Proceedings of

Online

National Conference on

"Innovation in Visual Arts"

(NCIVA' 2020)

EDUCATION 4.0 : PERSPECTIVES ON VISUAL ART PRACTICE, PEDAGOGY AND REPRESENTATION

07th October 2020

Amity University, Uttar Pradesh

Zoom Link: https://amityuni.live/89339703803

Organized by
Amity School of Fine Arts
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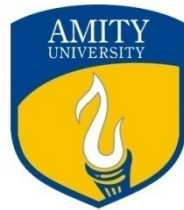**Noida-201313 (U.P.) India**

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Message from Vice Chancellor

Prof. (Dr.) Balvinder Shukla
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I am pleased to learn that **Amity School of Fine Arts** under **Amity Directorate of Applied Arts/Fine Arts/Performing Arts/Visual Arts, Amity University Uttar Pradesh** is organizing online *"**National Conference on Innovation in Visual Arts (NCIVA'20)** on the theme **"Education 4.0: Perspectives on Visual Art Practice, Pedagogy & Representation**" on *7th October 2020*.

The current worldwide scenario due to COVID-19 pandemic has caused huge reforms in the policies and procedures of organisations globally. Amity has also brought tremendous shift in the functioning of the university and taken several initiatives with the support of latest technology to ensure uninterrupted services to all stakeholders, continued learning, education, research, etc., NCIVA'20 is one of such initiatives which is being organised virtually to bring together researchers, academicians, art professionals and students associated with visual art field at a common platform.

The conference will explore ways in which an educational and research outlook can help to analyze different modes of representation throughout history ranging from the traditional forms to the innovative digital and interaction based art. NCIVA'20 will provide a platform for scholars and professionals of Art, Animation and Design, to discuss ideas related to role of representation in their practice and industry experience, to examine issues related to different mediums and expressions used by visual artists and to discuss and formulate new approaches in the field of Art and Design pedagogy.

I am confident that the participants will benefit immensely from the informative sessions by eminent speakers & researchers during the Conference.

I take this opportunity to extend my best wishes to all the delegates, speakers, participants and students for a very enriching experience during the Conference.

My heartiest congratulations to the **NCIVA'20** organising team and best wishes for the success of the Conference!

Prof. (Dr.) Balvinder Shukla

Conference Chairperson's Message

Prof. (Dr.) Pradeep Joshi
Director General (Amity Directorate of Applied Arts/Fine Arts/Performing Arts/Visual Arts)
&
Dean (Faculty of Applied Arts/Fine Arts/Performing Arts/Visual Arts)
&
Director (ASFT, ASFA & ASPA)
Chairperson, NCIVA'20

It gives me immense pleasure to welcome you all to **online** "**National Conference on Innovation in Visual Arts 2020 (NCIVA'20)** (theme **"Education 4.0: Perspectives on Visual Art Practice, Pedagogy & Representation**"**)** being organized by **Amity School of Fine Arts** under **Amity Directorate of Applied Arts/Fine Arts/Performing Arts/Visual Arts, Amity University, UP.**

NCIVA'20 proposes to deliberate on innovations in visual arts with focus on Art Education and Challenges in representation, Visual Art Practice & Aesthetic Experience and Experiments & Explorations in Design Thinking. Broad Areas being addressed in conference which are proposed to be addressed include Industry 4.0: Opportunities and Challenges for Fine Arts Professionals, Visual Art Practice and Aesthetic Experience, Story telling in Visual Art, Idea of representation in Digital Art, Animation and Design, Visual Art and Advertising, Visual Communication and modes of representation, Folk and Traditional Art, Representation in Painting: Challenges and changes, Experiments and explorations in design thinking & Visual Art Pedagogies and Significant mentors and Innovative methods of imparting knowledge.

The aim of this conference on one hand is to critically look into modes of art practice being followed and on the other to discuss and debate innovative and imaginative practices which are more relevant to current times in the field of visual arts in era of Education 4.0.Globalisation and rise of art market has thrown open the new possibilities for the art practitioners. The rise in popularity of New Media art and Public art has changed the manner in which art was understood in traditional societies. In today's participatory culture, artists have access to lot of information and also varied medias to express their creative abilities. *Visual arts practice today needs to combine technology with artistic knowledge, philosophical inputs and skills.* This conference aims to map the changing patterns of visual thinking and practice over the years.

NCIVA'20 aims to bring together the Academicians, Research Scholars, Animators & Designers, Practicing Artists and Art Gallery Professionals to discuss various facets of visual art and its changing paradigm in 21st Century. I take this opportunity to thank all invited distinguished delegates, Researchers, Academicians, Industry Leaders & faculty colleagues who are associated with **NCIVA'20** and making this reality.

I wish **NCIVA'20** a great success.

Prof. (Dr.) Pradeep Joshi

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Contemporary Art Activity: A Risk Taking Creative Process

Professor Jon Jicha

Professor Emeritus, School of Art and Design, Western Carolina University, U.S.A

ABSTRACT

Visual art has been evolved through multitudes of experiments and that is the hallmark of modern art and contemporary art. Beyond the narrative, human imagination should be explored while experiencing such artworks. For creating a new cultural trait of aesthetics, artists are taking a risk and establishing new thoughts and perceptions. The role of art practice is to create a platform for triggering human imagination. An artist should not produce things that have expected results but produce things that are unexpected and trigger one's imagination. The evolution of contemporary art reflects the evolution of human imagination. The additive and subtractive process of human imagination in art making to the constant narratives of human civilizations, this process has made possible the art discourse every time. The advantage of technology and human imagination are pooled in contemporary and need a new logic to understand that. There have been lots of new experiments with the help of technology in the domain of visual art which has produced amazing works of art. Students must look at this aspect of art.

Indian Animation Industry and its Possibilities

Ashish Kulkarni

Chairman, FICCI, Animation and Gaming, New Delhi

ABSTRACT

The Indian animation industry has opened huge opportunities for young animators. In fact, this industry needs lots of creative animators, but we do not have enough animators. The scope for animation and gaming in India thrives rapidly and the education system should be accordingly modified. The new education policy in India is opening huge possibilities for this. The basic need for being a good animator is the manual skill of sketching, painting, observational skill and critical thinking of the student and this temperament should be nourished every time. The knowledge about technology and graphic software are to be recognized along with the development of manual skills. Students should recognize these requisitions and develop their aptitude in practice.

The Soul of Art in the Age of Digital Art

Diego Alonso

Founder and Director, Mondo Galleria, Madrid, Spain

ABSTRACT

Humankind has obtained the capability to eternize their experience by creating art. However in the age of technology, the soul of art and its originality raises a question about human experience and art. that whether the technology can transform the real human experience to art. The goal of art is to transmit and express the human experience through different media which is not possible with digital machines. In digital technology, the soul is missing so aspiring artists should experience different feelings and try to find their own style and voice. The existence of conventional art practice in the digital era emphasizes this aspect of art practice. Many artists look back to the glorious age of conventional art practice and bring back the aesthetical aspect of it. The emotional correlation of artist and the working medium is an essential content in art practice.

Contemporary Art: The Ventures and Global Artists' Community

Bose Krishnamachari

Eminent Artist and Curator, Mumbai

ABSTRACT

The contemporary art practice and art education are going through globalization; in that, the various cultures and artistic expressions are being shared through different art and cultural events such as Documenta art festival, Biennales, Art Basel, and art fairs. Western modernism has been transformed into multiple dimensions of art. Freedom of expression and knowledge about art has been replaced by science and technology. Nothing can beat Human imagination; it is faster than light. The creation of art and culture is a unique process through sharing knowledge based on human imagination. The culture of making art develops through reading books, visiting museums, contemporary art galleries, participating in art residencies and art fairs. This pandemic has destroyed all the boundaries and we all are experiencing the same situation which enhances human relations. The base of culture is a truth-based knowledge and aesthetics that cannot be taught but can be experienced.

The Dictum of Digitalization in Visual Art

Esha Guha

Senior Vice President, Concept Communication Ltd., New Delhi

ABSTRACT

Art and technology became inseparable in contemporary age and it widened the horizon of art and culture. The understanding of technology is a key element in visual art practice; in a broad sense technology is a tool that reduces the human effort to convert their imagination to a form of work of art. The true knowledge about art is relevant than information based on technology. Technology is only a tool to express mostly human thought in virtual mode and it should not dictate the artist. The information at best serves the arist to solve a problem in art and design. The tangible aspect of visual art is more expressive than digital art. Both the practice of manual and digital is prominent in the scenario of art education. Students should learn digital art as a novel method of expressing the human experience.

When the Freedom Road Leads to Eternity in Art

Professor Pankaj Panwar

Principal, Kala Bhavan, Visva Bharti University, Santiniketan

ABSTRACT

Art practice is extremely liberal practice; human freedom has been expressed through different forms of art for long time in cultures. This practice can liberate humans from all boxed ideologies, philosophies, and understanding of the world. Art is not only reflecting the outer side of a person but, it makes the person more sensitive towards the world. So, the curriculum of art practice should be liberal; the academic syllabus should not confine the students. Santiniketan, Kalabhavana, Baroda MS University, and other leading institutes of India aim toliberate the art academic practice and try to create a new culture in the domain of art education. Creative thinking and critical approach to culture develop from the liberal practice of art in such institutes.

Art Education in India, Challenges and Possibilities from the History to Modernism

Professor Chharapati Dutta

Principal, Govt. College of Art and Craft, Calcutta

ABSTRACT

Teaching and studying fine arts in academies were established by the British East India Company in India. They started fine arts colleges in major cities of India in 19h century and the western mode of drawing, painting, and sculpting were taught to Indians. The contradiction reflected in initial stages that the Indian students were not that much capable to follow the western academic system because the Indian concept of art practice was traditionally developed through the Guru and disciple's relation. Gradually all the Indian traditional schools of fine art declined, and British academic systems established along with the new education policy of the British. In the last decades of the 19th century, there was a movement that evolved based on Nationalism and the Noncooperation movement against British academic art. This gave introspection to the Indian artists about the indigenous art practice and lots of artists tried to revive the traditional art practice of India. Consequently, indigenous art schools sprouted sporadically in India. But more modern and universal type of art education was started by Rabindranath Tagore in Santiniketan. This was one of the real beginnings of Indian modern art academies. These Indian art academies haven gone through various evolutions, though still the influence of such schools silently affects the art academies. Art academies should be free from such liabilities and it is vital to be creative because creativity cannot be instilled by force in a person or academies.

Creative Impulse and Artificial Intelligence

Dr Deepak John Mathew

Head, Dept. of Design, IIT, Hyderabad, Telangana

ABSTRACT

Artificial intelligence has influenced the sphere of human thought for a decade and it has been successfully used in the different sectors of human life. Since 1950 the art world also largely turned towards technology. Popular art and multimedia art celebrated technological inventions. Science harnessed human imagination and technology consequently new dictums of artificial intelligence got prominent in art and design industries. Artist brain and hands were replaced by supercomputers and output machinery. From the visual designing software to automation designing software evolved. Here, a project based on artificial intelligence and human creativity is problematized that how artistic command can be converted to creative output, for instance, particular moden painting techniques are to be dictated and output should be made with the help of automation technology. This presentation is intends to elucidate the process of that venture here.

Contemporary Art and Aesthetics

Dr. Pradosh K Mishra

Head, Dept. of History of Art, BHU, Varanasi

ABSTRACT

The contemporary art practices put forward multiple types of aesthetics and human thought based on new global economic juncture especially, in Indian visual art there have been unimaginable developments for last fifteen years. Art fairs, Biennales and lots of new art galleries have cropped up in the scenario of Indian culture. Visual art practice is not only for creating new aesthetics but, also it should reflect the social realities and cultural features. There the human efforts to eternalize the human experience through art would be more effectively possible. The artist community strives for this for a long time and it reflects in the work of art. When technology mediates visual art a new form of aesthetics would evolve, and it opens new possibilities to the artist and designers.

Design Solutions in Animation

Dr. Atul Sinha

Assistant Professor, AJK MCRC, Jamia Millia Islamia, New Delhi

ABSTRACT

The animation industry in India is going through a remarkable phase with a lot of experiments especially, in visual effects and thematic impacts. Our land is robust for myths and anecdotes; lots of mythical characters can be embodied through animations. The young animators should imbibe this knowledge and they have lots of opportunities to do the experiments both design-wise and conceptl wise with this knowledge. The design thinking process is very important while articulating thematics in animation. With the new experiments in the design thinking process, animators can improve the audience response.

TECHNICAL SESSION I: ART EDUCATION AND CHALLENGES IN REPRESENTATION

Anachronistic Paradigms: Visual Art Education in India

Preeti Kathuria

Art Educator and Independent Researcher, New Delhi

ABSTRACT

Holistic education should aim at addressing and actualizing physical, emotional and intellectual strengths of students. In contemporary times, schools have customized education plans that categorize subjects into academic and non-academic domains. Activity based subjects such as visual arts, physical education, performing arts, culinary arts etc.are considered outside the core classroom study and are termed as non-academic or extra-curricular. These subjects are seen as casual activities and amusement, to ease the academic pressure on students. The aim of this paper is to analyze why schools do not see visual arts, which is a culmination of extensive research on practices and theoretical discourses, as just another academic subject. Like all other disciplines, the purpose of art education is also to generate critical thinking, seeking alternative solutions, exploring causes and new perspectives. Then what makes visual art education fall under categories that are a deflection from the mainstream? What is the impact of suchcategorization of disciplines on young minds? This study focuses onthe categorization of subjects in schools, frequency & duration of art lessons in school timetables, content and structure of art lessons and explores possibilities of decentralizing art education through blended learning.

Keywords: Visual Art Education, School Education, Integrated Learning, Academic and Non-academic subjects, Extra-curricular activities

1. CATEGORIZATION OF SUBJECTS IN SCHOOL CURRICULA

Schools as institutions of empowerment, bear a huge responsibility of preparing responsible human beings for a fast changing, complex world. They are extremely busy in driving their efforts towards tailoring education for students to remain afloat in a competitive job market. The education system continues to prioritize teaching and testing of cognitive skills. All taught subjects in school aim at enhancing observation, rational reasoning, deep analysis and problem solving. The teaching methodology is driven by deliberation and clarification of ideas and concepts. According to Rabindranath Tagore, the responsibility of education is to see that the growth of the body, mind and heart takes place in a balanced manner (Prasad, 2001, p.25). A regular type of school forcibly snatches away children from a world full of the mystery of God's own handiwork, full of the suggestiveness of personality; it is a mere method of discipline, which refuses to take into account the individual and it is a workshop designed for grinding out uniform results (Prasad, 2001, p.18).

Today, the core aim of education should be to improve the pupils' academic, social and life skills, for which a diverse curriculum is indispensible. Time should be allocated for establishing requisite skills for cognitive development and literacy. Good thinking skills are required in all facets of the curriculum and an effective community of inquiry will assist with the transfer of knowledge. Appropriate literature, artworks, films, puzzles etc. can raise challenging ethical, social, environmental and logical issues that may promote active learning, discussion and reasoning (Wilks, 2005, p.21). Knowing the importance of modern and secular education for all, the paradox of categorizing subjects in education unravels numerous complexities.

The discipline of visual arts in primary and secondary education in India is often referred to as extra-curricular or non-academic. It is seen as a casual activity that eases the academic pressure on students. It is extremely difficult to understand why visual arts are termed as non-academic when they fulfill all the necessary criteria of teaching and assessment. Just like other subjects, the primary focus of art education is also assimilation of conceptual knowledge and its application. It aims at developing the students' ability to think independently and reflect critically on societal, national and global issues.

2. PEDAGOGY OF TEACHING IN SCHOOLS

As a creative medium, visual arts stimulate cognitive development, enhance innovative thinking, strengthen

behavioral patterns andencourage understanding of cultural diversity. In primary school education, the kids are nurtured in a stress-free and joyous learning environment. They are encouraged to play and discover, hence, art becomes a medium of learning and creating upward spirals of enthusiasm and energy. There is a seamless integration of art and learning in the early years but as the student grows and graduates to senior school, the creative aspects begin to get sidelined. Art becomes a sort of an activity and not a tool to be supplemented with core education. It is generally observed that the percentage-ratio of academic and non-academic lessons in primary schools is 20:80, meaning that 80% of the learning is through non-academic lessons. By the time, the student reaches senior secondary level, this ratio reverses and becomes 80:20, which means 20% of the time spent in school is dedicated to non-academic lessons. How do students cope with this subversion of subjects and the teaching methodology? And supposedly a student wishes to pursue liberal arts at university level, then suddenly this non-academic domain becomes core academics. This raises some critical questions – are assessments in schools robust enough to provide clear information on every aspect of the pupils' capability? Is the examination structure capable of assessing visual and aesthetic literacy?

The curriculum has become stagnant and there is no clear mandate for the visual art pedagogy to grow. The visual art curricula of most primary and secondary schools in India is usually a reprocessed, imitated version of each other. Normally, the frequency of art lessons is once a week and for a maximum of 30 – 40 minutes, which has a possibility to be replaced by another more-important subject or event in school. The pressure to finish the syllabus of academic subjects is so high that the non-academic lessons serve as a mere cushion to fall back on, in case more lessons in core subjects are needed. The academic domain rules the timetable and everything if planned with the aim of completing the requisite syllabus.

3.   IMPACT ON YOUNG MINDS

The thesis that serious art presents us with a means by which human understanding may be advanced makes it relatively easy to explain its place in our culture (Graham, 1997, p.46). The language of art has a vocabulary but it does not have any structured grammar; it has more to do with individual expression and experience. Art is integrally aligned with seeing, feeling,

discussion, and reading and the essence of learning art lie in a natural desire that culminates in a student. It is not a dogmatic assertion of facts that an educator can force upon a pupil.

The very fact that the art discipline is called non-academic can dissuade young minds from considering it a viable career option. A subject that is treated as extra would always resonate as something on the periphery, which may be considered as a profession only after trying out and failing in the core areas of study. Secondary level school education makes art subjects appear in the timetable as buffering zones for the students to ease the pressure of the academic subjects. These lessons are for recreation and not seen as real learning. The students also have a vague understanding of this and therefore tend to see the art lessons as mere amusement.

In order to sustain student motivation, the schools need to choose and implement the subject categories carefully. Instead of disrobing a subject from academia by calling it non-academic, it might be a better solution to call it 'Didactic'. If at all, categories are compulsory then we may have Academic subjects and Didactic subjects as two categories to facilitate an administrative work methodology. As discussed earlier, Arts need to be seen as just another subject, it is important to understand that all taught subjects are Academic and Didactic in their very intrinsic nature. These classifications do not imply distinct features rather they offer an innovative solution to support the pedagogy of categorization. Also, this would ensure that the adolescent minds do not think of the arts as non-substantive in any aspect. This could be one step towards establishing an impartial school structure and implementing an integrated learning approach. However, one would still argue for dismantling the category structure completely.

4.   DELIBERATIONS

The pedagogy of visual art education in schools is very old and educators have little clarity as to why or what needs to be addressed in class. The curriculum needs to evolve along with the changing needs of the kids. The educators need to be aware that all education does not boil down to the fact that teaching targets high scores in assessments. Education is also responsible for the physical, sensory, emotional andcognitive development of a growing child. One of the most fundamental ideas behind most of what we do in school is that children

should and must spend many years memorizing a lot of dull facts before they can begin to do interesting things with them; this is a foolish way to go about things and it doesn't work (Holt, 1967, p.208). One excellent example is stated in Fig.1, an assignment for Grade 7, that combines history and art seamlessly, given by Mothers International School, New Delhi.

There is a foreign figure on the north side of Vimana of Brihadeshwara temple. Studies suggest that it explained the alliance of Cholas with Chinese traders in terms of foreign trade and maritime activities. However, the hat on the head still remains a mystery as Chinese never worn hat.
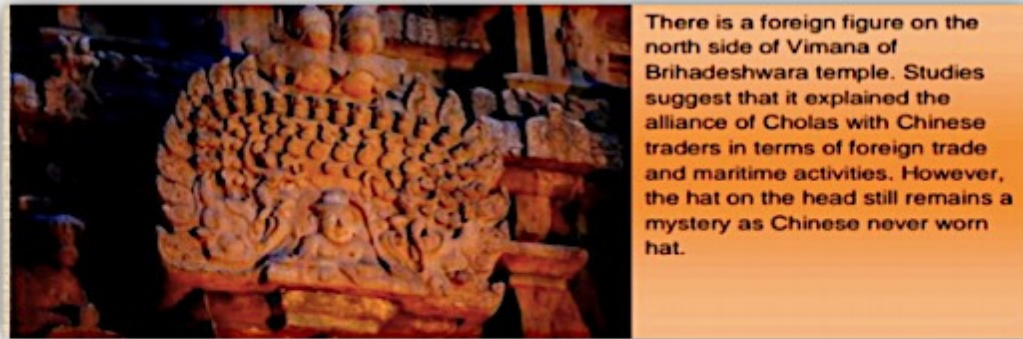
Source: Youngintach.org

Imagine you are a Chinese traveller who is visiting the Chola Empire. You will be gathering information about the important temples, famous craftwork, and administration. Unlike today there were no cameras to click pictures so you have planned to draw some sketches /paintings to keep a record of what you observed.

Fig. 1. An Assignment for Class 7 by Mothers International School, New Delhi

Art can exercise the brain, as well as the eye and hand (Holt, 1967, p.203). Children learn by recreating their own life and experiences. The aim of art lessons should not be wipe out the student's unique and specific understanding of culture; rather it should serve as a vehicle to help them visualize and concretize the intangible. The idea of creativity in a classroom should not deprive the students from making what they see and understand. The educator is a guide who is responsible for the pupil's skill development, fostering confidence without tamper with the pupil's unique vision. Art lessons should be a celebration of diversity, which sensitize the students to the essential concepts on which the arts are based. They should be a tool in helping them recall personal narrative and activating memory. The teacher acts as a facilitator to help the children engage with a variety of material and create without any presumptions and inhibitions.

Some initiatives at the grass-root level may be helpful in reflecting upon the existing pedagogy. One could be to decentralize visual art education by not limiting it to another classroom. Different learning spaces can stimulate the pupil's brain towards a more holistic learning experience. It should be integrated with other subjects in order to broaden the thought process. Some schools do offer a more balanced approach to academics and co-curricular education. One example is Vasant Valley School where the art education model is more intrinsic and inclusive. The art department comprises of six visual art educators, specializing in specific domains of painting, applied art, sculpture and pottery. In middle school (Classes 6 to 9) the visual art lessons are compulsory but the students get to choose a domain area. For senior classes, the students can either opt for visual arts as a subject and/or a specialization. When the students opt for visual art as a subject, the preparation is done according to the CBSE curriculum and examination. This model of education assists in the development of a range of abilities in children as they grow. The wide range of art activities provides an opportunity to assess their natural strengths in diverse ways. The school also conducts integrated assessments, five times in a year, for students of classes 6 to 8. The paper is designed to blend different subjects together and assess the subjective quotient of the child. One example is stated in Fig.2, which integrates visual art with science and mathematics.

20. What is the minimum number of colours required to fill the spaces in the given diagram without any two adjacent spaces having the same colour? Colour the given figure and find out. You can use the first four figures are given for trial attempts and the last one for the final answer.
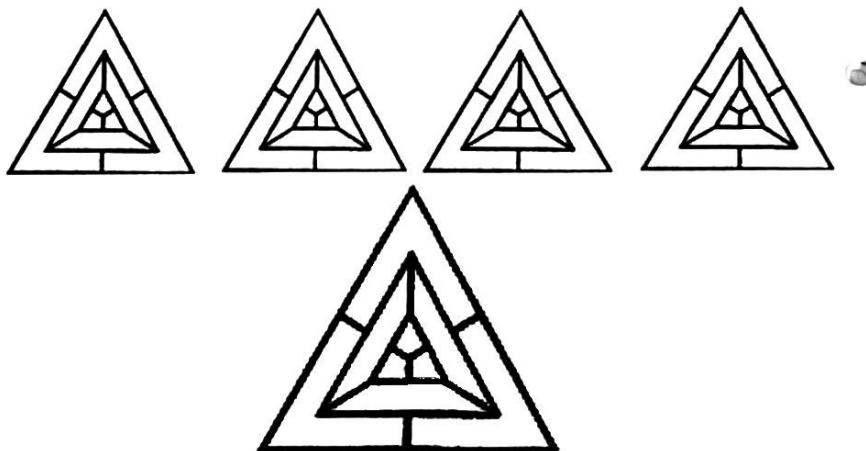
Fig. 2. A question from an Integrated Assessment Paper at Vasant Valley School, New Delhi

Arts education in schools must move from the teaching of how to make art, whether studio art or traditional arts, to a more meaningfulapproach, in which the arts are integrated in learning at four levels: contextually (relevant to children'slives); integrated with other subject areas (such as history, science, mathematics, language and literature);integrated across the different arts (enabling the dynamic fusion of an interdisciplinary combination of thearts); and integrated with local cultures (better reflecting local values and priorities) (Maira, 2005, p.8). This four-step anthology would not only ensure a seamless integration of the subject categories but would also be a deeper dive into understanding the context of human existence

5.   CONCLUSION

According to Rabindranath, simple life is a creative life; the joy experienced in making things is much greater than that which one gets without working for having them and the way of life should be such that it in itself becomes education (Prasad, 2001, p.17). Creation and learning can be made synonymous in the education system. Instead of creating boundaries within subjects, the curricula should integrate the disciplines for coherent learning. This blending of the so-called core and peripheral subject categories will soothe the burden of core subjects and make the learning process enjoyable. The integrated learning models are being carried out in various schools but only as a testing ground that fulfills

criteria's of evolving the system. The status of art education in school curricula can be made resolute and inclusive, only through blended learning.

With the significant expansion of visual art departments in primary and secondary education, especially in the private domain, it is imperative that visual art pedagogy keeps pace with the changes and becomes a catalyst for constant research and exploration. In order to stay relevant in today's global education scene, the curriculum framework needs to be designed to ensure overall skill development and not just in the so-called priority areas of study. Ideally,it should do away with complex classroom strategies and meaningless categories; analyze the assessment results for some patterns, and think of a simplified curriculum reform.

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Project-based Learning: Real-world Project for Encouraging Students' Motivation in Graphic Design Education

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ABSTRACT

Motivation level of the learners makes grasping of the subject matter easier where the initiative to learn comes from students with increased commitment towards the task at hand, thereby, positively impacting the learning outcome. Project-based learning is a learner-centric approach that allows learners a thorough investigation of meaningful subjects (Grant, 2002), it is an all inclusive pedagogic approach to engage learners in the enquiry of authentic problems (Blumenfeld et al., 1991). Meaningful and real-world projects help in sustaining motivation of learners (Bell, 2010, p. 42).

This study focuses on introducing a real-world project under project-based learning instructional strategy to enhance motivation levels of students and improve learning outcomes in a project undertaken by students of Communication Design at the Department of Design, Nirma University, Ahmedabad. The study employed a mixed-method approach to obtain statistical, quantitative results from a sample and then followed up with a few individuals to probe those results in more depth through semi-structured interviews. The findings from the study demonstrate that project-based learning fosters motivation in students owing to their exposure to a real-world project and to framework of project-based learning instructional strategy.

Keywords: Motivation, project-based learning, authentic project, real-world project, graphic design, Mixed-method

According to Blumenfeld et al. (1991), project-based learning is an all inclusive pedagogic approach to engage learners in the enquiry of authentic problems. Further, the framework of project-based learning allows learners to seek solutions to problems of significance by asking and refining questions, debating ideas, making predictions, designing plan and/or experiments, collecting and analyzing data, drawing conclusions, communicating their ideas and findings to others, asking new questions, and creating artefact (p. 371). In project-based-learning, students'*voice and choice* is respected, it results in higher interest and increased motivation to take responsibility for their own learning (Tassinari, 1996; Wolk, 1994; Worthy, 2000 as cited in Grant, 2002).

Literature review suggests that to foster intrinsic motivation, learning activities should be relevant to students' lives. Furthermore, students' motivation is augmented when students have a sense of autonomy in the learning process. The Project-based learning method allows learners to be more independent and develop artifacts which are personally meaningful to showcase their learning. Meaningful and real-world projects help in sustaining motivation of learners (Bell, 2010, p. 42), also authentic problems in a setting that bears resemblance to out-of school environments lead to students' motivation resulting into deeper understanding (Blumenfeld et al., 1991).

An appropriate project was identified for undergraduate students of Communication Design at the Department of Design, Nirma University, Ahmedabad, India. The project required students to collaborate to design books for the Department's Library. The project was selected for its authenticity and planned keeping in mind the basic premise of project-based learning method that supports the voice and choice of students and positively impacts motivation level of learners.

1. OBJECTIVE

The objective of carrying out this research was to access if project-based learning instructional strategy fosters motivation in students of undergraduate communication design programme.

2. REVIEW OF LITERATURE

Project-based learning is a learner-centric approach that allows learners a thorough investigation of meaningful subjects (Grant, 2002), According to Blumenfeld et al.,

(1991) it is an all inclusive pedagogic approach to engage learners in the enquiry of authentic problems. Further, the framework of project-based learning allows learners to seek solutions to problems of significance by asking and refining questions, debating ideas, making predictions, designing plan and/or experiments, collecting and analyzing data, drawing conclusions, communicating their ideas and findings to others, asking new questions, and creating artefact. The two critical constituents of the projects are:

1. Learners need a driving question or a problem that guides activities

2. These activities lead to a sequence of artifacts, or products, that culminate into a final product based on the driving question (p.371)

Meaningful and real-world projects help in sustaining motivation of learners (Bell, 2010, p. 42), Further, Blumenfeld et al. (1991) stress that authentic problems in a setting that bears resemblance to out-of school environments lead to students' motivation resulting into deeper understanding. According to Joseph Petraglia in the book *Reality by Design: The Rhetoric and Technology of Authenticity in Education*, published in 1998, with reference to *what is real* states, "the real is a matter of motivation, participation, and organization of cognition and behaviour. People are more engaged (and thus learn more) the more real and meaningful they find tasks" (Petraglia, 1998, pp. ix–x).

In case of increased motivation students *own the questions* and willfully spend extended time on projects outside the school setting (Fleming, 2002, p. 14). Doppelt (2003) argues that if learners show inclination and motivation towards learning their discipline and willingly extend the work hours it reflects that they behave like high achievers (Bell, 2010, p. 41).

The students live and learn in the real world, to generate interest in learning the most suitable way to learn is through real-world activities which are in the best interest of students, "at the end of the day, would you rather see your students dumping their work into the recycling bin, or talking about an authentic project in which they are driving their own learning?"(Boss & Krauss, 2014). In case of project-based learning, students *voice and choice* is respected, it results in higher interest and increased motivation to take responsibility for their own learning (Tassinari, 1996;

Wolk, 1994; Worthy, 2000 as cited in (Grant, 2002, p. 1). Cordova and Lepper (1996) found that intrinsic motivation and engagement in learning is highly augmented in students when a teaching method provides choices (Lam et al., 2009, p. 576). The students are more independent and develop artifacts which are personally meaningful to showcase their learning. In such learning environments, the role of a teacher is of a facilitator or a coach (Donnelly & Fitzmaurice, 2005, p. 4).

Since the doing and learning are inseparable, it is imperative to give students enough room to create the artefact as the process of creation leads to construction of knowledge. These artifacts are a representation of the solution proposed by the students that reflect the development of their knowledge and are concrete and precise such as a model, report, videotape, or computer program; it is possible to share and critique the same, thereby, giving an opportunity to the learner to receive feedback, reflect and improve the artefact and strengthen their developing knowledge (Blumenfeld et al., 1991).

3. COURSE DESCRIPTION

The course - Publication Design-I (DSK 311) was conducted on the basis of project based learning framework. It is one of the core courses in four years B.Des in (Bachelor of Design) Communication Design offered in Semester V (Year III). The course provides basic practical knowledge about designing print publications; designing page layouts, various parts of the publication, working with type and images, and system design for the publication. As a prerequisite, learners in earlier semesters had gone through fundamental courses to develop basic design skills, design concepts and design theory, including courses in typography and layout, printing technology and software training for printed publications.

4. FRAMEWORK FOR PROJECT

Students' interest and perceived value are enhanced when (a) tasks are varied and include novel elements; (b) the problem is authentic and has value; (c) the problem is challenging; (d) there is closure, so that an artefact is created; (e) there is choice about what and/ or how work is done; (f) there are opportunities to work with others. A number of researchers have argued that choice and control are critical to enhance motivation to work on classroom tasks(Malone & Lepper, 1987 as cited in Blumenfeld et al., 1991, p.375).
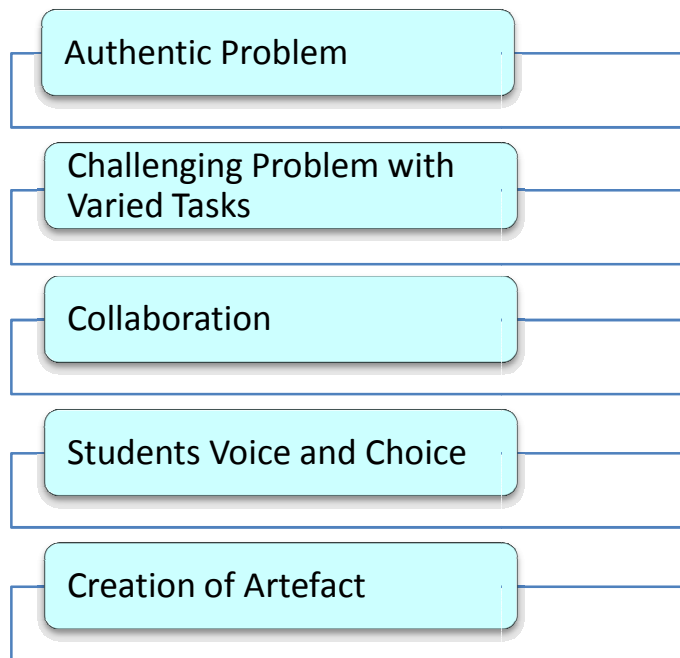
Fig. 1. Students' interest and perceived value model based on Malone & Lepper, 1987 as cited in Blumenfeld et al., 1991)

Authentic Problem

The framework commenced with design of the authentic design project to fit the requirements of prescribed syllabus for the course. Project-based learning is not a supplementary activity to support learning; it is the basis of the curriculum (Bell, 2010, p. 39; Thomas, 2000, p. 3). The project identified, allowed students to design books for the University's Library to create reading and reference material for future students and academic community of the university.

Challenging Problem with Varied Tasks

The project was divided into three phases with each phase broken down into specific smaller tasks. Students were involved at all intermediate stages including design brief articulation, concept generation, content development, visual language design, system design, book and book cover design with clear focus on pre-production, production, post-production procedures; in collaboration with their respective group members with facilitation from instructors.

The project presented many opportunities for research and visual referencing for strengthening understanding of different tasks. Students engaged in problem solving and critical thinking throughout the course by means of intensive group discussions at all stages of the design process.

Collaboration

The class of thirty five students was divided into four groups by the instructor. The group sizes were determined by the amount of work required in the projects. Three out of four groups had nine students each while one group had eight students. Due to the odd number of students in class, the groups could not be equally divided. Race (2007) argues that groups of this size are only really viable if a really substantial task is to be undertaken. The selection was based on skill sets to ensure heterogeneity of the groups to create a conducive and a cross-learning environment (p.128).

Groups collaborated at different phases for all intermediary tasks. Successful collaboration through emails, Google documents, conference calls, Whatsapp group was observed during non-campus hours to stay connected, take feedback and track progress.

Students' Voice and Choice

A number of researchers such as Deci & Ryan (1987) and Lepper (1988) have argued that to improve motivation in academic tasks choice and control of learners is of significant importance. Carefully designed projects can facilitate learners to implement their choice and have control over what to work on, how to work, and what products to generate (Blumenfeld et al., 1991, p. 377).

Students had the freedom to select projects, take decisions related to design, task planning, project management and work distribution. As learners need help, guidance and scaffolding will be needed which can include student-teacher interactions, practice worksheets, peer counseling, guiding questions, job aides, project templates, etc.(Grant, 2002, p. 2)**.** Throughout the project, discussions and formative feedback sessions gave clarity on different tasks for improvement that helped in setting course expectations. The highlight of these sessions was open dialogue among students and instructors in which students' voice and choice was welcomed.

5.   CREATION OF ARTEFACT

The outcome of the course was in the form of four books for the university's library as listed in table 1.

TABLE 1: List of books designed by students

Group	Final Artifact	Book Theme	Book Title
Group A	Book	Book based on Typography III - Type Design course undertaken in semester IV	Type Under Construction
Group B	Book	Book based on Identity Design I course undertaken in semester III	Identity Please
Group C	Book	Book based on research and documentation undertaken on indigenous packaging graphics as a part of the course –Communication Theory II in semester IV.	Bidi and Bori – Packaging Graphics
Group D	Book	Coffee Table Book for Nirma University	Nirma University

6. METHODOLOGY

The study employed a mixed-method approach. A survey questionnaire was designed and administered to 35 third year (Semester V) students who undertook the Publication design-I course. Thirty three out of thirty five students responded to the questionnaire. The majority (100%) of the students' were in twenty to twenty two year age bracket. A perception-based survey was employed in the form of a 5-point Likert scale, ranging from 1 as a result of strongly disagree to 5 as a result of strongly agree.

Semi-structured interviews were conducted after the analysis of the data collected from the quantitative phase to obtain understanding and gain clarity regarding the results of the quantitative data. Semi-structured interviews were conducted with 14 volunteers from the class strength of 35 students.

The results of the quantitative data guided the interviews phase.

7. RESULT AND DISCUSSION

This segment presents the findings of the research. There is also a discussion of, to what extent real-world projects under project-based fostered motivation amongst learners.

Quantitative and Qualitative Results - Motivation

Result of Questionnaire for statements from A1 to A10 has been presented below in Table 2, to support each statement; students' comments obtained through semi-structured interviews have been included in the same table.

TABLE 2: At a Glance Result of the Questionnaire on Motivation

Statements	Strongly Agree	Agree	Neutral	Disagree	Strongly Disagree
A1. I was motivated to give my best to the project	51.5%	48.5%	0.0%	0.0%	0.0%
Participant A1 - "I think our book was the best book in the class and we could not let it down the drain for any person and we had to produce the best result." Participant B3 - "As it was a responsible work and you can't mess up with that. That was also the reason for motivation" Participant D1 - "I am quite satisfied and happy with respect to my contribution because I know I gave my level best. I had put in extra hours and extra efforts to help get the book done in the end. So yes that is what makes me happy because I was able to give my best."					
A2. I worked for longer hours and during off	33.3%	54.5%	9.1%	3.0%	0.0%

Statements	Strongly Agree	Agree	Neutral	Disagree	Strongly Disagree
days willingly to reach the set goals for the project					
Participant B1 - "Whenever we needed, we did stay back after 4.00 pm to do the work but it was not of any inconvenience to the members. We decided together to stay back if it was necessary and for the holidays we decided to do the individual parts at that time." Participant C3 - "We worked at our home as well as we worked after the college hours, then we had some group meetings at someone's place so it was very engaging and even the result came very good." Participant D2 - "At some point we started enjoying the process also and we were very happy to meet during holidays. We had fun and also had intense discussions about the project."					
A3. I enjoyed working on a project like this as this would have a real utility and become a library resource for students of different batches and also teachers.	39.4%	45.5%	12.1%	3.0%	0.0%
Participant A2 - "I very much enjoyed working on this project. The outcome itself shows that we all enjoyed a lot." Participant D1 - "I can proudly say that it is being used by Nirma University and I had contributed to it."					
A4. I am very satisfied with my contribution to the project	45.5%	36.4%	15.2%	3.0%	0.0%
Participant B2 - "It was interesting because we sort of stepped out of our comfort zone so in the start you know we had different styles of working but in the end we did communicate well and had good end product." Participant D1 - "I am quite satisfied and happy with respect to my contribution is because I know I gave my level best."					
A5. I did not want to take leave during the course as that would have made the work suffer	54.5%	30.3%	15.2%	0.0%	0.0%
Participant D2 - "I hardly took leave during the course, I enjoyed so much."					
A6.All members of the group shared the team's responsibilities	15.2%	48.5%	36.4. %	0.0%	0.0%
Participant A1 – "I think our book was the best book in the class and we could not let it down the drain for any person and we had to produce the best result so in the end the people who did not work we left them and we collectively decided that lets not waste our time in telling them what to do and what not to do and if they wanted to remain absent let them be and so we did.". Participant A3 – "I think out group was pretty clear and we did not have that many misunderstandings but there are always one or two people who need to be pushed extra, so we had two of them as well so we had to push them a little extra on every step." Participant A2 – "We had two members, who did not contribute as other did. I mean they did but not completely, which I think they could have done."					
A7. I was able to overcome hurdles and difficulties at different stages to reach the final goal of book design	24.2%	72.7%	3.0%	0.0%	0.0%
Participant A1 - "We used to follow this cycle which we used to call explore and do and we used to explore, ideate and narrow down to one decision as a group and then discuss it with the instructors. So we got feedback also and we were able to achieve and that's why our product was good." Participant B3 -"There were some four hundred pages which were in the book. We wouldn't have been able to do it					

Statements	Strongly Agree	Agree	Neutral	Disagree	Strongly Disagree
if there was no proper synchronization in the group itself or each one of us was not giving their proper inputs."					
A8. It feels nice to see my designs being implemented and being put to real use	84.8%	12.1%	3.0%	0.0%	0.0%
Participant A2 – "I would like to work on projects with real use in future because it builds that confidence that people are liking it and the project is communicating well to people. Seeing that is also necessary because not always creating things can help and fulfils the purpose we have made that for."					
A9. I think the end product (book) will add value to my portfolio	63.63%	21.21%	15.15%	0%	0%
Participant A2- "I have uploaded the project on my Behance portfolio and I got some comments that the illustration and the whole concept is really nice, so yes, I think it will add value to my design portfolio." Participant D1 – "The best moment of the entire project when we actually got the book in our hand which was looking very nice."					
A10. I think real-projects like this which will be used by the department/university/client should be introduced in future also	63.6%	27.3%	6.1%	3.0%	0.0%
Participant A3 – "I just think we should have more such courses in our curriculum. We could be given real-projects to work on and that would be really enhancing." Participant B1 - "It is basically a journey for us, so it is a good thing to showcase our journey to the future students and they could benefit from it. So, yeah I would love to do these kinds of projects in the future."					

