher investigates the concepts behind the art work of selected artists, their methods and materials they have used in their art work. The selection of artist in current study is on the bases of their fame and popularity. Method of the current study is analytical.

Keywords:

Installation, concepts, idea, Ready-mades.

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1. INTRODUCTION

Millions of colored *bindus* on a surface, uncountable kitchen utensils which led to you to the middle class middle class kitchen, many objects those with ritual association like cow dung

upplas, herd of dogs with LED screen in their neck, a wall which is stuck with bones calligraphy and on the corner of ceiling lots of enamel eyes seems to watching you. When one reads the above examples of installation art, no matter how educated is he, he is somewhat familiar with what each one requires. Perhaps it is because the society in 20th century is being exposed to a variety of avant grade practices or architecture, at least not entirely, in today's contemporary society, one can particularly go anywhere in the urban community and find the foundation of installation art without knowing it.

2. ROOTS OF INSTALLATION ART

Nobody has far marked very accurate time of the birth of installation as an art practice. It is like when you attempted to ask an innocent about the constitution, and then surely he would not able to give you an accurate answer. This case of installation is also something like that. It was there where Marcel Duchamp placed a Urinal in a gallery in 1917. It was there the time of analytical Cubism. Constructivism and futurism also had the elements of installation art. Minimalism and Art Povera movements contained the seed of installation art. And everyone started recognizing it by the end of sixties. Now the question is arise that -what is reason behind installation art? The answer is – change is the law of nature, revolution are the reason behind many things which is happen in this world, visibly or invisible and the root cause of revolution is the rebellion and when the artist of each generation rebel against their previous generation new concepts are naturally developed in their work and we call them by adding ‘-ism’ as a suffix. Installation is also the result of a rebel. The artists (of the west) wanted to break the white cube limitation of a gallery. They exactly broke the frames of the paintings and wanted to express their art work in a new way. They deny the canvases as the accurate medium of express their emotions.

Essentially Installation art takes its heritage from conceptual art, which came into prominence in 1970s, wherein the concept or idea is prominent- the basic essence – involved in work take priority over norms of traditional esthetics and the limitation of material concerns. In such an art, it is therefore, the idea rather than the actual physical art object that is of significance and occupies center stage. When an artist uses a conceptual form of art, it means that all of the arrangement and conclusion are made previously and the implementation is an obligatory concern. So, spontaneously idea became a machine that makes the art. An idea just click in his mind and he just implemented it, in his very own way. This kind of art does not narrow itself to gallery spaces and can refer to any materials intervention in everyday public or private spaces. After India became independent, here art began to change. Considerately several movements and group bounced up all over the country headed by ambitious young artists with vision of bringing modern art to India. Now the art of India has totally changed. Contemporaries are not bound to use paper and canvas, wall or any other art surfaces. They are also not bound to make mythological paintings or sculpture but they are free to do anything. They are free to use any medium, material and space they want.

3. CONCEPTS BEHIND THE INSTALLATION

Installation art might tentatively be defined as the art in which artists install, inside, outside or around an exhibition space. The exhibition space may be institutional, commercial, domestic or public. Installation are composed in real time, through recorded data, or virtually outside time,

within display cases whereby installation material range across statics dynamic and interactive combinations of organic, graphic typographic, sonic, kinetic, photographic, filmic, cybernetic and virtual representations. These can be from the material physical environmental; and mechanical realities to the evocation of conceptual, theoretical, spiritual and metaphysical experiences. Of course, the single most common feature of installation art is there use of three dimensional spaces. One way or another, most installations extend beyond the conventional picture frame, exploring and declaring a more complex spatial impact on the framed picture or sculpted object unlike paintings and sculptures which are studio products, pre-dating specific exhibition space. In this respect, every installation artist is his own curator and every exhibition space is subject to the requirements of the installation interfacing with its dimensions.