Response was sought from students on nine statements to ascertain their motivation level. All the respondents, 100% agreed that they were motivated to give their best to the project (A1). A total of 87.8% respondents agreed they worked for longer hours and during off days willingly to reach the set goals (A2). Most of the respondents, 84.9% agreed that they enjoyed working on a project like this as the books designed by them would have a real utility (A3). Majority of the respondents, 81.9 % respondents agreed that they were very satisfied with their contribution to the project (A4). A vast majority of respondents, 84.8% agreed that they did not want to take leave during the course as that would have made the work suffer (A5). The result of statement A6 shows that 63.7% of participants agreed that all members of the group shared the team's responsibilities. Out of the total thirty three respondents, 15.2% strongly agreed while 48.5% agreed, 36.4. % respondents gave a neutral response. This indicated that some respondents are hinting towards the challenges faced by them with regards to contribution and lack of motivation of a few students (A6). Most of the respondents (96.9%) agreed that they were able to overcome hurdles and difficulties at different stages of the project to reach the final goal (A7). A total of 96.9 % respondents agreed that it feels nice to see their designs being implemented and being put to real use (A8). A vast majority of respondents, 84.8% agreed that the end product (book) will add value to their portfolio (A9), 90.9% agreed that real-projects like this which will be used by the department/university/client should be introduced in future also (A10).

In the semi-structured interview, questions were asked to ascertain students' motivation during the course. The results of the quantitative and qualitative phases support and complement each other well. There are no contradictions found as the quantitative result for each statement is getting validated through qualitative comments of the interview participants. All fourteen interviewees who participated in the qualitative study validated that all students were motivated during the course barring a few whose contribution was considered less by the group members.

In the semi-structured interviews students were asked to express their views regarding their experience of working on a real-world project and views on end product. The responses show that there was satisfaction with the learning experience and final outcome. Some of their comments are mentioned in Table 3 and Table 4.

TABLE 3: The following comments are from students that reflect their thoughts on learning through real-world projects

Participant B1	"I think the information collection is different in both the types of projects, because if we are to do something professionally, then the information has to be accurate and to the point. We can't miss out any points on the things which are going on in the project. But if you take a hypothetical project we can invent the details and change it accordingly."
Participant B2	"Real project would have a specific target audience which is not hypothetical so then we could actually interact with the target audience. We can survey them and it is like the nearest experience to what we would do in the industry."
Participant B3	"You know you are doing this for a purpose, there is a reason behind it. It will have a target audience to cater to. At the end of the day, you'll be having a visibility of your own, an identity of your own within public."
Participant C2	"Doing a real life project, you are doing it how the design process works which is basically if you create something there is constant testing and feedback and prototyping and then you come down to a product."
Participant C3	"I would like to work on these types of projects rather than hypothetical projects."

TABLE 4: The following comments of students' reflecting their thoughts on the final outcome

Participant A1	"I am pretty happy with the entire course and the outcome we had."
Participant B1	"It just feels good to design books now; I guess I enjoy it a lot. I am very happy with the final product"
Participant D1	"The best moment of the entire project when we actually got the book in our hand which was looking very nice."
Participant D2	"We were very happy to see the final output like this and as I mentioned, we worked really hard and there was a lot of intensity which led to a very mature outcome compared to our earlier work."

8. CONCLUSION

This study found that introducing real-world projects under the premise of project-based learning instructional strategy fosters motivation amongst learners owing to its disposition of enabling learning through authentic projects, respecting voice and choice of learners who drive their own learning through support from instructors, a concrete outcome in a public setting. Conversely, it can be argued that there is a need to identify projects to address the syllabus requirements and a well-structured approach with guidance and scaffolding for utmost learning outcomes. It can be argued further that it requires a proper monitoring of group working mechanism to ensure motivation and equal participation of each group member. "Free riding"

may lead to frustrations of group members impacting their motivation level, as indicated by scholars, a common problem in collaborative learning is of "free riding" in which some group members rely on teammates' work to carry them through and avoid performing to their full potential (Brooks and Ammons 2003; Dyer 1995; Joyce 1999 as cited in Kapp, 2009, p. 139).

Nonetheless, students' responses indicated that project-based learning indeed fostered motivation by allowing working on authentic tasks, offering adequate challenges that resulted in concrete outcomes. Moreover, students' responses indicate that they enjoyed working on a project which had a real use and expressed their

satisfaction towards the end product that would add value to their portfolios.

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Visual-Art Pedagogy and the Pandemic: Challenges and Innovative Alternatives

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ABSTRACT

Change is the only constant reality in nature. Over centuries Human adaptability has proved its competence and intellectual capacity to subsist as a race under challenging circumstances. A Pandemic onslaught is not a new phenomenon in Human history and certainly not the last hurdle to evolve from. The COVID-19 outbreak came to a hyper-connected digital world that optimized its latest technological advances to counter physical distancing in every sector and more so in pedagogic deliverance. The medical exigency made it essential to remain indoors, but proliferation of knowledge continued on virtual platforms, throwing new challenges and possibilities of overcoming adversities. Pedagogic deliverance of practice-based subjects like Visual-Art encountered with the trials of novel methods of curricular advancement. Interactive sessions gained prevalence over monologues and video-based learning enlivened the class. Students and Professors were able to access priceless web-based documentation in the way of Online Exhibitions, Virtual-Tours of Modern Art Museums and attend interactive sessions with Professional Artists from all over the world through Zoom or other online platforms. It was as if the whole world opened up from behind a Lockdown. The Pandemic therefore became a time for introspection, understanding and analysis of World Art Movements in the 21st century. The Post-Pandemic era would hereafter witness a sea change in the way we think, build, perceive and express ideas. Progressive Educational Institutions understood these implications and encouraged new-age virtual pedagogic deliverance, an act that would bear greatly on the future of Visual-Art practices, Pedagogic advancements and Career objectives.

Keywords: Pandemic, Visual-Arts, Pedagogy, Virtual world, World-Art, Career objectives.

1. INTRODUCTION

"It is not the strongest of the species that survives, not the most intelligent that survives. It is the one that is the most adaptable to change."

Charles Darwin quotes (Author of the origin of species) https://www.goodreads.com/author/quotes/12793.Charles_Darwin

The current global threat to Humanity, endangered by the fast spreading Coronavirus Pandemic, evokes the words of Charles Darwin and his theories of adaptability - the miraculous trait that allowed a race to survive over others. The present Pandemic is yet another challenge that is being contested world over with knowledge and perseverance, in an attempt to save millions of lives.

The Coronavirus originatedin December 2019 as an epidemic fromWuhan, China. By 30th January the World Health Organization (WHO) announced it to be a Public Health Emergency of International Concern and on 11th Marchit wasdeclared to be a Pandemic. The present count of COVID affected in September 2020, shows a rise beyond 29.6 million, causing 936,000 deaths, even as 20.1 million recovered from its perilous grasp. The virus is caused by severe acute respiratory syndrome coronavirus 2 (SARS‑CoV‑2) and spreads through transmission of droplets from coughing, sneezing or talking, that may lead to complications like acute

respiratory distress syndrome and pneumonia.The recommended preventive measures include sanitizing, wearing protective gears and social distancing.

To further reign in the disease and secure citizens from this virulent onslaught, authorities worldwide implemented restrictions on travelling and imposed lockdown of public spaces. This included shutting down of government and corporate offices, factories and educational institutions like schools, colleges and universities. In the absence of preventive vaccines, it became essential to reinforce these measures, to guard communities from mass contamination.

With the suspension of physical pedagogic deliverance, classrooms remain vacant (Fig. 1), especially in densely populated countries like India, Pakistan, Bangladesh, South America, Mexico and parts of Africa among others. Some countries announced academic break, while some have partial academic closure and few with no closures at all, as illustrated by Fig. 1a. In view of the present circumstances, Digital online learning becomes the 'need of the hour', as an alternative platform substituting physical classroom learning methodologies (albeit temporarily). It is the 'New-Reality' whose efficacy may be debatable but in context of an escalating pandemic situation it is the only way ahead of nurturing the future generation of nations today.

2. PANDEMIC HISTORY

Fig 1. Vacant Classroom during COVID-19 Lockdown. Image courtesy: S.Silbermann (UKFIET)

Country-wide school closures
Partial school closures
No school closures
Academic break
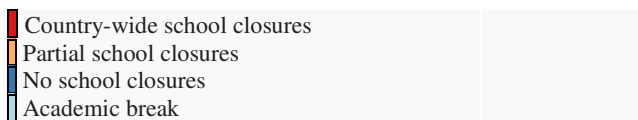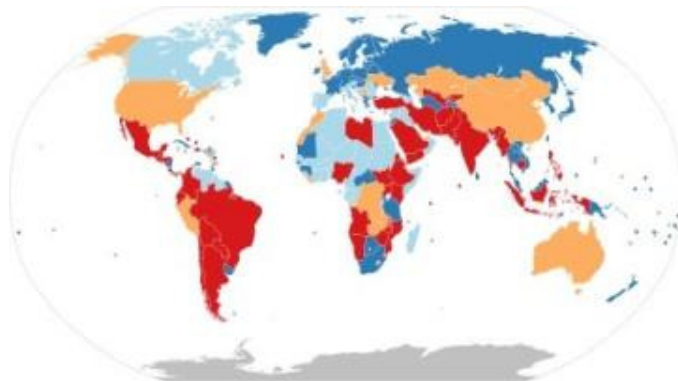
Fig 1a. Learners affected by School closures due to the onset of COVID-19 as of 4thSeptember 2020. Image source: Wikipedia

Fig. 2, 3 & 4. The Spanish Flue Pandemic (1918 – 1920), Source: Web-portals

A Pandemic onslaught is not a new phenomenon in Human history. Communicable diseases had existed among the Pre-historic hunter-gatherers and had greater occurrence among the civilized agrarian settlers with diseases like malaria, tuberculosis, leprosy, influenza, smallpox and others afflicting them over centuries. But the pandemic that draws closest comparison to the current Coronavirus attack is that of the 'Spanish Flue' – a similar air borne disease that rose to the level of a pandemic over three years (1918 – 1920) killing 50 – 100 million people across nations, including India. The renowned Hindi poet Nirala narrates that the cremation Ghats along the River Ganga ran out of wood, as the bodies piled up. The healthcare system broke down completely and Newspapers requested the public to organize "self-help". India lost 10-20 million lives in 1918 within just a few months (a fifth of the total worldwide death toll, making India the most affected country). It left a ruinous impact on the economy that had far-reaching implications in the years to come.

3.   PANDEMIC - A SOCIAL CHALLENGE

Professor Petar Jandrić (Zagreb University of Applied Sciences) the founding editor-in chief of Postdigital Science and Education, writes – *"While doctors, nurses, politicians, food suppliers, and many other brave people self-sacrifice to support our daily survival, this editorial argues that academics have a unique opportunity, and a moral duty, to immediately start conducting in-depth studies of current events." (Jandrić 2020c: 234)*

Fig 5. Graffitihonouring Nurses caring for COVID patients. Source: Web-portals

The Coronavirus pandemic, other than being a health-hazard, also poses a great challenge to society in balancing the extreme psychological implications harnessed by social-distancing and frequent morbidity. Survival being the primary focus, all else takes as a secondary backseat. However, with rising morbidity rates, densely populated nations like India remain in high alert and though social isolation acts a preventive measure it also adds to people's fear and anxiety. If one follows the previous instance of the Spanish Flue pandemic, then it is quite likely that this disease would continue to recur in the following years as well, unless it is decisively stalled by a preventive vaccine. With a likely probability of this nature, it becomes essential for academicians to ensure the future of young students by imparting a steady flow of knowledge, sharing a continued stream of curriculum and most importantly instil a sense of normalcy through regular communication.

Fig. 6. Students wearing protective masks in Kochi, Kerala. Image Courtesy: Sivaram V/Reuters

Substituting physical university experience with Online teaching, is arguably no mean feat for students or Faculty members. Other than using advanced digital technology to impart knowledge with transparency and precision through a complete audio-visual experience, it is equally important to instil a sense of comfort among students to encourage dialogue and questioning. In the absence of the actual physical presence, this becomes a matter of paramount challenge and significance.

4.   PHYSICAL CLASSROOM VERSUS ONLINE LESSONS

Sceptics believe that *"face-to-face interaction will never be matched in quality by other modes of communication."* According to Lino Guzzella (ETH Zurich president) *"Meeting people, interacting with*

peers, students and supervisors – in short, a real university environment – is the key to deep understanding"(Guzzella 2020, p.2).Jane Gatewood (University of Rochester, New York) further analyses this humane element as she recounts the alumni experience - *"when they (students) talk about what they learned, they talk about their professors. And when they talk about their experience, they talk about their friends and the structure of programmes. So those things are critical – the form is important"* (Gatewood 2020, p.2).

Fig. 7. Physical Classroom Lessons
Source: Amity University Kolkata
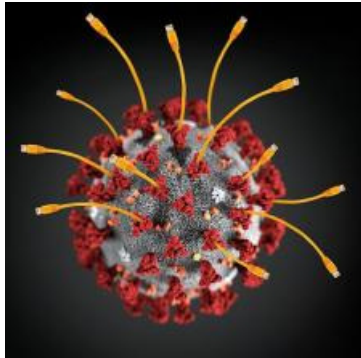
Fig. 8. Corona & Online learning Symbolic representation
Source: Amity University Kolkata

Fig. 9. Online – Classroom Lessons
Source: Web-portal

With so much value being added to physical interaction as opposed to a digital discourse, many feel that in the near future students would value personal engagements of professors, more than ever before. States an Irish university professor - *"Human engagement will be more valued as it becomes scarcer."* ResearchersRobert Bernard, Richard Schmidand Eugene Borokhovski of the Centre for the Study of Learning and Performance (Concordia University, Canada) opine that *"We know of no empirical evidence that says that classroom instruction benefits students from a learning achievement perspective."* Their analyses of the potency of physical classroom-based learning versus online-course delivery found *"no difference with regard to student achievement. This strong, evidence-based outcome ran counter to even educators' widespread assumption that distance education must be inferior."* They further argue that *"the medium matters far less than the quality of the pedagogy."* Their study of pedagogic responses of students, stress that it is important to *"capture and challenge the imagination, based on the learners' pre-existing knowledge. That is what works, whether it is in the classroom or online"* (Bernard, Schmid & Borokhovski 2020, p.3).

5. ONLINE CLASSES - SIGNIFICANCE & PREPAREDNESS

For millions of students facing academic disruption due to the COVID-19 onset, the prospect of successfully completing the academic year is a matter of grave concern, especially for those on educational loans. According to Jeff Maggioncalda (CEO - Coursera), the crisis engulfing worldwide education system,tragically illustrates the urgency for universities to build a *'technological backbone'* and *'digitalcompetency'*. Preparedness of this proportion has now become a matter of paramount necessity, to ward off sudden crisis situations like these and embark on a new era of digitally aided pedagogy. Most of the Universities following the traditional system of education, had not invested in online education as an essential module of pedagogic engagement. A strategic shift was however evinced in the last few years when premier institutions committed themselves in developing Digital Academicpractices. The COVID-19 crisis will add further continuum to this advancement. In the words of Maggioncalda – *"Though challenging, it is going to be a period of forced experimentation for universities around the world -- akin to what we witnessed during the Y2K crisis that*

compelled institutions to upgrade their technical infrastructure"(Maggioncalda 2020, p.11).

Facilitating a sudden shift from physical classroom to online classroom, produced an unknown set of challenges and setbacks for students and faculty members. Dealing with this unprecedented urgency, the ecosystem of higher education had to rapidly adapt itself in a bid to maintain quality and continuity of academic deliverance. An exigency like the present COVID crisis could have totally crippled the pedagogic system, had it emerged a decade before. But today, with the state-of-the-art digital technology platform, academicians are far better equipped in delivering 'high-quality online learning experience' powered by advanced tools of communications, wide-range broadband access and intelligible modes of online audio-video conferencing.

Having said so, it is also necessary to point out the various glitches faced by Academics and students, namely issues ofpoor connectivity and lack of appropriate equipment. Many students are currently quarantined in remote locations of their hometown and suffer from network issues from time to time. Not having access to proper studio equipment or malfunctioning gadgets are another matter that creates impediments in academic progression, in some cases. Problems may arise on the personal front as well, with students not having enough space and privacy to attend classes or may have to juggle housework along with the coursework or may have fallen ill by contracting the COVID-19 disease. Same issues may also afflict Academicians as they try to balance work-from-home along with house-chores, while caring for elderly and young members of the family. With each of these situations, one should consider the fact that education is a means of upgrading the quality of human life, and therefore challenges need to be overcome with faith and goodwill.

6.   VISUAL-ARTS CONTENT DEVELOPMENT

In the present times knowledge-accessibility is just a click away on any electronic device (phone, tab, laptop or desktop) and a democratic space that is fair, by the way of presenting multiple information sources, to be weighed and judged by individual expertise and intellect. Understanding this potential Museums, Libraries, Archives and Research centres world over, began offering online access to their resources for referential purpose, since less than a decade. This facility of

accessing priceless data online by anyone from any part of the world, had given a new impetus to scholarly progression by allowing unhindered flow of research. In the COVID-19 pandemic situation these online resources had renewed significance due to the absence of physical approachability. It paved the way towards comprehensive academic development, by supporting academicians with priceless referential data.

Developing course content for an essentially studio-based practise like Visual-Art is a challenging ordeal that art-educationists worldwide are trying to address through innovative means of pedagogic engagements. Being a practise-based methodology, it demands pedagogic involvement in the form of practical demonstrations, minute visual-analysis explained through softwares and case-studies conducted through still and moving images, among others. At the onset of the COVID-19 pandemic visual-art academicians found themselves at a sudden crossroad between tangible and virtual methods of skill generation. Many Art Institutions found it an impossible probability to teach Visual-Arts on a digital platform, resulting in curricular suspension and temporary postponement of courses. However, institutions with a progressive outlook moved ahead with fortitude and the prudence of adapting new-age methods of virtual pedagogic deliverance.

The initial trial of devising content for Visual-Arts course delivery online, was the absence of Library resources. This hurdle was overcome by the wealth of data available on varied web portals, many of it made accessible at the onset of the pandemic. Be it textual references or still-images or video-based demonstrations – the options were aplenty and thankfully allowed the academic facilitators to pass through the initial hiccups of online course-delivery.

Fig. 10. Web-based resources for text & images
Source: Wikipedia

Fig. 11. Web-based resources for videos of actual sites
Source: YouTube

Fig. 12. Classroom Learning 20th century

Fig. 13. Online Learning 21st century

Integrating good quality textual and image-based datareadily available on different online portals, allowed a smooth transference of skills and knowledge base to students, while inspiring academicians to improvise more and more effective means of course delivery. Presently all institutions of the world are facing the great challenge of devising methodologies for online pedagogic deliverance. Asthey develop digital competencies to create independent course content of commendable results, it will hopefully transform a short-term crisis management strategy into an enduring pedagogic revolution.

Comprehending the import of the Digital platform in facilitating a wider access for Pedagogic advancements, leading academicians from premier institutions world over, have begun authoring Online Courses on myriad subjects. Based on their relevance and practical appliance these courses have been widely accepted by scholars and academicians both nationally and internationally. Designed like an interactive digital textbook, they are user-friendly and have the added advantage of flexible accessibility, hence it is an effective means of upgradation for students, faculty-members and employed personnel alike. Critics who had previously scorned upon 'Distance-Learning Programs' are now viewing 'Online-Education' as a new age alternative, especially in the challenging environ of the COVID-19 pandemic.

7. VISUAL-ARTS: A DISCURSIVE METHODOLOGY

Advancement of Visual-Arts pedagogy fundamentally proceeds through an intense discourse on technical possibilities, thematic considerations and real-life experiences of visiting exhibitions at Galleries, Museums and Art-Fairs. In the absence of these tangible experience, it becomes crucial to improvise methods of translating visual understandings. Visual demonstrations guided by different softwares, is one such possibility that allows problem-solving in a decisive manner that is easily relatable for students. It also encourages close scrutiny of masterpieces by Great Artists, enabling students to study the technical aspects and contextual considerations through a discursive method.
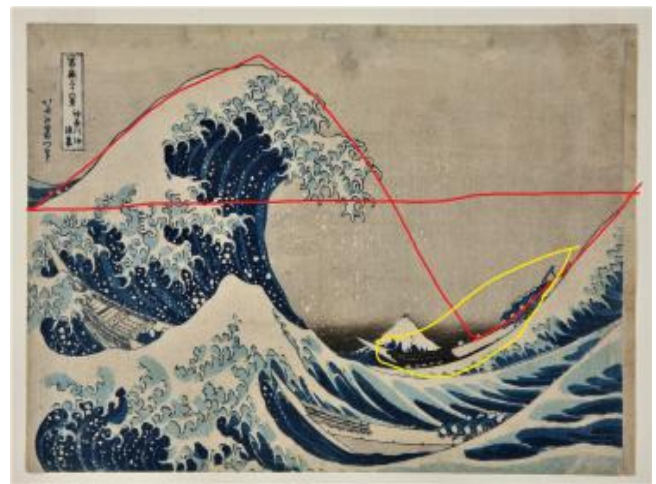
Fig. 14. Compositional explanation of Hokusai's 'The Great Wave off Kanagawa'

Fig 15a. Suggestion for Compositional Arrangement

Fig 15b. Still-LifePainting by BFA (Sem -5) Student

In Fig. 14, we see the Professor explaining to students, the compositional element of artist Katsushika Hokusai's famous work 'The Great Wave off Kanagawa' through geometric space division. In Fig.15a, we see a Still-Life composition arranged by a student quarantined at home. The Professor here suggests a way of making the composition interesting, keeping in mind elements of geometric space division and perspective. In Fig. 15b, the student follows the instruction suggested and completes the composition with knowledgeable ease.

8.   ONLINE EXPOSURE TO CONTEMPORARY ARTS

"The most beautiful experience we can have is the mysterious.
It is the fundamental emotion that stands at the cradle of true art and true science."

                    ― **Albert Einstein**, 'The World As I See It'

Art quotes (6856 quotes). (n.d.). Goodreads | Meet your next favorite book.
https://www.goodreads.com/quotes/tag/art

Visual Arts in undoubtedly an experience-based medium that conjoins technical skills with conceptual understandings, triggered by life's experiences and enhanced by exposure to various art forms and literature. In the present state of quarantine,the world has descended into a deep trance of convalescence, introspecting the essentials of life. In the backdrop of

this exigency, the professional world of VisualArt evolveditself byclosely responding tosocietal pulse withintuitive sagacity. With precautionary measures of 'Social distancing' heavily weighing down on public gatherings, Museums and Art Galleries had to physically close their doors. But what is life without the inspiration of Art? Hence Galleries came up with curated Online-Exhibitions of Artworks by Contemporary Artists, that anyone from any part of the world could view or even purchase if they wished to. Fig. 16, shows an online-exhibition recently hosted by Anant Art Gallery in New Delhi, India. Fig. 17 shows the video-still of an ongoing exhibition at the South Bank Centre of Hayward's Gallery in London. In some countries Galleries like the Haywards, have opened again, but with lot of precautions. Visitor's reluctance prompted galleries to share on their websites videos of the curator's walkthrough, discussing about the artworks and the artist's engagement in minute detail, in a bid to draw people's attention and bring due recognition to the artist.

Fig. 16. Online-exhibition, Anant Art Gallery, New Delhi, 2020
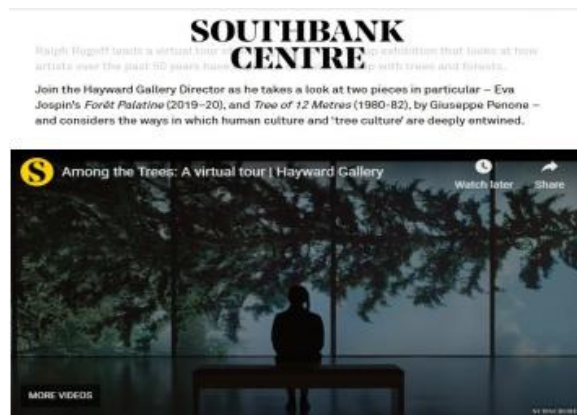
Fig. 17. Video-still of exhibition at South Bank Centre, Hayward's Gallery, London, 2020.

Museums on the other hand employed high-end digital technology to create virtual tours of their exhibits, making them accessible to global viewing, without having to physically enter the premise. Nothing compares to real-life experience of visiting these spaces or viewing the exhibits in person, but the virtual experience has its advantages, nevertheless. For one it helps to chronologically trace items, know about their existences for crucial references in research and pedagogic practices and most importantly for the brilliantly planned interactive animation that attracts people'sattention from all age groups. Some of the Museums offering virtual tours and exhibitions are – British Museum (London), Guggenheim (New York, Bilbao), MOMA - Museum of Modern Art (New York), Vatican Museums (Rome), Van Gogh Museum (Amsterdam), Picasso Museum (Barcelona) and NGMA -National Gallery of Modern Art (New Delhi).
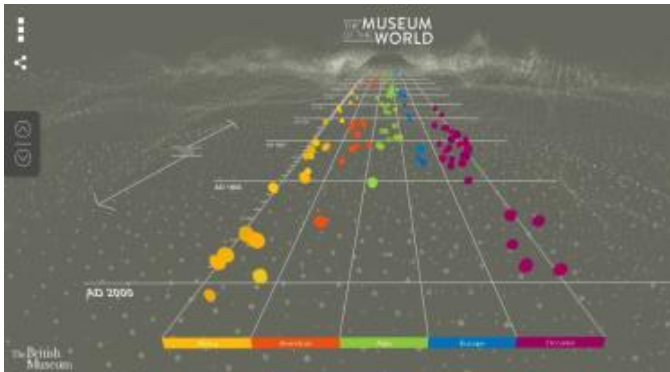
Fig. 18. British Museum virtual tour
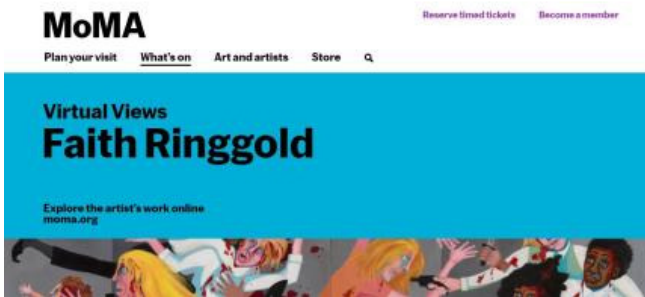
Fig. 19. MOMA virtual exhibitions

Other than these several interactive forums have come up in the wake of the lockdown, prompted by the pandemic. Using popular software platforms like Zoom, Google-Meet and other videotelephony services, independent organisations attempted to continue artistic discourses from behind close-doors. It allowed people to hear their favourite Artistsfrom all over the world,

discuss thecontextual concerns of their works, the methods employed in their creative practices and their perception of the socio-political climate of their times.An opportunity of this magnitude had never reached to the greater mass of society. For the first time people were truly listening, absorbing and engaging themselves on a totally new level of psyche. Distance, nationality, political turmoil, animosity and class division was set aside to expediate a pure engagement based on creative magnanimity alone. Fig. 20, illustrates one such conversation held recently between renowned artists William Kentridge (South Africa)and Nalini Malani (India) over Zoom Teleconference, arranged by the Kiran Nadar Museum (KNMA) of New Delhi. What was striking about this conversation was that despite the artists' dissimilar identities and upbringings, the shared aesthetics of their visual language was astounding as they addressed crucial socio-political concerns through history and the culture of races, with global empathy.

Fig. 20. William Kentridge & Nalini Malani converseon a Zoom Teleconference organised by KNMA

9. CONCLUSION

It is believed by many that artists are the best chronicler of times. What may be the reason for such a thought? Is

it because they absorb the realities of time, tragedies and ecstasies, with equal passion while translating life's miracles in its truest form? For millions facing the pandemic across the globe today, it is a question of survival at any cost. But the trajectory of life is never in anyone's control. It is therefore more important to enjoy life as it comes, each day at a time, each hour relished and rejoiced with creative fecundity. If hope is the umbilical cord that binds us to life, then let pedagogy be the wings that give us the impetus to fly. As artists and academicians, it is our mission to combine the best of both worlds in our pedagogic methodology, because we are shaping the future of Visual-art practices. World Art Movements of the 21st century has already witnessed endeavours to shift out of White Cube spaces like Museums and Galleries, with the objective of direct interactive engagement with communities. With the restrictions imposed by the Coronavirus pandemic, the web-portal becomes a powerful tool of engagement that allows ideas to be generated in a fast and direct manner by anybody from anywhere, depending on the quality of engagement.

In the Post-Pandemic era, a lot would change as the world prepares itself to brace against the ravages of time. With changing necessities, it is but natural that perceptions and expressions too would go through a sea-change. Professional engagements would be especially affected in the coming months, as more and more home-based job alternatives would surface, thereby laying stress on quality rather than routine expectations. With dwindling natural resources, sustainable designs are the need of the hour and as Visual-Arts practitioner it is our paramount duty to discuss with our students the possibilities of implementing these ideas, for a comprehensive future. When planning Design-based engagements, this should be an essential consideration if one wishes for a long-term impact. With dwindling economies in the Post-Pandemic era, sustenance would pose as a new challenge in every aspect of life. Re-usable and re-cyclable designs and creative engagements may therefore become an important area of research and practice. With more and more stress being given to home-based education, Animation could well become an industry all by itself providing the necessary tools for generating knowledge and instructions. As we prepare our Visual-Arts students for the Post-Pandemic Job market, it is essential that they are well-informed and equipped enough for multiple career opportunities, with an ability to adapt and innovate with every challenge.

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Painting Conservation: Challenges and Possibilities in Contemporary Indian Scenario

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ABSTRACT

The research is contacted to investigate an issue in the field of study conservation; especially in the medium of painting. Via adopting an important notion in traditional as well as contemporary painting, this paper addresses the issue from a historical point of view. Painting is a centuries-old medium of expression and has been developed through various societies and thought processes. It has a very rich history as well as contemporary traditions. In modern / contemporary times, experiments are at the heart of young painters. They are incorporating their methodological approach to pictures to bring out expressive and sophisticated visual vocabulary. They are very keen to convert their content and content into various methods and mediums. The artistic interface becomes very complex and innovative. In this way, the issue of conservation becomes very important for future generations to maintain their artifacts. After all, the field of art preservation is a multi-disciplinary and worthy technical practice of painting repair and restoration, so this study also points to contemporary technical challenges faced by patrons. Qualitative research methods have been used to identify, explore and conclude contemporary challenges and possibilities in the field of conservation; especially in the Indian scenario. Structured interview methods and group discussion have been used to explore technical as well as artistic challenges faced by young and established patrons of India.

Keywords: Painting conservation, Art conservation, Geographical situation of India, Methodological approach in traditional Indian painting.

1. INTRODUCTION

Art restoration is a process through which trained professionals clean, repair and restore damaged artworks. These works of art may include manuscripts ranging from paintings to sculptures. It mainly focuses on restoring the original essence of the art and it looks less worn over time.

In India, painting conservation is a multi-disciplinary and efficient technical practice of repair and restoration of paintings. The patrons of painting recruit knowledge and skills, including in the fields of art, visual arts, chemistry, and physics. The process of repositioning a painting may, in some instances, return its appearance to a possible original state, as first created by a future artist. In actuality, restoration treatment and preservation techniques yield potential consequences appropriate to the nature of damage and deterioration of original art piece, the fabric, the material of the artwork and the historical period and ethical factors. The range of treatment in the preservation process can be carried over to the painting, including structural repair or retouch of the canvas, which is exposed to the removal of dirt, cleaning and cleaning of damaged varnishes as well as canvas or paper and the loss of in-painting and retouching paint.

The Painting Conservation Studio was founded in 1989 by four painting conservators trained at the Courtauld Institute of Art. They are accredited by the Institute for Conservation and are included in the Conservation Register, UK. It has a wide range of works on canvas and panels ranging from early Northern European to Old Masters as well as 18th and 19th century British paintings. More recently the studio has treated mixed media and acrylic paintings from the 20th century. The museum is maintained by the Standard Preservation and Restoration Studio and includes cleaning and varnish removal, consolidation of flaking paint, tear blending, lining, structural work on panels, filling, retouching and varnishing. The safe and well-equipped studio has good accessibility and can accommodate large-format images.

2. CONSERVATION STUDIO

The Painting Conservation Studios are situated or can be situated in different Public/Private Institutions

Picture-1

Picture-2

Picture-3

Picture-4

Picture-5, JDCA, New Delhi

The studio members practice individually, and work as a team on large projects. Lining and panel conservation is carried out by a structural specialist in the studio. It also works in close collaboration with a frame conservator in the studio and on site.

Picture-6
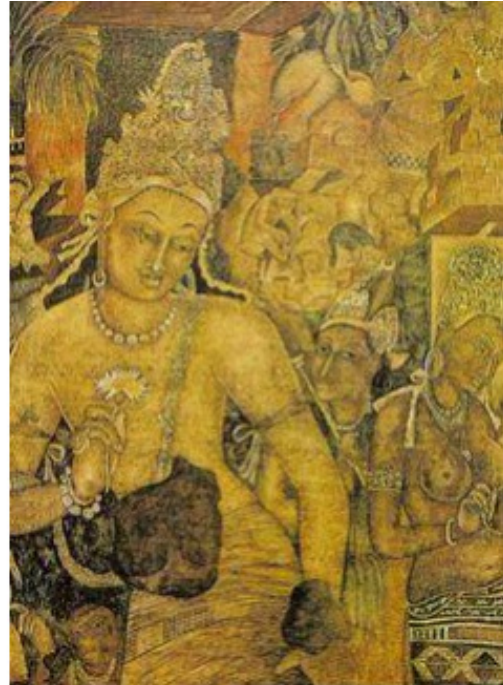
Picture-7

The practice undertakes painting and frame surveys to enable institutions and private collectors to priorities conservation work and improve the care of collections. It also carries out pre-acquisition condition reports for collectors and museums.

They have many years' experience in exhibitions conservation, working closely with different Academies of Arts' and different organizations in addition to undertaking freelance condition reporting for the National and International Clients.

3. THE TECHNICAL ASPECT OF PAINTING CONSERVATION STUDIO

Apart from digital, ultraviolet fluorescence, digital infrared and macro photography performed by the conservation studio, all other technical analysis is commissioned by an outside expert. Technical analysis can help determine the materials used by an artist to study the origins of work and painting techniques. It details both the restoration and preservation of a painting and can help with attribution and carbon dating

Digital photomicrography, a stereo taken in the process - binocular microscopes are used to document information and inscriptions about the artist's material and painting technique.

Picture-8

4. ULTRAVIOLET FLUORESCENCE PHOTOGRAPHY

Photography taken under ultraviolet light is used to record information about the artist's use of the medium,

pigments, and varnishes, including the recording area of the retouching.

5.   DIGITAL INFRARED PHOTOGRAPHY

Picture-9

Digital infrared photography and transmitted infrared imaging are used in the studio as investigative tools. The former may give you information about the preparation to be removed and the origin of the work, while the latter may give information about inscriptions and stamps on a one-line canvas.

6.   INFRARED

High resolution multispectral scanning over a wide range of the electromagnetic spectrum can be performed by art analysis and research. It is helpful in reducing studies, provides information about the artist's painting process, and can help with planting problems.

7.   X-RADIOGRAPHIES

Picture-11

X-radiographs are helpful in revealing the basic changes that can occur during the development of a painting, in addition to revealing the loss of origin. The study of Xradiographs can also give information about the technique of the artists and may help in solving planting problems. X-Radiography on paintings in the studio is performed by art analysis and research.

8.   DENDROCHRONOLOGY

Picture-12

9.   PIGMENT AND MEDIUM ANALYSIS
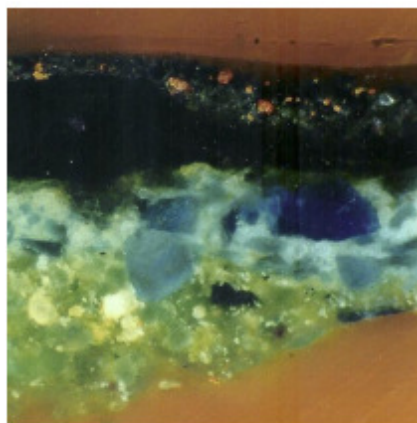
Picture-13

Cross Section and small samples for pigment and medium analysis can be taken in the studio to answer specific questions about materials and techniques. The information gained can also help to solve problem in dating paint layers and of attribution.

10.   STRUCTURAL AND AESTHETIC DAMAGE

Although people often refer to conservation and restoration as a unit, they have some differences. Conservation is the profession and starting point for a conservator, while describing parts of the restoration process. Beyond the preservation of original materials, conservators consider the restoration side of their

practice to include areas requiring filler, dyes, or coatings to reorganize a missing component of the art. The process itself is exhausting and an art. Art patrons see variations of harm, but they all fall into one of two categories: structural or aesthetic.

Structural damage may be the result of storage in improper environments, material degradation, or poor handling practices. Human intervention falls within this scope and is the cause of the most damage to art. Aesthetic or cosmetic damage is due to the fact that the artwork contains old varnishes, causing discoloration, or paint loss from the surface of the artwork. Conservators also experience built-in vice, a problem that occurs when the material the artist uses is not compatible with the coatings that an art conservator uses in restoration. This problem occurs most often with works of modern and contemporary art, because such artists use experimental acrylic, which is more sensitive than oils. "Contemporary artists are creating multimedia works of art, and they are inherently harder to care for than traditional painting," says Ana Alba, an independent art conservator in Pittsburgh and founder and owner of Alba Art Conservation Hub. "But our code of conduct is to use most things which are reversible because we cannot change the intent or chosen materials of the artist. However, I have treated cardboard before, and one should not expect it to last a thousand years."

Mumbai - India's art market may be in turmoil, but the infrastructure supporting it has yet to find a solid foundation. One particularly delicate area, collectors and galleries say, is conservation and restoration. Despite the country's increasing appetite for indigenous produced art, there are only a few recognized art conservation experts in India. "The painting restoration is in its infancy, said Firoza Godrej, a gallerist and art historian in Mumbai," There are not enough restorations and enough institutions to support it. " At the country's leading museum, the National Museum - an institute that teaches conservation - requires a number of functions that cannot see the light of day due to a shortage of staff, patrons say.

Historically, India has focused more on the conservation of its monuments under the auspices of the Archaeological Survey of India. But in the last 40 years, painting and decorative arts have been gaining more attention, as it is in this period that Indian art has begun to appreciate significantly in value. Sonia Gandhi, the Congress Party president, studied conservation in the

1980s."Today, there is more demand for restoration, because there is more awareness," said Ms Godrej. The country's major patrons can be found in Delhi, Mumbai and Chennai, who experience the most frenzied art activity. The National Museum's Institute of History of Art, Conservation and Musiology has conferred masters degrees since 1990 and served as a breeding ground for talent in its early years. In recent years, however, the museum's preservation institute has declined, experts say.

Rupika Chawla, a renowned painting restorer and one of the first graduates of the institute's program, said, "The institute is not quite meaningful in its current state." "A lot of theories are offered to students without much experience in practical work. Can you be a mentor without using your hands and mind together? " According to the views of half a dozen of the nation's top restorers, the decline can be attributed to a number of factors, including lack of leadership appointments at both museums and while there may be dozens of painting restorers in private practice, conservators like Priya Khanna, based in Delhi, say that there are "just a handful of good conservators, who are educated and qualified," adhere to global standards and are trusted by collectors and auction houses; other conservators backed up this assessment. The restoration of the museum is usually done by the museum's own patrons, as India has a myriad of laws governing public sector entities that often prohibit private practitioners from participating in public projects. Many of the most prominent restorers have degrees from the West. Kayan Pandole, who works exclusively with paintings, has studied in Florence, for example, while one of the few paper conservators in the country, Saloni Ghoulwala, holds a master's degree in art conservation at Queen's University in Kingston, Ontario. Ms. Ghooiwala has restored work by some of India's leading artists, including M.F. Husain, F.N. Souza, Ismat Chughtai, S.H. Raza, and The Tagores - Rabindranath and Abanindranath. The oldest work on paper that she has handled was a map of India from the mid-1600s. "Fourteen years ago, no one knew the importance of paper preservation," said Ms. Ghooiwala, who said it was difficult to establish her in the area.

Ms. Pandole had a similar story. "When I started working years ago, there was hardly any restorer in Mumbai and hardly anyone had any formal training." Ms. Ghuwalwala lacks knowledge about the value and importance of her works on behalf of art owners which is starting to change. Ms. Khanna, who has one of the

largest private conservation studios in India, said that "Indian art shot up the international landscape and values." Pointing out the difference between a conservator and a restorer, Ms. Ghooiwala explained that while the former focuses on the preservation of work, the latter is "associated with the beautification of things, regardless of the future of the essential object." Combined with Mumbai's extreme humidity, minimal climate control, underdeveloped framing and poor storage, fungal buildup weakens works of art such as waving, spots, pigment damage and tears on canvas.

Apart from the challenges of damage, another obstacle to restoration in India is the lack of local materials. Restorers must rely on the minimum number of suppliers who import the necessary materials to fix the work. Yet there seems to be a general consciousness in the field that as interest in art increases, so will the importance of conservation. One case is the CSMVS Conservation Laboratory in Mumbai, headed by Anupam Sah, an early graduate of the National Museum Conservation Institute, who also studied in Britain and Italy. "We want to set an example, which will affect Western India, the rest of India and eventually South Asia." The laboratory serves as a conservation centre and a research institute. It housed 20 students of its first-class graduation, who received a postgraduate diploma in conservation and museums. Collaboration with the Kurthauld Institute of Art in London and recent visits by patrons of the Dresden Museum in Germany indicate that the laboratory is already attracting attention. In few months, many people have passed through the work centre - a significant volume for such a young institution. But Mr. Sah admitted that there was a long way to go for conservation. "We're not attracting smart people to the profession," he said. Shri Sah said that apart from lack of rigorous training, there is very little documentation of conservation work. "One of the reasons in India's conservation consciousness of the West is not that we do not document our work," he said. "We have no skills of reporting in a reliable manner or in academic writing." He hopes to change it. Patrons in the lab are required to document each process, and each task is extensively photographed at various stages of restoration."Indians have the right attitude and a sense of respect for the object,". He said, "We have to be restrained with systems and processes and the surrounding environment."Give India five years, you will really see a respectful recognition of the patronage done in this country." MAJOR

11. CONSERVATION & RESTORATION CENTRES IN INDIA

Chhatrapati Shivaji Maharaja Vastu Sangrahalya MACC consists of a team of 25-30 personnel consisting of custodians-restorers and assistants, research and documentation staff. Team members are encouraged and provided with opportunities to build their professional potential.

The Conservation Centre is continuously improving its facilities and competencies to implement preventive and curative preservation as contemporary, artistic and historical works, • Oil paintings on canvas and panels • Tempera painting on paper and cloth • Miniature paintings, manuscripts, other works on paper • Polychrome wood sculpture, decorative arts and objects working on metal, stone, terracotta, ceramics, glass, ivory, bone, leather and parchment • Cloth • Sample natural history

12. PRESERVATION OF GOODS

Between the years 2008–2015, more than 1500 art objects were registered at the CSMVS MACC for various levels of analysis, documentation, or treatment. This steady stream of goods provides a great opportunity for work experience for the teams, trainees, and students involved with the conservation centre.

Mittal institute and art conservation in India

As part of deep commitment to South Asian art, Lakshmi Mittal and Family South Asia Institute at Harvard University hosted a two-day event around art and heritage with the Chhatrapati Shivaji Maharaj Vastu Sanghralaya (CSMVS), Mumbai's most important museum Protection in India. The conservation initiative included Gina Kim, Gardner Cowles Associate Professor of History of Art and Architecture, Harvard University, and Narayan Khandekar, director of the Strauss Centre for Conservation and Technical Studies and senior conservation specialist, Harvard Art Museum, a day after the lecture.

Long workshop with patrons from all over India In his talk on 'Art and Science' of the Forbes Pigment Collection, Khandekar explained how pigments are identified in art and artefacts through scientific analysis, which has led to the understanding of historical paintings and painted surfaces. Professor Jeana Kim explores the difference between scientific analysis and colour

representation in 'colour and pigment in Indian painting'. He discussed the material, physical and subjective experience of color in Indian painting, exploring the notion of the Hindu god Krishna being blue in Indian paintings.

The conservation initiative brought together patrons and curators with a variety of specialties to discuss the state of art conservation in India. Academics and practitioners from both public and private institutions participated in a productive discussion on conservation, conservation training and the status of enforcers.

13. CONCLUSION

In the contemporary time painting conservation in India contains a works on canvas wall mural, Paper works, wood panel, leather and various 2dimensional surfaces. With a variety of works from Indian master, artists and contemporary art practitioners are active to thinking about art conservation and restoration. More recently the studio has treated mixed media and acrylic paintings of the 20th century sucessfylly. The museum is maintained by the Standard Preservation and Restoration Studio and includes cleaning and varnishing, removal and consolidation of flaking paint, tear blending, lining,

structural work on panels, filling, retouching and varnishing. The safe and well-equipped studio has good accessibility and can accommodate large-format artworks. Conservation is a giant challenges managed by scientific and technical development via understanding the actual process of art production. Geographical situation is also a challenge for Painting conservation and restoration. But it is realized that conservation in India is not in very strong condition. It need to be focused by Government and Non-Government agencies to sustained painting artworks as a heritage and developed art market in India vise-versa.

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Story Telling in Visual Arts with Reference to Indian Folk and Traditional Art

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ABSTRACT

Once upon a time, the majority of humanity was illiterate. Yet, it was important to pass on the cultural stories. You had your storytellers, true, but people are very visual creatures. It's part of our primate heritage. So it shouldn't be surprising that humans often told their stories visually, whether on ancient vases, sculptures, or paintings. Here this paper explores Indian folk art that tells the stories from time to time, like, Mithila, Gond, Pattachitra and how our art students can learn from these arts. Narrative Art tells a story. It uses the power of the visual image to ignite imaginations, evoke emotions and capture universal cultural truths and aspirations. What distinguishes Narrative Art from other genres is its ability to narrate a story across diverse cultures, preserving it for future generations. Indeed, India has centuries-old traditions of telling stories that still thrive today. Religious epics, village folklore and the great myths and legends were often passed from one generation to the next through storytelling. Many of these well-known stories, such as the Mahabharata and the Ramayana, were popularised in poetry and the artistic traditions of visual narratives. Folk and tribal art are the same concept of traditional art. Every artisan whether she or he may belong to tribal or traditional area of art, they want to express their inner idea through their artwork. The aims and objectives may not be the same but popularity of indigenous products and process with a sound knowledge has taken a greater place in the history of Indian folk art and craft.

Keywords: Storytelling, Folk Art, Tribal Art, Education from Culture, Gond Art, Mithila Art, Pattachitra, Narrative Art.

Statement of problem: The folk art and tribal art is of immense importance for cultural integration. To recognize folk art and tribal art we need to have a wide range of study. Since there is a lots of research on folk art and tribal art for regional levels and for the tribes are of great impact for cultural and folkloristic studies. Hence, it is indispensable to carry out a research on folk art and tribal art together for the outcome.

Material & Methods: The main objective of the research was to study the elements, forms and stylization of Indian folk art which is basically a Narrative or storytelling. The language of folk artist to narrate their mythical stories through simple forms, lines and colours is very interesting. A study with descriptive design research was conducted to get complete and authentic data. Some data was collected through interview of the artist in Raghurajpur. The questions dealt with demographic details, history of craft, process of producing the craft, colours, motifs, product produced. In addition, observation method was also used. In Mithila art and Gond Art Data was collected through books and selected articles and then content analysis of data was done.

Results & Discussion: The results demonstrate two things; Indians are very much lucky as they have a great heritage of crafts. The great skilled artisans reached tremendous heights. Folk art is highly connected with the ancient art of storytelling. Paintings are basically utilized to represents the visual counterpoint in presentation in each region of India. The art forms of Rajasthan, Gujarat and Bengal relate the beliefs, religions, myths and legends of local heroes and deities and construct an icon of our wonderful history which is related to literature and wealthy cultural heritage. From the education point of view, the findings are directly in line with previous findings

Introduction: Folk-art as a visual medium does not have a unique definition but generally consists of all forms of visual art delivered in the context of an existent society within a particular geographical and cultural niche. In this manner, folk-art caters to local tastes and needs, is reflective of the way of life and culture in a community, and provides tangible and intangible forms of art with distinctive styles and objects that stand removed from other cultural developments of their time. Intangible folk-art forms include music, dance, and

narrative structures, while tangible folk-art forms refer to objects that are crafted by hand or other means within the traditional practices of a community. The purpose of folk-art is to serve as a medium through which a community's traditions, beliefs, and attitudes can be transmitted and passed from one generation to another. This is often achieved within families and community via practical demonstrations, conversation, and daily practice.

Folk art has mostly been started for utility purposes or for rituals. Mostly the depictions are religious in nature. Folk-art was developed to address the very real needs, and desires of a community. Once that need is removed, the relevant folk-art may gradually vanish within the annals of history thanks to decreased transmission and communication of its existence within the community. Ancient Indian folk painting and art facets have been passed down from creation to invention, and are still practiced in various elements of the country. Passed down from one generation to another, Indian folk art is still alive in many parts of the country. In Indian paradigm being culturally varied and distinctive, a range of art forms have evolved over the years; a number of unhurt by modernization, some adapting to new paint colours and materials. Madhubani and Mithila paintings are the folk paintings of northern India. It is basically practiced by women in the villages who have passed this art to their daughters from side to side manifold creations. The very Naive art is of great value in Indian paradigm for the cause of any form of visual arts. The Warli paintings are an approach of tribal art typically created by the tribal people from the North Sahyadri range in India. This range includes cities for instance Dahanu, Jawhar, Mokhada, Palghar, Talasari and Vikramgadh of Palghar district.

Mithila folk art: Mithila, also known as Videha or Tirhut, refers to a broader cultural region than a distinct geographic entity. However, in the present times, it includes the districts of Darbhanga, Madhubani, Bhagalpur, Saharsa and Purnea in North Bihar and some districts in the Terai region of Nepal. The term Madhubani means forests of honey. Also it is a place in Mithila whose art form has become synonymous with liveliness and colour. Madhubani locates 190 km from Patna, the capital of Bihar in India. This art is popular in North Bihar and originally in some parts of Nepal. Though this art is now well known to the world, news items like this help refocus the world's attention to an ancient art form which originated in the land of Mithila

to which Madhubani belongs. This art is mostly referred to as "Madhubani painting". In the present times, Madhubani is a market town and most of the painters work in villages like Jitwarpur, 3 km away. Mithila painting and Madhubani painting are interchangeably used, though the term Mithila art is an umbrella term which includes art on paper, apparel, pots, dishes, fans and other items both decorative and utilitarian. The journey of the art can be well understood by and trace its history and evolution over the years, including the techniques and colours used for the paintings. Also the contributions of the artists who were initially anonymous housewives and later came to their own by sheer merit and Government and other support, can be studied to get the total story of this art form. From very ancient times, women of the region practised their own rites and rituals and had developed a tradition of making floor and wall paintings known locally as aipanas and bhittichitras respectively. There were numerous occasions on which these paintings were executed. But it was the Vedic rituals of yagyopavita (sacred-thread ceremony) and vivaha (marriage) where elaborate floor and wall paintings were made. Among the wall paintings, the most elaborate ones called kohabar were made on the occasion of marriage ceremonies. Aripanas are created according to the samskara and the patterns originated between 1097 A.D. to 1550 A.D. under the Karnatas and the Oinavaras and were carried on during the Khandavalas, also called Darbhanga raj upto recent times.

Aripanas relating to worship of different Gods and Goddesses are made during different pujas and rituals. The art is taught by mother to daughter and the painting tradition is continued. The aripana s are done in different ways; mandala drawings and the tantric designs, vrata mandalas. Aripana or alepana is derived from the word alimpana which means the art of drawing ali (wall) and that these drawings made for vratas are believed to act as a channel for invoking nature's energies. These aripanas as line drawings on the ground are done during ceremonies (Thakur, 1981). It figures among the 64 arts mentioned in the ancient treatise grihasutra. They are made in the courtyard, at entrance of the house among other places. Aripanas are traditionally made with a mix of rice powder and water called pithara. The colours red, green, yellow and black are also used along with vermillion (sindoora). Various deities of Hinduism like Shiva-Parvati, Radha-Krishna, Vishnu-Lakshmi are depicted. The aripana s are of different types: The sarvatobhadra is a diagram drawn during Tulasi puja,

Durga puja and in vrata , usually done on an initial format of one, three, five, seven or nine dots of vermillion as two triangles, one pointing to the sky and one to the earth. This motif is believed to be the source of all mandalas in vrata puja and the yantras used in the puja have also evolved from it; drawn near the Tulasi plant in the courtyard of the Brahmin and Kayastha homes of the Mithila region. The sarvatobhadra used to be drawn during Vedic sacrifices. Aripana s symbolises the presence of Shakti. The aripana s are closely related to Tantric cults. The astadala, another type of aripana is an 8 petalled lotusdrawn for the Durga Puja. This is also used for the worship of Lord Vishnu. The eight petals symbolises the eight siddhis. On the eight petals are depicted the sankha (conch), khadga (sword), damaru (drum), chakra (disc), pasa (mace), sala (spear), padma (lotus) and half moon with dot (bindu-yukta ardhachandra). During worship of Lord Vishnu, his various forms are depicted. The other aripanas include saddala aripana, swastika aripana, dasapata aripana and madhusravani aripana. Aripana is a ceremonial art and done on occasions like the thread ceremony, marriage, Batsartli (worship of Bat tree (banyan), a symbol of long life. Also made during Nag-panchami; the worship of snakes, Satyanarayana puja as well.(Neel 2000).

It is a feminine art mostly made by women who are housewives. Some important artists have been Maha Savitri Devi of Ranti, Sita Devi of Jitwarpur, Baua Devi Jha, Jagadamba Devi and Mahasundari Devi who have become world famous. Figure 3 is an iconic painting by artist Sita Devi depicting Radha-Krishna along with a "gopi" or cowherd girl, a popular theme. The style of painting varies from village to village. The ones made by the upper castes, Brahmin and Kayasthas have a unique quality of space. There are small figures and large figures juxtaposed with each other. The symbols used in the painting resemble those on pottery found at Harappa, an important Indus valley civilisation site. Folklore has it that women of King Janaka's household used to paint on walls. Urmila (Lakhsmana's wife) made his image on a wall and worshipped it when he went to the forest with his brother Lord Rama and Sitadevi during his exile. This is from the Indian epic Ramayana. The Sonars, Ahir and Dusadhs also do paintings but only isolated households got involved but with time more have come to the field.

A girl was given the designs in paper form when she gets married so that she can use in her new home, and also introduce new designs. The area of Mithila has been under Brahminical domination which has had an influence on all aspects of life in Mithila. The process of painting has given a medium of expression to the women. These women are natural artists and don't really follow any norms. Though some artists are well known many faded away after creating awesome art. The wall paintings in Mithila homes are mostly executed on the wall of three places. The Ghosain-ba-ghara , room of the family deity, the Kohabara ghara ; room for newlyweds and kohabara ghara ka koniyan, the verandah outside the kohabara . The kohabara room has paintings mostly of mythological stories and legends made of red coloured mineral pigment, gairika (Thakur, 1981). Not all paintings are narrative in nature, some depict nature; plants and animals. There are themes of the paintings like the Harisauna piya ka chitra done with vermillion depicting the life of two girls. The Ghosain ghara ka chitra is also a type of wall painting. The Sarovarachitra is a family pool and depicts fish, turtles etc. Inside the bridal chamber nayana yoginis with articles which they carry on their heads is painted in four corners. The verandah outside has paintings of rural scenes of the Mithila region. The given painting depicts the Mahavidyas, a concept from Indian mythology; which refers to the group of ten aspects of "Adi Parashakti", all forms of Goddess Parvati in Hinduism. Sometimes the paintings are made on paper, pots, fans and earthen-dishes. The art from lacks symmetry, animals are depicted to symbolize energy and character. The turtle symbolizes union, fishes depict fertility, lotus and bamboo represent the genders, female and male respectively. All this is translated sometimes into strange figures, with a fantastic dimension with flotating images (Tiwari 2018)

These paintings were made inside the inner rooms of Maithil households and were not known to the outside world till 1934 when they were discovered by W.G. Archer, a British civil servant and later on promoted as an artistic tradition by the Indian Government. For the first few years, upper caste women initiated the transition by transferring the ritualistic wall paintings on paper. Inspired by contacts from the outside world, these artists began making paintings on paper and canvas with themes ranging from kohabars, divinities to scenes from day-to-day village life. In the past few years, paintings depicting social issues, feminist themes and contemporary national and international events such as communal riots, global warming and terrorist attacks have gained popularity. No one can say when this bhittichitra was actually bagun. But symbolic

representation are very similar to the designs of Harappa civilization potteries and motifs and punch marked coins (thakur 82). Archer with his perceptive curiosity for the first time looked upon these paintings as art pieces. A scholar administrator and art lover with an interest in discovering primitive arts, he started looking for popular paintings after his first posting in the province of Bihar. He could not find any such paintings till his posting as the Sub-Divisional Officer of Madhubani when an earthquake in the year 1934 gave him a chance to discover some brilliant murals made in Maithil households. Bhaskar Kulkarni, an artist in-charge of the project of Handloom Handicraft Export Corporation (HHEC) discovered two villages, Jitwarpur and Ranti, inhabited by Mahapatra Brahmanas and Karna Kayasthas, after having unsuccessfully attempted to induce higher ranking Shrotriya Brahmana women to take up painting on paper. The project became successful and women artists from these two villages and some other neighbouring villages such as Rashidpur, Laheriaganj and Harinagar near Madhubani town soon acquired national attention.

Techniques of Painting: The wall surfaces are prepared by plastering with cow dung or first white-washed on which paintings are made. The paints were previously prepared but now they are procured from villages from the market town of Madhubani, Purnea with the supply coming from Kolkata. The colours used are gulabi, nila , sindura , sugapankhi (green). Originally black was made from burnt barley seeds, yellow from turmeric, or chuna (lime) mixed with milk from banyan leaf, orange from palash flower, red from the juice of the kusuma flower and green from bel leaves. Paintings of the Kayastha families have brown, yellow-ochre, turmeric and myrobalan (harada), madder red and black colours which are bought in modern times, mixed with goats milk. White colour can be got by mixing of rice powder in water. Colours used to create black is from soot, light brown is derived by mixing cow-dung and gum in fresh water. Pipal bark yields pink when dried and boiled in water. Blue colour is obtained from berries of an herb called sikkar. Dark green is from the Siam creeper and parrot green from the sepals of gulmohar . Red can also be derived from clay, yellow from pollen (Thakur, 1981) Madhubani paintings have many colour settings: deep red, green, blue, black, light yellow and pink. Red is dominant in many paintings. A bamboo twig is used for drawing outlines. For filling colour pihua , a small piece of cloth tied to a twig is used. Women gather together and make the painting. A leader among them draws the

composition and others fill in the colour. Younger girls assist the older women. Kayastha families keep paper notes of the artwork, to be made during ceremonies. It is even shared with the same caste from different villages. The styles get repeated but with variations, though the idioms remain the same. Now synthetic colours are also being used for modern creations, since organic dyes take long to prepare.

Theme of the Paintings: The favourite deity of the Brahmins and Kayasthas is Goddess Durga. Goddess Kali is an important deity in Tantrik rituals and tantra has had an important effect in the making of Aripana and wall paintings. The major motifs used depict flora, fauna, mostly natural life, also Gods, goddesses, lion, fish, parrot, turtle, bamboo, lotus, creepers, "swastika'' among others. These forms are interchangeably used as per the ritual. Events like the thread ceremony, initial wedding formalities, final wedding rites, the renovation of shrines, all demand paintings. Paintings are made for both beautification and sanctification of the courtyard and threshold. Kohabara paintings augment well for the marriage. Here is a painting done for the kohabara. The kadamba tree, sun, flowers, peacocks, moon, palanquin, tortoise, fish are all depicted. Bhitti chitra or wall paintings are drawn on auspicious occasions. Symbols used in Madhubani painting have their own significance. Elephant, palanquin denote royalty. Sun and moon represent long life. Goose and peacock are symbols of welfare and calmness (Thakur, 1981). Lotus denotes good luck and the feminine, the bamboo denotes future progeny and the male gender. During the thread ceremony or upanayana , Gods and Goddesses, sun and moon are depicted. Figure 10 depicts Goddess Durga in a painting. During weddings again sun and moon, a bamboo tree, a circle of lotuses, parrots, fish etc. are drawn. The lotus is female and the bamboo is taken as a male symbol. The parrots, turtles and fish are significant too. Parrots symbolise the love birds, turtles signify water and union of lovers. Fishes are symbols of fertility. Sun and moon represent life preserving qualities. The human forms are linear and abstract. The Brahmin paintings have bright reds and yellows. They depict a particular subject matter. A lot of red is used and themes from Bhagavata Purana are commonly used. Scenes from the life of Lord Krishna, a favourite God of India, are seen. Other themes include the elephant, fish, tortoise, stylised tigers, floral forms etc. The paintings don't follow any logical patterns. Figures of animals, birds could be drawn to fill white spaces. As already noted the Dalit paintings use themes of stories of their

own heroes and have a quality by themselves. These paintings can be understood as a kind of self assertion. However another school of thought will always feel that the Kohabara version is the authentic Madhubani and commercialistaion of the form is destroying the tradition.

Artists of Madhubani:

Sita Devi: She is a celebrated artist of Madhubani art. She brought the art to the outside world from the rural homes. She was born in 1914. She is from Jitwarpur village at Madhubani in Bihar. She has got conferred with the State award in 1969, National award in 1975 and the Padma Shri in 1981. She got the Bihar Ratna Samman in 1984. She has encouraged the art among 1000 people in her village. Her art was sought after by many, including Presidents and prime-ministers of India! Because of her efforts and commitment, Jitwarpur has been developed to a large extent. She died in 2005.

Pattachitra folk Art: Pattachitra is an ancient folk art of Odisha and Bengal. These paintings are based on Hindu mythology and specially inspired by Jagannath and Vaishnava sect. The art form can be traced to as early as the 12th century A.D. It is appreciated by art lovers all over the world for its effortless style of drawings, colours, lines and space usage. The world "patta" derived from the Sanskrit word 'Patta' which means "cloth" and "chitra" means "picture". The artists are called "Patuas". Patuas do not just paint, they also sing as they unfurl the painting scroll to show it to the audience. These songs are known as "Pater Gaan". The songs are of wide variety ranging from traditional mythological tales and tribal rituals to stories based on modern Indian history. Patuas generally use natural colours, which they procure from various trees, leaves, owers and clays. This tradition dates back to thousand years and today it is gaining international recognition through modern technology. Patuas not only make paints, they also sing in the period of exhibition of Pata. When they display their paintings to the audience they used song or words in a pitch, by which they tell a story, which has a relation with the concerned Patachitra. Although overtly religious , it does not simply express asset of religiou side as or values an dismuch more than a mere visual art. It expresses a whole set of beliefs and practices relating to life and death held by the artisans themselves. Traditionally, it is practiced only by the Chitrakara caste as their caste occupation. Although Chitrakaras are found at many places in Orissa ,like Sonepur, Parla khemundi and Cuttack, their major

concentration is in Raghurajpur and Puri.The e are various forms of Pattachitra- Tala Pattachitra, Jatripatti, Ganjapa, Jautuka Petietc . Raghurajpur is where many chitrakars live in an area dedicated to them called the "Chitrakar Sahe". This lies in Puri district, 52 kms. (approx.) from Bhubaneswar. The village is around 1.5 km from Chandanpur and 14 km away from Hindu pilgrimage town of Puri, on the southern banks of river Bhargabi (Bhargavi).

Pattachitra has been mentioned in Puranas, Epics, Ancient Literatures and Historical Descriptions. The style of painting is similar to the cave paintings of Mohenjodaro, Harappa and Ajanta. `Patuas' and `Chitrakars' have been referred to in literary works dating back to more then 2500 years. Some researchers opine that `Patashilpa' was originally an art from of the Santhals (tribal community). It was popular among Hindu tribes like Santhals, Hos, Munda, Juangs and Kherias who painted `Pattachitras' depicting the birth of their ancestors Pilchu Haram and Pilchu Burhi; how they had seven sons and seven daughters and how these seven brothers were married to their sisters.

Patas of Odisha: The patachitras are generally located as the earliest indigenous paintings in the state of Odisha, apart from fragmentary evidence of cave paintings in Khandagiri, Udaygiri, and Sitabhinji. Mohanty traces the origins of Pata paintings to the eighth century AD. Although the earliest extant Patas date only from the late seventeenth century, it is thought that the practise may have originated with the establishment of Jagannath temple in the eleventh century. The Patas served as substitute icon for the wooden image of Jagganath, Subhadra and Balabhadra when these were removed for repainting.

On the Debasnana Purnima day (Fullmoon day of Jyestha) the God have a ritualistic bath to ght the heat of summer. As a result the deities become sick for _fteen days, that is the _rst fortnight of Asadha. This period is known as Anasar and the devotees don't have Darshan of their beloved Lord at the Ratnavedi. During that period three paintings of Lord Jagannath, Lord Balabhadra and Maa Subhadra are worshipped. But these paintings are not like the incomplete wooden images of the triad. Here in these paintings, the deities have been depicted with full leg and hands in padmasan mudra. For example the painting of Jagannath has four hands in which he holds Sankh (coanch), Chakra (wheel), Gada (club) and Padma (lotus ower). These paintings are known as anasar

patti.The chitrakaras who paint the anasar patti of Puri observe some rituals while working on these paintings. They too observed some austerities i.e. the women are not allowed to touch the painting. The chitrakar is strictly vegetarian during the period of painting and he ought to sleep on the ground without using any bed. He has to put on a new dhoti while working on the paintings. After the painting is completed, a Mahasnan is arranged through chanting, of mantras and then asper the tradition placed for worship and darshan. After the completion of anasar, the paintings are preserved at the store of the temple.

Besides the anasara patti, other patta paintings worshipped in the temple on various occasions include the krishna patti, patta paintings of Krishna worshipped on his birthday, the twelfth day of 'dark fortnight' in the month of bhadrav (August-September); the bamana patti, a painting of Bamana, the tenth incarnation of Vishnu, worshipped on his birthday, the twelfth day of dark fortnight in the month of bhadrav (August-September); and the kandarpa patti, paintings of Kandarpa worshipped on the twelfth and thirteen days of the bright fortnight in the month of chaitra (March-April) for the welfare of the state. Thus, patta painting is an important part of the Jagannath cult and is required in one form or other for temple rituals throughout the year. Other patta paintings, like yama patti, a painting of Yama, the god of death, and usha kothi, depicting the story of the Goddess Mangala, are worshipped by Hindu women at other places in Odisha on the occasion of Sabitri Amabasya, the new-moon day in the month of jyestha (MayJune), and Mangala Puja, on each Thursday of the dark fortnight of aswina (September-October) respectively. This shows that the tradition of patta painting is general to the religious traditions of Odisha, even though its origin can be traced back to the Jagannath cult specifically.

Patas of Bengal: The patuas were primarily wandering artists- who would travel from place to place with painted scrolls of various deities. Though their exact date of origin as a profession is not known, yet from various oral lores and oral traditions they can be estimated to have begun as a profession from around 10 th -11 th century AD in Bengal. Patuas frequent the homes of rich people (zamindars and landlords), display the scrolls and narrate the different stories of the deities and in return would then be rewarded with cash or kind or both in the form of grains, food and clothes. They would be invited on special occasions to narrate the stories pertaining to that speci_c deity whose puja or worship is being performed. This performance was also considered sacrosanct by the spectators and they would be sitting humble silence to listen to the patua's narration.

The narration would include stories from local lore and local Purana (especially reected through the three Mangal Kavyas- the Manasa Mangal Kavya, Chandi Mangal Kavya and Dharma Mangal Kavya) to the most popular story from Indian mythology. The displaying of the painting or the scroll or the pat would be referred to as pat khelano (playing with the pata) and the songs were referred to as pater gaan (the song of the pata). From the colonial period onward, the singers' repertoires have tended away from medieval religious motifs, and toward contemporary secular themes.

Preparation of Canvas or Pataastra (Base fabric): The Chitrakaras have unique technique of preparing the Patta. The preparation of the handmade Patta or Patti (canvas) is an extremely laborious task, for which artisans used two layers of old cotton saris locally sourced from old cloth seller (Fig. 8). In the late nineteenth century, the canvas was prepared by smearing it with the mixture of cow dung and black earth. After drying in sunrays, white coating was applied to cover the pores of fabric. Now days, the old cotton saris are also used which are washed in plain water thoroughly to remove all impurities from the cloth. After drying it, the cloth is spread over the flat cemented floor and than a coating of a gum made from tamarind seed powder is applied on the fabric. A second layer of cloth is pasted on first layer and another layer of gum is applied, fabric is then allowed to dry in sunlight. (Fig. 9) The bubbles and the patches of gum in between the layers are removed and if required, small piece of the cloth is applied to avoid torn portion of old used cotton cloth. The gum of tamarind seed is prepared to grind the tamarind seeds in an electric grinder, earlier seeds were crushed on flat stone bed. Later on grounded tamarind thick powder cooked with required quantity of water to obtain gum.

When the fabric is totally dry, the glutinous coating obtained with soft white stone powder and tamarind gum in the ratio of 1:4 is rubbed on the dried fabric with the help of cotton puff. (Fig.10 & 11) When it is dry, the rubbing process is followed with sharp edged steel glass (Fig. 12), later on the same process is repeated with wet cotton puff and stone (Fig. 13 & 14). After drying the

fabric, it is taken off the floor and cut into required rectangular or square sizes without any wastage (Fig.15). The individual pieces are polished with burnishing the smooth pebbles on both side of surface. The entire process of making patta (canvas) is known as "Pataastra".

TOOLS AND EQUIPMENTS: The tools and equipments required for Pattachitra painting were traditionally handmade. The material used to prepare tools was locally available or they sourced from the local market of Puri. Traditionally tools and equipments like Umhei (furnace), Mati Patra or Atika(mud pot container), Sadhei (coconut shell, keeping colour paste), Matka(ring, which is made out from edges of old cotton saris, used as a stand of Sadhei), Tuli (brushes), (Fig. 1) Silapathara (flat stone bed, to grind tamarind seed), were used, but today most of the tools and equipments are same, but mud pot container with aluminium or steel container, electric grinder with Silapathara, handmade Tuli with brushes have been replaced.

INGREDIENTS : A number of ingredients are used during the entire process of Pattachitra Painting and these ingredients are water, Kaithatta or Kainth (locally available fruit gum)(Fig. 2& 3), Tentuli gunda (Tamarind powder), Tentuli Manji (Tamarind seed) (Fig. 4), Lakha (Lac), Haritali (Yellow stone), Hingula (Red ochre), Ramaraja or Ghanila (Indigo stone), Shankha Gunda(Conch shell powder), Deepa ra Shikha(lamp black)(Fig 5 & 6), Khadi pathar (white stone powder) (Fig.7). Ingredients like Gayi ra Gobar (Cow Dung), Kalla Matti (Black earth) were used earlier but find no use today in the process of Pattachitra Painting.

PAINTING: The experienced chitrakaras do not use the pencil to make the sketches but young painters first draw the sketches with the help of pencil. First stage is Dhadimara or demarcation of the borders, with the help of scale; earlier string was used to make lines in the border. (Fig. 16) The second stage is Tipana or sketching, which starts with head, then torso and legs are added. Generally experienced painter or head of the family draws it (Fig. 17). The next stage is Hingula Banka, where spaces outside the sketched figures are filled with red colour, the Hingula or red background is most commonly used in Pattachitra paintings (Fig.18). The process is followed by Ranga Banka where application of the colours in the figures are painted in a prescribed norms for a particular deity as per their Dhyanamantra or visualization like black is used for face

of Lord Krishna Mostly yellow colour is Akanksha Pareek applied to the garments including other colours, the process is called Pindha Luga. The procedure of colouring ornaments is known as Gahnalekha. This process is followed by colouring the black in required areas like hairs, outlining of the figures known as Mota Kala. Next process is Sarakala, finishing the fine outline with black colour. Next stage is Sankhpata and Haladiyapata, where background is treated in floral with other colours. In Dhadibanka process borders are filled with floral, animal and geometrical motifs. The Sankhpata, Haladiyapata and Dhadibanka work is done by those painters who are not good at figure drawing; there are few painters who are skilled in border paintings. The process of reviewing the paintings before lacquering known as Baigeba, finally Joshala or lacquering is done to give glow and protection from moisture. Earlier Joshala or lacquering process was done from melted Lac but now these days readymade lacquer paint is used.

As stated by the artisans during earlier times natural sources such as stone and vegetable extracts were used to make Canvas. Currently the same tradition is followed to develop the painting by some artisans. Five primarily colours- black, white, red, blue and yellow are used to make the Pattachitra, where black is prepared from burning coconut shell or from lamp, white is from conch shell by powdering, red from Hingula mineral, yellow is made from Haritali stone and blue is from Ramaraja stone. The stone is first ground into a fine powder and made into a thick paste by adding water and then the locally available fruit gum known as Koithatta is mixed with this paste, and pate is converted into small tablets. When required tablets may be dissolved into the water or wet brush is rubbed on the tablet for using the colour. The colours used in painting are primarily bright colours, limited to red, yellow, indigo, white and black. These days besides these five colours, different shades are achieved from these stone and mineral colours. Moreover, these days different shades of artificial colours are bought to prepare less expensive painting, Acrylic colour is used to paint Tussar silk fabric.

Themes: The themes and motifs of Pattachitra painting centres around the Lord Jagannat, the chief deity of Puri, and the Vaishnav cult. The subjects of paintings are from the ancient epic, mostly mythological, religious stories and folk lore. Very popular themes are different Vesas or attire of Lord Jagganath, who was an incarnation of Lord Krishna, with older brother Balram and sister Subhadra,

different depiction related to Lord krishna such as Shri Krishna Janam (The birth of Krishna), Shri Krishna Leela (narrative of Krishnas life), Dola Yatra and Rath Yatra (Spring and chariot festival of Orissa) and the temple activities.

Gond Folk Art : Prior to the Muslim invasions of the 14th century, the Gond people were a lturally significant tribe in central India.The diverse Adivasi communities of Central India have been interlinked for hundreds of years and they have practiced complementary occupations. With a population of over four million, the Gonds are one of the largest indigenous societies of the region and history indicates that they were a powerful and well-organised group. Essentially farmers, they became patrons to Pardhan bards who fulfilled a role as the keepers of the Gond myths, genealogies and history. Gond community settled in Gondwana region around ninth century (800-900) AD. From 14th to 16th century they ruled large parts of central India, most of them were in Andhra Pradesh, Madhya Pradesh, Chhattisgarh and Maharashtra (Vajpeyi, 2008). They even challenged the British during their regime to retain control. Gond dynasty was powerful and culturally significant during this period. They built many forts, lakes, temples and palaces etc. No literature from the period is available but as all art forms were flourishing around this period, it is likely that painting on walls for purpose of decoration may have started around this time. However, after Muslim invasion in fourteenth century, they were forced to flee to the surrounding forests of the Vindhyas and the Satpura region (The India Craft House, 2012). Their art forms in all likelihood continued but they were no longer in public eye.

Presently Gonds are one of the largest tribes in Central India predominantly centred in Madhya Pradesh. The Gond culture and practices have been inherited from their Mesolithic ancestors. The tradition of decoration of the walls and floors of their house may have initiated in cave dwelling culture of their forefathers. Traditional Gond art include songs, dance and wall paintings. Gond-Pardhan community are the primary practitioners of the Gond art painting. They did it on walls of the houses, it was known as bhittichitra, where bhitti means wall, it was mainly done by women folk. Bhittichitra was for decoration of their houses, and was only done on special occasions like weddings, child birth or on festivals likeDussehra, Nagpanchami, Hariyaliand Deepawaliand there on it remained on the walls throughout the year. On these occasions, they used to paint on walls called

bhittichitra and on floor they used to make specific patterns and symbols known as dhignas which most likely evolved into Gond paintings. Some experts believe that some of the patterns in Gond painting have been derived from dhignas. It is the brilliance and richness of these patterns which captured many eyes. Today their art and culture is being rediscovered both by Indian and International markets. The attention that Gond art is receiving worldwide is largely due to the work of Jangarh Singh Shyam, who was one of the first Gond artists to be recognised and exhibited his work internationally

The word 'Gond' comes from the Dravidian expression of kond, meaning 'green mountain' Green Mountain is a reference to the Vindhya and Satpura mountain ranges where most of the Gond people reside since the 14th century. Recorded history of the Gond people begins in the 13th century, achieving greater significance in the 14th century due to the Gond Rajas (kings). Traditional Gond Art includes dance, song and painting. Stories are passed on orally through folk song. These can be accompanied by traditional string instruments such as the Kingri and the ana. Called Dhemse, the songs convey the religious history of the Gonds, their deities and mythology. Stories are also communicated through folk dance. They may be performed at milestone events such as a birth or wedding Diwali (the festival of lights which signifies the victory of Good over Evil); and, Nag Panchami (celebration of the harvest of crops). Gond artists use patterns or infills for the outlines of objects and people in their paintings. The different types of patterns used establish their signature style. These patterns manifest in the form of dots, dashes, lines or fish scales. Due to the lack of research in this field, it is not clear what meaning the patterns hold for the Gond people. Their paintings are used to worship nature and as a mode for seeking protection and warding off evil. Principally, Gond art is used by the Gond people to pass on their stories and beliefs to future generations. The way these art forms are produced also reflects the history and experiences of the artists themselves. The paintings are thought also to serve a higher purpose, connecting the past and the present, the people and the nature that surrounds them, as well as the spiritual and the physical worlds and other celebrations and festivals. The Gond people imitate peacocks, bees and other animals in their dancing; this is often accompanied by a percussion instrument such as the Dhol. Rhythm is an important factor in their dancing. Singing often accompanies dancing where impromptu lines may be added to the

songs. Gond paintings are traditionally applied to the inner and outer walls of residential houses. They may depict the local flora, fauna, Gods and Goddesses.

Traditional Gond wall paintings use natural materials to create vibrant coloured motifs. Called Gond Pradhan motifs, they are comprised of fine lines, dots and dashes. A central theme of their paintings is the depiction of their mystical beliefs. This is reflected in their use of images depicting: Gods and goddesses, such as Ganesha and Shakti; Hindu rituals and stories of supernatural entities from ancient Hindu texts; and a reverence of natural entities such as spiritually important trees or divine beings – birds and animals that have spiritual significance. The cow, central to the Hindu belief system, is prominent in these images.

Folk Lore- Source of inspiration With the inherent belief "viewing a good image begets good luck" the Gonds are decorating their houses and the floors with traditional motifs. Digna and Bhittichitra are painted on grounds and earthworks of their houses. These are not just adornments, but also the instantaneous expressions of their preconceived religious gushes and devotions. The grounds and walls become their canvas and a unique biosphere originates taking form of countless decorative paintings.

"Village deities such as Marahi Devi, Phulvari Devi, (Goddess Kali), Sanphadki snake, Phulchukki chiriya (bird), Sarpoti tree are the subjects of the paintings. The paintings are votive in nature and celebrate the birth of Krishna, venerate trees, birds and beasts, seek protection for the wellbeing of the family and ward off evil. The predominant theme is veneration of nature and the symbiotic relationship between birds and snakes, peacocks, beasts and trees, …" Numerous Gods and Goddesses, strange and exotic birds, flying snakes, tigers, dogs and cattle, breathtakingly beautiful trees and several other entities who inhabited the age old songs of the Pardhans are few of the wonderful themes of Gond art. The story telling tradition with musical notes and lyrics is therefore, what is amazing is that all of these originally existed as notes and lyrics revealed in the form of wonderful lines and dots patterns on surfaces.

Style

Gond art is basically linear art with a wide variety of lines and small dots. Gond artists draw the outline with utmost care. Similarly the filling is also done with thin

and tiny strokes and dots. After the flat color application is completed then the lines with other colors are added which totally transform the imagery with utmost perfection. Eyes of the spectator harmoniously slip from one point to another with the flowy movement of lines. Dots and dashes add minute details to art work. Bright and vivid color scheme increase the beauty of folk lore. Earlier the colors were extracted from natural objects, such as charcoal, colored soil, plant sap, leaves and cow dung; especially yellow from chhui mitti and red from hibiscus flower. Gond paintings preserve a remarkable resemblance with Aboriginal art from Australia as both styles use dots and tiny lines to embellish the art work. Now, the surfaces have changed from walls and floors to paper and canvas; so the medium has also changed from natural pigments to acrylic colors. Painters have become the story teller's and the medium of expression is simply paintings which arenow widely celebrated. Selection of theme from folklore to the depiction of legend in colors with line, dashes and dots to create a rich visual narrative is actually a treat to eyes.

Conclusion: The Gond society is agricultural, so the cycle of sowing and harvesting has remain the backbone of legendry narratives, which express each and every emotion of a farming community. Oral narratives, like the Gondwani and Ramayani hold the community together. The Gond beliefs tellsabout the greatest of Gods, Badadev, who created the earth and every being on it. There are myths about the Gond kings, trees, the flowers and fruits which are an integral part of their life, each and every Chitra originates from the celebrated trees and wild animals with innocent faces and thus creates the Gond imagery itself. Art in India does not depend upon the availability of canvas or paint. Rocks and caves, village walls, the floor, a threshold, palm leaf, wooden plank, or even the human body is space enough to decorate. For colors, the infinite use provided by nature from flowers, leaves or stones toprecise their known cultural understanding.

The paper has attempted to review the Narrative style in Indian folk arts like Mithila Art, Gond Art and Pattachitra. All these folk arts are being practiced through generations. They all started with the aim to pass on the tradition of mythical stories from generation to generation. We as an artist and also an art educator have many things to learn from these art styles. Right from style of narration, different creative forms of animals, nature and human figure. Talking about the techniques we learnt the methods of wall preparation ,

cloth preparation for pattachitra, and also natural colour making techniques. It's our good fortune that we have the treasure to learn from and it's the aim of this paper to study this art and to educate our next generation. Art in India does not depend upon the availability of canvas or paint. Rocks and caves, village walls, the floor, a threshold, palm leaf, wooden plank, or even the human body is space enough to decorate. For colors, the infinite use provided by nature from flowers, leaves or stones toprecise their known cultural understanding. Similarly the astonishingly beautiful Gond Paintings; They are so colorful, complex detailed ornamentations which are intricately carved and entwined with nature- as the life of the creators of these paintings are entwined together with nature. The Patachitra style is juxtapose of folk and classical elements but is more inclined towards the folk forms. Although overtly religious, Pattachitra does not simply express a set of religious ideas or values and is much more than a merely visual art to be looked at and be appreciated: it expresses a whole set of beliefs and practices relating to life and death held by the artisans themselves.

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Changing Imageries and Challenges of Women Painters in Hyderabad

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ABSTRACT

The paper examines the challenges and changes in representation of imageries by women artists of Hyderabad analyzing social and cultural impact on pedagogy. Art has always been undergoing several changes in terms of language and interpretation. The normative social structures in the outset of patriarchy, particularly in the formation of the Central School of Arts and Crafts, and the pre occupied ideas about Art have always reflected in a women's thought process. In this context, this paper discusses about the unprecedented change of perspective and visual story depiction of certain acclaimed women painters and the rise of a new set of artists who completely chose to have a new set of ideas. Despite Hyderabad is a rather moderately slow city when it comes to its Art scene in comparison with other art hubs like Baroda, Bombay or Delhi, it has seen a host of women painting ever since the establishment of its School of Art and Craft in 1940. This School is synonymously called the "drawing School", since "drawing" was the primary focus and many changes can be noticed in its curriculum and pedagogy without losing the identity of the school. The school of Art has emerged into a new thought process completely keeping in mind, the old school of thought and imbibing the new theories of Art. Thus, Hyderabad has produced several prominent artists and has been experiencing a new change in the visual dialect. My paper will assess the radical shift of the art practice from the representational to conceptual and visual spaces from mural to street art. not surprisingly, the shift may be seen in the through process of a few women artist spanning for certain number of years as women artist have gradually moved on and "out of the box" in their visual storytelling and representation.

Keywords: Representation, Pedagogy, Women, Challenge, School, Drawing, Craft, Hyderabad.

1. INTRODUCTION

Painters have always been considered story-tellers. The stories may be from their past reminiscents, from their surrounding, or imagination. The visual vocabularies always had a certain aura at every stage of its metamorphosis.The primary concern of a painter is the idea itself. The painter'svisual space subsequently then proceeds with suitable visual elements againstformalistic traits like textures and tonal variations and henceforth the woven story is perceived in a story in the mind's eye of the onlooker. Many aspects influence the artist at different stages. The ways of looking at an issue, the perspective, the idea and such things, have a key role to play. Artists, notwithstanding their gender, belong to different genres when it comes to visual representations. For instance, there are women painters, who are not feminists and therefore their approach is not bent towards issues and debates to prove a point. Down the line, some artists, belonging to Hyderabad were only academic-oriented and those works conveyed their keen interests in unconventional themes and mediums.

During the early 1940s, there were few women teachers in the Department of Painting, Central School of Arts and Crafts which established in 1940.[1]This article will discuss about the women painters, the pedagogy and the culture in the then art school, which played a significant role in producing important women painters from the times to come. The reason behind choosing the timeline is because of the recordsof women artists show in the present literature only from this period and none of the sources available to us prior to 1940s.