Throughout the twentieth century, the visual art have been personalized and politicized – the persona, after all, is political. Installation art with its commissioning of the object as the dominant vehicle for meaning, has emerged as an appropriate form through which all else transgresses interdisciplinary ideas may be poetically investigated. Another fundamental characteristic of installation art is its interdisciplinary complexity, a fantastic example of this is the *Vitthala* temple in Hampi, Karnataka. Installation art essentially and characteristically resides at the intersection of many disciplines- architecture and sculpture, sound and movement- and, therefore, shares a close affiliation with its traditional site of cross-disciplinary cultural practices. This is surrounded by clusters of pillar producing musical notes when struck, providing the perfect ambience for the performance of sacred dance and ritual. The sacred significance of the site, therefore, lies in the coming together of sculpture, sound, and dance and ritual activities this synthesis conceptualizes the corporeal experience of the viewer, and in its perfection in succeeding to doing so, it could be seen as a valid precedent for contemporary installation art. Contemporary installation art in India is, thus, rooted in this deep historical narrative. While installation seems to be inspired and driven by the west, it is also essentially rooted in India. The post-modernist metaphor stems out from the logical, historical and social memory. The usage of street and popular art, visual seepages from the environment and the use of recycled and waste material have provided an indigenous flavor to this art. The late 80s and early 90s saw the reworking of the sculptural object as monument. Through an interesting and subversive dialectical inter play of paradoxes, Indian sculptor and installation artists connected paradoxes – pleasure to labor, carnival al to machine, and aesthetic desire to political agency.

Sobodh Gupta, one of the most famous contemporary Indian installation artists of today started with painting and now he is world famous for his incredible installations. Mainly he started with kitchen utensils which is led you to a middle class kitchen. Working with wide range of materials, he aims at and succeeds in reflecting the diverse and complex diversities of India with profound simplicity. This involvement on both the public stage and behind the scenes is reflected in his art today, where the production runs across the complete gamut of mediums, from sculpture and painting to installation, photography, video and performance works. Sculptor may be his most appropriate title as Gupta's process is always keenly aware of the physical presence of objects, the aesthetic and symbolic attributes of materials, and the relationships between space, bodies and the passage of time.

The sacred cow and its dung which is used as cooking fuel, medicines and religious rituals; stainless steel kitchen articles and country-made firearms; an over-stuffed Kitsch-Baroque

armchair or a scooter slung with milk pails; the image of the Indian worker in transit encumbered with commodities.

Gupta transforms the icons of Indian everyday life into artworks that are readable globally. He is among a generation of young Indian artists whose commentary tells of a country on the move, fuelled by boiling economic growth and a more materialistic mindset. Public spaces are also being used as a context for contemporary artist's artwork. Artist focusing on political issues, permit their artwork to complete with the discourses of urban signage and social routine, fixed perspective and inherited ideology. Artist like Subodh Gupta, Nalini Malini, Anita Dube stress on gender entitlement and region, exposing, exploring talent pathologies of India's collective life. The transgressive spirit of Indian art in the late 80s and 90s makes it dramatically different from the misalignment from institutionalized art category and genres.

4. CONCLUSION

Art in India, in all its forms, has always had a very important place in the lives of its people. Throughout the ages it has definitely seen and been through a myriad range of changes while still preserving its "Indian quality" to some extent. Right from the artworks found during the excavations at Indus Valley and Mohenjo-Daro to classical painters like Raja Ravi Varma and then to modern painters like M.F. Hussain and S.H Raza, Indian Art like all others has gone through evolution. Changes have been found in Indian art simultaneously during the Mughal period, in British rule, or in after independence. India was ruled by the British for a little over two hundred years. As we come closer to independence, the artwork in the region was being influenced by the presence of foreigners in the country in the sense that they had a say over what and who actually got recognition. Most of the art movements and groups that were founded during this time were heavily represented by the English. After India became independent, art began to change considerably. Several movements and groups sprung up all over the country headed by ambitious young artists with visions of bringing modern art to India. Now, the Indian art has changed totally. Contemporary artists are not bound to use paper, canvas, walls or any other art surface. They are not bound to make mythological paintings or sculpture but they are free to do anything. They are free to use any medium, materials, space they want. Now the list is increasing by installations, performing art, video art, assemblage and many more art works. In postmodern period artist use various kind of materials like concrete, woods tiles and steel. The material uses by the artist are changing as changes are there in technologies.

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