There has been a constant reconstruction of the curriculum and teaching methods in the Central School of Arts and Crafts periodically. The school, known as the Madarase Fanune Latife, was one of the first art school in the Deccan which also included craft as a major part of its pedagogy besides painting and sculpture. Under the crafts section, different kinds of skills related to Batik, Carpentry, wood carving, metal

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[1]Sudha. B. Reddy, *"Cultural production under colonial rule –A study of the development of painting in modern Andhra-1900-47", unpublished thesis, University of Hyderabad, 1996.*

works and leather toys were taught in the school. The Faculty taught these skill-oriented subjects to students belonging to different sections.[2]However, by 1960s the reorganisation of the School by the inclusion of programs in Architecture and Applied Arts compelled to modify the character of pedagogy and syllabi (Prospectus 1964).

2. PEDAGOGY AND REPRESENTATION

The discussions here is also regarding the teaching-learning in the school that spans about 80 years. Also to have an overview as to how the changing pedagogy has brought in new ideas and the challenges to students and in-turn producing a new generation of women artists who face challenges yet try to float across in the patriarchal society.

As earlier mentioned, in the initial years of the school, and due to the initiations of the administration, various skills were taught where Batik was one among them. Women artists were taught to hone such craft-oriented skills so that such creative and skill-based set of knowledge may help them in producing saleable art/craft products. The batik painting of Farukh Rifaquat titled "Calligraphic arch" (Gadapa, 2014). Since most the students came from an elite class with colonial cultural influence as art was pursued only by the rich. Art was considered a choice for the upper class and merely surviving on this skill was far from any one's imagination. Later on, the school started inducting students who came from different strata ofsociety who wanted to hone their skills and chose art as their profession.

The pedagogical structuregradually had shifted due to the changing phenomenon of art practice and the eclectic nature of art in the 60s. Even though, all arts were under Applied Art till 1962 women students focused on learning murals, printmaking and painting (Prospectus 1964). Here is where the challenges have to be overcome in terms of studying labour oriented skills like mural and printmaking. Coming out of comfort zone to taking up interesting yet physical tasks such as mural paintings and printmaking requires the physical energy to be well balanced.

Figure drawing was considered an important part of a painting and the curriculum of the school had primarily concentrated on this particular skill (Niharini (ed) 1988). After all the ability of drawing evaluates students in their creative journey. The early works of all art students and faculty concerned on Drawing as a rich resource in creating either distortion or abstraction. The basics were given high importance in the school.

It appears that either of the skills, both the craft and art, had drawing as an original form in ensuring high-quality workmanship. It is this kind of a skill-based orientation with various unconventional techniques only to bring out the best creative product from the school. The school produced artists (here: women artists) who belonged to the 50s to the 70s practising dissimilar genres employing varied idioms (Gadapa, 2014).

Going through the old curricula, the kind of art that was practised and produced during the 40s to the 60s and later years of the school was from skill orientation to the purely Academic kind. The syllabus of 1940s, 1950s and 1960s focussed on the traditional culture of the Deccan region.It had the interdisciplinary subjects in pedagogic structure. Hence the products by the students, gaining knowledge and practising art may be seen an entirely different perspective. There is a hint of Western ideology in their subject matter as artworks evidently show the Western influence in terms of the depiction and colour. Of course keeping in mind, the Deccan culture, the thought process was always rooted in indigenous identity. The change of syllabi also added to the changes in work produced. The subjects of Art took a major place and craft took a backseat only to be gone from the curriculum in the later phase of the school by 1960s.

Freny Behmanshaw's work reflected on how her ideas, focused greatly on lines and use of space and storytelling. The work titled "Drawing" (1978); (Gadapa, 2014, p:304) conveys hints of strong theories on art. Belonging to a Parsi conservative background, Mrs. Behmanshaw had her own challenges as being an academician and artist too. Her works reflect a gay abandon and the contemporary lifestyle. Most of her works are drawings and her emphasis on daily human life is notable. Decorative elements like rangoli and juxtaposed with geometric shapes and lines add to the quality of the composition. Animals and birds are shaped using design-like lines. In this work, the drawing focuses on lines and its decorative intricacies.

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[2] *Kondapalli Sheshagiri Rao (1956) articles published in "Telanganam, Deshoddharaka Granthamala", (1956) and in various magazines reveal that drawing had been a core of the training and indigenous crafts were taught at the School of Art and Craft.*

In the later phase of the school, and keeping in mind the influence of the west, artists like Dasrath KumariMathur, Fatima Ahmed, Prathibha Dakoji, Farukh Rifaquat had anentirely new painterly approach in their paintings. Here we can also see the use of pastel shades and a prominent hue of blue dominating in their works. What could be the challenge here for the set of women during the later 1960s?It is probably the number of male artists outnumbered the women artists and all the while it is always to prove a point. This has mostly been there even in certain situations today but cannot be very evident at some point.

Nevertheless, these women mostly either belonged to the conservative Muslim families or the traditional Hindu families and the period of late 1960s, the challenge was also to express creatively and to paint nudes.

For instance, Fatima Ahmed's work titled "Blue Nude" (1960) shows a nude woman painted in blue sitting in front of a mirror and the reflection of her back in it. The blue nude is seated on a bed which has pillows on it and a grilled decorated window behind it. The artists mostly painted nude women either as part of their surrounding or to show their preoccupied minds. Here Fatima Ahmed was trying to negotiate between herself and her conservative background. Painting nudes in an academic journey is a completely different thing. But when an artist has taken up nudes as her 'muse', and here a woman painter of the late 60s, then it raises an eyebrow or two. In such challenging situations, these women artists had proved to be free from such restricted and limitationspaving ways to a new culture of thought process.

Dasharath Kumari Mathur's painting titled "Her Dolls" (Gadapa, 2014) has a set of dolls painted in subdued colours, mostly in pinks, and whites against an abstract geometric background. The textures made by using thick paint gives an impasto feel. The artist has not used bright shades of colours. The elements have a child-like quality in rendering. The forms of the body contours itself demonstrate rhythmic and playful expressions. The artist has attempted to prove her point. Can it be a general statement or a painting done through visual thinking?

In the 1970s, Hyderabad witnessed a new change in the visual dialect of its women painters. Today's eminent artists like Anjani Reddy, Lydia Victor were students at that point of time. Their teacher, Professor Kavita Deuskar, had completed her post-diploma from Baroda School and joined the school as a teacher. She had specialised in Mural and Egg tempera. Woman painters have always been particular in depicting the details of a narration and professor Deuskar is one of them. The challenge was to establish herself as an artist amongst the male-dominated art circle in Hyderabad and to teach the subjectshanded over to her by her predecessors. Professor Kavita Deuskar's imageries convey her sensitive attitude towards labourers and their daily life. The muscular features ofwomen in her paintings only to prove that these women toil in the sun for a living. Her works have the power of the line and she is specific about the anatomy and the drawing despite some invisible senseof distortion that fills the composition. The artist has introduced people from the lanes of the old city and sellers from the "Gallis" (bylanes) of Hyderabad which have a distinctive feature of its own. Her mastery over the subject is such that even a single figure in the entire canvas with the few elements here and there is enough to capture the viewers' imagination. The subdued, soft pastel colours, due to the artist knowledge in tempera marks a major quality in her work[3].

Gradually there was a phase where painters like Geeta Reddy, Anjani Reddy and Hoor Girglani took this narration to a very different level altogether. Hoor Girglani work title "Flower Vase" (Viewpoint, curated by Priti Samyukta, 2015) captures the viewer with the use of space and medium. The medium was egg tempera since the school was a major influence and its pedagogy. Geeta Reddy's painting titled "Landscape" (Viewpoint, curated by Priti Samyukta, 2015) depicts a monochrome landscape which conveys the artist's interest in the genre of landscape painting. The artwork shows the Birla Temple situated at Naubat Pahad of Hyderabad during the late 1970s.

These artists had a stronghold in drawing since the curriculum of the school period and again asserted on drawing as the primary interest. There were several changes in the teaching methodology and the school produced refined and well-known artists of today's times. Anjali Reddy's works began after a long hiatus. Her artworks were initially titled "The Dwellings," a series after her first solo in the early 1990s. These dwellings again were visual documents of the houses and by lanes of colonies of Hyderabad. Decorative and intricate designs, use of textures and tones in acrylic, the

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³*Personal Interview with Prof.Kavita Deuskar, 2015.*

challenge for the artist was to convey a strong message of coming back to practise.[4]

When the trend was actually to paint figurative compositions, Professor Anjani Reddy broke the conventional method and formed her own idea that was challenging in a way while she was dealing with new changes that took place both in the academics and art practice. The patriarchy always came in the middle of this journey since very few women during the 1990s were practising art. Mural and printmaking where specialisations which were far-fetched in terms of time and that present condition. Nothing was very conducive for women to paint murals or specialise in printmaking but yet they did produce some significant works in that medium within their own parameters. Prof. Anjani Reddy's work was a colour filled narration from semi-abstract dwellings to fully figurative, where women are often shown celebrating and feasting, working in the daily chores in the interiors of their homes.

Prof.Anjani Reddy's works are predominantly narrative, expressing the pre-occupied mind of a woman or the daily life of a woman in a very colourful composition. Trees, birds, design and colours mark her diversions from the formalistic approach, hence giving way to a different genre in art. The colour of the women in pinks, blues, greens and white and turquoise, much away from the regular umbers and burnt sienna.

On one hand the narration has surfaced again after the 60s, as the artists seldom painted flower vases, landscape, and design.

After Prof. Kavita Deuskar, Prof. Anjani Reddy began her individual style of narration.On the other hand artists like Padma Reddy, and in the later phase, i.e, the early 1990s, women art students took on printmaking as their primary interest. Padma Reddy's work justified the woman's origin in the society, fighting inequality and sometimes a visual loud thinking of satires and argument of the patriarchal world. Women in "Burkha", abstraction in print and expressions pertaining to social issues and predicaments of women were a total cut off from the stereotypes. This is where women painters started to think and achieved it through the art they produced. Women painters may be different in terms of expressing their thoughts and why not?

3. CHANGES IN REPRESENTATION

Not all women painters are feminists and not all produce feminist visual tendencies. Some women painters never had to reason it out due to the society from where they came, for yet certain painters like Padma Reddy did ponder over social issues. Her powerful lines and mind-tickling quotes along with the graphic prints shows the artist's interest in text and painting. The strong elements of text and textures play a primary role in the visual conversation.

However, known artists of today like Gauri Vemula, Priti Samyukta (myself), Nirmala Biluka, L Saraswati, Varunika Saraf have been students during the times of the 1990s and later. Gauri Vemula is a printmaker and her works signify the artists approach towards a metaphysical dream-like composition. Her composition is explicit and intricate with juxtaposed lines and tones. The details in the forms can be seen as the artist pronounces herself as not a mere printmaker but a printmaker par excellence. The trees take a human-like form suddenly and the irie looking composition also takes us toa euphoria. Animals with human expressions and the dense woods with weird "fairy tale" like human bodies moving around, only give us a surprise when we look at here works deeply.

Nirmala Biluka, yet another artist of today's times had a defined concept in her mind. Composition of yoga postures and meditating women with animals in watercolours are a part of the artist visual conversations. Through feminist approach, here works are "autobiographical" (Gadapa, 2014). The textural deliberations and multi-headed women pinch the onlooker with a lot of questions to be answered regarding a woman's identity in the society where women issues are also reported in the society. As the new curriculum and methods of teaching kept upgrading in art colleges from time to time the art schools have started producing a younger generation of women painters who look at women issues more seriously as a subject to discuss on through their works. Meanwhile, the art institutions also started having an electic mix of interdisciplinary idea to indulge in the syllabus. Nevertheless, later on the art students like Prinyanka Aelay, Afza Tamkanat and Faiza Hasan showed keen interest in deriving new methods which did not focus only on the canvas but the global culture opened nicety in their works. Video art, performance art and art

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[4]*Personal Interview with Prof.Anjani Reddy, 2019.*

including music totally gave way to a new generation of artists.

Hyderabad was always known for its very conservative and a laid back attitude. The school, we are referring to here may be treated as a casestudy since, it was the first-ever school that offered art and all indigenous crafts including carpentry. Today what we term as the "Choice Based Credit System", was already existing in the school from 1940, the year of its inception. Women painters discussed in this paper are products of this school. Some of the faculty today were students of the school; since the late 1970s (prospectus 1964 to 1974).

4. CONCLUSION

The world art scene has changed and has drastically influenced Indian Art aswell keeping pace with time, and the contemporary art, demands students to be well aware and updated. There are students, who have been attending art camps and workshops and the art universities put a lot of effort into encouraging them. Meanwhile, in Hyderabad, although the tendency is towards the traditional skills and figurative attitudes, the faculty is well aware of the art situations and allow the students to explore and probe into the 'newness' and to discover new means of expression. For example, Swathi Vijay is an artist today who has been a student during the 2007, in the school. Her works are a series of street art on abundant walls, public spaces and commissioned works. Her challenge to construct an idiom for herself making a space for it in the art scene of the traditional Hyderabad is in itself a merit. Huge billboard-sized wall paintings of school children and painting juxtaposed

with the already existing window grills and doors of schools and village hutments and modest dwellings in the urban spaces of Hyderabad. She is the only woman painter who is a street artist and a product of a traditional drawing school. We all know the challenges of street art in terms of its spaces and logistics. But Swati Vijay has carved a clear niche for herself today taking a new dimension. Moreover, the year 2017 was a new change in the education sector throughout Telangana with the introduction of the "Choice Based Credit System". The shift from inside the "Box" to "Out of the Box" had paved way to exploring new horizons and new subjects for students. A holistic approach in the education system and its quality enhanced.

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Krishna Reddy & Modern Indian Arts: Visual Art Pedagogy & Reddy's Innovative Teaching Methods in Printmaking

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ABSTRACT

The researchers in this study wants to enquire how historically art education is being taught in Indian art colleges and institutions. The researchers are practitioner artists and aware of technicalities of art teaching in Fine arts and especially in printmaking. The researchers gather from the records that Krishna Reddy was the one of the most celebrated print maker of India, who saw Professor Nandalal Bose and his students like Chittaprosad, Binode Bihari Mukherjee, Ram Kinkier Baij and several others doing their experiments in Bengal school and perhaps saw Abanindranath and his contemporaries trying their hands also in Printmaking. Krishna Reddy was a sculptor but his exposure in France and later in United States took him to such height with his discovery and series of innovations in VISCOSITY technique that he is hailed as a complete printmaker. His was a unique way of teaching which inspired artists as well as technicians of every continent. In this research paper, the researchers want to explain what they have learnt in contemporary art schools and their training syllabus in India and how much they have learnt from different Indian printmakers who were motivated and influenced by the experiments of Krishna Reddy in last decades of 20th century. With time as they have seen the recorded speeches of Krishna Reddy on YouTube their thinking and way of looking has been greatly improved. In this study, the researchers want to compare the teaching methodology which they learnt in their formative phase and what they have learnt under the impact of Krishna Reddy's practices and analyses. In this study art education of pre and post independent is compared with post-modernist educational system where technology has shaken earlier art teaching practices and creative output has improved considerably under latest researches and reforms. This study is one-time historical, exploratory, descriptive, conceptual, fundamental and qualitative research and offers an opportunity to frame new Indian graphic arts education to help student and his teacher.

Keywords: Print making, Bengal school, France school of Stanley William Hayter, Viscosity, Krishna Reddy, his innovative experiments and Methods of imparting Knowledge.

1. INTRODUCTION

Print making was known to Chinese in Tang period, around 600 AD, but it was developed by Johannes Gutenberg in 1439 AD as a movable type of technology in Germany. He is also given credit for inventing oil-based ink which helped in providing mass production of prints. Under his influence the first printed book of the Bible came in the market in Latin Language in 1450. In India, after gaining popularity in Western Europe completely, printmaking reached with the Jesuits as they brought printed polyglot Bible in the court of Akbar who did not show any interest. Till 1675, there was only one printing press imported from Europe by a Portuguese family in Goa who printed Bible to propagate Christianity. Brahmi font were developed by Charles Wilkins in 1781 though Bhimji Parekh had tried unsuccessfully in 1686, to print Bhagwat Gita. In the same year first newspaper was started in which portraits with different flavour became known to the commoners rather than just elite. At the same time, the hold of the British Trade Company tightened around the coastal areas of Indian peninsula and minor artists from Western Europe started visiting these 'picturesque and impoverished land inhabited by people having barbaric and uncivilised cultural practices'*1 (Partha Mitter Much Maligned Monsters) They travelled extensively in India to record what they saw, felt and experienced in their personal diaries with fully illustrations. William and Thomas Daniell landed here in 1785 to stay in different Indian Royal families. On returning in1794-5 they exhibited their coloured aquatints numbering 144 in six volumes till 1808 and got tremendous success. It influenced many British artists to try their hands.

In the earlier phase, artist used to draw on the paper and second artist used to engrave hence the result was also different. The portrait and the depth of the scene selected by the engraver from the travelogue would present different version to make original artist upset. With the invention of Lithography this drawback was contained and minimised. The printmaking became quite individualistic & popular. In 19th century artists from different countries started experimenting differently to give vivid and quite illuminating prints comparable & compatible to the watercolour paintings of contemporary painters. By this time, i.e in 19th century printing became popular and several parts of western, southern and eastern coastal areas printing presses were established but instead of making portraits or landscapes it was the prints of God, Goddesses, heroes and political leaders which became popular. Soon after this as the number of industrial schools started increasing where print making was taught in form of lithography, printing presses started competing with each other and the matter for survival in the market became difficult. The Calendar Art was the final solution to sustain print making in India. It was Raja Ravi Varma who in the two last decades of 19th century took this art to the new height which later on caused the downfall of his illustrious career. With the industrial schools in unified India the pedagogy based on westernways of depicting and conceptualising the visible world was promoted. The tendency of drawing objects and living beings correctly as they appear before eyes, was considered a matter of great skills. Instead of earlier unrealistic way of representation of space in form of multidirectional aerial perspective was preferred to a single line diminishing view perspective with various sized figures corresponding to this one-line perspective.

The prints and the calendars of British minor artists as well as Indian artists like Hem chand Bhargava, L.N Sharm, Thakur, Sobha Singh, and Yogendra Rastogi were known to the art lovers and that too at the cheap rate. The printing art in India had taken the form of highly popular genre as visual mass culture.

1.1 Bengal School

AbanindraNath Tagore was the vice Principal of the Bengal Industrial school of Calcutta where printmaking was a subject which was taught to the interested students. Abanindranath established Vichitra club by including several family members in 1915 soon after quitting from his job. Mukul Chander Bose was a serious member of this group who went to United States and Britain and became a regular full-time printmaker of India. Nandlal Bose joined KalaBhavan of Shantiniketan in 1921. Abanindranath during this period was experimenting with dry crayon and Tuche on Zinc plate. Madame Andre Karpeles demonstrated different techniques of woodcarving. Some years later Nandlal Bose carved linocuts to illustrate RabindraNath Tagores book called Samaj Pathh. By this time a group of artists like Ramendranath Chakravorty, Binod Bihari Mukherjee, ManindraBhushan Gupta, Bishavrup Bose and Ram kinkier baij started working on different techniques of Printmaking. In fact, printmaking in this phase beginning from 1915 didn't become a full-fledged medium but was tried as an alternative for the sake of mere adventure. It was a new creative medium with a clear departure from the commercial periphery. These artists lacked confidence in the technique till 1940 as graphic arts lacked spontaneity. It was soon after the independence that artists became serious. Kanwal Krishan was the first artist who went to France to learn basic fundamentals of printmaking before starting his studio in Delhi. Somnath Hore started his career as a printmaker. Krishna Reddy after finishing his graduation in Shantiniketan in Sculpture and watching closely artists experimenting in printmaking exhibited his new technique of intaglio printing known as Viscosity for the first time in India. With this a new chapter of printmaking was opened which galvanised printmaking in India as well as established Krishna Reddy as a modern printmaker of great potentials.

1.2 Krishna Reddy

After this show, Krishna reached Paris to join Atelier 17 to learn other printing techniques under Hayter after spending some time in London to spend some time with Henry Moore. By the time he reached Paris his human figures had become quite monumental and voluminous. He stayed there for some years before leaving for United States where he continued his experiments in Viscosity till the last breathe. As far as his teaching is concerned, he taught many printmakers in Paris and the number of his students in United States is quite large.

1.3 Thesis Statement

In this study, the researchers want to see the differences of the teaching pattern of Krishna Reddy as a printmaker. The printmaking in short is a technical medium where an artist works in his studio. The intention of the researchers is to highlight the training

method of Krishna Reddy, in printmaking, how it is different from what academic standards the researchers have experienced in their formative stage in college.

1.4 Research Question

Krishna Reddy was a sculptor in the beginning but after watching Kanwal Krishan's new experiments he ventured into the printmaking technique to explore its domain further in several directions. Viscosity was his discovery and it has revolutionised emboss industry, photography other industries.

Can we consider Krishna Reddy as an avant-garde printmaker for his methodology and pedagogy for its unique, exceptional and novel approach?

1.5 Viscosity & Practice

2. LITERATURE REVIEW

Viscosity is a technical term for graphic artists in which multicolour printmaking is developed by incorporating relief and intaglio printing processes. Stanley William Hayter was the pioneer of this technique. This technique helps in getting original prints in limited editions and allows many variations between proofs to have varying results. Copper/ zinc plates are used for making images by etching textures of various depth. More than three colours of ink are mixed, and the viscosity is adjusted by Linseed oil. The ink's density reduces as we go deeper from one to second or third ink. The application of the ink is forced in the recesses caused by etching before getting wiped off the plate surface with a tarlatan. Different rollers are used with varying pressures. In fact, one gets different tonal grades if one ink is used on the acrylic plate. A sheet of paper is placed on the plate and passed through printing press to get all of the colours and tones simultaneously.

TABLE 1: History of printmaking in India

Year	Author	Title	source	Summary
2004	Gascoigne, Bamber.	*How to Identify Prints*	London: Thames & Hudson, 2004.	This book, as the name says, is a complete guide for an art student to understand the prints and identify them.
2002	Gordon, Bob and Maggie Gordon.	*The Complete Guide to Digital Graphic Design.* London:	Thames & Hudson Ltd., 2002	demonstrates different aspects and features of Digital graphic design
1985.	Nirmendu, Jayaappa Swami,	*Graphic Art in India Since 1850*	New Delhi: Lalit Kala Akademi	Inventions of viscosity techniques by Krishna Reddy
1986	Meggs, Philip B.	*The History of Graphic Design.*	New York: Viking Penguin Inc	It was referred to know how to write acknowledgement and a comment by Herbert Bayer was quoted in Introduction of the thesis.
1991.	Robinson, Wayne	*. Printing Effects*	London: Quarto Publishing, 1991.	discusses about the image designing process,

TABLE 2: Literature Review Krishna Reedy and His Career

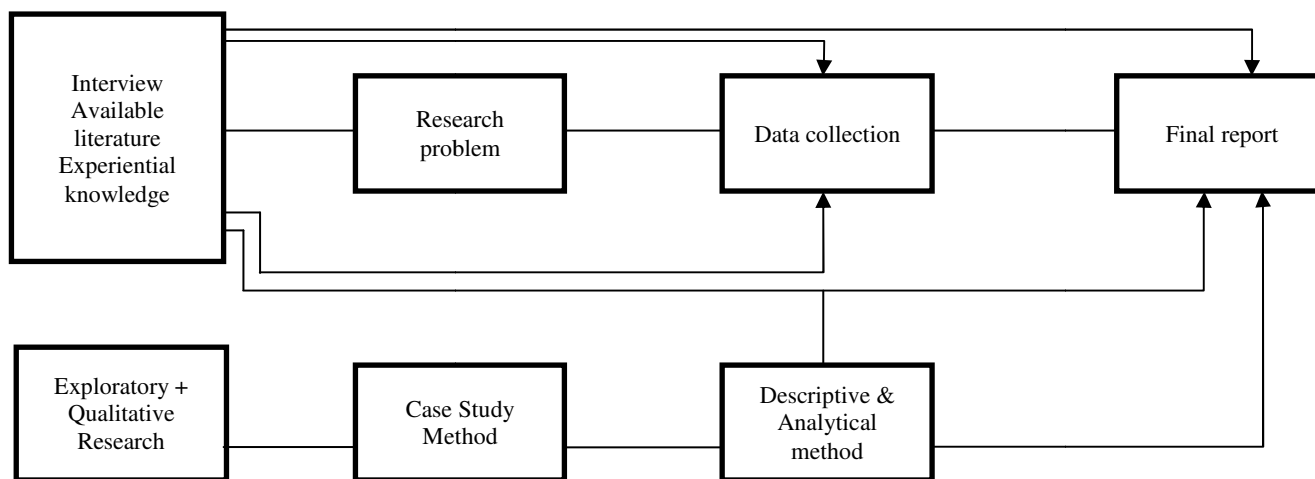| Year	Author	Title	Source	Summary
1974	Richard Bartholomew., Jaya Appasamy	*Krishna Reddy Contemporary Indian Art Series*	Lalit Kala Akademi ,Page 1-23	A brief note on Krishna Reddy disseminated the art of printmaking and west Acknowledges this fact.
1998	Krishna Reddy	*New Ways of COLOUR PRINTMAKING, Significance of Materials and Processes By N. Krishna Reddy*	Ajanta Offset & Packaging Ltd, & Vadhera Art Gallery, New Delhi, Page No 1 - 141	A brief note on viscosity colour printmaking by an outstanding Practitioner of this techniques, and complete views on intaglio color printmaking in general.
2000	Mago, Pran Nath	*Contemporary Art in India – A Perspective.*	National Book Trust, New Delhi, Page No. 191 – 192	Brief detail about Artist Krishna Reddy's Innovation.

2.1 Literature Review: Summary

2.2 Formation of the Problem: In this investigation, the researchers intend to make a comparative study of pedagogical education being given to the students before independence and after independence under the spell of Krishna Reddy's latest technical exploits in printmaking. In this study the major focus is on the Viscosity technique which Reddy invented and photography and in other industries have benefitted.

3. RESEARCH METHODOLOGY

Print making is a technique of graphic arts and the credit of bringing it into our country goes to The Britishers. The artists of the Bengal School were the first exponents of this technique who used it as a new medium of creative expression. Before them artists from far flung areas have used it for their Calendar art but in Calcutta new experiments in different techniques guided printmaking to the higher echelons. How the training was given to the students? The pedagogy must have some salient features in 19th century and later on some changes must have taken place for the teacher as well as for the student. This practice has not been discussed before. The researchers are depending on their personal experience by working practically and by asking their teachers and other experts. The present study is experiential research, besides being descriptive, exploratory, conceptual and historical one. For in-depth exploration the researchers would be asked to prepare a questionnaire for their investigation to be put before respondents, hence case study will be very productive and beneficial. They would be advised to go for snowball random sample technique for their sample design.

4. PURPOSE OF THE STUDY

From the above literature and accumulated visual data it is amply clear that Krishna Reddy has definitely created a situation for the printmaking that one would like to acknowledge his contribution for his creativity. With contemporary academic syllabus it would have been quite difficult to achieve where one finds him today it is only through his tireless zeal to experiment on technique as well as conceptualising abilities on themes and formal designs. His guidelines are crucial for the technique as well as for the progress of Graphic arts as a mature creative medium in 21st century.

5. RESEARCH DESIGN

5.1 Research hypotheses: The researchers have made two research hypotheses from the available literature, their experiential experience and guidance of experts and teachers.In the first they think that the printmaking does not require extensive theoretical syllable while second assumption is that the Krishna Reddy's contribution in Viscosity has limited scope in printmaking in future hence pedagogy must focus on other techniques.

6. DATA COLLECTION

Syllabus of Andhra University – Department of Fine Arts for graduation

TABLE 3: BFA Four Year Course

Sl	Theory	Practical
BFA First Year	1.Fundamental of Design 2. History 3. English	1. Drawing 2. Water- Color Painting 3. a) Clay Modelling and Relief Plaster Cast, b) Paper Sculpture.
BFA Final Year	1.History of Art 2.Western Aesthetics	1.Drawing 2.Etching and Aquatint 3.Oil Painting

TABLE 4: Syllabus of M.S. University Department of Graphic Arts for Post-Graduation

Sl	Theory	Practical
MVA First Year	1.Philosophy of Art 2. Modern Art 3.History of Printmaking	1. Lithography 2. Etching and Aquatint 3. Silkscreen
MVA Final Year	1.Philosophy of Art 2. Modern Art 3.Methods and Materials 4. Dissertation	1. Etching and Aquatint 2. Photoetching 3. Silkscreen 4. Collography

TABLE 5: Syllabus proposed by Krishna Reddy. For Postgraduates, Researchers & Techni.

Sl	Theory	Practical
1.	The Theory of Collagraphy was explored	Extensive Work is done on plate making in different levels and multiple colors
2.	Graphic Arts is seen in context of new scientific discoveries and technologies	New Experiments in Reduction and Additive processin multiple plates in etching and aquatint process
3	Graphic Arts is seen in context of new scientific discoveriesand technologies	New discoveries in the graphic arts by using only singleplate in different levels with multiple rollers to achieve multiple colours and varying grades

7. CONCLUSION

Art making for Reddy is an obsession and activity of the mind. For him artmaking is driven by two forces working in tandem one for self-projection and second one for self-indulgence. Fine balance between these impulses bring social recognition though a true artist does not bother about it. Artist has to be free of all kinds of prejudices. One has to break through of man-made mechanistic concepts symbols, ideals and thoughts and creatively cultivate his mind by questioning and searching solutions. True to his words he remained glued to his art by testing the limits of graphic arts by questioning and seeking divine interventions through his working capacity of mind and hand. He worked tirelessly to revolutionize inprintmaking by discovering a method ofgetting numerous colors from a single metallic plate by studying the oil contents of the ink used.

8. FINDINGS

It is concluded from the above discussion that Krishna Reddy was a born genius, an avant-garde printmaker from this subcontinent. He was unquestionably a modern artist because he could achieve which was looking

unthinkable for his age. His working methodology and pedagogy was unique, exceptional and trendsetter.

Figures:

Fig. 2. Early Phase '*Insect',* Viscosity Print by Krishna Reddy, Mixed color intaglio, Plate size 11 15/16 × 15 13/16 in, 1952.

Fig. 1. Viscosity Early Phase, Paramour, Viscosity Print by Krishna Reddy, 1950
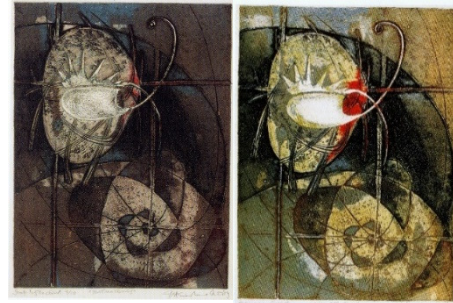
Fig. 3. Viscosity Early Phase '*Tuatara Forming'*, Viscosity Print by Krishna Reddy, 1952
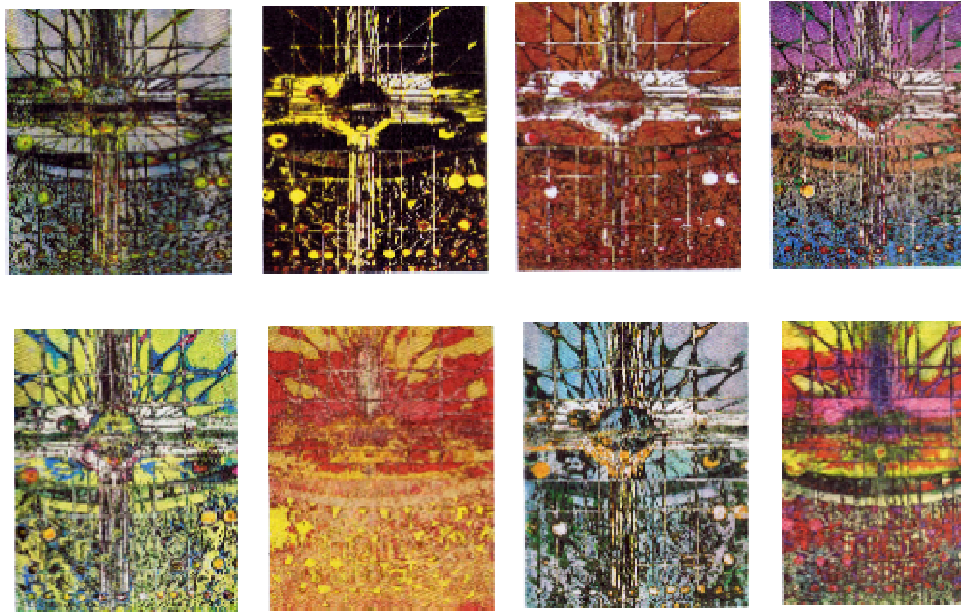
Fig. 4. Viscosity Final Phase, Viscosity Print by Krishna Reddy One of the series of color experiments printed by simultaneous process from an etched intaglio plate "*The Great Clown series*" 36 x 48, 1986

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TECHNICAL SESSION II: VISUAL ART PRACTICE AND AESTHETIC EXPERIENCE

Guerrilla Girls: Interpretation of the Body in the Context of Feminism and Performance Art

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ABSTRACT

Guerrilla Girls is a group of women feminist activist artist of 1985 from New York city. Gradually a number of people joined them to actively participate with a twofold orientation of attracting the stereotypic art houses towards them and getting exposed from the male dominating art society. The rise of the group was rising voice against the exhibition held in Museum of Modern art in New York City in 1885 where among one hundred sixty-nine artists only thirteen were female. This imbalance became the spark for the establishment of a potential and influential group of activists in the art world to fight racism and sexism.

Those women artists and art practitioners stayed quiet and adopted fake identities of past renowned women artists. They questioned for this discrimination and made public aware through their self-posing posters which were composed with bold statements but also showed an ironic sense of humour. The posters carried the legend "A public service message from the Guerrilla Girls, conscience of the art world."

Their physical representation was addressing the discrimination of male and female artist, lack of getting offers from good galleries, no such significance in History of Art, unequal pay, female nudity, family and personal physical issues. They used to wear Gorilla mask in front of public and their postures to show masculinity as an act of performance to keep focus on their issues, humour and an odd visual identity to represent gender and corruption in all aspects of society. By exposing ignored understory, subtext and unacceptable we diminish the value of a mainstream narrative. They believed in a feminism that fought against sexism and promotes human rights for all genders and all races. They did huge number of street posters, stickers, street projects etc. all over the world like Mexico City, New York, London, Istanbul, Shanghai, Rotterdam, Bilbao etc. They projected their retrospective in Bilbao and Madrid. They used to do projects and exhibitions to stand against and attacking the unpleasant behaviour and inequality practices by the most prominent museums and art houses of New York. One of their most popular travelling show was Guerrilla Girls: Not ready to make nice but attracted thousands. They can be anyone and anywhere in between the crowds with an eager to change the perception of the world against discrimination.

Keywords: Guerrilla Girls, Performance Art, Gender Discrimination, Feminism, Guerrilla Posters

1. INTRODUCTION

When the Contemporary art world of the 20th century rises to its pick the big art galleries still lacking in short to represent the women artists and curators. These private galleries and art houses were mostly funded by rich and white people. So they were not just representing the art but the power structure of the society. Metropolitan Museum in New York had a board of directorate mostly male in the mid of the 20th Century. This linked with the inequality of participation of the female artist in the Museum but the art displayed there were abundant in female forms and nudity. This exhibition was of utmost importance and among one sixty-five artists all over seventeen countries only thirteen were female artists, even the artist of colour was less and none of them were female[1].The famous art critic and curator of New York City, Kynaston McShine said in his infamous interview that "any artist who wasn't in the show should rethink his career"[2]. A group was formed in 1985 in protest of the biased statement of Mr. McShine and they wanted to light on this issue which had gone worldwide. There was a group of seven women artists who are commonly known as Guerrilla Girls and they called themselves "the conscience of the art world". They entered the Art scene in a very crucial period for activism and feminism which was a leap from second to the third wave of feminism. They were genius and the

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[1]*Guerrilla Girls, Confessions of the Guerrilla Girls, New York: Harper Perennial, 1995,19*
[2]*Ibid,19.*

artists of multi-dimension who are included in world performance history. Here I will focus on the emergence of Guerrilla Girls between 1985 and1995. In the beginning, this group was very much active in public protest rallies and postering which became the doorway to reach mass quickly. They were posting letters to the curators and critics personally. Their role in performing vocabulary, particularly in their posters and language became more playful and satirical and they criticized and invalidated the patriarchal order of society.

Guerrilla Girls were active in gender performance, and pink decorative scripts were very popular among them. They took this activity through public strategies by wearing masks and representing themselves in a highly fashionable way because they were continuously raising their voice against gender conventions. Prof. Richard Schechner, Professor Emeritus at the Tisch School of the Arts, New York University & the editor of TDR: The Drama Review 2002 defined that performance is "ritualized behavior conditioned/permeated by play."[3] Guerrilla girls were also engaged in 'dark play' which transforms the meta-communication message 'this is play' with humor and satire as stated by Schechner.[4]

2.   GUERRILLA GIRLS IN CONTEXT OF FEMINISM

The Guerrilla Girls is such an art committee that secretly hidden their faces, names, and numbers and still their voice of protest can be heard from many corners of the world. They are such mass of unknown identities who can present to threaten anytime and anywhere. They have utmost importance with their signature style of masking individuality. They launched their political campaign in 1985 with their rebellious posters targeting the whole New York City. These posters mainly include SoHo Streets, the Eastern Village, and Manhattan's Tribeca neighbourhood they were involving to dynamic peoples of the same temperament of 80s artists, dancers, and women's community. Frida Kahlo and Kathe Kollwitz were the co-founders who adopted the names of dead artists as second or pseudo names and it was a part of this group's style too. In the 1970s the agit-prop[5] feminists were also trying to secure their identities

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[3]*Richard Schechner, Performance Studies: An Introduction, New York: Routledge, 2002, 79.*
[4]*Satirical Warfare: Guerrilla Girls' Performance and Activism from 1985-1995*
[5]*Agit-prop is a political propaganda, especially the communist propaganda used in Soviet Russia, that is spread to the general public through popular media such as literature, plays, pamphlets, films, and other art forms with an explicitly political message*

through performance, mass gathering in museums and galleries which was much earlier to Guerrilla Girls. Art Work Coalition and Guerrilla Girls Action group were two collective unifications of some rebellious artists that were the forerunners, Guerrilla Girls of 1985. There the Art Work Coalition demanded a greater representation of artists of race, sex, gender freedom to open a broader understanding in art houses for the general mass. The AWC with other art committees also protested against the Annual Exhibition held in Whitney Museum for showing too little female artists. Though the Art Galleries and Museums were started including a few more artists in their space, these groups broke in the 20th century doing any further changes in the art world. Now the forerunner of these groups the Guerrilla Girls came on the platform of taking Feminism ahead through rebellious and cultural constructions and replaced second to "third wave of feminism"[6].

3.   WAVES OF FEMINISM

The modern feminist wave continued from the 19th Century to the 21st century undergoing many ups and downs, continuation, and discontinuation in the process. When it started it was termed as 'The First wave of feminism' (1850-1940). In the context of capitalist society and political structure, first-wave feminism emerged in the ground to tie the political campaign for gender empowerment and radical actions in Europe and the United States. First-wave feminism continued concerning exposure and equality for women and they influenced feminism all over the east and western societies throughout the 20th century.

The Second-wave feminism was started in 1960 and ends in 1970. The feminist voices of women are closely connected to the feminism of the Second Wave empowerment and equal citizenship, and even from the 1980s to 1990s initiated by the critical distinction of the second wave feminism itself as race and women in the third world. The third wave feminism was a step ahead of rest two. It started in the mid-1990s. Their emergence in the context of the information society and neo-liberal global politics of a new post-colonial and post-socialist world order. The Third Wave Feminism is embodied in "grrl" rhetoric which seeks to address the theorists' problem of equality or inequality and the political issue of evolution or revolt, while challenges the notion of "universal womanhood."

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[6]*The term "third wave feminism" would be coined in 1992 by Rebecca Walker*

Plate 1: How Many Women Had One-Person Exhibitions at NYC Museums Last Year? 1985, By Guerrilla Girls part of Guerrilla Girls Talk Back, Screen print on paper, 430 × 560 mm, Tate
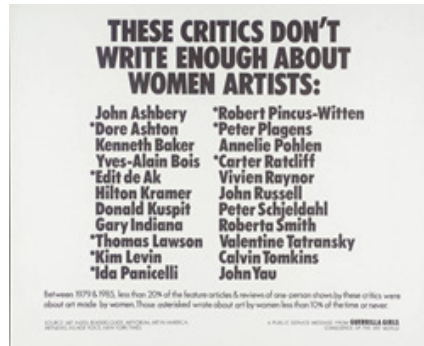
Plate 2: These Critics Don't Write Enough About Women Artists, 1985, By Guerrilla Girls part of Guerrilla Girls Talk Back, Screen print on paper, 445 × 570 mm, Tate

Plate 3: What Do These Artists Have in Common, 1985, By Guerrilla Girls part of Guerrilla Girls Talk Back, Screen print on paper, 430 × 560 mm, Tate

Guerrilla Girls was actively creating billboards, posters, letters, books, exhibit display against the discriminations of gender and race where very low or no women and minority artists were getting exposure in all creative fields. They used to put posters at night secretly almost covering the whole New York City in a wish to change the cultural discourse of America. Few posters like 'How Many Women Had One-Person Exhibitions at NYC Museums Last Year?' (Plate 1) 'These Critics Don't Write Enough about Women Artists', (Plate 2) What Do These Artists Have In Common? (Plate 3) etc were put up overnight in all over New York city walls. In 1990 another poster 'Guerrilla Girls' Code Of Ethics For Art Museums' also gained mass popularity. (Plate 4) In another satirical black and white poster 'We Sell White Bread' the text reads "Ingredients: White Men, Artificial Flavorings, Preservatives" with a "*Contains Less Than The Minimum Daily Requirement of White Women and Non-Whites."[1] Reflect bold typeface style of Kruger and Holzer and influenced by the post-pop art movement (Plate 5). Here Guerrilla Girls also 'participate in a comparable meta-communicative play messages'[2]. In this poster, the image bread doesn't specifically do any protest against discrimination and stereotypes of museum practice but gives a meta-communicative message of the limited presence of female artists and non-represented in museums and institutes. This is the core element and approach to convey the message and spread to the mass ironically.

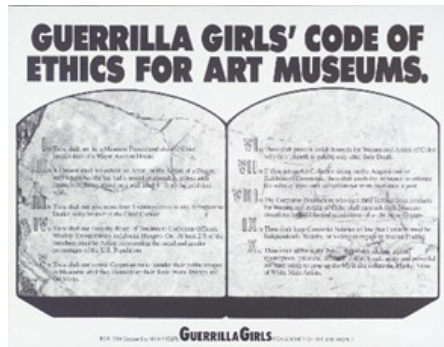Guerrilla Girls designed a billboard in the request of the Public Art Fund (New York) in 1989 which can appeal to the general public with a headline of "Do women have to be naked to get into the Met. Museum?" and underneath, "Less than 5% of the artists in the Modern Art sections are women, but 85% of the nudes are female." (Plate 6) A reclining woman wearing a gorilla mask showing her wild large teeth also holding a fan resembling a penis. They show aggressive expressions and a passive look which rejects to look back at the audience. The image of the woman is the representation of the great painting "Grand Odalisque" by August Dominique Ingres completed in 1814. the design was rejected by the Public Art Fund stating it's not giving a clear understanding and the billboard design has appeared on the surface of buses, stands, etc. This work exaggerates the role of women in the history of art by following a well-respected historical piece and colour temperament of the poster. The Guerrilla Girls 'Odalisque often avoids passivity in her pose by brandishing a fan that has been changed from Ingres' edition with the removal of the details on the handle and the inclusion of a shape that resemble an erect penis. Through the nude people want to see some exaggeration and Guerrilla Girls could reveal the issue and present an answer. They even exaggerate nudity in the nude and take charge of it without completely condemning it. They also transcend the definition of individuality concerning relation to the nude to regulate it without fully rejecting it. They were using the same stereotypic traditional "feminine" colour palates like pink and purple using highly saturated colours. The colours turn abrasive

[1]*Guerrilla Girls, We Sell White Bread, 1987.*
[2]*Satirical Warfare: Guerrilla Girls' Performance and Activism from 1985-1995*

and draw attention with a scowling gorilla mask. Colour palette and visuals have resemblance from Pop artists like Roy Lichenstien and Andy Warhol etc. which always have visual provocation for outdoor advertisings.

Plate 4: Guerrilla Girls' Code of Ethics for Art Museums,1990, By Guerrilla Girls part of Guerrilla Girls Talk Back, Screen print on paper, 430 × 560 mm, Tate

Plate 5: We Sell White Bread, 1987, By Guerrilla Girls part of Guerrilla Girls Talk Back, Screen print on paper, 445 × 570 mm, Tate
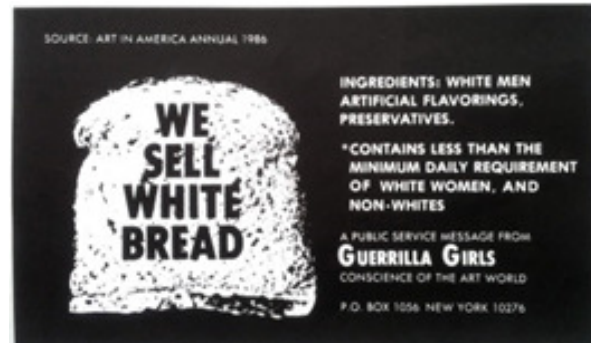
Gradually the art houses museums have collected their complete portfolios of posters and are not unknown to the art world and History of Modern art, women studies, etc. Guerrilla Girls stated that "I can't tell people what to call themselves ... the labels aren't super important. But to me, it's important to call myself a feminist. It's a whole new way of looking at the world."

In another work, titled "Guerrilla Girls to Museums: Time for Gender Reassignment," (Plate7) showed Winged gorillas and angels or putti are also prominent in the renaissance, soaring out the clouds above the museum building. They hold the banners of the museum with the names of female artists like Frida Kahlo, Artemisisa Gentileschi, Alma Thomas, Rosa Bonheur, Edmond Lewis, etc. instead of old masters like Leonardo de Vinci or Michelangelo as Many museums have names of famous artists inscribed on their facades. None are women, this work has a bolder and clear appearance that the other works. They protested and objected to the conventional museum practices. To answer this question could be as easy as to place a banner on the names of men, as the flying gorillas demonstrate with their banners which seem to match Da Vinci and Michelangelo's names. Guerrilla Girls announce on their website that they just want to transform the photo into reality.

Gesture as a part of Performance:

Bradford D. Martin in 2004 stated that "a self-conscious, stylized tactic of staging songs, plays, parades, protests, and other spectacles in the public places where no

admission is charged and spectators are often invited to participate, and it conveys symbolic messages about social and political issues to audiences who might not have encountered them in more traditional venues."[1] Guerrilla Girls went to the streets to reject "bourgeois" Art venues such as the democratization of media, concert halls, theatres, libraries and the aiming to attract a larger general crowd to communicate their slogans, performances, plays etc. Besides the most important tool of communication play or performance became a centre part for them and dressing and masking was an important part of their gestural expressions more prominently both metaphorically and realistically. They were inspired by Cindy Sherman who in 1980 used masquerade in her installation photograph. These masks represent "comic theatricality"[2]. Moreover, each mask was different from each other slightly and expresses a platform for humour and each one has been used in a calculated way. They are also a sign of the revolt against museum cultural authority. They even went as far as to say that "We discovered that the art world takes feminists more seriously when we use humour and wear a gorilla disguise. Pathetic!"[3].The privacy of the Guerrilla Girls often challenges inequality, as they carry on the identities of women artists who were ignorantly left outside art-historical dialogues and who were not

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[1] Martin, Bradford D. *The Theater Is in the Street: Politics and Public Performance in 1960s America. University of Massachusetts Press, 2004. JSTOR, www.jstor.org/stable/j.ctt5vk4h6. Accessed 16 Sept. 2020. 3.*
[2] *Anne Teresa Demo (2000) The Guerrilla Girls' Comic Politics of Subversion, Women's Studies in Communication, 23:2, 133-156, DOI: 10.1080/07491409.2000.10162566*
[3] *8 Christopher Bollen, "Guerrilla Girls," Interview Magazine, March 2012*

exhibited enough in major museums. While the meaning of play and masking abbreviated, and symbolical of

Plate 6: Do women have to be naked to get into the Met. Part of Guerrilla Girls Talk Back, Screenprint on paper, 280 × 710 mm,Tate

gendered performance.

Plate 7: Guerrilla Girls to Museums: Time for Gender Reassignment!, 1987, offset laser or inkjet print poster prints,17 1/2 × 23 1/2 in44.45 × 59.69 cmModern and contemporary Art

These group was involved with psychological play revolutionary posters and involving the audience in public and cultural performance. So the above-mentioned poster goes beyond a simple subversive satire and connects to a level of indirect communication to simply drag the audience to question and analyse the stereotypic practice of museums and art houses and the art history.

While the Guerrilla Girls see themselves more as "visual artists and culture jammers"[1] their posters, letters, billboards, fashions, masks expressing feminine identity, sexuality, power, and leaving or rejecting masculinity and heterosexuality. These activities involved the Guerrilla Girls in many of their public acts and speeches wearing high heels fishnets, trousers and beside this, they also using pink enormously.

In the letters of Guerrilla Girls, "decorative script, deferential language, and even a dainty…flower"[2] is the performance action expressing subversives cultural and gender identity and sexuality which can be also connected to the Feminist artist of the 1970s like Adrien Piper and Cindy Sherman. The exercise and the atmosphere that Guerrilla Girls create around themselves are part of this performance and such a distinctly feminine and "ladylike" script. (Plate 8) In the course of writing the letter, all of these photos show a rebellious side. Some of the posters showing the hand of the

guerrillas as a part of their performance with the letter which has been written to the curators and critics. The audience will see that they wear thick wrinkled guerrilla gloves with delicately painted girly pink claws. The image shows a dual characteristic in them. They together represent toughness and feminity which pride themselves when wearing the costume and script performance elements. Those fundamental pieces are often particularly gendered and concentrate on the masculinity features of a gorilla hand in the hand of a female activist with pink painted claws. Like other feminist performance art as Carolee Schneeman they present their gender performance on streets or front of museums with a fashion of masking to be anonymous so that they can collectively focus on their issues instead of focussing individual identities.

Plate 8: Dearest Art Collector,2007,printed material, offset lithograph, 23 x 17 in. (58.4 x 43.2 cm) SFMOMA

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[1] Bollen, "Guerrilla Girls," March 2012
[2] Lester C. Olson, et al. Visual Rhetoric: A Reader in Communication and American
Culture, California: SAGE Publications, Inc., 2008, 246.

Plate 9: Five artists from the Guerrilla Girls collective wearing trademark gorilla masks in a photograph for 'The New York Times.&# 039;

An American feminist scholar stated that "performative writing"[3] is such which can be repeated over and over again. Guerrilla Girls took inspiration from this performance writing and repeat similar statements in their work over and over again to protest against Guggenheim and MOMA in a poster "84.5% male and 82.3% white. Until now." Frida Kahlo stated that the name Guerrilla came from the word Guerrilla soldiers and the word girl consequences "calling a grown woman a girl can imply she's not complete, mature, or grown-up. But we decided to reclaim the word 'girl,' so it couldn't be used against us. Gay activists did the same thing with the epithet 'queer.'[4] Again a sense of dual characteristics is clear here as the girl signifies sensible and modest while guerrillas signify aggression and wilderness. They become a "cross between a guerrilla soldier, a guerrilla theatre actor, and a gorilla."[5] They were also seen wearing a Gorilla mask that was both ferocious and comical. This idea was generated just after mispronouncing their names as 'gorilla' instead of 'guerrilla' and became a permanent gesture in all sort of size, shape, expressions, etc. (Plate 9)

It's a part of a broader understanding of feminist discourse. So the gender identity is often being acted out in one manner or another and the guerrillas use these behaviours to draw attention, carry out their acts, and subvert sexuality standards. While this is a small part of their overall success. It adds to its continuing aversion to

the notion of what is "natural" whether in the old master's exhibition or the issue of gender. These masks help to erase history by anonymousness. History is just the tale of what happened but the timeline dictated by who has the most influence and possession. According to Schechner, "all historical narratives are haunted by what/who is erased, threatened by what/who demands representation… The struggle to write history, to represent events, is an ongoing performative process."[6]The Guerrillas have taken part in this dialogue.

The names of lost/dead woman artists, including Frida Kahlo and Gertrude Stein, have been frequently forgotten by art history. They show the disparity in the way women artists are unwilling to accept such pen names. They have the feminine titles and beauty reinforced by awarding these artists the respect they deserve as contributors to the art world. The gender expression of these masks is also a relation between the viewers and the inherent men's attributes of the animal gorilla. They wear sexed attires but their masks conceal a much more muscular depiction of themselves which gives them a metaphorical identity. Mostly open-mouthed masks are visually more aggressive in appearance. So these are not visually appealing but threatening and funny and dominating over feminity and sensibility. Again, it reaffirms that the art world is only valued, acknowledged, and accepted by dominant and masculine ideologies.

4.   CONCLUSION

Guerrilla Girls fights continue till after thirty years towards the direction of equality and feminism. They have reinvented the word "F" stands for feminism. They enormously continued to perform culturally and publicly on streets and in art houses of New York City and reached a level beyond gender, sex, race, and politics. Their fight gained success in a wider understanding of Pop culture and an utmost important model for the most creative ways to take feminism to next level where disinterest and disconnection are common than passion and zeal to do something better for society. They have continuously repeated same words dialogs, text, and very identifiable visuals for common people so then they can easily be read and understand, they have used such pop colour palettes so that it can easily get eye-catching and have long-distance visibility and can transmit the information that they wanted to spread.

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[3] *Peggy Phelan, Mourning Sex: Performing Public Memories, New York: Routledge,*
2013, 11-12.
[4]*Girls, Guerrilla. Confessions of the Guerrilla Girls / by the Guerrilla Girls Themselves (Whoever They Really Are). HarperPerennial, 1995*
[5] *Schechter, Joel. Satiric Impersonations: from Aristophanes to the Guerrilla Girls. Southern Illinois University Press, 1994*

[6]*Schechter, Joel. Satiric Impersonations: from Aristophanes to the Guerrilla Girls. Southern Illinois University Press, 1994, 13.*

In their performance role, they were much influenced by the 1970s feminist performance artists like Cindy Sherman, Carolee Schneeman, Adrian Piper, Karen Finley, etc. By using humour, they stopped alienating audiences and advocated not for an end to traditional conventions but alternative forms. They are anonymous and their work encourages the audience to revisit the relationship between gender, passive behaviour, and objective. The unseen costumed identity of the Guerrilla Girls has insinuated itself into the public domain, pointing out the weakness and physical presence of women artists within the patriarchal system.Their adamant presence – leaving behind their mark on cultural commentary in trash, banners, postcards and print media – inhibits their body's place next to the objects and places that constrain their role as women in the public domain and limited them.

With their works, the Guerrilla Girls initiated conversations in the art world and the rest of society about gender and equality. This performance is an effort by activists to improve their world and to condemn these moments by very unique acts. Their objects, materiality, posters, billboards, strategies, tactics, and outcomes in a broader perspective in the context of activist history and performance to realize their action as activism and performance but also activism is inherited in performance.

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Thought Full Stories that Connect Customers with the brand: Indian Advertising from the Perspective of the Ad Films

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I think storytelling is storytelling. It doesn't matter what format it's shot on.

- James Wan

ABSTRACT

The aim of this study is to target the Indian Ad films and to grasp how they connect the brand with the customer. The aim of advertising is to speak the message to mass. To speak the message, advertisers use various media of communication. These media communicate the message effectively to mass. An Ad film is a combination of the visuals, sound and the dialog. There's a selected message behind each ad film-like, to pass the data associated with the merchandise and repair or to coach the customer. Selling the merchandise in India is sort of a competitive war. There are various styles of products available within the market with their U.S.Ps. Promoting the merchandise requires proper direction & planning. The successful connection of the brand with the customer establishes a recall value of the brand. Compared to the opposite media of communication, ad films can quite easily pass the message to mass because it is straightforward to recollect stories. Short stories easily connect conveying the aim and therefore the service with their unique features. India is legendary for its diversity. It's a land of assorted cultures and traditions. There are several stories from our surroundings that are dramatically presented by the advertiser to speak their message effectively. Further, case studies will focus more on how creative people observe their surroundings and build stories with emotion, humorous and sentiments and incorporate a selected message in them.

Keywords: Advertising, Ad Film, Stories, Communication, Campaign.

1. INTRODUCTION

"The word 'Advertising' is derived from the Latin word *'adverto'*, which means 'to turn toward'. Advertising helps turn one's mind or attention towards something, i.e., the advertising message, which is the purpose of advertising and the objective of the advertiser, so as to attain his objective of selling a product, or a service or an idea."[1] Advertising is the art of marketing, which is required for mass communication. To promo, the brand manufactures use the Campaign planning. "The term 'Campaign Planning' has been imported into advertising from military strategy. Advertising strategy which is designed to support adequately the marketing strategy when translated into a plan of action is known as campaign planning in Advertising."[1] Advertising campaign covers the various media communication to spread the message effectively. The media are like Print advertisement, Radio spot, and Ad Films. Ad films are a combination of the Characters, Music and the Copy. In an advertising campaign, ad films have special attention-getting perspective for the customer. Ad films connect and present the problem and its solution dramatically.

This widens up the customers viewpoint and establishes a relationship with the brand.

2. ENLARGEMENT OF INDIAN ADVERTISING WITH SPECIFIC REASONS

There are several specific reasons to advertise. Brands advertise and engage into promotional activity for the following goals. - To expand the market to new buyers. - To announce price change - To make a special offer. - To Reminder - To Maintain Sale - To attract investors.[2] The advertising industry is one of the most important sectors of the media and entertainment industry. Indian government provides remarkable support to the advertising industry. India is the 2nd fastest growing advertising market in Asia, with an expected contribution to GDP in 2018 to reach 0.45%. Advertising expenditure is growing in India and in 2018 it is expected to grow by 12.5%. Internet advertising revenue share in the total advertising revenue has grown from 8% in 2013 to 14% in 2017, expected to reach USD 1.5 billion by 2018. The improving market sentiments, RBI policies and the opening of newly

licensed banks in India is giving ample space for advertising expenditure in the financial sector. Further, 'Digital India' policy by the government is expected to outperform in coming years with the support of Google and thus drive the growth of the advertising industry. Goldstein Market Intelligence analyst forecast that the India Advertising Industry is set to grow at a CAGR of 26.30% over the forecast period (2017-2030).[3]

3. AD FILMS IN THE ERA OF SOCIAL MEDIA

In the era of information and technology, social media are the best platform to release ad films, and web banners; the new media of communication also gives new wings to creativity and a platform to present new ideas. "Advertising spends on digital media is led by social media with the highest share of 28%, contributing Rs 3,835 crore to the Indian digital advertising pie. This is followed by spends on paid search (23%), online video (22%) and display media (21%).The report said that display media, online video and social media are expected to have a faster growth in 2020, while the share of paid search is expected to reduce from 25% to 23% by the end of the year.[4] "The scope of social media in India is immense and increasing rapidly. It is the 10th biggest economy and also has the 2nd largest population in the world. A survey in 2019, which includes the top businesses admitted that 15-20% of their marketing budget is allocated for social media advertising. Based on the Statista analysis it is been found that the number of users of the social network in India will be 258.27 million. It is a drastic rise from approximately 168 million users in 2016. India is encountering development in the number of mobile users; regardless it contains just 16 percent of the nation's aggregate populace with access to the web. In addition, it is assessed that India's web clients will end up noticeably the world's biggest web base, after China and the US."[5]

4. ADVERTISING APPEAL & CONSUMER BEHAVIOR

Advertising appeal is the central idea of an advertisement. An appeal is any statement designed to motivate someone for action. Advertisements are generated from an inspiration. This concept has been designated because the advertising theme, the appeal. An appeal must relate to the Consumer's interests, wants, goals or problems. Consumers buy products or services to satisfy specific tasks or to possess specific experiences. Differing kinds of appeals generate various needs and needs that motivate the shoppers to shop for

products or services are. Those appeals mostly are: (1) Positive and Negative Appeals (2) Emotional and Intellectual Appeals. The Positive appeal adopts a positive approach to show stories that influence the consumers to buy the product or service. Simply put, positive appeal tries to dramatize the advantages, benefits or situations which are gained when the consumer uses the product. Advertisers use positive appeals to motivate consumers. Negative appeals are also called Fear appeals. For example, an advertisement for an insurance policy may depict the consequence of a thief or robbery – a family loses all its money and jewelry in the absence of insurance. Many advertisers believe that fear is the greatest motivational force because fear succeeds in drawing urgent attention of the consumer. The negative appeal does not create goodwill easily. Thus buying motives are a source of consumer behavior. It also happens that at a time more than one need may exist in a consumer. Psychologists give a lot of importance to the study of buying motives, for advertising to be effective. The advertiser makes an effective appeal by directing his messages to the appropriate buying motives of the consumers. (Physiological, security, Health, The desire for Comfort, Love needs, Belongings, Fear, Egotism & Vanity, Profit, Aesthetics, Imitation, Fashion and Novelty, Pleasure, Convenience, Urge to Achieve, Patronage, Desire for new experience)

5. INDIA ADVERTISING

"The first newspaper in India was brought out by an Englishman James Augustus Hickey in 1780 who was stationed at Calcutta. The paper was brought out on Saturdays and was first called the Calcutta General Advertiser or Hickey's Bengal Gazette. In stepped B. Dattaram's, India's first advertising agency, from Girgaum, Mumbai, to fill up this vacuum. It didn't take long for others to notice that Dattaram's cash registers were ringing. By the 1920s, other agencies like Gujarat Advertising and Allied Advertising had come up. The first truly multinational agency was J Walter Thomson (JWT) set up in 1926. The agency was hired to look after General Motors' Indian interests in the country. With the arrival of ad agencies with global branches, smaller agencies began to disappear or got merged with larger ones. L.A. Stronach became Norvickson Advertising while Keymer was taken over by Benson into one of their companies called BOMAS. It finally changed name to Ogilvy & Mather. Lever, a multinational consumer product company had also opened its Indian office that

had its own in-house advertising department. This later turned into an independent agency called LINTAS (Lever's International Advertising Service). The first Indian advertising agency to offer both creative work as well as space selling was Sista's Advertising and Publicity Services set up by Venkatararao Sista in 1934. Among the first foreign brands to Indianise themselves was Lux and Pears toilet soaps. Lux was sold as a beauty soap of the film stars and in 1941 roped in film actress Leela Chitnis to model for the ad. Today, most of the top film heroines have appeared in testimonial ads for Lux. However, it was the marketing campaign in 1939 for a vanaspati (cooking fat) brand called Dalda, by LINTAS that truly turned brand naming on its head. Conceived by Harvey Duncan, of LINTAS, the tin was designed as were different pack sizes. As an advertising gimmick, a van with a huge round tin did the rounds in the metro cities of Mumbai, Calcutta, Delhi and Chennai. In the 1950s, commercial advertising on radio began with Radio Ceylon (now Sri Lanka) and Radio Goa. All India Radio accepted commercial ads in the middle 1970s when their 'Vividh Bharati' channel took on sponsored programmes like Binaca Geet Mala, Saridon ke Saathi and Bournvita Quiz Contest." [6]

6.   STORYTELLING IN ADVERTISING

Storytelling allows marketers to develop a deeper connection with the audience. Storytelling is a fundamental human experience that unites people and drives stronger and deeper connections. Stories communicate messages in highly specific and emotionally impactful ways. They're memorable, and they give us something to identify ourselves with and hold on to. Statistics tell us what the reality is—stories tell us why it matters and why we need to care. Storytelling the stories that a brand believes in will immediately help set the brand apart from other competitors. Story is what makes a difference in the brand image and it can help potential customers trust and become invested in the brand.[7]

7.   WHAT KIND OF STORIES IS MOST EFFECTIVE IN ADVERTISING?

Emotional impact and reliability are the key features of thoughtful stories. Thoughtful stories are on the bases of the USP and the message which they wanted to convey to the mass. Brand's stories must be convincing enough to the target audience and must motivate them to trust the brand. "choose a story that connects with your target audience," many businesses try to focus on the most

generalized story possible to appeal to as large of an audience as possible. They may skip over details. A good writer knows that the more specific, detailed, and personalized a story is, the more it will appeal to larger groups of people. In the journey of Indian ad films, several ad films have played an important role in the industry. Ad films carry the various areas and aspects of the society and coming up from the Indian ad films.

#SayThankYou

There are various chocolate brand are available in Indian market but Mondale's collaboration with Zee Network come up with completely new insensitive. "In a bid to show gratitude to those who contribute to our lives every day but often go unnoticed, media & entertainment company ZEE has launched a content initiative on TV for Mondelez India's flagship brand Cadbury Dairy Milk. Conceptualised and created by Wavemaker India in collaboration with Ogilvy, #SayThankYou campaign is aimed at extending Cadbury Dairy Milk'sMondelez's latest ad is a collaboration with Zee Network and an extension of its 'Kuch Achha Ho Jaaye, Kuch Meetha Ho Jaaye' proposition. Commenting on the association, Anil Viswanathan, Director – Marketing (Chocolates), Mondelez India said, "Cadbury Dairy Milk as a brand, believes that if there's one thing that can shine a beam of light, in tough times like these, it is Generosity. As a brand, we felt a sense of duty as we created a pack innovation that represents the nation's sentiment. We are optimistic that this association will help us reach every corner of the country and spread the spirit of generosity". The new campaign with Zee features over 21 artists from across 7 channels including Zee TV, Zee Marathi, Zee Bangla, Zee Tamil, Zee Kannada, Zee Telugu and Zee Keralam come together to acknowledge many invisible heroes in their lives. The insight behind the content campaign lay in nudging a positive change in society with an authentic message of expressing gratitude delivered through familiar faces from Zee's programming in multiple languages. The campaign went live on all ZEE Platforms across TV (GEC, Movies, and Music), ZEE5 and its social media assets along with ZEE Media channels, opening with a roadblock across 24 channels on 1st July at the prime-time slot of 9 pm. This was followed by innovative credit rolls between show transitions on ZEE Channels, thanking the production crews behind the shows and the break of the campaign across Social Media and ZEE5. Mondelez has also been contributing their products to those fighting the coronavirus in total has donated over 140 tons of

chocolates, biscuits and beverages to India FoodBanking Network (IFBN) across 20 cities. Of this, Cadbury Bournvita will be directed to hospitals. The company is also donating dry ration kits to support over 8600 families (approx. 43,000 beneficiaries) in communities around its factory locations in Himachal Pradesh, Madhya Pradesh, Andhra Pradesh and Maharashtra."[8]
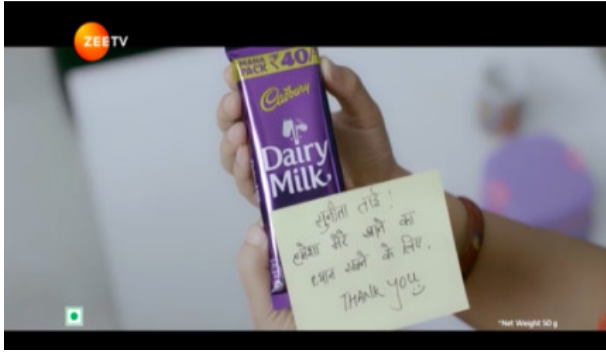

Image 01

#WhatsInaName

For India, there is a new business setup in the market which is online food delivery, there are several companies in the online delivery business like UBER Eat, Zomato, and SwiggySwiggy is an online business prevalent in India that functions by allowing people to order food over the internet. The brand's rise to fame is mostly predicated to the wide usage of its mobile application, but customers also have the ability to use the service via a web browser on their computers. The brand's recent campaign emphasizes the need to have a dignified response towards the individuals that deliver food on the business's behalf. The campaign named #WhatsInaName makes a simple argument; it asks the customers to call the delivery representatives by their names instead of using the moniker, Swiggy. The short film encapsulating the idea takes the viewers through the satirical story of a little boy born with the name, Swiggy. The film showcases instances of embarrassment that the boy faces owing to his peculiar name. In the final act, the video presents the message that referring to Swiggy's food-delivery representatives by their actual names will lead to a more humanitarian utilization of the service.[9]To spark a behaviour and cultural change, they crafted a film about a boy called Swiggy. Inspired by the Bollywood school of storytelling, the saga drove home the point that every person has a name and just the simple act of acknowledging this can make them feel respected.[10]

Image 02

8. INDIAN CULTURE

Creativity and the Innovations are the two piles of advertising, since time immemorial, stories have been an integral part of human civilization. Communicated through varied forms – cave paintings, oral traditions, dance & drama, puppet shows – stories have been an inevitable part of every culture. Stories have been a significant part of our childhood as well- bedtime stories, to stories that were told to make feeding time easy, to stories that instilled moral values and made us understand the importance of the culture we are living in or stories that just amused us. This amazing mix of facts and fiction is so powerful in shaping beliefs and perceptions in our mind that before we know it they become critical while making important decisions of our lives. To promote or to present the USP of the product in the right context they dramatically present the idea. While the story should focus on something that people care about, the brand should only be a part of the narrative. It is much beyond communicating the benefits of the products or services and more about creating an emotional connection with the consumer. When you give your consumer an interesting story to share within his / her circle, it becomes the most effective form of marketing at times.[11]

9. CONCLUSION

Standing out amongst the crowd has always been a challenge in advertising. There are various Media of communication available to present the idea to mass, but ad film has its own charm to communicate a message. Technology especially multimedia gives a new horizon to designers. This #SayThankYou campaignencourages people to stay positive during lockdown and another to pay tribute to those who are supporting frontline workers in a bid to fight the coronavirus. In another ad for the delivery boys of Swiggy dignified response towards the individuals that deliver food on the business's behalf. The campaign named #WhatsInaName makes a simple

argument; it asks the customers to call the delivery representatives by their names instead of using the moniker, Swiggy. These stories create a memorable impact on the viewers. Apart from showing the beliefs and values of the brand, these ad films also stand for a better society and awareness regarding the same. Storytelling is one of the most effective ways to set up a brand image. As stories reflect our society, ad films reflect what the brand is doing for the society.

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Evolution of the Art Market in India: A Critical Analysis

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ABSTRACT

In the 1990s, with the changes taking place in every field in post-liberalization India, the character of the art world changed from aesthetics to commercial. An older collector, Laura Chaudhary-Hebrel, describes the art scene in Bombay in the post-independence period. She reminds that ''कला'' the art of those days was not seen as an investment. Art was purchased for art, and never in the belief that the painting would be very high in value in the future. In fact, she points out that no one ever thought that painting would ever be worth anything. Visitors to his house always wondered if anyone would actually be willing to spend money on modern Indian art. The Jahangir Art Gallery was practically the only place of exhibitions in those times. Except for the Taj Art Gallery and then the gallery Kemol (from the mid-'60s), artists' aid centres were small and barely present in commercial galleries. Art lovers also regularly visit the artists' studios. By the 1980s there were only a few art galleries. In the last three decades, the art market in India has changed completely. The growth of the galleries in the 1990s and especially the 2000s is a testament to the growth of the market. That is linked to the development to policies of economic liberalization, and apur giant, to two hundred million strong middle class.

Keywords: Art Market, Indian Art, Contemporary Art, Art Fair, Museums of India, Alternative Practices, Art Economics, Curator, Collector, Art Business.

1. INTRODUCTION

India has had a long heritage of Artistic Creation, Representation, Education and Appreciation, however Art has never been considered as a commercial object in Indian Culture, it was a part of daily life and peoples'living, but with the times and coming and establishments of Art Institutions like colleges Art works started to become the matterial of Tred in much delibrate and organized way. The establishments like Lalit Kala Akademi and Private Art Galleries and the growing interest of Indian Art among Global Auction Houses, Foreign Buyers and NRIs has been instrumental in the development of evergrowing Art Market in India. The happenings like India Art Fair, Various Art Festivals in Different regions of India and Kochi Muzirish Biennale have also played very important and Vital role in the development of Art Markets. The developments in the increasing number of Private Art Galleries, Centres and Museums supported by Corporate Houses have changed the entire way of art production, Consumption and Appreciation in Recent years. Also the increasing interests in Public Art Events, Community Art Projects, Artist Residencies, Workshops and Camps organized by different organizations are helping in the development of Art Market in various ways.

2. THE DEVELOPMENT OF THE MARKET

Art as a Product: In the 1990s, with the changes taking place in every field in post-liberalization India, the character of the art world changed from aesthetics to commercial. An older collector, Laura Chaudhary-Hebrel, describes the art scene in Bombay in the post-independence period. She reminds that ''कला'' the art of those days was not seen as an investment. Art was purchased for art, and never in the belief that the painting would be very high in value in the future. In fact, she points out that no one ever thought that painting would ever be worth anything. Visitors to his house always wondered if anyone would actually be willing to spend money on modern Indian art. The Jahangir Art Gallery was practically the only place of exhibitions in those times. Except for the Taj Art Gallery and then the gallery Kemol (from the mid-'60s), artists' aid centres were small and barely present in commercial galleries. Art lovers also regularly visit the artists' studios. By the 1980s there were only a few art galleries.

In the last three decades, the art market in India has changed completely. The growth of the galleries in the 1990s and especially the 2000s is a testament to the growth of the market. That is linked to the development

to policies of economic liberalization, and apur giant, to two hundred million strong middle class.

As a result of its self-legitimating process as part of a multinational corporate identity, and ultimately, as a result of its investment interests, India now has a fairly flourishing art market. ... It is the topmost mobile middle class, testing its identity in the world for the first time. Apart from the middle class, globalizing Indian capitalists and NRIs (NRIs) have come into the picture and now constitute the largest segment (ninety percent) of international buyers. All these categories of buyers need national / Indian slogans to enhance their self image, their consumer status and cultural confidence.

Also the impact of international auction houses such as Christie's and Sotheby's, which held their first auctions of contemporary Indian art in 1987 and 1989, further raising the market value of Indian art works and the rise of 'a new breed' Were decisive. Galleries and collectors' from about ten private and commercial galleries in 1990, there were about 200 in India by 2000; In the same decade, the prices of a considerable range of artists rose from ten to twenty times.

The success of the art market can be gauged by those involved in the sector. As those involved in the current art scene often have not spent their lives in India the market has grown to such an extent that it now affects the interests of foreigners and NRIs, as is evident from the presence of Peter Negi (Nature Morte) and many others in the Indian art sector.

There are limited museums in India compared to Europe, and also lacks transparency and public information on numbers and nuances, the most frequently circulated guidestates of the size of the Indian art market claim an increase from US $ 2 million to US $ 400 million before the recession in 2008.

The Sotheby's December 2000 auction, which sells 193 lots of Indian art, is considered as a historical event marked by a sudden increase in international interest in Indian art. Two Indian auction houses, Kesorn and Osian, were established in the same year.

These numbers alone confirm the expansion of the Indian art market, which is also evident in the number of major shows on contemporary Indian art by reputed art institutions across the globe.

The prices of Indian Art works increased 500% in 2003, so the number of galleries also increased manifold. Bodhi Gallery can be seen as a prime example of the rise and fall of the art market.

Between 2004 and 2010, one of the most prominent poster boy galleries in the Indian contemporary art space came and then closed shop but left a big mark on the scene. Bodhi Art Gallery came to an end in 2004 and changed the rules of the game, artists were introduced to the business class for art openings, galleries tasted better and the staff was better, the catalogs were of a quality that one could not even see Let's give so far. Due to all these ancillary costs, prices went through the roof and artists on the Bodhi roster rose 500% over the months. This sparked boom and speculation in the contemporary art field that had never been seen before. After a four-year surge, the recession hit and in a speculative market where positions had to be canceled, Bodhi eventually closed shop.

Osian was also closed as a result of the recession period following the spectacular growth of the art market. Many viewed it as an inevitable market surge, and some even called it better for stability. As Indian art has been virtually absent from the auction market since September 2008; where it was 51% of the overall value of Modern and Contemporary Art, it is only 9%. This actually shows that the market has moved into the primary market.

3. RECENT TRENDS IN THE DEVELOPMENT OF ART MARKET

The establishments like Raqs Media Collective, Khoj artist Studio, 1 Shanti Road, Sandarbh Artist Residency and Sarai are examples of alternative spaces for today's artists that promote experimentation with new media. Indian artists of the 1990s introduced new material and media to their art practice, changing both the prevailing audience and the traditions of performance.

In the current era of digitization, online sites like Mozarto are becoming important and popular as gallery spaces. Gallerists are spending on websites as it connects them to a wider audience not only in India but around the world.

Recently, to attract more crowds, art galleries have been organizing their own spaces to build cafes, book shops, and art shops within their premises, with examples being Religare Art, Vadehra Art Gallery, Art Positive and

DMG. In addition, many corporate houses joined the art bandwagon in the 2000s, such as Bajaj (art positive), Kajaria (Exhibit 320) Jindal (steel) and Religare.

State preservation of Arts: Various forms of state patronage for artists setting up public galleries to promoted visual arts, for example, Lalit Kala Akademi in Delhi (August 1954) and the National Gallery of Modern Art (which opened in Delhi in 1954, while branches were established in Mumbai and Bangalore in 1996 and 2009) and the government promoting art by introducing decorative works by contemporary artists to Indian embassies in government buildings or government-sponsored exhibitions have made a huge impact in the development of Indian Art Market.

4. LALIT KALA AKADEMI - NATIONAL AKADEMI OF ARTS

The Lalit kala Akademi was composed of a general council consisting of art practitioners, theorists and appointed representatives of the government. Bursaries and scholarships by cultural wings of various governments had expanded opportunities for artists to travel and perform immediately after independence. The academy put its resources into providing community space for artists to create, perform and meet.

Since its inception, the academy has held annual national exhibitions. In the late 1960s, it expanded its role, starting the first Indian Trinale (1968), an international art performance that regularly brought the works of artists from more than 40 countries to India.

However, no one passed through artists' protests without approval through organizational deficiencies, jury selection and monetary awards, all three gave artists in India the opportunity to see a wide variety of works, and develop a strong public sector Where to collectively protest and rally.

Regional aspirations meant that the academy had to launch the Kala Mela, a festive, tribute exhibition site for artists from across the country, demanding visibility during the Trikala. For example, in New Delhi, the Garhi Artists Village complex was built in 1976, providing a perfect 'comeback' from the chaos of the city, where a community print-studio, a casting foundry, and a ceramic workshop were set up meeting the needs of working artists '.

A protest meeting was first started in the Delhi Shilpi chakra, in which Tayyib Mehta, J. Swaminathan and Krishen Khanna openly criticized the event (all three were to receive awards for painting in Triveni). Criticism of the selection process snowballed in the second biennial in active protest and boycott of an artist. Swaminathan, Geeta Kapoor and Vivaan Sundaram questioned the cult of internationalism inspired by such events (quoted in The Times of India, Delhi, 31 January 1971). In Baroda, the magazine initiative of Ghulam Mohammad Sheikh and Bhupen Khakhar became the nodal point for Scorpio institutional criticism and sought to represent an alternative credo. The opposition of artists who organized themselves into the Indian Artists Council (CIA) led to the cancellation of the third trikala in 1975, by which time the artists had widely agreed to set up alternative forums for participation had even devised an alternative strategy for art practice.

In 1977, Geeta Kapoor curated the exhibition Pictorial Space for the Lalit Kala Academy; this was an individual curatorial initiative within the official framework, which led to the Festival of India performances in London, Paris and Washington DC in the 1980s. The pictorial space was on display in 1982 by Contemporary Indian Art, the Royal Academy of Arts, curated by Akbar Padmasi, Richard Bartholomew and Geeta Kapoor for the Festival of India exhibition in London.

And a new internationalism emerged with festivals in India, which promoted greater awareness and opportunities for Indian artists to interact with other countries. Sponsored by a special commission headed by Pupul Jayakar, the festivals placed Indian contemporary art among other forms on a wider platform.

Moving on to the present, the government's policy on art needs to be revisited. 'Gallery' is also not legally defined. The absence of laws has sometimes benefitted the cause of art (for example, has helped in the mushrooming of galleries) and has often harmed it, eg, buyers of art receive no tax concession. Bringing in art from abroad attracts 52% tax. This often leads to bizarre situations where artists returning from shows from abroad have to pay to bring back their own art creations.

5. CONCLUSION

The raise in the number of exhibitions shows how active the art scene has been since 2005. Galleries are now

participating in art fairs around the world, which have exposed them to international trends. Considering the timing, gallery owners are also more inclined to showcase videos and performance art and continuously working with the public and private support to organize the events of Alternative Art Practices as well as the continuous efforts of the exposition of traditional arts; examples include VICA, Video Art Festival by Godrej Culture Lab, Mumbai and Performance Biennale by Hilling Hills Art Spaces, Morni, Haryana. Gallery owners in Delhi started to network with galleries to build galleries in other cities. The Vadehra Bookstore and Reading Room (FICA in Defence Colony), Swaraj Art Foundation and many other institutions shows how galleries and Institutions are also investing in art and academics documentation. New art schools are coming up all over India and Most of the Private as well as Government Universities have invested a lot in the establishments and developments of Fine Arts Departments across the Nation. The institutions and happenings like Art Fairs, Biennale and Triennials have also emerged as a huge setup of Art Promotion in recent years. Many organizations and corporate have started their initiatives to support the production, preservation and Public Showcasing of Art works like INTAC, Piramal, Godrej, Emami Chisel, HCL, Modicare, etc. The emergence of Art market is no doubt an important Factor of National Growth and contributing a huge amount in Nation's income growth.

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The Artistic Quest and Visual Representation in the Artworks of Ranjeet Singh

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ABSTRACT

This paper focuses on to find-out and manifest critical aspects of the relationship between art and artist. The paper explores the methodological process and narratives explored by Ranjeet Singh; a Delhi based young painter. With the help of art production process of Ranjeet Singh, this paper also made some light on the main-stream contemporary artist of India to justify the social relevance of an artist community. A quantitative approach is adopted and the methodology is that of a semi-structures interview process with concerned artist and another art practitioner.

The artistic notion in any society is the record of human aesthetical development; a narrative to explore something more. In every civilised society is dependent on their cultural, ethical and moral values which make them relevant and sustainable to enhance human values. In this light, this paper explores the artistic quest of artist Ranjeet Singh in reference to social responsibilities and visual representation of an artist for the sake of a sustainable society. This research paper also examines the sincere contributions of a young artist who has seen people around coal mining areas from a very close angle.

Keywords: Art and artist, Child labour and social justice, Artworks of Ranjeet Singh, Contemporary Indian art.

1. INTRODUCTION

Humans, being an important creature of this universe have nailed several milestones. It is due to their logical and rational thinking and experimentation. They have acquired a challenge which enables him to phase a series of possibilities; transformed into an extraordinary innovation. Based on these experimentations, humans have settled their civilizations and cultures. Art is the part of cultural experimentation and production which always help us to manifest our ideas about civilization and culture. So artists are always surrounded with nature, industry, intuitions and societies. The artist output of an artist is also a manifestation of contradiction and appreciation of existing rules and visuals. This enables an artist to be an efficient critic of self as well as society Richards, H. (2015) says that the responsibility of an artist is to improve the public's taste. Ranjeet Singh is also the propagator of these ideas. His art practices manifest his ideas as a creator which is surrounded by contemporary experience as well as childhood memories.

Ranjeet Singh was born at Dhanbad on 2nd January 1984. That time Dhanbad as a district was the part of Bihar state. In 2000 Dhanbad become the part of newly formed; 28th **State** of the Union is the homeland of the tribals who had dreamed of a separate **state** for a long time. The beauty of this state is Jungal-Jhar (forest)and Pahar (mountains), minerals and tribal peoples. Coal is one of the minerals which are found in the giant amount in this district, digging by open and underground mining. The majority of workers are tribal people who participate in the open and underground mining industry. In these surroundings, Ranjeet Singh explored his experience, senses as a child and a human being. And a very loud impact is found in his artistic output. During the discussion with the researcher Singh, Ranjeet expressed his notions that When he reaches to Dhanbad (Jharkhand, India) and look around, seen the locality which is full of coal mines. It is totally dominated by dust, fume and ashes of coal. These are the aspects define the key characteristics of this industrial belt where one can see the outdated and obsolete tools-vehicles in the shape of scraps are found scattered all the time. During his childhood days, this place uses to give me a mysterious feeling and generate a lot of curiosity in his mind. Whenever He visits this area, has seen it is surrounded by plateau and Jungal-Jhar for "Ber(jujub), Dhela, or Jamun" to eat or collecting 'Dattoon'. He has used to spend hours wandering here and there in our spare time. Sometimes we used to make fun by diving and bathing into the nearby pond. The siren of mines and

faces of the labourers covered with dust and coal loaded goods train, Doli and Dumper, are such things which he could never forget. After this, He went to the school, where He met the children of colonies as well as tribes, some of them became friends of him, but only some of them could hardly get an opportunity to study. Later he came to know that they were very poor people and couldn't afford their minimum cost of living. So, most of them became labourers. Ranjeet Singh, in his art, tries to manifest those child labourers who were the part of his life. He also tries to manifest the contemporary situations of coal mine areas of Dhanbad, Jharkhand with his sensible mind and artistic production. The aura and the body of the artwork governed with this key idea; which is 'Labourer'.

2.   YAMU: A CHILD LABOUR

In this section this researchers have put together all artistic creations of Singh Ranjeet according to his creative journey as he matured with each solo and group exhibitions after passing from the painting department in Banaras Hindu University.*'Yammu'* and 'Look at Me' series are very important stages of his career where he made bold steps by discarding academic art and art style and ventured into new direction with clear vision where his heart dwelt. On being pressed about these series he elaborated that both these series are aimed to highlight the plight of the children in the tribal belt of Jharkhand a place from where his family hails. The major work of the artist reflects the growing gap between different social groups of tribal community. It is the design which makes the poorer slide towards more poverty, and which tempts Ranjeet to react through his art. His art becomes a vehicle to express the helpless conditions of victimized people for his urbanized audience where he lives these days. His major works as one can see it, communicates the pitiable condition of a social group in most populated democratic nation being created by another group with the help of all political, administrative and legal machinery. For the ill fated tribals the independence of the nation has not brought any drastic change, white oppressors have been replaced by the black Macaulian tribe trained and patronised by the British Imperialists to deal with them in more drastic manner. For these people Ranjeet Singh raise the voice, through his creations, using the symbols, signs, language, value systems, local values, beliefs and idealised norms created and domesticated by the tribal people of Jharkhand for his urbanised audience. This is his endeavour to educate the urbanised people the social condition in which tribals

are-living as well as to compel them to exert the pressure on the different Government and Non-Government Organisations to uplift the living standards of the natives through some drastic steps, politically, socially and economically.Singh, A. K. (2013) writes in his article that 'sensibility of Ranjeet Singh is motivated in a way through the key character of *'Yamu'* which he has painted in his child labour series. This character has pushed him to see child labour issue in a wide angle'.

3.   WAYS OF RESPONSIBLE ACT IN THE ART OF RANJEET SINGH

On being pressed for his community life that he spent in the deep forest of central plateau of India, Ranjeet informs that Jharkhand is mineral rich territory but kept economically backward by the successive regimes before independence and different State governments after gaining liberation. The economy of this belt according to his account revolves around mines and cheap timber for housing and industrialisation. Big industry has been established, soon after India was brought under colonial rule, the local population is used as labour for the meagre wages. The residents who have a rich heritage and sound economic system forself-supportand peaceful living have been maltreated repeatedly. They have their own religious and social way of living. They have their own language and value system. Their culture is well developed and self supported. Since getting uprooted from their *Jameen,* their traditional land, they are finding themselves at the receiving end and are being bullied at every stage of their lives. From the children to the old members irrespective of gender all are subjected to humiliation and exploitation without any remorse and guilt.The continuous assault on their dignity and self respect has hardened their earlier- easy- go- lucky approach to become martial populace with militant ideology. They have become atheist and started raising their voice against their marginalisation, discrimination, economical exploitation and forced subjugation. It is this state of affairs which pinch Ranjeet and his emotive faculty.

4.   PAINTING METHODOLOGY OF RANJEET SINGH

The 19th and 20th century modern western art has changed the concept of artistic practices all around the world. One to another art movement of that time has manifested the articulation of body of art works in verydifferent ways and means. These art movements have changed the perception of artistic practices as well

as art appreciation. Methodological process of an artist becomes very important to explore their Content, Form and Method-material. In Ranjeet Singh concern the methological process of Realism and social realism is very significant. Realism is a 19th century art movement, has explored the feature of working class people. This movement had tried to represent ideas truthfully, objectives and directly the existing things the nation of this artistic practices was governed by the accurate depiction of the subject matter. This movement began in France; in 1850's after the French revolution. Further it has been influenced with 'Marxist' thinking process. It was led by Gustav Courbet and carried by several art practitioners. Even though, this movement was overlapped by another modern art movements but still it is continuing in the form of Social Realism, Photorealism or Super Realism. It is due to the core idea of existing phenomenon which is visible all around the universe.

The paintings and drawings of Ranjeet Singh are based on this core concept of existing phenomenon. His creative processes for creating artworks are based on his day-to-day realization and his association with his native place Dhanbad. This is the two factors which enables him to realize his subject matter in a real ground. From this space, he collects his data, narration or feedback for his drawing and painting. The collection of data is based on documentary approach where audio-visual method is implemented in semi-structured form. The documentation is approached with hypothetical ideas, because he has spent his childhood in this reason. The visual or audio-visual data is directly collected by the artist on the concerned location which he tries to manipulate in his creative production. Another method of data collection is semi-structured interviews which enables him to think about sociological, cultural and economical aspects of subject matter. As per eminent art critic Singh, A. (2015) says that 'the continuous effort to collect visual data from the concerned source is the strength of Ranjeet Singh. It enables him to create a rare imagery for ultimate artistic expression'.

Ranjeet Singh sensible mind is sharpening by the ration environment of Varanasi. He has completed his bachelor and master degree in painting from Faculty of Visual Arts, Banaras Hindu University Varanasi in 2008. During the study he has been interacted with several cultural and sociological concepts.

5. METHODOLOGY OF THE STUDY

Singh Ranjeet hails from the coal mining belt of Jharkhand (India) where his family was cohabiting. Since his childhood he has seen the pathetic situation of tribals as well as labor class working inside and outside of coal mines. Due to the lack of modern amenities his father advised his sons to seek better prospects away from the tribal belt. Ranjeet particularly has remained attached to the people with whom he had shared emotional and psychological feelings. He describes and communicates the sufferings and hardship being faced by the local clan. The researcher is going to use different research methods to get more relevant information, for an example, descriptive and analytical. The empirical and conceptual research will be used to develop and reinterpret the existing theories while basing arguments and hypothesis on personal experience or individual observation. The researcher may not give due regard to any theory as his approach would be focused to elicit factual informations from the artist himself. As the researcher is fully armed with a well defined hypothesis he has to seek data to prove or disprove it.Furthermore this investigator is determined to employ case study method for more knowledge and understanding the ground realities where this artist has extensively worked. For that matter, subject's previous life and general history of the area is seen and analysed to learn about social patterns and causes of human behaviour. Presuming that, this approach will help in arriving at a generalised statement, though this is not considered reliable and scientific. This intrinsic case study is more relevant as researcher is deeply interested in this problem. In this research the aim is to observe an artist to determine the outcome of his creation over an extended period of time. This approach covers direct observation and intimated interview session with Singh Ranjeet; a concerned artist.

6. CONCLUSION

The narration which Ranjeet Singh wanted to establish in his artworks is much focused. It has a great humanistic angle. It helps him to explore this subject matter from a panoramic perspective. So, his artworks enable him to explore the artistic notion and project the issue of Child labour in a remote angle. He knows the basic realities of the tribal people and wants to help them to get justice through his artworks. His contribution is to create awareness among his audience how tribals are made to look like without their '*Jal, Jungle and Jameen'*. Through his artistic creations, Ranjeet has tried

to provide a platform where intellectuals can look at certain remedial steps to rehabilitate the uprooted tribal's to give them some respite as social justice. Some compensation must be given to them before uprooting them from their natural habitat where they were living since time immemorial. During his artistic innovation, he has developed a significant style to promote realistic ideas ironically. Ranjeet Singh is a realist but some time he also used the dimensions of Surrealism, it helps him to negotiate his artistic perception and representation of subject matter in an objective manner. So, Ranjeet Singh is one of the young and relevant artists of our society explore his artistic quest on the ground of existing phenomenon rather than a non-visible phenomenon.

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Visual Art Practice and Aesthetic Experience

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ABSTRACT

Aesthetic experience is to fit into a frame whereby, the more successful an individual is at grasping the meaning of an artwork comprehending oneself to art, the more they can perceive and hence the outcome will be more pleasurable or rewarding. Aesthetic experiences, within art-philosophy and psychology, pertaining to both mundane art perception and transformative accounts, become those situations where a viewer can classify, understand and cogni-tively master artwork successfully; and this becomes the goal and basis for understanding and assessment of art. Visual art practice controlled by a complex system of perceptual, higher cognitive, and motor functions, thus suggesting a shared neural substrate and strong potential for cross-cognitive transfer in learning and creativity.

Visual art represents a powerful resource for mental and physical well-being. The artistic features inherent in new technologies also make possible new forms of social interaction.. Visual art is redefining what it means to develop the tools of literacy to understanda changing world—with regard not just to the reception of information but also to itsexpression. Art is a dynamic cognitive process in which the definition of art is constantly changing in relation to its time. A more comprehensive approach should be used to explore the physiological characteristics and learning functions of this inherently chaotic modality.

Keywords: Aesthetics, Emotional Response, Cognitive processes, Visual Art, Technology

1. INTRODUCTION

Aesthetic experience is an experience which is presupposed by all arts. In the absence of this experience, there would he no fine arts, no taste, no speculation on beauty either of nature or of art. We may even say that "Art is the expression of aesthetic experience." The aim of an artist is to communicate what he has experienced. "Art is the expression of impressions, not expression of expression."

Art is the expression of the intense intuition of the artist felt in the rarest of the rare moments. In this context I may quote Leo Tolstoy's famous definition of the process of artistic expression. He says,"To evoke in oneself a feeling one has experienced, and having evoked it in oneself, then by means of movement, lines, colours, sounds, or forms expressed in words so to transmit that feeling so that others experience the same feeling - this is the activity of art."

2. AESTHETICS AND PERCEPTION

"To be a philosopher is not merely to have subtle thoughts . . . it is to solve some of the problems of life, not only theoretically, but practically." -H.D. Thoreau

Aesthetic experiences, within art-philosophy and psychology, pertaining to both mundane art perception and transformative accounts, become those situations where a viewer can classify, understand and cognitively master artwork successfully; and this becomes the goal and basis for understanding and assessment of art.

Immanuel Kant interpreted aesthetics as a field giving priority to form over function.

Beauty, he said, was independent of any particular figure with which it was attached. A horse might be beautiful apart from whether it raced well. He asserted that knowledge is not something that is created merely by outside institutions but also by our natural constitution.

The seat of judgment now moved from medieval reasoning toward the idea that human intuition could be a source of knowing. And aesthetics began to develop as a university discipline.

The concept that all experience is aesthetic experience is based on the perspective that all experience is perception. Our most concentrated perceptions are our quality aesthetic experiences. Aestheticians and others

refer to quality aesthetic experience as "the aesthetic experience," or "an aesthetic experience." The aesthetic quality of an experience is the amount of concentration involved in the experience.

3.   RELEVENCE OF DISTANCE AND DISINTERESDNESS

"Aesthesis" means perception, or, more beautifully, sense-perception. "Aesthetics" means the study of perception. The aesthetic value of an experience depends on the ability of the experience to produce vivid experiences in the audience.

It follows from what was said about perception that the vividness of the experience depends entirely on the motivation and the physical ability of the audience to perceive a set of stimuli as vivid.

Aesthetics, then, is the study of all activity from the perspective that we are orienting ourselves to have certain perceptions (experiences). The aesthetician of visual art should have a good understanding of what combination of form and color will encourage a certain kind of experience in an audience. The aesthetician of physical activity should know what intensity and type of exercise will have certain effects on the exerciser. Moreover, aesthetics can be applied to reason. The aesthetician should know what kind of purely rational (if there is such a thing) exercise should produce a certain feeling in the person who is being rational.

Distance, disinterestedness, and beauty are not defining characteristics of the aesthetic experience. Distance, disinterestedness, and beauty have been recurrent themes in aesthetic theory. Distance and disinterestedness are effects of the more basic, more universal characteristics of the aesthetic experience, but they are not themselves defining characteristics of the aesthetic experience.

For example, concentration, which demonstrates to be a defining characteristic of the aesthetic experience, can cause a distance from all other things but the object of concentration. Additionally, the aesthetic experience has often been thought of as the experience of something beautiful, but "beautiful" experience is a subset of positive aesthetic experience.

Following the thinking that any vivid experience is an aesthetic experience, the entire aesthetic landscape is changed and can be perceived more clearly.

Kant was one of the first to discuss disinterestedness as a characteristic of the experience of the beautiful. Kant describes as beautiful an object or mode of representation which causes delight apart from any interest. He mentions flowers, free patterns, lines aimlessly intertwining, as pleasing despite having no signification, and he having a disinterested and free delight in the experience. In this description of the beautiful, Kant fails to mention his own interest in having delight from his perception of the flowers, patterns and intertwining lines. The aesthetic experience requires an interest in having the experience, however unconsciously expressed. "The interest lies in what you are going to feel".

Bullough is another who attributes a distance or disinterestedness to the aesthetic experience. His essay, "Psychical distance," exemplifies one of the misconceptions of aesthetics, namely that a certain amount of distance is necessary for aesthetic expression and the aesthetic experience. It is true that distance is often a component of aesthetic expression. This is because much of the communication of vivid experience involves an intimate awareness of the experience being communicated, yet distance in time and in person from the experience.

For example, a poet describing a battle is often distant in time and place from the battle she describes.

In using the term distance, Bullough describes what may be a characteristic of the positive aesthetic experience: an appropriate level of stimulation and no feeling of a need for control.

For example, watching a tragedy in a theater setting distances you from the actuality of being in the tragic situation yourself. This provides a reasonable level of stimulation and encourages no desire for control of the situation.

This is best demonstrated by Bullough's concept of "under-distancing." He mentions a man watching the play, Othello, whose misgivings about the faithfulness of his wife are heightened because of the events in the play. The failure, in Bullough's mind, of the audience member is his inability to experience the play as merely a play, his inability to maintain this minimum amount of distance. However, the play-watching husband experiences the play more vitally and intensely than anyone else in the audience. He certainly does not enjoy

the play, as Bullough states, nor does he find it beautiful, but the play has shown aesthetic quality by encouraging a vivid experience in this man.

Bullough also writes that his capacity to appreciate fog while at sea is a function of his distance from being worried about the fog as causing a greater hazard to his health or his enterprise. But his beautiful, mysterious experience of the fog-world is certainly not more vivid than the experience of Jim, the runaway slave, shouting for his lost friend Huck through the fog on the river. Bullough is able to appreciate the experience as beautiful. Jim experiences the same natural phenomenon as terrifying, not beautiful, or in any other way positive. Bullough is describing why his experience of the fog is positive. His explanation of psychical distance is useful in understanding the positive aesthetic experience, but not in defining the aesthetic experience itself. The aesthetic experience can be an experience of intense terror or ugliness, and it always involves interest, often a very intimate or non-distanced interest.

Hence, distance and disinterestedness more often reduce the vividness of a sense-experience. An understanding of distance and disinterestedness may be useful in understanding aesthetic expression and the positive aesthetic experience, but not in understanding the universal nature of quality aesthetic experience.

4.   CONCENTRATION AND AESTHETICS

Concentration, however, is a defining characteristic of quality aesthetic experience.

The aesthetic experience has one universal characteristic: among all people, at any time, the aesthetic experience involves concentration on some aspect of the environment. The premise that I work with is that concentration is the activity involved in all vivid experience. The longer and more intensely concentrated the experience, the more lastingly vivid and intensely vivid the experience, and therefore the greater the aesthetic quality of the experience.

The experiences of the greatest aesthetic quality in our lives are those which enter our consciousness, or we cause to enter our consciousness, the most often with the most force and intensity.

For example, our entire conscious attention will focus on a nearby flash of lightning, for an instant, without conscious effort.

Let us consider experience when we are not concentrating: when we are doing one thing and thinking about another. This is the attribute of most everyday experience that keeps it from being quality aesthetic experience. It is easy to think of examples in our own experience when we are not concentrating on the task at hand, or if we are trying to concentrate but not doing a good job of it.

One must learn to be concentrated in everything one does, in listening to music, in reading a book, in talking to a person, in seeing a view.

The activity at this very moment must be the only thing that matters, to which one is fully given. If one is concentrated, it matters little what one is doing; the important, as well as the unimportant things assume a new dimension of reality, because they have one's full attention. To be concentrated means to live fully in the present, in the here and now, and not to think of the next thing to be done, while I am doing something right now.

Simply stated, activities which do not have one's full attention cannot achieve the same level of vividness or "newness" as activities which do have one's full attention.

5.   AESTHETIC EXPERIENCE: CHARACTERISTIC AND STAGES

A work of art is explained not by its beauty or form, but by its effect on the audience or its creator. In this sense, art is many things. Art is an escape from reality. Art achieves an ideal. Art is a source of pleasure and delight.

Art promotes the community. Art is instructive, didactic, or propagandistic. Art is therapeutic, i.e. a mode of healing. Art is a means of communication.

In the preliminary definitions of aesthetic experience and similar phenomena, three characteristics can be identified as crucial and distinctive.

The first characteristic refers to the motivational, orientational or attentive aspect of aesthetic experience.

During the aesthetic experience persons are in the state of intense attention engagement and high vigilance; they are strongly focused on and fascinated with a particular object. They lose their self-consciousness, the awareness of the surrounding environment, and the sense of time.

The second characteristic refers to the cognitive, that is, semantic, symbolic, and imaginative aspect of aesthetic experience.

A person appraises the aesthetic objects and events as parts of a symbolic or virtual reality and transcends their everyday uses and meanings (e.g., we see the bull's head, not the bicycle parts; in theatre we are worried about the characters, not the actors, etc).

Finally, the third characteristic of aesthetic experience is affective. It refers to the exceptional emotional experience.

A person has a strong and clear feeling of unity with the object of aesthetic fascination and aesthetic appraisal.

The aesthetic experience with visual art occurs in two stages.

Upon initial exposure to a painting, a viewer spontaneously generates a global impression, or gist, of the work. Ones first impression of a painting includes a sense of its pictorial content, overall structural organization and style, meaningfulness, and an affective reaction to it. When gist information in a painting is deemed to have sufficient interest to an observer, the second stage of aesthetic processing ensues. This consists of directed focal exploration of the image to expand knowledge concerning the works compositional features and organization to satisfy cognitive curiosity and to develop aesthetic appreciation of a composition.

6.   PSYCHOANALYTIC APPROACH TO AESTHETICS

The aesthetic experience was specified as an exceptional state of mind which is different from normal everyday mental states. In this mental state, a person is fascinated with a particular object, whereas the surrounding environment is shadowed, self-awareness is reduced, and the sense of time is distorted. Amplified arousal and attention provide the additional energy which is needed for the effective appraisal of symbolism and compositional regularities in virtual aesthetic realities. Finally, during this process a person has a strong feeling of unity and the exceptional relationship with the object of aesthetic fascination and aesthetic appraisal. Aesthetic experience is closer to arousal (interestingness) than other dimensions of subjective experience, such as a positive hedonic tone (pleasure) and regularity (harmony): the object of aesthetic experience can be both pleasant and unpleasant and both more and less regular, but it must be arousing and interesting.

Aesthetic experience can focus on a wide spectrum of objects, including intentionally created artworks and aesthetically designed objects (e.g., clothing, cars), natural scenes and events, human beings and animals, objects of everyday use, and so on. The main condition that such objects must satisfy to become the objects of aesthetic experience is the transcendence from the pragmatic to the aesthetic (symbolic) level of meaning. For instance, some natural scenes and events, such as observing the stormy sky with strong lightings, may be extremely fascinating and induce the impressions of the mystical and sublime power of nature and our weakness and helplessness.

The appraisal of such symbolism and the accompanying collection of emotions, such as fear, surprise, awe, excitement, and the like, can generate the aesthetic experience in its full meaning. However, the emerging of aesthetic experience is not automatic; it is the result of an ecological and social context which specifies the particular subject-object relationship. Namely, some persons, such as farmers, are not aesthetically fascinated at all with a storm. Their appraisals would be dominantly pragmatic: a storm is a dangerous event which can cause serious damage; it can destroy their crops and the like. A similar duality of the object's status can be identified even in the realm of art.

Namely, artworks are not automatically and objectively the objects of aesthetic experience. For many non-experts, artworks are rather seen as the ornamental parts of the everyday environment than as exceptional objects with deeper aesthetic symbolism).

Also, artworks can be treated and experienced very pragmatically, as material goods in an art market.

Further conceptualization of aesthetic experience should specify possible differences and similarities in various forms of aesthetic experience.

Aesthetic experience can be generated in two forms, such as fascination with unusual, uncertain, ambiguous, and conflicting information (e.g., modern art), and admiration to perfect articulation, complex compositional regularities, and sophistication of multilevel symbolic narratives (e.g., classical art).

7. BIOLOGICAL BASIS OF AESTHETIC EXPERIENCE

One of the most interesting developments in our understanding of experience is the exploration of the biological basis of the aesthetic experience.

The more comprehensive approach to aesthetic experience should take into account its biological and psychological functions. The function of aesthetic experience comprises the functions of two groups of close phenomena, such as other exceptional experiences (e.g., peak experiences, flow, etc) and the experience of beauty (e.g., pleasure, attraction, harmony, etc).

If the aesthetic experience is rooted in biology, in the way the brain works, and then any object-a piece of art or a scientific specimen--can be a source of aesthetic pleasure.

However, an object ("a piece of art or a scientific specimen") a source of aesthetic pleasure. There are characteristics of an organism which allow it to perceive certain stimuli as pleasing. The source of the aesthetic pleasure is always the biological structure of the organism which allows its perception of its environment to be a positive experience. A piece of art or a scientific specimen may be the object of the pleasure, but never the source.

That there is a biological basis for all behavior, including appreciation of art, has been well established, though by no means fully explored, by researchers such as Darwin, Berlyne, Joseph and Dissanayake. It follows that all human experience is created by the human organism; there is no difference in human-madness between the hiker climbing a mountain and orienting her eyes to view the sunset, and the museum-goer looking at a painting, or the composer striking different keys on a piano.

Berlyne writes, "Animals, and especially higher mammals, spend much of their time performing actions that have no function other than bringing the sense organs into contact with stimuli of particular kinds, so that they can be said to be selecting or creating their own environments to a large extent".

This approach makes it possible for a person to have an aesthetic experience while perceiving anything, whether a daydream, a meditative state, the high of intense physical exercise, or a painting.

The purpose of aesthetic experience could be described as a winning combination of a strong appetitive tendency associated with the experience of beauty and a certain intrinsic liberating tendency associated with exceptional states of mind and similar phenomena. In the future the neuroscience of awareness and states of consciousness combined with the biological approach could be very fruitful for the better understanding of the basic function of aesthetic experience.

Art practice controlled by a complex system of perceptual, higher cognitive, and motor functions, thus suggesting a shared neural substrate and strong potential for cross-cognitive transfer in learning and creativity.

Within just a few weeks, for example, human infants can imitate and action such as sticking out the tongue in response to someone sticking out his tongue at them — how does the infant know just what motor action plans to implement based only on a visual input? Mirror neurons may account for this ability, translating visual input to motor output, underlying a connection between visual arts and movement, and the auditory arts and music.

8. CHANGING FACES OF VISUAL ART

Visual art represents a powerful resource for mental and physical well-being. The artistic features inherent in new technologies also make possible new forms of social interaction.

By creating a video and posting it on YouTube, for example, a young person instantly creates a new global virtual critical community, because viewers around the world can comment on the work and provide needed feedback. At the same time, the work creates an audience for future works. Digital media, broadband internet, streaming video, social media communication channels, video games, and related cyber innovations encourage end-users to rely less on traditional literacy and numeracy skills and more on visual acuity skills, including mastery of perspective, proportion, nuance, abstraction, and ambiguity.

Visual art is redefining what it means to develop the tools of literacy to understand a changing world—with regard not just to the reception of information but also to its expression.

Art is a dynamic cognitive process in which the definition of art is constantly changing in relation to its time. A more comprehensive approach should be used to explore the physiological characteristics and learning functions of this inherently chaotic modality.

9.   CONCLUSION

Each type of art (e.g. painting, ballet, sculpture, music, and poetry) is so different that no one theory could explain them all. Each type has its own unique expression and its own principles for aesthetic judgement.

All the arts cannot be explained faultlessly under one category.

"Aesthetic" experience inspires art study and drives its cognitive goals, the current modeling of art perception, based on the analytic tradition emphasizing successful assimilation of art information.

Visual Art is everywhere.

You may not know it but visual art is the means we communicate, it is in the food you eat, the clothes you wear, the road you pass on, the car you ride on, the website you navigate, the store you buy from, and practically anywhere you set your eyes on.

For example, The ability of the artist to use geometric line and shape to convey meaning by directing our eye to a particular place in the frame or to create an emotional or psychological mood which is known as

the graphic focus and having enough visually empty space between the character's gaze and the opposite frame edge for the viewer to sense the visual energy of the off-screen presence of another character or action plays an important role in the visual representation of any art form.

Imagine a world without art. No music, no movies, no paintings, no drawings, no designs, and etc.

The world will be a very dull place to live in. Perhaps the only thing you would be seeing is black and white. No laughter, no smiles, practically no emotions at all.

Visual art is life in itself.

The way we perceive the world and how we appreciate it. That is art and we actually live with it every day. Art is an outlet of our inner self. A bridge that brings together gaps in our society, it is a bridge between man and nature, between countries, and continents.

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Typography and its Role in Visual Communication

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ABSTRACT

In the world of information, art is the strong media of communication.Art is a way of communication based on the pictures, typography, photographs, sculpture known as visual communication. The visual language also uses images, graphic signs and typeface etc to communicate. Visual language is a form of communication that uses visual elements to convey meaning or an idea. Typography is essential form of visual communication. The artist use to arrange the type to make written language beautiful and readable. This technique is known as typography. Typography is everywhere we find it in the book we read, on the websites we visit, even in everyday life, on street sign, bumper stickers and product packaging posters and advertisements etc. Typography and typeface were originally used for Visual Communication. They play an important role in building visual hierarchies for information, organization, and in commercial design to create brand and logo signature, and much other purpose.

There are few ways in which people interact with each other. The alphabet was created as a way to communicate through written symbols; it now serves another purpose; to create design. There is a science or a scientific purpose behind different functions of typography for example, kerning, leading, columns, point size, line length, etc. It is much more than just letters and words on a page. In much the same way that tone of voice can alter a message, typography has power to communicate a great deal simply through the forms of the letters and their layout on a page. The functions of typography help in to understand and interpret a written message. Typography as a function of design is a very important element in itself. Typography is like fashion, or furniture. With rare functional exceptions, the world doesn't "need" new clothing or furniture designs, but people want to look different or evoke a particular feeling or fit with a particular "look", and there are trends and styles.

This paper is study an investigation of typography as an important form of visual communication and design. In the paper I try to explain the effects of font choices in visual perception and visual communication, and furthermore mention the letter and font specifications that should be act accordingly in written documents for the message that is the essence of the communication to be understood better. This study covers significance of typography as modes of visual communication and representation we use to communicate or interact in our daily life.

Keywords: Typography, Advertisement, Visual perception.

1. INTRODUCTION

Typography is an art of arrangement of text for communication, advertisement for brand identities, trademarks etc. Typography is born from writing. Typography tells us that words and text are graphical elements with pictorial qualities and they are also as important as any illustration. The words use in the print or screen media are expensive graphic elements with emotional qualities. They transcend the actual meaning of the word. Today every medium of presentation from typography to the World Wide Web has been influenced by computer technology now becoming digital media.

Typography is an art form that has been around for hundreds of years. Word and text are all around us every day in almost everything we do. In India like many other country the root of typography traditional is born in hand drawn, hand carved letter on palm leaf manuscripts, coins and on stone carving. As the country grows as nation, there is need for typography design in communication that is readable. The first task for Indian designer is to find clarity in the purpose of their expression. Typography gives the artist style to text. In India some of the famous typographers are Prof MehendraC.Patel, Prof R.K.Joshi, Prof MukulGokhle and Dr. D Udaya Kumar founder of Indian Rupee symbol and many more.

2. BASIC INFORMATION OF TYPOGRAPHY

Typography is the art and technique of arranging type. Typography has the psychological effecting relation to conveying a message. It can be said typography is 95%

of design. It is a driving force in all forms of communication art. Typography is everywhere in our built in environment and we can't imagine magazine, website, playing with app or watching TV without text.Type is always communicated, even if it wasn't design with that goal in mind, but there are some great ways to really make it shout. There are few elements of typography. like typeface and font,

3. TYPEFACE AND FONT

We often confuse the difference between Typeface and font as they seem to be same. Typeface is the collective name of family of related fonts like Times New Roman, while fonts refer to the weight, widths and styles that constitute a type as Times New Roman Regular, Italic, Bold etc. not all typefaces consist of multiple fonts however.
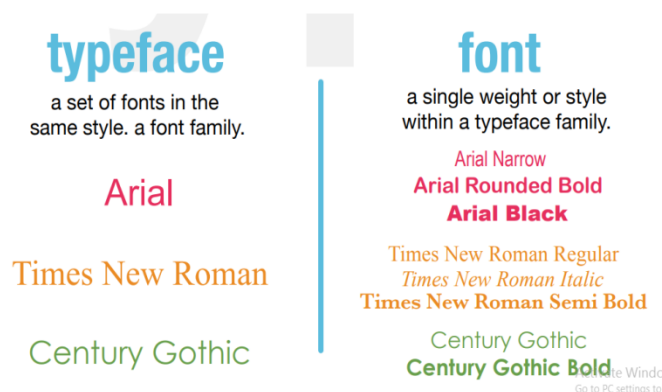
Mostly people use the terms font and typeface interchangeably and they are incorrect to do so. The confusion arose due to the prominence of digital font and naming, which refer to font rather than type face.

Typeface is the actual style of the characters with in a font. Typeface gives a sense of unity to related characters. Font family in spite of its name is interchangeable with the term typeface. A font is a matched set of typeface all set in the same style. In modern term it is a digital file containing a set of characters all designed in the same style. A font is what enables a font family to be displayed on a digital screen. It gives the instruction for displaying and printing characters in a specific style.

4. CLASSIFICATION OF TYPOGRAPHY

Type is always to communicate, so the most important decision in setting an appropriate tone is choosing typeface or font. Font choice can really impact the feel of a piece. Most typeface fall into four broad categories: Serif, Sans Serif, Script, and Decorative. But within these groups there are many subcategories. It can also be categories as Roman (Serif, Sans Serif, Script and ornamental), Blackletters, Monospaced, symbol and others in between. Each types give different feel to our art piece, but it actually depends on the way we use it.

Serif: - Old Style Serifs, Transitional Serifs, Neoclassical and Modern Serifs, Slab Serif or Square Serif, Glyphic.

Sans Serif: - Grotesque Sans Serif, Geometric Sans Serif, and Humanistic Sans Serif.

Script: - Formal Scripts, Casual Scripts, Calligraphic Scripts, Black letter and Lombardi Scripts.

Decorative:- This is very broad category consist of typeface that do not fit into any of the preceding categories. They are designed primarily for display and eye catching. Hand writing, Inline, Grunge, Stencil.

In general rule Serif and Sans Serif typefaces are used for either body copy or headlines including titles, logos etc. While script and display typefaces are only used for headlines. Monospaced typeface are same amount of horizontal space. This typefaces are generally used for displaying codes through they can also be used for body and headline copy and were originally used on typewriters. But not all serif and sans serif typefaces are equally suitable for body and headline copy. Different typefaces are more legible than others at small sizes, while others are more suitable for larger type.

There is lot of variety within each of these categories and each expresses a fairly distinct feeling. Serif is bit more formal, it is classified in 1500s. The first serifs were Old Style serifs. This style includes Garamond and Goudy Old Style. The successors to the Old Style serifs were called Transitional serifs, which made their first appearance in the 1700s. These typefaces had high stroke contrast and were more upright than their Old Style predecessors.The natural evolution of the trends present in Transitional serif typefaces became known as the Modern serifs during the 1800s. These Modern serifs include fonts like Didot and Bodoni. They have extreme contrastbetween strokes and no brackets on their serifs.

Slab serifs are the final evolution of the serif style. With the advent of mechanization (e.g the Steam Press, 1814),

and other important innovations in printing technology, as well as a new wave in advertising with advertisers reaching for a bold type that really asserted its presence, they were designed in part to withstand much more industrial printing processes. They have little contrast between strokes and most are unbracketed. Slab serif typefaces include Rockwell and Clarendon, among others. They're sometimes thought of as typewriter fonts but were used much more extensively throughout the 20th century.

5.   ELEMENTS OF GOOD TYPOGRAPHY

Typography is how words look in digital or printed media. It is how words are placed and arranged in relation to the rest of the text and any other content elements, such as the user interface, color, image or video. Choice and placement of text isn't just to create a nice looking, usable, readable style. The different typographical elements as typeface, font, leading, kerning etc. all work together to help produce effective content marketing.

1. **Consistency:** In any typographical work the consistent use of typeface, kerning, leading, bullets and formatting is critical. Consistency makes the work look professional and keeps the reader focused on the content and not the formatting.

2. **Hierarchy:** It is important that the text get read in the order that it's meant to be read in. for example if talk about any book the tittle is the first thing a reader sees, then the author's name followed by the chapter's and then the story. Hierarchy intentionally guides the reader through the content. But in some case the name of author is appear large, the same size as the title of the book because the designer is aware that the author has an existing fan base that will be interested in the book regardless of the title and will more likely pick it up for that very reason.

3. **Alignment:** Alignment helps in keep the look of a piece unified. A flush left as flush right alignment gives the piece a stronger edge line for the viewer's eye to follow, it also tends to give a more sophisticated look than a centered alignment, which is often the choice of designer.

4. **Readability:** It is basically about getting and keeping the interest of the reader, more about appeal and how the typography of a text will engage your reader and encourage them to read more.

5. **Legibility:** This is more about font design, and about what the human eye prefers and finds easy as opposed to reading text with more effort. And loosing readers because of choice on a less legible font can hurt.

6.   IMPORTANCE OF TYPOGRAPHY

When we consider typography, it is not just about selecting and using a particular font, all typographic elements should also be arranged correctly in your design, the visual arrangement, the color contrast, the blank space, the font selected and size of the font. Every typographic element impacts the design on every stage. Typography is critical part of the design. One can create excellent pictures and graphic content but if the typography of your design is not good on the products, it could easily turn off potential buyers of the products and services.

1. **Conveys feelings:** The choice of typeface can affect how a piece is understood. It actually conveys the right message and feeling for any brand or services.it works on both conscious and subconscious level to strengthen the brand, user experiences and messaging.

2. **Keep People Reading:** Good typography is utilitarian in that it should allow the reader to focus on the content rather than format. As mention by Davide Casali, a product designer lead on wordpress.com "Typography communicate twice.. through the shape and balance of the actual content it convey"

3. **Typography adds meanings to your words:** Typefaces influence how people perceive the message. Every typeface has its own set of unique characteristics. They have the power to convey a deeper and more symbolic meaning which goes beyond pure words. As example Comic sans and Times New Roman. The first might tell people a funny mood, unusual and even a bit childish. The second draws the image of a serious, reliable and classic mood.

7.   TYPOGRAPHY IN ADVERTISING

Typography is use to create interest in any adverts and services. It refers to the art of arranging type and by using decisive typography we can create interest in advertisement, as well as making the advertisement reading aspect effortless. It is the great way to grab reader's attention and to make the advertisement more

popular. So in result purchase from the company recommend. Typography is the most important tool for branding and advertising for business. Choosing the wrong font can give the wrong message. Whereas choosing the right font can really drive the message home and increase sale.

8.   TYPOGRAPHY IN BRAND RECOGNITION

Typography is simply a style and way of presentation of the text. In developing a brand identity, a persistent type of fonts should be used, each with a particular reason. Typography enables you to create a particular context and have a certain personality. It can be modern, vintage, romantic, shy or rigid just by selecting an appropriate typeface and creating it rightly.

Branding is the experience customer has and to get positive brand image it is very important to give positive experience to customer through product or services. If typography is not appropriate or font is not readable or small in size, it will surely put a negative impact on the brand. Typography add values and tone to the brand like as color represents a feeling or emotion. Every typeface and fonts has different meaning and thus it represent the brand and the business it stand for. The purpose of having several categories of the font is that they all have a vastly unique effect or tone. For instance sans-serif fonts are typically advanced looking. They are usually clear, easy, simple to read on a big scale and perfect for several things today. On the other hand serif seem outdated, look conventional and give an older feelings, but they are considered easy to use for the longer type of content which includes blogs and books.

Monospaced fonts are usually used in computer programming and coding, so they are likely to give a feeling of technology to the design. Script font seems like handwritten and personal but can differ from cute, modern brush lettering, to pretty elegant, stylish calligraphy. Black letter is linked with the gothic era and thus feels din, nasty and a bit moody.

Typography can never be neglect, as it builds brand recognition. By choosing a set of fonts and using those consistently for the brand designs cohesive brand style can be created. A brand style that will slowly get recognized the brand or services and get more audience for the company.

9.   TYPOGRAPHY IN PRINT MEDIA

Typography is the art of specifying and setting type. We rarely see an advertisement appear in which there is no type matter. Virtually every advertisement has some reading matter, however limited and the medium for conveying that reading matter is the type. Therefore type becomes an integral part of the message. Most often, the reading matter is prominent. The importance of typography in print it is overlooked. Typography is extremely important in print marketing materials, whether a leaflet or a poster, all the print material have to be reader friendly. The art of typography is imperative to make your words come to life. It impacts how it is received by the reader and good typography can convey feelings, reinforce brand image and speak to the reader. It is as important as the colors and the imagery used on the print materials and should be given the attention it deserves.

Good typography enhances the graphic design and gives them the ability to evoke the right emotion. The choice of typography has great influence on the audience and can even change the way your message is perceived. It reduces eye fatigue in print material. Choosing the appropriate font will make the message more legible and easy to grasp. The line the length, font size, character rendering and other typographical elements must be considered to achieve the best results. It communicates clear messages; it is used to highlight key points of important information and can grab your reader's attention.

There are literally hundreds if not thousands of different fonts. But the wrong choice can have massive impact on the look and feel of your marketing materials. Such as serif fonts like times new roman regarded as one of the easiest fonts for the eye to read and is generally used to help convey authority and trust. On the other hand sans serif fonts are often used to evoke emotions like simplicity, luxury and exclusivity.That is the reason the brand like apple use sans serif fonts throughout their marketing. Other font like script is known for elegant, light, professional appeal and often used by traditional and professional companies. The hand lettering font have appearance of being hand written, often in a childlike or note style. These are perfect for adding human element to the design to help the reader relate to the message.

Sans serif fonts have been proven to be more easily read online in body copy because serifs make it tougher for the eye to follow, while the opposite is true for printed text.

Television is the most popular form of visual communication. On television adverts types are visible for very few seconds. And we don't have enough time to read it as the complete advertisement is in form of video or animation. There on TV every words are said in verbal. They use typography and color to set the scene, and imagery to make themselves memorable. TV shows use classic fonts and simple black and white color schemes, others like adverts create their own characteristic typography in bold, striking colors.

11. TYPOGRAPHY ON VEHICLE

In India we can see different types of typography on vehicle running on the road. Trucks, buses and auto are the good example of typography. In India everyone can greet by goods trucks with the famous "Horn Ok Please" sign. These trucks are packed with intricate hand printed artwork. Truck drivers use to decorate their trucks in their own way as stay for a long on their trucks. Typography, quotes, contrasting colors, Indian Motifs all these are a unique form of art.

10. TYPOGRAPHY IN WEB DESIGN AND TELEVISION

Internet is a major source of entertainment and communication. Web is important form of visual communication and so typography is an integral part of design. Web site designer has to think of all the different uses of typography on the web, from large headlines and bold block of text to smaller- sized text in body copy crucial part of web design that is pure combination of art and science. Typography seeks to create a great meaning by thoughtful and deliberate selection of font, size, color, layout, alignment and other factors that affect the design of type on a page. There are many differences in handling type in print versus on the web. Some of them are contrast, color, readability, and size. Colors on screen are created by light, and so it is important to think about contrast. Black text on white background is easiest to read because it provide the most contrast. Color theory and color choice play an important role in web typography.

12. SOME OTHER TYPOGRAPHICAL EXAMPLES

Some of the best example of typography are Indian Rupee: which is designed by Dr.D.Uday Kumar it is a typographic design of Indian Rupee a visual image of the Indian Currency.

13. IMPACT OF TYPOGRAPHY

Typography is everywhere. In our built environment of communication there is almost no place where we don't find or use type. It's on the logo, on any product packaging, any newsletters, website or page. So one should never underestimate its influence and also the possibilities it gives you. Text means first and foremost paying attention to its readability. But you can also use it to create balance and contrast and to let certain words or phrases stand out. Typography transforms text to your needs.We all perceive brand through words in various ways or situation. They can be seeing on TV advertisement, on website page or just a name on the product we buy. Today typography plays a very important role in our visual communication.

14. TYPOGRAPHY CONNECTS VOICE AND VISUALS

Typefaces connects words with design the main aspects of any brand. When the adverts is watched on TV or in any form of video or animation the words in visual and verbal work together to communicate and connect.

It sets the mood:

It can be the picture that attracts the attention of users, but it is important to remember that fonts have both direct and indirect impact on people, so it should be appropriate in order to convey the real personality of a brand. There is a subtle meaning behind the selection of typeface that plays a big role. A font can create the feeling, improve theme, create interest, associate personality and even deliver trust, all of which is critical to the launch of a successful project.

It works silently:

Good typography is always unnoticed and it works silently for the brand. Not noticing typography means it makes sense for people. Consumers today experience so much creativity that has become numb to better typography which is not a bad thing.

It conveys meaning:

Typography tends to change as clothing fashion change. The selection of typefaces, thus, should never be leveraged by what's popular in the design sector. The typeface you use should have some meaning and creative.

It Changes perceptions:

The typography effects have a definite impact on the perception of consumers. The way people are linked with social media has drastically changed with advanced technology, meaning an increasing number of content is used through screens and responsive technologies.

15. CONCLUSION

The purpose of choosing the correct or suitable font among many typefaces is to create an effective communication. Typography has a unique language and concepts. Font or type management is not only a tool in communication but also guide for a good design. There is large number of typeface and every typeface carries a different meaning and message in it. Typography often gets less attention but the role it plays and the value it add for visual communicationin our built environment shouldn't be ignored. It is the simple matter of making words readable. It also underlines and even transforms your message through design. It can never be

underestimated or overlooked. Another important function of typography is that it makes reading easier. The correct use for typography in visual communication is that it can make or it breaks a brand by giving off the wrong image and message to consumers. Typography is an art form that manipulates the significance of what it is communicating. Due to its effects on the context of communication, understanding typography is especially important when developing a any design for visual communication. In short we can say that typography is the fundamental component of design and even a element on its own. It solely support the communication so the chosen font should be suitable with the message.

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Kunhimangalam Metal Casting Process of Religious Idols

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ABSTRACT

In this research the metal casting techniques of Kunhimangalam village craftsmen are discussed. Kunhimangalam is a small village in Kannur district of Kerala, near Payyanur. It is a craftsmen's village, especially Panchloha, brass and bell metal work. Those artists are known as moosaris, these craftsmen were renowned for making idols, lamps and other objects. Many temples in Kerala as well as the Karnataka region of Mangalore and Coorg have idols made of Kunhimangalam panchaloha (five metals). For them, making idols is a sacred task, not just a business. One thing they are known for is the range of lamps they manufacture, particularly the Lakshmi vilakku (lamp), which is flanked by two elephants by the goddess Lakshmi.

This traditional oil lamp is believed to be sacred and bring prosperity to the house. Krishna and Dasavathara lamps are also made here. Home and puja products like kindi (water container with a nozzle) and uruli (shallow cooking vessel) are also popular for this location. Most of the pieces are manufactured without moulds or machinery and are therefore exclusive or exclusive. In and around Payyannur, there are over a hundred families involved in this craft, many of whom take direct orders and deliver to customers. An institution was started a few years ago to train the younger generation in the craft but is not in existence now.

Keywords: Metal casting, Cire-Perdue, Lost Wax, Traditional, Technique, Sculpture, God, Idols, Kunhimangalam, Kerala.

1. INTRODUCTION

This paper assesses the metal casting techniques of Kunhimangalam village with the help of literary sources and ethnoarchaeological observations. And to do that, researcher has done video and photography documentation of metal casting process from the beginning steps to the final stage of finishing, which is a process of continues twenty days. As Cire-Perdue (lost-wax method) is in practice at Kunhimangalam village. This study will focus on technological adaptation through experimental study conducted at Kunhimangalam village. The word bronze comes from "Brindisi", the name of a small town and port on the Adriatic coast of Italy which had been famous for its bronze images since Roman times (Kuppuram 1989). In India, metal icons find a very special place in temple as well as within domestic shrines across the country (Udayakumar 2011).The antiquity of bronze sculpture dates back to the Indus civilization (Bandyopadhyay 1987) but it develops as an independent school of art during the classical period of the Pallavas, Cholas and the later dynasties of South India (Udayakumar 2011). In terms of understanding the casting process for producing metal images, the earliest evidence in South Asia, is seen in the Lost-Wax technique for the bull and dancing girl of Mohenjo-Daro dated to around 2500 B.C. (Bandyopadhyay 1987). Indian metal sculpture in the south India mostly flourishes during the Chola period, but there are some specimens discovered having a high aesthetic and technical quality belonging to Pallavas ruling from Kanchi. For example a Nataraj sculpture which belongs to the 8th century A.D. from Kuram, District Chinglepet, (Government Museum, Madras) (Sivaramamurti 1962; Mehta 1971).

On the other hand, through this age-old process, Kunhimangalam artisans are still practicing the art of metal work. This group of people are settled in a small town near Payyannur in Kannur, who are adept at molding metal into divinity with the expertise handed over from generations. The Kunhimangalam Shilpi's often work with brass (Copper + Zinc) or Panchloha (Copper+ zinc+ gold + silver + iron) or Bell metal (Copper +tin). If the tin content is high the alloy is called bell metal. Like in pottery, in which traditionally the turning wheel is reserved for men, all parts of Kunhimangalam casting work can be done by men only. Children learn the craft through imitation and instruction. A remarkable aspect of this craft is its unique and distinct identity. The Kunhimangalam

Shilpi's produce objects such as animals, lamps and figurines, images of deities like goddess, Durga, Lakshmi etc.

2. METHODOLOGICAL APPROACH

Here researcher followed methods like visiting the metal casting workshops in Kunhimangalam and did documentation of metal casting process from the beginning to the end, means from wax model making to metal casting, till finishing. Also interviewed senior traditional craftsmen of Kunhimangalam at their workshops, to see their previous work and techniques used by them

3. PURPOSE OF THE RESEARCH

The current problem of research revolves around our contemporary life. This paper is an attempt to understand the process of God idols casting at Kunhimangalam village. An attempt is also made to identify the reason behind their solid casting of God idols. The focus of this paper is to study the traditional process metal casting especially like which wax they use and why, their modelling process, furnace, crucible, casting and finishing techniques etc.

4. PROCESS OF METAL CASTING AT KUNHIMANGALAM VILLAGE

The methods of Kunhimangalam metal casting traditionally used is known as cire-perdue or Lost wax method process can be divided into step by step stages, mentioned below:

1. Preparation of wax

2. Wax model making

3. Mould Making

4. De-waxing of mould

5. Placing the moulds into a soil pit

6. Melting of metal

7. Pouring of molten metal into moulds for Casting

8. Taking cast out from the mould

9. Cutting of extra metal and finishing

10. Polishing

4.1. Model making

The image should be prepared of wax with composition of bees wax 60% and pine tree gum 40 % with black oxide to add colour to in wax model (Fig.1), pine tree gum gives strengthened the wax and helps in dewaxing process. Then wax sheets are made from that wax, by betting up that wax with wooden mallet (Fig.2). Wax sheet makes modelling work easy, according to the navatäla (nine täla) measurement, with proper disposition of limbs including arms and weapons according to the iconographic texts. Long tubes, each with a flared mouth resembling the käéa flower, should be added on the back, at the shoulder, on the nape, or on the crown, which is called Prabha mandal.

In fashioning the wax model, parts of the image such as the head, body, legs, etc. are made separately by hand. These are then refined by warming them and shaping them using a knife and scraper (Fig.3). Finally, the different finished parts of image are jointed together using heated iron tools. In the case of making a small bronze image, the pedestal is shaped as part of the wax model itself, but in case of large models, the pedestal has to be made separately. After finalising the modelling in wax, runner and channels are attached, to create the pouring mouth for metal. (Fig. 4)

4.2. Mould making

The method of moulding includes different types of moulding media and their preparation, for e.g. hard clay, semi hard clay and soft clay. In case of small image only three layers of clay are required but for large images more layers are required. The clay which is sourced from the river bed. During the application of clay, the wax model is kept either on a piece of paper or on a white cloth (Fig.6,7).

Soft-clay: For preparation, four parts of well levigated clay which is used formaking pottery and one part of ordinary clay are mixed. (Fig. 5)

Preparation of clay for second layer or outer later, prepared by adding to it tiny bitts of jute cloth, fine chopped and mixed with the pottery clay. The coating must be repeated three times, each after an interval of two days, and dried in the shade. Before the final coating, iron strips are added on the surface of mould all around, which works as reinforcement and strengthened

the mould (Fig. 8) and then the final coating is the most liberal one. The mouth and the channel of the tube, wherever fixed, should be left free when the coating is applied.

4.3. De-waxing the mould

Then the moulds are place under the sun for initial dry process (Fig. 9). After the mould is sun dry, it is placed over fire and baked, until the wax melts ang flows out of the mould(Fig. 10).Preheated moulds are being removed from fire then drain holes is being use for the removed of wax from inside the mould, then a pit is being dig to place a vessel to collect the molten wax flowing out from the hot mould(Fig. 11), later the mould is fully covered with bricks in a form of dome and fired for complete de-waxing(Fig. 12), then the mould is removed from the fire and placed in a pit with the mouth facing upwards.The drain holes are plugged in order to avoid the molten metal flowing out, further the pit is covered with soil all around without leaving air gap.The vent holes are temporarily covered in order to prevent the clay from entering the cavity, the clay is stomped all around the mould to cover it leaving the vent holes.

4.5. Pouring of molten Metal

Casting In south India five metals were used for the production of the idols which is called as "Panchaloha" (Kar 1952; Ruth 1962; Krishna 1976). These include a mixture of copper, silver, gold, brass and tin. The rules used by sculptor to estimate the weight of the alloy occupying the mould cavity, is that it should be normally 8 times the weight of the wax model. For melting the metal, traditional furnace is made with clay and local sand stone. In which coke or charcoal are used as fuel of firing (Fig.13). When the metal and mould temperatures are proper for casting, then the molten metal is removed from the furnace and stirred before pouring into the mould, the mould is placed into the ground pit horizontally in a slightly slanting position with pouring hole facing upwards, from which molten metal is poured into the moulds. In order to avoid entry of impurities like charcoal floating on the surface of the molten metal an iron rod is used, while pouring metal into the mould (Fig. 14), the molten metal is poured into the holes for filling the cavity and the person pouring the metal is covered with wet sacks or gunny bags to prevent the heat of molten metal. After completing the casting process, the mould is allowed to set for cooling approximately for twelve to twenty-four hours, later on the mould are removed from the pit and the casting is taken out.

4.6. Taking cast out from the mould and finishing stage

The sculptor carefully removes burnt clay (mould) after the cast gets cool down to extract the object (Fig. 15). Iron rods and wires are removed, and the sculptor removes all unwanted runners in the bronze idol/object. The image now is exactly that seen in the wax model (Fig. 16). Details of the dress and ornaments as well as other final touches are essential to make the icon perfect in all the aspects. These aspects are added in the later stage. The smoothing of the image is done using the fine grade emery paper. Traditionally, the image is cleaned with tamarind, soapy water and scrubbed with a copper brush until it is polished.

5. CONCLUSION

In a small town near Payyannur in Kannur, there is a group of artisans who are adept at moulding metal into divinity with the expertise handed over from generations. Kunhimangalam is one of the oldest places of metal idols casting village in Kerela. Sculptures in bell- metal, Odu and "Panchaloham" of this place are well known. The artisans of this village are known in the world market for their brass metal crafts. The 'Panchaloha' statues, traditional lamps and other crafts are sent all over India and the world to various destinations. These highly gifted artisans create brilliant pieces of idols of deities, lamps, divine articles and sculptures in metal. The old statue of Nataraja (Lord Siva in dancing posture) is the most famous bronze craft in India. Yet bronze (bell metal or weapon metal) is used in Kerala popularly known as "Odu" to make small and large pots, lamps, etc. Huge wick lamps of various sizes and shapes, such as the Nilavilakku, Thookkuvilakku-hanging lamps, etc. are widely used in every house.

Kunhimangalam has a large community of Moosaris whose craftsmanship is unparalleled. An individual traveling through Kunhimangalam can experience this age-old practice of sculpture making. These master craftsmen breathe life into hard metal and transform them into elegant figurines, they work on metals is first-rate and their specialty of casting in Panchloha, the rare combination of five metals namely gold, silver, lead, copper and iron are known worldwide.

Metal models were very carefully crafted in the early period with all the details present in the wax model itself, and these were etched in metal naturally, and after the casting there was litt-le finishing work. But in later

times, up to the present day, the image as cast was usually a rough one. The final finishes were added elaborately, which involved so much of chiselling work that the result was almost a carved-out image rather than a cast one. This whole process of making an average size idol, from wax modelling to casting and till finishing takes approximately twenty days or more depends on work, which gives a precious outcome.

If Kerela is considered God's Own Country, Kunhimangalam can be termed as the land of "Godly Sculptures", such is their craftsmanship. If the new generation fails to realize and preserve this unique art of Kunhimangalam, this pristine village art will be culturally eroded.

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FIGURES

Fig. 1. Melting wax with pine tree gum and black oxide.

Fig. 2. Creating Wax sheet by beating it with wooden mallet.

Fig. 3. Wax modelling using a knife and scraper.

Fig. 4. Wax runner and channels are attached on the top.

Fig. 5. Preparation of clay for mould making process.

Fig. 6. First layer of mould making process with fine clay.

**Fig. 7. While mould making process,
Wax model is kept on piece of cloth.**

Fig. 8. Iron strips are added to strengthen the mould.

Fig. 9. Moulds is place under the sun for initial dry process.

Fig. 10. Initial de-waxing process by open firing.

Fig. 11. Mould are place on a vessel to collect the wax.

Fig. 12. Final firing of moulds for the complete De-waxing.

Fig. 13. Traditional furnace with coal firing
for melting the metal.

Fig. 14. Pouring of molten metal into the moulds, buried
in the ground pit with mould pouting mouth facing out upwards.

Fig. 15. Mould is removed from the cast.

Fig. 16. Unwanted channels are removed before polishing the idol.

Mapping Nationalism, Gender and Consumerism in Educational Charts from Delhi

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ABSTRACT

The early 20th century in India is when the ethos of industrialisation, nationalism and a need for mass education of Indian public coincided. The rich visual culture of pre-print India adapted to the new technologies of lithography and chromolithography ushered into the subcontinent over the course of 19th century and gave rise to a syntax of imagery that was a direct offshoot of India's vexed entanglement with Industrial modernity. Thus, advertisements, posters, calendars and other forms of print media developed for mass consumption by Indian consumers. However, a series of these cultural productions formed an integral part of the Indian nationalist movement and later seeped into the primary school curriculum of the Independent India where education came to be regarded as a matter of primary national importance and an indispensable agency in the difficult task of nation building.The institutions of family and School became the focal points in the discourse of nationalism and distinctive roles according to gender and class were redefined in the same light. In this paper I will closely look at some of the Educational charts printed by the Indian Book Depot in 1970s that highlight the complex relationship between nation-making, gender and consumer culture that has continued in the India's post independent era.

Keywords: Popular culture, Post Independence, Nationalism, Education, Women, School, Domestic, Commodity, Consumerism

1. INTRODUCTION

The early 20th century in India is when the ethos of industrialisation, nationalism and a need for mass education of Indian public coincided. The rich visual culture of pre-print India adapted to the new technologies of lithography and chromolithography ushered into the subcontinent over the course of 19th century[1] and gave rise to a syntax of imagery that was a direct offshoot of India's vexed entanglement with Industrial modernity [ibid. p.2] Thus, advertisements, posters, calendars and other forms of print media developed for mass consumption by Indian consumers. However, a series of these cultural productions formed an integral part of the Indian nationalist movement and later seeped into the primary school curriculum of the Independent India where education came to be regarded as a matter of primary national importance and an indispensable agency in the difficult task of nation building.The institutions of family and School became the focal points in the discourse of nationalism and

distinctive roles according to gender and class were redefined in the same light. In this paper I will closely look at some of the Educational charts printed by the Indian Book Depot in 1970s that highlight the complex relationship between nation-making, gender and consumer culture that has continued in the India's post independent era.

Introduced by the British in the Educational system, the use of charts for primary school education and adult literacy programmes expanded post-independence in Delhi. Printing presses such as the India Book Depot enthusiastically took up the production of Educational charts which became inexpensive and more widespread in the 1970s with the technological advancements in offset printing and their wide acceptance in Schools all over India. Located in Old Delhi Sadar Bazaar the Indian Book Depot was founded in 1935 and shifted to Delhi in 1947 after partition. With their bright colours and strong visuals, the educational charts were easily accepted in the classroom and stayed very much within this context. These charts not only inform the students about History, Science, Geography, Health, Culture, Religion, etc but also morality and correct social behaviour.

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[1] *Brosius, Christiane Ramaswamy, Sumathi Saeed, Yousuf 2015 Visual Homes, Image Worlds: Essays from Tasveer Ghar The house of Pictures Yoda Press (p.8)*

Often regarded as aesthetically 'low' or dismissed as 'kitsch', the popular print media has its structural blue print and codes of functioning. While it plays on the dominant narratives and attempts to universalise them into a single framework, its original authorship is debatable. As contextualised by Patricia Uberoi, 'The plagiarism of successful images is routine practice, and the same image, more or less may appear and reappear over decades under different signatures, including those of long dead artists. As one authority has described it, the production of calendar art is essentially a process of 'citation' and 'collation'- that is, of the continual recycling of familiar images in imaginative new collages.' [2] This kind of recycling does not only exist in context with the popular print media but also between different genres and cultural formations where 'dialogical intertextual resonances' [ibid. p.4] can be observed. In this light, the imagery of education charts can be better understood by identifying the common signifiers it shares with different genres across popular culture that was in circulation at the time of their production.
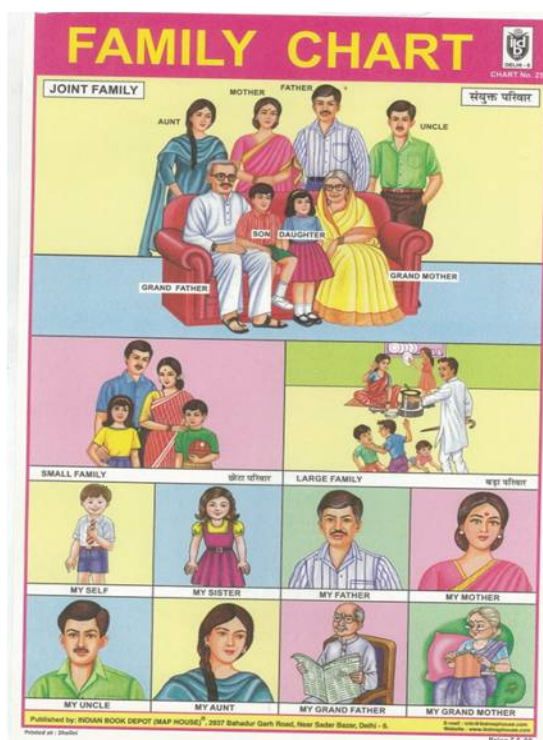
The Ideal Family

Fig 1(a) Large Family Close up

[2] *Uberoi, Patricia 2006 Freedom and Destiny: Gender, Family and popular culture in India Oxford University Press (p.5)*

"Hum do, Humare do"

In its first register, the "Family Chart" depicts a typical middle-class 'joint family' that consists of a married couple with two children (a girl and a boy), grandparents, an aunt, and an uncle. In the second register, the chart depicts a small family which includes a married couple and two children as opposed to a large family with four children depicted next to it. While the formers stand facing the viewer, aware of being looked at and posing for a family picture (conforming to the European aesthetics of portraiture), the latter's subjects are unaware of being looked at and are indulged in their day to day chores. In the foreground, two boys are fighting with each other where the father is trying to stop them, a crawling infant is depicted right next to the feet of the father and, in the background the mother is seated on the floor across the stove and other utensils, fulfilling her daily duties while their daughter is portrayed taking out a plate from the kitchen shelf. The large family is dynamic and chaotic in contrast with the joint and the small family which is calm and composed.

According to post war modernisation theory, the nuclear family of the modern western type (comprising parents and unmarried children) is demonstrably the family form best suited to the requirements of a modern, urbanised, industrial, society founded on individualist values. [ibid. p.22 Parsons and Bales, 1955] Corresponding to this, immediately after five years of Independence the "Hum do, Humare do" (we two, ours two) slogan was propagated by the Indian government to stabilise the population growth for economic development of the country. Consecutively, India's first condom brand 'Nirodh' was produced in 1968 as a part of the campaign. Given the socio-political situation, the Family Chart serves as a moral guide for family planning. However, it also caters to the stereotypes pertaining to the constitution of Indian families as a universalised configuration which sweeps under the carpet, all the possible variations within and outside of this schemata. While a nuclear family remains the predominant Indian family type, whether the family is nuclear, joint or large, its constitution largely depends on its individual geographical, economic and cultural position and this formation also constantly 'undergoes cyclical processes of growth and contraction, recruitment and partition, in the normal course.' [ibid. p. 23 Madan, 1989] Moreover, the charts depicts a patrilineal kinship system of family but different strains of matrilineal kinship are also

functioning quite well in north-east and some other parts of India.

2. GENDER, CLASS AND EDUCTION

LARGE FAMILY   बड़ा परिवार
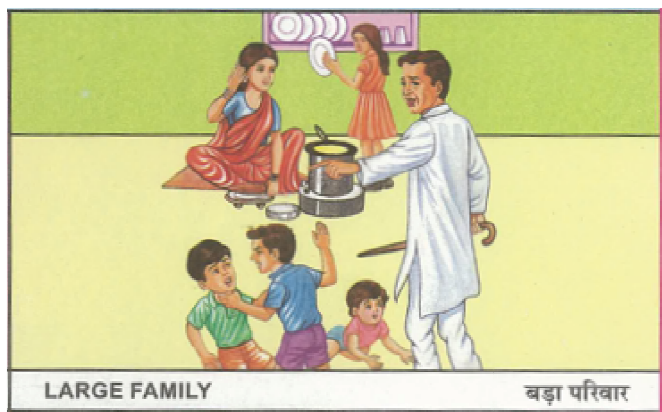
Since the Industrial Revolution in the west, literacy has often been linked to economic development and prosperity. The goal of Primary Education in India is to essentially expand the literacy rate in India, the conception of which is reserved to the western colonial ideals that aimed to produce Indians that were Indian by birth but, English in taste and their everyday practices. Using Foucaultian analysis for understanding the depictions of literacy in popular media and its social functions Williams and Zenger write:

Conceptions of literacy are part of the system of power and knowledge. Like other elements of culture, literacy is defined and sustained within a culture's texts, artifacts, images, social practices, and institutions. The discourse produces webs of knowledge and power that sustain such dominant definitions as reflecting a true and common perception of values and practices. [3]

Not only does the chart suggest that catering to the needs of a large family is an economically and morally difficult task but also, is a sign of being 'uncivilised' or 'uneducated'. This can be seen in the attires and actions performed by the children, men and women that are depicted in these charts. Where the adult men of the joint and small family wear a shirt and trousers, the man of the large family wears a Kurta Pyjama (a traditional Indian attire which came to India in late 12th century after muslim conquests). Thus, this colonial hangover is used as a trope to represent the notions of a sophisticated and educated citizen belonging to the elite class, who is

contributing to the development of the country. The same is expected out of the children as they grow up which of course the children of a large family cannot do since they are constantly fighting amongst themselves, **violence** here acts as a sign of being uncivilised.

Notions of literacy with respect to gender can also be observed in the depiction of grandparents, where the grandfather seems to be in a deep contemplation as he reads the newspaper and the grandmother knits with a gentle smile on her lips. This is to depict the everyday life of senior citizens after retirement, the former from his job in the public domain and the latter from her household duties, roles that are now fulfilled by the kin of next generation in a sequential order. A reflection of this male adulthood over a female one can be seen in the lower registers where one can see a boy identifying himself as 'myself' which is followed by the identification of other members of his family 'my sister', 'my father', 'my mother' and so on. While the mother and daughter duo of a large family are busy with their domestic chores, the former's are depicted as if they have no such duties to perform in their households. Abigail McGowan while looking at the representation of women in modern Indian household in popular culture explores the prevalent trend of representing middle class domesticity without depicting women engaged in the labour which is mostly associated with the lower classes.[4]

One of the posters (fig. 2) printed in 1940's depicts a couple with two children having dinner in their thoroughly westernised household. The depiction of a 'modern' family thus corresponds to the family chart as it plays on the universalised stereotype of a small family. Unlike the educational chart, this poster is meant for consumption by the adults belonging to an elite class, having all the access to the modern utensils (see fig. 3) and the latest technological products (table fan, radio and lamp) that were available in the market during that time. The woman of an ideal family is trained well in managing the home according to western standards as she serves an English breakfast, hangs west inspired landscape, portrait and still-life paintings in her house and further adorns it with heavy rugs and curtains. The responsibility of maintaining such a modern household

[3] Williams, T and Zenger, Amy A 2007 Popular Culture and Representations of Literacy Bronwyn by Taylor & Francis Group, LLC p.44

[4] McGowan, Abigail 2015 Modernity at Home: Leisure, Autonomy and the New Woman in India published in Visual Homes, Image Worlds: Essays from Tasveer Ghar The house of Pictures Yoda Press p. 285. She basis her argument on Anne McClintock's (1995) Imperial Leather: Rate, Gender, and Sexuality in the Colonial Conquest New York: Routledge pp. 216-17

is clearly her duty as the westernised man goes out to work. If the same family poses for a photograph in front of a camera with a plain background, the result would be similar to the depiction of a small family in the educational chart.

Fig. 2. 1940s poster from the Oriental Calendar manufacturing Company, chromolithograph, paper (fiber product) Priya Paul Collection of Popular Art/ Delhi

3. WOMAN'S IDENTITY: DOMESTICITY AND NATIONALISM

The depiction of a married woman follows a single prototype throughout these educational charts. In the thoroughly westernised spaces, the only indication of an Indian setting is the female body, with its traditional sari (except when she is in a uniform which is also a rare sight), minimal jewellery, west inspired hairstyles, and figure conforming to the full-breasted, wide-hipped ideal that is typically found in Indian calendar art. The man has become westernised, the children have become so too but, in the depiction of women, we can see the traces of an inner resistance which inhibits the consciousness of the late-colonial and post-colonial era, reflecting a society which critiques the tradition on one hand and embraces it on the other.
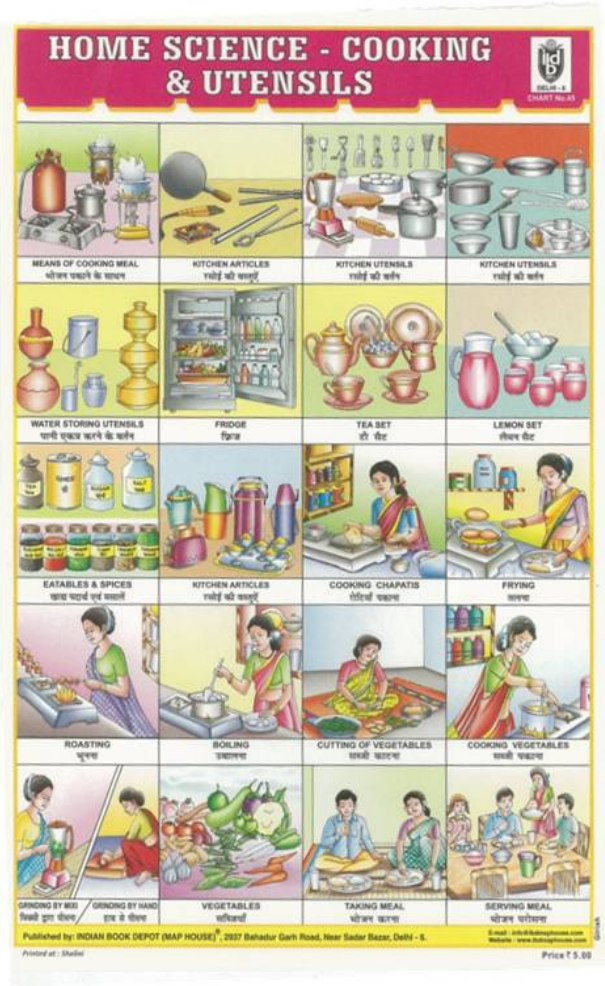
Fig. 3. "Home Science - Cooking & Utensils" Educational Chart from Indian Book Depot Delhi 1970s

In the 1920s the Colonial planners and nationalist organisations had cast women as essential agents of India's nationalistic development, interweaving the aims of household health and national well-being. One of the earliest primers of "domestic science" in India linked the promulgation of the field to the advancement of national health and hygiene which suggested that the woman would play a key role in the nation's development. Domestic science courses in high schools, for their part, broke down the components of an ideal home into discrete lessons on the scientific principles and methods of house-cleaning, cooking, first-aid and laundry work—lessons that were to be mastered by girls in a classroom before they put their lessons into practice in their own homes.[ibid. 4, p.281] The connection between the maintenance of the home and uplift of the nation grew more explicit after independence.
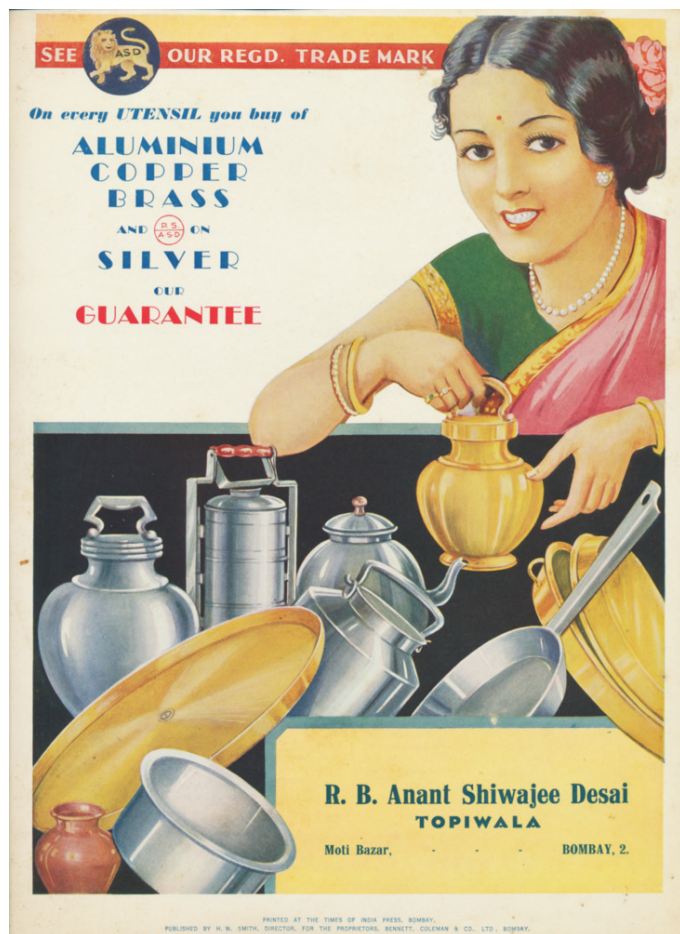
Fig. 4. Advertisement for Anant Shiwajee Desai utensils 1937 | chromolithograph, paper (fibre product) | Priya Paul Collection of Popular Art/ Delhi

The "Home Science- Cooking & Utensils" chart serves almost like a household manual for women that were printed in Domestic science text books for high schools in the 1920s.[5] Over half of the illustrations in the chart offer visual descriptions about various kitchen utensils and technological appliances that are to be used in a 'modern' kitchen. The next half are meant to teach the woman about how and where to these utensils and appliances that have been depicted above. She can be seen cooking chapatis, roasting, frying, roasting, boiling, cutting and cooking vegetables and grinding by hand or 'mixi' in the next few registers. The man only appears in the last two depictions- at the time of 'taking meal' and when the meal is being served by the woman to the whole family which is also deemed as one of her duties. Domestic servitude is undeniably stigmatised and is also taken as a normal and ingrained element of household life. The social relation between masculinity and femininity is normalised such that the dominion, dependency, and inequality are not only tolerated but accepted; and are reproduced through everyday social interaction and practice. Those living in a particular culture of servitude accept it as a given order of things, the way of the world and that of the home.

Going back to the first few registers where means of cooking meal, kitchen articles, utensils, fridge, tea set, lemon set, eatables and spices and kitchen articles are depicted, the Home Science chart not only aims to teach about managing a kitchen but also makes it mandatory for a modern kitchen to have these objects, reflecting a 'demand' for them in the consumer market. An advertisement printed in Bombay depicts similar kitchen utensils where a sari clad woman is used as a prop to promote the brand. The advertisement guarantees the authenticity of the aluminium, copper and brass utensils that are depicted in the foreground with their registered trademark A.S.D. The woman is clad in a golden bordered sari with her hair put together in a stylish bob with a rose flower tucked into it. She is well accessorised with golden bangles, pearl necklace and earrings signifying that she is from an economically sound household. She looks directly at the viewer and invites them in to have a look at these utensils. The advertisement thus, serves as an instruction manual where an elite woman instructs the other woman consumers who might not be of the same social status, to buy these utensils in order to be like her.

Such depictions in the educational curricula become even more problematic as they feed the narratives existing in the adult world to the fragile minds who take it as a given order of the things as they grow up. The interrelationship with household materials and identity of a female, teaches the girl child that, as she grows up to be an adult woman, she will have to partake the same roles as the woman in these depictions. Since the narrative is normalised and also given authenticity by the mass media she might not even contest or recognise in that there is something problematic with the meaning making processes in the first place! As Gayatri Spivak asks- *Can the Subaltern Speak?* (1988) And where- if at all- is one to locate the woman's voice against patriarchal dominion if patriarchy is to define the initial condition of women's existence?

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[5] *See McGowan, Abigail 2015 Modernity at Home: Leisure, Autonomy and the New Woman in India published in Visual Homes, Image Worlds: Essays from Tasveer Ghar The house of Pictures Yoda Press p.280 McGowan talks about domestic science courses with respect to the illustration of laundry equipment needed for the modern home as illustrated in Mabel A. Needham and Ann G. Strong Domestic Science for High Schools in India, Bombay 1929*

4.   CONCLUSION

Contribution of women in Indian society has been historically undervalued for centuries. The educational charts are no exception to this hegemonic position and, are detached from contemporary concerns. The depictions suggest a de-emphasis on speculation, intellection, and caritas as feminine and justify the limited role of women and femininity by holding that the softer side of human nature is irrelevant to the public sphere; not wedded to achievement and productivity.[6] These charts have a large viewership and still play a crucial role in shaping young minds especially in rural areas of India. They can be seen as propagandas which mirror stereotypes that cater to a certain political and cultural ethos and surreptitiously continue to pass the same to the future generations. As Sirish Rao has argued, the most careless of the charts can actually damage the understanding of the student by disregarding both facts and rational structure that any form of education requires.

However after the 2000s with the coming of the digital age, the sale of these charts has been on a constant decline and they have now become more of a collectors choice than educational aids. Recently, one of the charts titled "People of India" was exhibited at the Serendipity Arts Festival, Goa 2019 in an exhibition curated by Dr. Jyotindra Jain on popular art of India. The owner of Indian Book Depot, Karan Chawala confirms that they supply these charts to different parts of the world where they are being sold in Indian 'antique' shops. It is interesting to note how they are now being considered as ethnographic and historical documents, representing another era of India's History. Also, people living in the urban societies have increasingly become more aware of the inadequacy of these charts in the educational system. Artists like Atul Dodiya and Priyesh Trivedi are famously known to have created parodies of the Ideal Boy chart that was published in 1971 by the Indian Book Depot. Along with this, the educational system has undergone considerable reforms in the last twenty years. In this paper's context, Home Science has evolved as a multidisciplinary subject which is no longer conceived to be limited to the sphere of women and includes a thorough study of sciences, technology, entrepreneurial skills, communication, psychology and even sociology. For instance, the Faculty of Home science, Maharaja Sayajirao University of Baroda recently changed its nomenclature to the Faculty of Family and Community Sciences.

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TECHNICAL SESSION III: EXPERIMENTS AND EXPLORATIONS IN DESIGN THINKING

Metaphoric Interpretation of *the* Actuality: Representing Subjectivity Using Creative Visual Metaphors in Animated Documentary

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ABSTRACT

Metaphors play a significant role to construct a complex narrative of documentary subjects through semiotic language broadening the scope of visual narrative strategy of animated documentary concerning its relevance with embedded subjectivity and emotions. Looking through the lens of conceptual metaphor theory (Lakoff and Johnson, 1980), the current paper explores the practice of creative metaphors representing complex human emotions through subjectivity perspective in the animated documentary as conjecturally weaved animation of embroidered artworks by Kutch artists in Nina Sabnani's The Stitches Speak (2010) and as an abstract illustration of emotive experiences of alcohol-addict Canadian artist, Ryan Larkin, in Chris Landreth's Ryan(2004). Employing the metaphoric analysis approach (Moser, 2000), both the films are examined to understand comprehensive metaphorical stance portraying discrete subjective phenomena of human history. In this paper, I argue that the creative visual metaphors endorse diverse interpretations of psycho-social ecology of the 'subjectivity' under consideration corresponding to a broader understanding of the embedded emotions of the subject/s. The introduction of the metaphors also conceptualizes amplified creative narrative for enhanced visualizations and perception.

Keywords: Animated documentary, Chris Landreth, Conceptual Metaphor Theory, Creativity, Nina Sabnani, metaphor, Ryan, subjectivity, The Stitches Speak

1. INTRODUCTION

Metaphors play a significant role expressively signifying delicate intricacies of *the* world we share as humans and possesses the cogent potential to influence imagery in context to nonfiction animation (Nichols, 1994; Leyda, 1986; Roe, 2013; Wells, 1998; Forceville, 2008; Forceville and Urios-Aparisi, 2009). The signifying system, broadly speaking, elucidates embedded meanings of the target domain through source domain that invites diverse interpretation and impact(Lakoff and Johnson, 1980). However, the use of visual (and acoustic as well) metaphor to evoke contextual inferences. Nonfiction animation landscape is expanding because of the theoretical and practical contributions to visual storytelling and representation (Svankmajer, 1997; Reckart, 2013; Lucander, 2014; Wu, 2009; Roe, 2013). The conception of the use of conceptual metaphors is often associated with literature (Bacon, 1984; Greene, 1997), which was further extended by George Lakoff, cognitive linguist, and Mark Johnson, philosopher, in conceptual metaphor theory (1980) by introducing cognitive dimension that human beings *"think"* through metaphors. The current paper examines the practice of

conceptual metaphoric portrayal in the context of visual expression of subjective reality in nonfiction animations.

2. VISUAL METAPHORIC INTERVENTIONS OF EMOTIONS

Emotions and metaphors seem to have a significant association to elate certain qualities of a character or any object for that matter. The association, in turn, is executed firmly and expressively using animation techniques, therefore, stretching the embedded expressive string linked to the subject (Chow, 2013). In certain situations, feelings and sentiments are expressed by metaphorically relating them to the basics of visual chemistry, which is the interaction of the human psychological interpretation of the presented metaphor. The intimate interaction, as well as the connectedness between the source and target domains, derive subjective reality represented expressively for the audience with broader linguistic ideals (Moser, 1999). One of the significant characteristics of animation is its ability to travel into the deeper layers of a subject to expose hidden spaces through substantial aesthetic heightening (Furniss, 1998). Besides, abstraction offers

demonstrative visual structure even to feeling and emotions that are different from the states of matter.

The term 'animation' operates and functions within a broader perspective of human emotions that not only offers comprehensive demonstration but also facilitates the inclusive representation of the associated intimate sentiments (Roe, 2011). Such an approach delivers an elated version of the emotions in the form of a language that is open to audience interpretation. The emblematic emotions are represented through diverse metaphoric strategies in animated documentaries that are designed by the practitioners and reinforced by theorists across documentary, animation and film *(Chicago 10 (2007), Waltz with Bashir (2008), The Wanted 18 (2014), The Stitches Speak (2010) etc.).* The use of conceptual metaphors, metamorphosis, and symbolic abstraction etc. include a few strategies that establish a concrete symbolic representation of the subjective emotions.

Symbolism in animation denotes a complex structure of visual language to convey meanings through specified signifiers (Hall, 1997 emphasis in original). According to Paul Wells (1998 p.83) "Symbolism, in any aesthetic system, complicates narrative structure because a symbol may be consciously used as part of the image vocabulary to suggest specific meanings, but equally, a symbol may be unconsciously deployed, and, therefore, may be recognized as a bearer of meaning over and beyond the artist's overt intention". However, metaphor, reinforced by symbolism, also works similarly to produce 'embodied enhanced imagery' (Wells, 1998 p.84). The current paper draws on 'Marianna Bolognesi's (2014) understanding of visual metaphors, Charles Forceville's (2008) ideas about multimodal metaphors' (Hannibal, 2017)and George Lakoff and Mark Johnson's (1980) conceptual metaphor theory. Case studies of two animated documentaries are carried out for comprehensive analyses and understanding of the use of metaphors to manifest subjectivity in the following sections.

Conceptual metaphors, according to Lakoff and Johnson, advocates that human beings "think metaphorically when abstract phenomena (target domain) are being transferred into something concrete (source domain) based on our embodied experience with the surrounding world and in a systematic and structured manner" (Hannibal, 2017) and not only confines their usage in a language only. The metaphorical meaning derived from the phenomena exists with a significant relevance that is approached with replacing the source domain with the target domain (Lakoff and Johnson, 1980 p.5). Broadly speaking, the central intention here is to generate encoded meaning evoking the original description of the subject.

Metamorphosis is one of the substantial features of animation that is associated with a consistent structural change from one form into another according to the rooted narrative. In *Understanding Animation*, Paul wells (1998 p.69) suggests, "metamorphosis is the ability for an image to change into another completely different image, for example, through the evolution of the line, the shift in formations of clay, or the manipulation of objects or environments". Not only the dynamic characteristics are rendered in general animation but, specifically speaking, the practice finds a substantial procedure in nonfiction context also. However, it is interesting that metamorphosis operates with embedded metaphors whereby, in substantial cases, the target domain changes into the source domain through image (visual) transition. The evolution from one structural form to another evokes subjectivity through creative imagery and the rooted creative movement, which is central to the animation process. In this context, Norman Mclearn's claim invokes more practical weightage in the practice as he suggests, "animation is not the art of drawings that move, but rather the art of movements that are drawn. What happens between each frame is more important than what happens on each frame" (quoted in Solomon, 1994). The deep-rooted metaphoric deliberation along with the projected creative imagery establishes the significance of effective visualization of the narrative.

Abstract imagery depicts a complex narrative structure through composite imagery often intended to provoke thoughtful inferences of a particular phenomenon (Majeed, 2019). The practice of abstract imagery operates either distantly figurative though connected to the central theme or suggestively literal to the subject under consideration. Besides, provocative practice produces symbolically abstract designs that not only encode the intricate nuances of the phenomenon but also offer its precise representation. However, the term symbol also has predefined denotations (and connotations) that can go through diverse transitions even when it operates in the context of *the* actuality. While quoting Peter Munz (1973 p.xi), who claims that sign is not the actual thing it duplicates, Paul Wells (1998) suggests that a symbol operates in a specific

context and does not function as 'the real' itself. However, the symbol can lead to the thing that it represents because of its intricate relation with the 'real' (Culler, 1981; Hall, 1997). Furthermore, the symbol has a specific context compared to a metaphor that invites varied discourses and interpretations (Wells, 1998; Buchan, 2013). Such quality entails diverse routes that lead to the real thing it represents. The first significant approach to evoke subjective emotions in animated documentaries is the use of colour. Colour is used as a symbol to evoke specific moods (Munsell, 2012). The prospect of colour symbolism can be employed along with other objects to conjure different emotive expressions.

The use of metaphoric interventions finds practical tradition in diverse linguistic mores that extend to visual language in films, paintings and photographs (Bazin, 1950; Cluley, 2012). According to Karin S. Moser (1999) conventional anthropological and linguistic metaphors (Strauss and Quinn, 1997; Liebert, 1993) and socio-psychological scholarships of metaphors (Moser, 1999; Ottati et al., 1999) contributed towards a comprehensive understanding of the stance of metaphors in communication or language. The conception of the contemporary understanding of metaphors is used to perform a metaphoric analysis of two animated documentaries that are based in two diverse socio-cultural systems. The study intends to contribute to a broader understanding of how metaphors work in the context of creative representation of subjective human experiences and embedded emotions.

3. THE PORTRAYAL OF CREATIVE SUBJECTIVITY BY EMPLOYING SUBJECTIVE CREATIVITY

Subjectivity or subjective perspective includes one of the significant areas of the animated documentary that is associated with expressive representation, through metaphoric depiction, of complex characteristics of the subjects. The practice of intervention into *the* actual world of the subjects is the basic facet of documentary including nonfiction animation films. According to Kuhn & Westwell (2012), the documentary is the depiction of *the* reality of socio-political, institutional and other related human condition. The reality here is contextualized with the fact-based actuality of *the* world that is shared by humans and not a world of imagination in the artist's mind (Nichols, 1994; Roe, 2013). However, in context to nonfiction animation, the

treatment of the actuality (Kerrigan and McIntyre, 2010; Grierson, 1933) is an artistic enterprise that operates with creative intervention to depict intimate emotions of the subject/s.

John Grierson (1933 p.8) suggests documentary as, "the creative treatment of actuality" to open novel horizons within the dimensions of the film as an artistic intervention. The subjectivity is rather a complex term not only due to its complex nature but also its relevance with intimate emotions possessed from diverse experiences and socio-cultural and political setting of the subject (Majeed, 2020; Hannibal, 2017). Though animation, because of its expressive potential, offers a heightened expression of such emotions, the practice has to lean on the documentary principles to rectify that. However, the ideas that objective and mimetic representations of the world using animation techniques operate through indexical and ontological aspects of the documentary (live-action) practice (Roe, 2013). Strictly speaking, the notions of subjectivity are contested through diverse emerging practices to develop enhanced narrative depiction of the facts associated. It is also significant to observe that the theoretical and practical developments in the animated documentary domain in the last two decades is phenomenal. Hannibal (2017), while mentioning, Paul Ward (2006) claims that the increasing presence of animation along with live-action documentaries has remedied its practice to record and represent *the* actuality.

Being a creative practice, the practitioner (filmmaker) in documentary animation is central to develop the imagery by employing creativity, which is a process of series of decisions (Csikszentmihalyi, 2014) in context to *the* actuality. Nonfiction animation process is subjective in the sense that the production process depends on the filmmaker, who is the central decision-maker regarding the development of the (creative) narrative accessible as factual information. It is up to the filmmaker what he or she does with the facts to make them relevant to the socio-psychological nuances of the audience. According to Sheila Curran Bernard (2002 p.2), "documentaries bring viewers into new worlds and experiences through the presentation of factual information about real people, places, and events, generally -- but not always -- portrayed through the use of actual images and artefacts. But factuality alone does not define documentary films; it's what the filmmaker does with those factual elements, weaving them into an overall narrative that strives to be as compelling as it is truthful and is often greater than

the sum of its parts". Animation offers substantial potential to a filmmaker to give a metaphoric treatment to the facts and makes it more creative and impactful in a documentary context. Additionally, conceptual metaphors are identified and employed according to the creative capacity and the demand of the embedded narrative of a film and the perception of the filmmaker.

Penetration function of animation holds huge significance to represent invisible and inaccessible worlds and emotions (Wells, 1998). The complexity of personal experiences (of subjects) and abstract processes of the human mind can also be portrayed stylistically. Such prospects of humankind that are invisible to the naked eye have been represented expressively using animation techniques that are quite evident in fiction animation films. Moreover, such a process is a bit different in the case of nonfiction animation because the filmmaker has to consider *'the real'* evoking it according to the notions of the creative narrative accessible to audience understanding. However, *the* actual world and *a* world are presented in combination by creatively interpreting the facts and visually (and acoustically) represent them according to the practitioner's artistic vision and " such representation of events provides the viewer with an alternative treatment and knowledge-creation about the subject matter compared to more matter-of-fact approaches, which in best cases helps our understanding of the world" (Anabelle H. Roe quoted in Hannibal, 2017). The subjective consideration of subjectivity is an inclusive procedure of the practice of metaphoric elucidation of emotions and experiences.

4.   RESEARCH DESIGN

Metaphors express thoughts (Lakoff and Johnson, 1980), which form a basis for language because of its rooted cognitive aspect, which metaphorically organizes conceptual thinking. Although, the two scholars opine that the metaphors do not encourage a form of language, however, their presentation inspires creative cognitive expression. The metaphoric analysis is employed to look into the creative visual expression present in the film content. Considering the two selected films as projections of cognitive messages (Ottati et al., 1999) embedded as intimate emotions of the subjects though different in elucidation yet common in the metaphoric sense. Film analysis technique especially psychoanalytic approach (Jacques & Marie, 1988) is used to analyze the broader thematic expression of the imagery, which constitutes conceptual metaphors representing the

multiplicity of the sensate depth. According to Karin S. Moser (2000), many aspects of metaphoric analysis are ignored: "the social and cultural origins of metaphor models, the historically-defined changes in metaphors across time, and the context-sensitivity of metaphors". The current study stresses on the context-sensitivity of metaphors, which are used to re-count intricate stories of human emotions and experiences across distinct time and space and how such strategy affects their socio-cultural demonstration. The central objective of the current paper is to explore the use of visual metaphors in animated documentary evoking *the* actuality by manifesting subjectivity.

5.   A FEW CASES OF METAPHORIC NARRATIVE

Conceptual metaphors are significant to develop the creative narrative with a broader context regarding the subjective experiences of the characters in nonfiction animation film. According to George Lakoff and Mark Johnson, "the essence of metaphor is understanding and experiencing one kind of thing in terms of another" (Lakoff and Johnson, 1980 p.5). The use of symbolic and metaphoric conceptions adds to the overall, including visual and acoustic, the narrative strategy of a film. The creative imagery is rooted within the psycho-social notions of the subjects facilitating their embedded emotive and stylistic appeal. In terms of the psychoanalytic technique (Jacques and Marie, 1988), the imagery is analyzed in the context of cognitive expression embedded within the film language. The narrative disposition of the subjective perception is, however, epitomized for the improved portrayal of the emotive characteristics through which the broader thematic mien functions.

Conceptual metaphors operate differently in nonfiction animation film as compared to linguistic (Bolognesi, 2014). The procedure of nonfiction filmmaking involves reinforced artistry and expresses intricate human elements through their abstract and condensed portrayal. It is imperative to understand the functioning of conceptual metaphors "regarding their differences ranging from contextual styles to medium specificities, which all together inform whether or not one can subtract metaphorical meaning" (Hannibal, 2017). The current analysis of the two films in terms of their relevance with conceptual metaphoric interpretation is limited to a certain extent because of the widening landscape of the metaphor studies across various

disciplines (Wu, 2009). However, the main intention of the investigation is to contribute to the implication of conceptual metaphors to develop creative imagery for improved representation of subjective experiences and emotions. The two selected films are demographically and culturally different, however, the practice of metaphoric intervention in animateddocumentary connects the two artworks. Although the narrative of both the selected films is driven by conceptual metaphors, I am focusing on a few only, due to the limitations of this study.

Ryan (2004)

Ryan is a (2004) short animated documentary directed by Chris Landreth. The film portrays an alcoholic-addict artist, Ryan Larkin, through the perspective of 'anxiety of personal failure', which the filmmaker is also worried about. The documentary is a metaphoric depiction of the failure creatively interpreted through abstract visual imagery of the impact of life experiences on the physical and cognitive nuances of the artist(s). Besides, emphasizing psychorealistic depiction (Majeed, 2020), the conceptual metaphoric imagery is visually presented reinforcing a hyper-realistic metaphoric association between the artist's physical and cognitive realities.

The hyper-realistic imagery is created to epitomize the characteristic personality of the artist. The opening scene of the film sets up the premise for the film representing a public restroom of a hotel. The filmmaker's deformed presence and narration metaphorically evoke embedded disfigured psychological tinges.

Deformations

The specific film imagery evokes psychorealism (even animated realism) (Kriger, 2012), which carries an embedded metaphoric expression of cognitive structures as a comprehensive thematic tune. Strictly speaking, the deformations and dissertations in the imagery are consciously done to evoke the intensity of the discreet emotions reeling under the human skin. The deformations are used to reinforce the visual depiction of the association between physical and psychological inference caused due to the 'dread of personal failure' (Hannibal, 2017). Ryan Larkin's visual abstract presentation reflects his personal life situation. The dents and bends in his body are intentionally created to map the impact of his cognitive character on his personality, which is affected by the rooted psychological notions. Using deformations, the filmmaker creates a reasonable

association between a stimulus and the subsequent reaction (Holland, 2008) and therefore, offers a visual description of the impact of personal failure, which is conceptually very strong to understand.

Fig. 1. Image showing deformation representing failure. Screenshot from Ryan (2004). Photo Courtesy of the Filmmaker ©.

Coloured streaks

The use of coloured strings originating and wrapping around Landreth's (in the opening scene in a bathroom) and Larkin's (in a few scenes during the film) heads holds robust metaphoric relation. It is interesting to observe that the filaments grow after Larkin (or Landreth) mentions their past (incidents), which is followed by the relevant imagery. The use of coloured cords metaphorically represents how the memories related to personal failure surrounds a person. Larkin, who is living a deserted life on the streets of Canada, and the filmmaker's fear of 'personal failure' visually generate a commonality between the two artists.

Fig. 2. Image showing colour strings reprinting personal failure. Screenshot from Ryan (2004). Photo Courtesy of the Filmmaker ©.

Embedded binary

The vision that the filmmaker develops a creative and distinctive narrative style, which is highly abstract, delivering the immediate impact of the experiences on the cognitive décor of Larkin. The filmmaker creates a rich context of the life journey of the artist, in a similar, he presents his life heading towards the same destiny, through the artistic portrayal of his successful past and the present failure. The embedded binary is evoked by the conceptual metaphoric depiction of the artist through Larkin's drawings and Landreth's interpretation of his present life. Besides, providing an idea of technological advancement and progression, the imagery metaphorically represents the drastic change in Larkin's life from past to present evoking success to failure. The visual metaphors reinforce and advocate the experiences of life into abstract phenomena and presentation.

Fig. 3. Image depicting embedded binary representing Larkin's past and the present. Screenshot from Ryan (2004). Photo Courtesy of the Filmmaker ©.

The filmmaker employed penetration narrative strategy (Wells, 1998) to give a sensate structure to 'personal failure', which is not possible to capture with the camera (Hannibal, 2017). Besides, the depiction of memory and experience along with its relevance is attempted to represent by the filmmaker. The unique psychologically reinforced realism puts forth human complexities at personal and cognitive levels. The metaphoric treatment to the actuality (Grierson, 1933) in this case contributes not only to the animated documentary but also to the use of visual metaphors conceptually for an improved portrayal of human history.
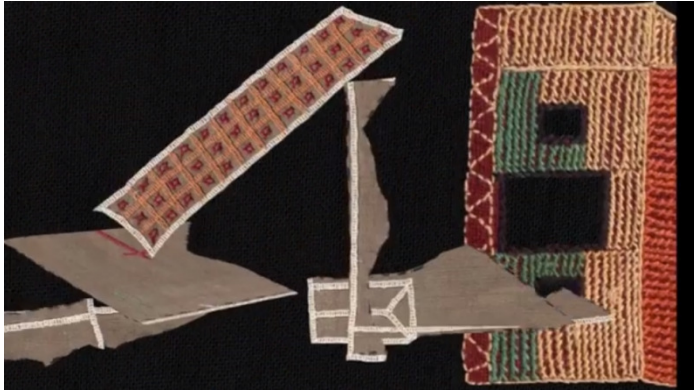
The Stitches Speak (2008)

The Stitches Speak is a 2008 animated documentary directed by Nina Sabnani. The film represents a community of artists who migrated from the newly formed country, Pakistan, to India. The films, a vastly creative artwork, depicts a trajectory of the evolution of the community through loss, endurance and progress. Sabnani made a metaphoric intervention to illustrate the story of loss and hope through collaborative art practice. The community, unified as Kala Raksha trust, artists knitted the imagery, which is reinforced by their voice-overs giving a sense of sensate expression to the embedded emotions and experiences. The narrative is driven by conceptual metaphors to map the trajectory of the journey, which has been hard-hitting, the community went through.

The weaved imagery conceptualizes a comprehensive understanding of the underlying shreds of evidence of struggle and dedication the artists' community exhibited. Besides, one significant aspect of the overall knitted imagery is that despite hardships of losing home and migrating to a few new places the community preserved embroidery artform, which currently contributes largely to Indian embroideries work. The memories of the artists are involved in the art practice, which also endorses a rich perspective of art therapy (Garlock, 2016), and the collaboration contributes to the overall imagery. Sabnani metaphorically represents the existence of the community during the hardships through the survival of the art form.

Earthquakes

The use of earthquakes metaphorically represents the jolts that the community experienced right from the beginning of their migration. In simpler words, the metaphoric significance of the earthquakes is the devastation, which the community experienced. The first cataclysm appeared during the partition of India into two separate countries India and Pakistan in 1947. The woven animated imagery of earthquake gives a deeper impression of the impact of the partition on the community. The socio-cultural, political and the subsequent economic repercussions entail a metaphoric with the immediate reflection of the community that started with the migration itself. The second earthquake depicts the community's minor migration from their trivially settled area into mainland India. The country offered them citizenship lately. Sabnani's creative metaphoric treatment reestablishes the magnitude of

narrativity through the collaborative attempt of embroidered textile imagery.

Fig. 4. Image illustrating earthquake representing devastation. Screenshot from The Stitches Speak (2008). Photo Courtesy of the Filmmaker ©.

Rain and peacock

The commitment and hard work put forward by the community members to ensure their progress even though at petite levels. Sabnani uses rain and peacock calls to give a metaphoric illustration to the improving situation of the community. Such metaphors operate with a deep cultural meaning, which is associated with the rainy or monsoon season that intern represent life and living. Broadly speaking, the constructive environment epitomizes a deeper understanding of the socio-cultural resonance present among the members and their surroundings. The subtle woven structures of the peacock, birds, rain and playing children posit a realm of hope against the backdrop of weighty endurance and commitment.

Movement

Movement, the principle prospect of animation, is directly associated with life. In context to film studies, a movement can be intra-frame (within a frame) or inter-frame (between the frames) and both the types of movement are significant to the overall representation of film imagery. In the current film, Sabnani uses movement with a metaphoric context of the community's downfall and growth. During the time of loss of their homeland followed by migration, the filmmaker presents the movement from top to bottom of the frame to show downfall. On the other hand, with the community's commitment and endurance followed by a trivial migration into India, the movement is from bottom to top of the frame. In both cases, the metaphoric use of movement contributes to the broader perspective of the film by broadening its narrative stance with the theory of life.

Fig. 6. Image showing downward movement representing downfall. Screenshot from The Stitches Speak (2008). Photo Courtesy of the Filmmaker ©.

Fig. 5. Image showing rain and peacock representing progression and survival. Screenshot from The Stitches Speak (2008). Photo Courtesy of the Filmmaker ©.

Fig. 7. Image showing upward movement representing growth. Screenshot from The Stitches Speak (2008). Photo Courtesy of the Filmmaker ©.

Sewing-machine

Machinery is associated with the industrial revolution, which is often treated as one of the influential developments of the world. The portrayal of the sewing machine in the film represents the prospects of growth that the community endorsed and witnessed. As well, the machine represents an embedded revolution metaphorically that not only changed the fate of the community but also contributes to national development. The functioning sewing machine is shown through many perspectives that figuratively portrays diverse strategies of contribution, which is continuous and prevails in the community. Furthermore, the machinic imagery is illustrated in the end to give the latest briefing of the community.

Fig. 8. Image showing sewing machine representing progress. Screenshot from The Stitches Speak (2008). Photo Courtesy of the Filmmaker ©.

The collaborative practice of knitted animated documentary contributes towards the prospects of animation and documentary filmmaking in India separately. Besides, the conceptual metaphoric treatment of the inspiring story of the community adds to the creative imagery development in the context of the real-world. Moreover, the prospective creative interpretation of the immediate reality (Kerrigan and McIntyre, 2010) is represented by the filmmaker through figuratively encoded visual language. The embedded metaphoric representation of the actuality is not only creative but also opens up novel dimensions for experimental animation as a whole. The simple animated descriptions ensure a comprehensive understanding of 'animated effect' across the domains of composite cognitive

frameworks and conceptual metaphors (Crafton, 2011; Lakoff and Johnson, 1980). The inclusive perspective of the metaphoric treatment, although, is one of the significant aspects of representation that the filmmaker, as well as the (community's) artists, executed and performed.

6. PSYCHO-SOCIAL ECOLOGY: METAPHORIC INTERPRETATION OF *THE* SUBJECTIVITY

The use of conceptual metaphors to manifest subjectivity embodies the associated psycho-social notions of the subject. The primary significance of creative imagery of animation is to facilitate an artistic and expressive interpretation of *the* actuality. The implementation of creative design maps the intricate shades of the subject that is essential to the overall narrative of the film. The interaction of the practitioner with the actual world (McIntyre, 2006) in such cases facilitate the process of metaphoric animation production that depicts a broader perspective of the creative imagery. In the case of *Ryan,* Landreth creates a psycho-realistic narrative design of the alcoholic Canadian artist based on his past and present life experiences through grounded creative metaphors. Similarly, in *The Stitches Speak* Sabnani evokes the intimate memories of loss and growth through the metaphoric narrative treatment of the memories of the community members.

Although there is a slight difference in the approach of animation in fiction and nonfiction context, however, the basic idea of representation of the invisible sentiments operates through the same perspectives, conceptual metaphoric representation of the real-world episodes of human reality. Strictly speaking, in case of nonfiction though the basic animation production design is the same the process has a few specific conditions in the context of the actuality where the story or subject belongs to. Documentary animation, therefore, works according to its regulations of preserving the factuality (Nichols, 1991). The practice of nonfiction animation offers a wider space for the metaphoric representation of the actuality, which resonates in the respective works of Chris Landreth and Nina Sabnani. Although the two films have different contexts, the practicality of, however, has similar operation and functioning. the use of metaphoric imagery ensembles to a wider perception of signified reality that restructures the real-world actuality.

7. CONCLUSION

Conceptual metaphors evoke intricate characteristics of subjective experiences not only through the metaphoric design but also through the evocation of embedded emotions. As evident from the above case studies, the metaphoric representation of *the* actuality (Nichols, 1994) opens novel dimensions in the portrayal of the subjectivity offering a deeper understanding of the psycho-social ecology of the subjects. Nonfiction animation practice is evolving both at the theoretical as the practical front due to consistent contribution of the scholars and practitioners and therefore broadens the scope of creative storytelling that is more than just mere visuals (and audio). Chris Landreth approaches and addresses his subjects uniquely through innovate psycho-realistic imagery that not only captures the complexity of the characters but also expresses their subconscious as well as conscious worlds. The richer narrative prospect of the physical and psychological illustration crafts an exceptional style to conjure rooted emotions of the characters. Nina Sabnani's textile-based woven characters simultaneously reveal two diverse yet metaphorically associated aspect of intrepid narratives of Kutch artists. The embroidered creative imagery envisages the potential possibilities of metaphoric interpretation and representation of subjective experiences and emotions.

The intimate details within the metaphoric narrative in the two films emphasizes and reinforces embedded accounts that diverse in origin yet share commonness as being the stories of human history. The study contributes to the broader understanding of metaphoric intervention within the domain of nonfiction animation or documentary animation, which use animation techniques to recount the stories of hope, experience and resurrection. .

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Artists Books and Art Zines: Past and Present

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ABSTRACT

The paper is a study of art zines, related ephemera and artist books as well as their historical and conceptual relevance in the study of art. The aim is to look into the precursors and influences to the same and how zines especially art zine and artists' books evolved to their contemporary state. Zines are magazine/ books like, though more content-specific, primarily self- published and are produced in limited editions. While artists' books can be self published or gallery/ patron sponsored with limited or sometimes no copies to maintain the exclusivity. The paper will look into similar examples from art history, before the contemporary terms were coined, to understand their origin, conceptual and contextual relevance. Standing and influence not only in the history of visual art but also in other art forms.

Keywords: Art Zines, Artist Books, Dada Journals

1. INTRODUCTION

Artists' books and Art Zines are primarily a 21st century phenomenon that first gained popularity in Europe and America. Though two separate terms they share many common elements and characteristics, one of them is their overlapping history and influence. It is also an equally arduous task to define them both. As Johanna Drucker says in her book The Century of Artists Book, "a single definition of the term "artists' book" continues to be highly elusive in spite of its general currency and the proliferation of work which goes by this name. The increased popularity of artists' books can probably be attributed to the flexibility and variation of the book form, rather than to any single-aesthetic or material factor." (Drucker, 1)

Attempts to define Art Zines too have resulted in an open and broad ended definition.

2. WHAT ARE ZINES AND ART ZINES

There is a fine line between Artist books and Art Zines and the border becomes even more porous when it comes to zines and Art zines.

All Zines emphasize on individual expression and creativity (2) and usually feature illustration/ drawings, photographs, typography, graphic design along with poetry, writings, prose, essays, etc. to communicate their message. But there are few zines especially those created by Artist, Art students, Designers, Architects and so on which use these visual tools quite liberally and can qualify as Art zines. (Thomas, 28).

In simple words, **Art zines are a subcategory of zines or fanzines**.

3. WHAT ARE ZINES

To understand what art zines are and what do they stand for, one needs to study the idea of zine and zine culture and how a handmade cut and paste personal booklet with very small circulation can generate so much interest and can travel continents.

To begin with, **Zines are independent/ self-created, self-published and self-marketed / distributed booklets or magazines which are non-commercial in nature. Usually created by an individual or a group of enthusiasts, zines have a very small circulation and a niche audience.**

About the history of Zines, artist Janet Zweig says "lists of its precursors always include dada, Sci-fi fanzines, the underground political presses". (Zweig)

The first zines can be traced back to 1930s in U.S.A, the hand drawn/ hand written science fiction fanzine started by fan clubs, that then gradually spread beyond the country. zines were being made on different themes-music zines, sports zines, television and film zines, political zines- these may be subdivided again according to more or less traditional categories such as Anarchist, Socialist, fascist, feminist queer and so on, Fringe culture zines, health zines, sex zines, travel zines, comix literary, **Art Zines. Art Zines according to Stephen Duncombe - contain print media, collages,**

photographs, drawings and mail art which create a network of artist and floating virtual gallery (Duncombe 11, 17)

It is this second half of Duncombe's definition which talks zines about being 'floating virtual gallery' and a catalyst in bringing together a network of artist what connects it with Artists books as we will see later in the paper.

Created by individuals or groups of enthusiasts', zines provide the most personalized view of a selected theme. Consciously following no rules of Graphic designing, these self-edited homemade booklets are then copied using xerox/photocopying or any other inexpensive printing method. (Mimeography was used before the advent of Xerox technology.

These usually stapled booklets are then circulated through zine exchange meetings, mails, pop up zine bazaars or sold/ traded at events within a closed community of zine makers and zine readers. They're a very few dedicated spaces to zine exchange places-Very rarely do the zine makers are able to breakeven the printing cost, most of the time they incur losses.

But it this disregard of professional design, market factors and their limited audience which has helped the zines to maintain their personal and radial content intended. (Zweig)

Zines in America and Europe got a huge popularity boost during the 1970s because of the rapidly evolving photocopying technology, the charged social and political climate. Though never a mass medium, zines were successful in creating a counter culture in these continents by sitting on the fringes. One such unlikely 'influencer' from the zine culture became the feminist Zines of the 1990s. Feminist Zines or Femzines were started as a response against the sexist and male dominated Punk music concerts, women punk bands and fans. Riot Grrrl and Bikini kill are the names of two most popular Femzines of the decade.

Riot Grrrl was perhaps one of the longest running zine, an amalgamation of writings, poetry, lyrics, drawings, posters it was found by Allison Wolfe, Molly Neuman Jen Smith.

"Riot Grrrl was the collective brainstorm of a small group of smart angry women that eventually became a national news story and influenced an entire generation of girls." (Darms, 1).

With their fierce stand against patriarchy, fem zines highlighted sexual violence against women and creating a discourse around sexual expression, body/self-image of women. Fem Zines like Riot grrrl developed a new visual language of "loopy curves, hearts, stars, photo-booth portraits, and kitsch images (of housewives, superheroes, schoolgirls, and cheerleaders) to set off type or handwritten communique, cultural criticism, fiction, and philosophy." (Darms, Fateman 13) regularly published these fem zines were shared or exchanged amongst women punk music fans connecting a number of women over personal experiences. Gradually femzines spread beyond the punk music scene….

Similar enthusiasm is also seen in India and has been discussed below.

Carrying forward the non commercial legacy of zines, Art zines are also extremely personal, "do not set out to please their viewers they bring out stories and narratives, which the galleries would never see or care for." (Chappell, 13) asking more creative liberties, artists tend to explored the different element of the zine more creatively. Such as using silk screen, lithography, photomontage, exploring different formatsand folding techniques- accordion fold, flip books, flip flop, different material namel and so on.

4.   ZINES IN INDIA

There are some extremely innovative Zines example to be seen in down-home in India too. Zines in India too sit on the fringes of the mainstream art world and though a new affair, they are already carving a space for themselves amongst the younger/ early career artists, designers, and art students. Hence, by the definition stated by Stephen Duncombe (mentioned above), one can say that most of these zines created in India are Art Zines.

Bombay Underground by Himanshu S and Aqui Thami are one of the first zine creators in India, since 1999. They organize the Bombay Zine Fest (since 2017) as well house a zine library.

There are professionally designed Zines from design houses/ collectives – Saree Zine from Studio Kohl, Kadak Collective, Gaysi Zine from Gaysi collective, as well as typical hand drawn, stapled, photocopied Zines

from/by young artists including Renuka Rajiv, Karthik KG to name a few. Themes ranging from personal to political, social to every day, educational gender and so on have been explored in these young artists.

Few intriguing examples include the anarchist, dictionary of swear words, feminist zines on menstrual health/hygiene, motherhood, to comics exploring every day in our changing society, or narratives borrowed from literature or artworks and the intense themes of gender identity, caste, farmer suicides and so on. Zines in India are far more personal, evocative, thought-provoking and not to miss the fun, then their counterparts Artists books are. They come in all shape sizes, black and white side stapled, booklet format and sometimes in elaborate folding techniques, colored, small, one-pagers, A5, A4 and sometimes really small, usually always nominally priced. but if it is a product of a design house then it is almost priced like a book, professionally designed, with an ISBN number, but self-funded or crowd-funded always.

These Zines are Circulated personally, through artists organized Zine bazaars (by Gaysi), Bombay Zine Fest (Bombay Underground), Indie Comix fest (held at various cities around the country yearly) and zine fairs, etc. being organized by artists independent of any gallery system or institutional interference.

Though art zines are still not very common or popular in India, they are one of the more democratic, non-commercial, free and everyday platforms for sharing art with viewer/ reader. Opening up new narratives and dialogues for the artist and the viewer.

5. DADA JOURNALS

But Artists using books and magazines, to disseminate their artworks and ideology has its precedents in history. The closest examples to the zine culture are the Dada periodicals and publications. The art and literary movement which started in the shadows of World War One used Journals, magazines, posters, and other ephemera, share and promote their ideology and artworks. For the censored and isolated artists living with travel restrictions, no exhibition opportunities these publications became a means to communicate, exchange and disseminate. Containing visual and literary creative material in the form of essays, articles, poetry, images, drawings these periodicals came in all shape, size and print quality.(Hage, 199)

Dadaist was innovative in its strategy to promote these journals and other published material.

" One of the most effective strategies of Berlin Dada was to create their own media 'empire Dada' and to distribute their publications in editions of up to 12000 copies…the dadas hired a hearse and a band and processed through Berlin, selling 7500 copies of the magazine(Everyman his own football) before they were stopped by the government." (Kuenzli, intro)

Kurt Schwitters's published his avant-garde magazine *Merz* from Hanover, Francis Picabia's art and literary Magazine named *391* and Duchamp's *Blind Man*, are few such examples. *Blind Man* was a Dada art journal published from New York by artist Marcel Duchamp, Beatrice Wood, Henri Pierre Roche. Though it published two issues in 1917, the second issue gained more popularity for its reactions to the rejection of Duchamp's readymade artwork *Fountain*. It had entries in the form of poems, essays, drawing, prose, etc.by major names from the Dada moment at that time, including Francis Picabia, Alfred Stieglitz, Clara Tires and so on.

What are ARTISTS BOOKS and how are they defined

Looking deep into the history, the artists and books relationship can be traced back to Illustrated manuscripts from the early Christian era, Persian and the Mughal illustrated books. But artists consciously working in the book format for the sole reason of creating and sharing art is what we are looking into.

But defining the term **artists' book** rigidly and precisely will be a paradox. Restricting artists book

Johanna Drucker in her book describes artist books as a space that is created by all the elements and activities which contribute to it.

"**There are many of these activities: fine printing, independent publishing, the craft tradition of book arts, conceptual art, painting, and other traditional arts, politically motivated art activity and activist production, the performance of both traditional and experimental varieties, concrete poetry, experimental music, computer and electronic arts, and last but not least, the tradition of the Illustrated book, *the livre d'artiste***"….(Drucker,2)

Artworks created by an artist in book formats, self-published or published by galleries, limited editions to sometimes none, inexpensive to exclusive collector's items, these are few characteristics which artists books . Though their exclusivity sets them apart from art zines, while also, creatively liberating them from the burden of producing multiple copies. Clearly setting them on different conceptual paths.

For this reason, one feels artists' books experiment with the book formatwith unhibition, different forms of bindings, experimenting with the codex format (loose sheets in a box, plaing cards, handcrafted wooden pages, cutting, folding , contructing with paper, scrolls) ,with the medium/material (paper or no paper pages, printing techniques and son) craftsmanship and so on. They may or may not have literary text and can be completely handmade or printed and so on.

6. PRECURSOR OF ARTISTS BOOKS

One of the most significant precursor to these artists books have been the 19th century Livre d Artiste books and predating we have the example of **William Blake**, the 18th-century British artist who compiled his drawings and writings, in the form of a book after engraving and printing them .

Self- printing and publishing his books, he devised (arguably) the technique of relief engraving his drawings and text on metal plates, printed and then hand-painted them. This technique came to be known as illuminated Printing. Self-funding the entire process, he was only able to produce limited editions. (Sampson,)

Livre d artists, on the other hand, are books where artists and writers were brought together by a third person such as an art collector or gallerist. Started by Ambroise Vollard in mid1890s in France, the practice was later continued by other gallerists like David Kahnweiler.

Most of these livre d artists' books are a collection of visuals in the form of drawings or prints, engravings by artists interpreting classics texts or authors. "Ovid, Shakespeare, Dante, and Aesop were favorite staples of the *livre d'artiste* genre" (Drucker,4)

Or sometimes illustrating their own text. Major artists such as Picasso, Matisse, Miro, Braque and so on worked in the livre d' artiste book form illustrating the writings or classic texts selected by the editor. Usually following the clear distinction between the text and the image, livre d artiste did not inquire into the book form, conceptually, materially and format or construction wise.

Targeting the growing middle class interest in the artworks and art collection, the books had a deluxe look with rich paper and handset type with very commercial ambitions.

But not all the books by artists in this era were *Livre d artiste*, funded by gallerists with clear goals of improving the marketing prospects of the artists. There were artists like **Toulouse Lautrec** working with a contemporary writer on characters from real life working-class society. Lautrec's book *Yvette Gilbert* was published in 1894.

The 16 pager book was a collaboration between the artist and writer Gustave Geoffroy. This witty limited edition album was based on the life of a popular Parisian cabaret performer Yvette Gilbert. The text which using her life as catalyst spoke about and illustrated the working and living conditions of the working class. It was accompanied by Toulouse Lautrec's lively sketches of Yvette singing, dancing, preparing her makeup and so on. Not aimed for commercial success the book with a political bend was anyways promoted quite efficiently. (Castleman,20)

Artists continued working in the booking form through the early twentieth century, through the various art movements and political boundaries. Though these books came in before the term artists book or art Zines came into being but one cannot ignore their contribution and influence on the same.

Books also became a popular mode of creative expression with young artists during the Russian Futurism. In contrast to the state-controlled prevalent Russian art of the time, these futurist books were unconventional, eccentric, juxtaposition or combination of images, words, sounds, calligraphy, collage and so on.

The small-sized handmade books were generally side stapled. Made from found paper like wallpaper and so on, every page was of a different size, texture, and quality. The self - published books were interactive, required rotating or turning upside down as the image and text played on the page space without any restrictions. These were printed using linoleum cutting, lithograph, stamps and so on and at times were

collaborations between artists and writers. Two famous proponents of the movement were women artists – Natalia Goncharova and Olga Rozanova (

Self- Publishing and books as a medium for artists continued their popularity through both the world wars. As we have already seen above in the case of dada journals.

But away from the journal and periodicals, there were works being produced which can be very similar to today's artist's book and can be called the direct precursors of the same.

Artists George Grosz was making politically charged works and publishing them in the form of small hand sized booklets. One such example is his booklet of 57 drawings, titled *The Face of Ruling class*,1913 the black and white booklet has drawings sharply critiquing the German middle class and the ruling class. Exposing the greed, and moral reality of cold ruling class their exploitation of the working class through satire and witty drawings. His simple and yet powerful line drawings depicted the indifference of the middle class to the atrocities being played out on the streets of Germany during the war. (Leicester collection)

Post-war artists exploring/ working in the book Form, took their inquiry into the form to a whole new level. Borders on the conceptual as well as material aspects of the book as an art form were pushed real hard by artists like Dieter Roth and Ed Ruscha.

Dieter Roth a Swiss-born artist is known for his artistic explorations onto the ephemeral sculptures and the book form. Considered as one of the pioneers in his exploration with the books as an artwork, his book art can be called the first artists' books in contemporary terms.

Though working with the conventional codex form of a book he dispensed away with all the conventions and rules of book reading, such as linear narrative, pagination, sequence, binding and so on. His artist books unlike books were not imparting knowledge but were visual artworks in the form of books, which required a viewer's reader's active participation to manifest. (Drucker, 70-71)

His first experiments with the artist book were in the year 1954 called *Kinderbuch* or children's book. In his

books, *Kinder Buch*, *Bilder Buch* and *volume 8* were based on his explorations with graphic designing, where the composition developed and dissolved with each page. The multi-color pages with compositions based on geometric shapes, had die-cut shapes on them, an idea which opened a window for the viewer to look at the subsequent pages. Using transparent acetate sheets added to the drama of creating a new composition with every page-turning. This was something that he continued investigating in his later books too. (CU Boulder Libraries,2015)

Dieter Roth also experimented with the physical dimensions of his books as well as medium and binding. From a One Inch book to, simply assembling papers from old comic books, in random order and orientation, spiral binding to unbound pages of a book in box.

His one-pager book titled Snow white is an example of his conceptual experiments. The front of the book has text scribbled saying '*not at home*", the book opens to viewer/ reader looking at a page size picture of an empty room, with the last page of the book saying *at home. (Cassone_art.com)*

7. ED RUSCHA

If Dieter Roth was exploring the physical elements of the book form in his artists' books, Ed Ruscha was exploring the conceptual possibilities it offered as space to reach out to viewers.

His first book '*Twenty Six Gasoline Stations'* is a black and white photobook, with images of *Twenty six gasoline stations*. Indifferent yet similar looking images taken from a distance are sometimes spread across two pages. There was no text or narrative, these were just everyday banal images but with a deeper meaning, in this case, commenting on industrialization and mass production. (Godfrey, 97-98) In all he did 16 books, there has been a lot written bout his seemingly banal looking images in his books, but what is more important here is his ability to create a parallel model from the 'exclusivity' based marketing model of the gallery, even if for a small period of time.

Ruscha very clearly described in a 1965 interview about his books: " I am not trying to create a precious limited edition book, but a mass-produced product of the highest order…it is almost worth the money to have the thrill of seeing 400 exactly identical books stacked in front of you."(Allan ken d).

It was his interest in creating a book that was not exclusive but available at a nominal price to the interested, which made his artist books/ photobooks cross path with the concept of the zine.

Fluxus artists too used books as an alternative space to the gallery system to disseminate their artworks, performances and so on. Japanese American artist Yoko Ono was one of the artists using the form of the book as space to create art. Her self-published book Grapefruit (1964), uses instructions/ directions in the form of drawings and text, conceptually guiding the viewer on creating the artworks. The book divided into five section- music, poetry, painting, object, event, was originally published in an edition of 500 copies. Yoko ono

Artists experimenting with the book form whether it was art zines or artists books increased during the 1960s and 70s owing to the developing feasible and accessible printing technology as well as the changing social and political climate.Artists and thinkers questioning the institutions, existing traditions, market systems in the art world, were also questioning the commodification of arts. Hence the artists' books and zines became the alternatives which allowed the artist to reach a larger number of an audience rather than just the gallery regulars. Often, the Do-it-yourself approach, and low-cost factor involved, gave the artist the freedom to experiment with the content and reach out to like-minded people. Though short-lived this idea of democratic art-making and sharing is still as fascinating.

Artists in the west as well as in India have continued experimenting with the artists' books. like all 'alternative' and ephemeral art practices, artist's books were also incorporated in the gallery system. Now often commissioned by art galleries/ institutions artist and many popular artists like Louise Bourgeois, Kara Walker, Damien Hirst.

8. ARTIST BOOKS IN INDIA

Artists in India too, have worked with the book format, long before the terminology reached our country. Artists like KG Subramanyam, Ghulam Mohammed Sheikh, Bhupen Khakkar have illustrated books.

The prolific Indian artist KG Subramanyam wrote and illustrated a set of 10 illustrated books published by Seagull in the year 1996. He addresses complex social issues in his books by retelling old fables with wit and humor making them alluring them to readers of all age groups. His ink drawings and collages directly outlaid on the page of the book play along the with the spacing of the typed text. The first hundred copies were printed using silkscreen while subsequent copies were in offset and Nominally priced. Some of the books from the set are *How Hanu Became Hanuman, A Summer Story When God First Made the Animals, He made them all alike.*

Ghulam Mohammed Sheikh also explored handmade books such as *Book of Journey*, short comics in Gujarati, as well as illustrated books. These lively and exceptionally creative books transcend the borders of illustrated books, artists' books and art zines. Bhupen Khakkar illustrated Salman Rushdie's *Two Stories.*

Indian artists are now more aware of the formal aspect of the book as an art medium is consciously expanding their area of investigation with the same. Artist Samit Das has in his unique edition artist books engages in constructing, building, folding, cutting, removing the text from the codex to create the artwork which is the book itself. He states on his webpage, " to engage with the book is a form of performance and a manner of taking this process further by the use of different architectural thoughts."(Samitdas.com)

There are artists such as, Mithu Sen and Astha Butail playing with the conceptual idea of what constitutes a book. While Mithu Sen explores digital anomaly in her book, that is accidental misprint/ overlapping of printed text. Astha Butail in her conceptual participative project titled *A Story within a Story* invites viewers/audience to contribute to her books in the form of writing, drawing, illustrating, dialogue, script and so on. A part of a larger and ongoing art project initiated in 2012 for Sarai 09 at Devi Art Foundation.(Asthabutail.com)

9. CONCLUSION

Over the years examples of Indian artists engaging with the book format have increased From artist books, art zines, collection of drawing printed in the format of books (by artist such as Kanchan Chander and Jai Zharotia,) exquisite handcrafted artists books, catalog d' artistes, to intensely personal photobook (by young photographer Sohrab Hura).

These artists books, either unique editions books only with limited or no copies and are treated as art objects in contrast to the Art Zines. Zines which 'burst with an

angry idealism' and 'spoke for a marginal' (Duncombe) are gradually creating a space amongst the enthusiasts in the country. Nonetheless, both these mediums offer a kind of freedom in terms of space and content which bypass the gallery conventions. And innovations and explorations happening in these forms of expression in terms of medium, codex format and content offer possibilities to engage through and with a unique space physically and metaphorically. A space in the form of a book as a medium which is not usually seen to be associated with visual arts.

And the words by art critic Lucy Lippard still stand valid when she says, " In an era of proposed projects, photo-text works, and artists' books, the periodical could be an ideal vehicle for art itself rather than merely for reproduction, commentary, and promotion.
(Lippard, xviii)

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Modern Indian Art: Visual Communication & Modes of Representation

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ABSTRACT

Since the beginning of the Christian era, Indian artist has developed a longing for narrative style to display his creative prowess. From Gandhara, Sanchi, Bharut and Ajanta one come across repertoire of creations by artists selecting Buddhists themes from scriptures to adorn the Stupas. Artist recorded important events of a story by ignoring time and space element while delineating a theme, choosing one event with other or ultimate event in forward moving course of the story. This pattern of depiction was preferred by other societies, also, to convey political, social, religious and philosophical messages faithfully. In present time, it is known as Visual Narration as V.N. These days visual arts with narrative expression is taken seriously as a distinctive area of study where visual elements communicates something meaningful and socially relevant. For this paper the researcher has selected artists with their specific works where V.N. is given prerogative and special care is taken to survey and scrutinize modes of representation used by the concerned artists to adorn their artworks. The present problem is qualitative exercise and related with natural and existential factors of certain individuals. The researcher has tried to handle this problem through case study method. Certain art works as variables belonging to Individual artists are scrutinized from creator's theoretical angle. On the basis of artist's thinking process artworks are evaluated and their social relevance is justified.

Keywords: Indian Heritage, religious narrative art genre, visual communication, contemporary issues and Modern Artist.

1. INTRODUCTION

Foucault, as he discussed the artwork of Magritte Rene for his philosophy of art, finds works of this artist belonging to a new space which is totally different from ours. The space according to him was modern and works were permeated, perfused with modernity, quite tangible, definable and obvious which he deliberately wanted to measure, criticize and evaluate at the backdrop of the sociocultural background of the period in which they were made. These so-called simulacra cultural products reflected some of the ways and means through which contemporary art opened up a departure from the past tradition by adding a fresh chapter of post representational destiny. Though Edward Manet before Magritte and Warhol had liberated art from its past approaches and techniques art works of these modern artists show different kinds of strategies of conception, production and visible apparition, but the result is similar. The artworks of these masters stand apart from their most of the contemporaries in bulk, form, content and taste. Their, developed design- methodology forces their creative stuff to discard heavy burden of academic knowledge, understanding and market conditioned evaluation. Their art works has completely got rid of heavy dependence on representational display of elements. Foucault traced what he saw, which differed from the contemporary academic and saloon art, which belonged 'to us, our age our period, our emotions, our aspirations, our personality engulfed' and which existed within the physical space of the commoners. The artist was representing majority, the section of the society which was aware of the latest changes in social and political arena. The ambitions and the desires of ordinary people, down to earth practical and mundane, tinged with ideas and ethos completely earthly and predictable, something new, away from the clutches of religious dogmas and defunct social practices, as a reliable torchbearer, artist was breaming to herald his viewers to a new artistic zone which turned out to be a deflection and total break from the normal course of action. Through his philosophy of art Foucault was desperate to find 'the nature of today' and representation in creative form of 'ourselves today' shown and structured with common elements imbued with practical and innovative aesthetics[1]. His main target was to create and trace a certain demarcation from the immediate surrounding by developing a dissociative look for certain artworks in comparison with other mainstream art works.

Brief sketch of mode of representation: Representation is the manner when one artist use signs and symbols to stand in for something else. It is through the network of representation that people organized and reflect their intellectual and philosophical world even in ancient world. It is through signs and symbols modern artist develops semantic constructions. It is through them that the modern artist expresses human relations and mental conditions. It is through them he represents natural phenomenon in practical way by questioning causes and effects. For him everything is tangible, questionable, debatable, suspicious, absurd and doubtful. His acquired knowledge has potency to test and contradict previous held norms and practices.

Man, as an animal symbolicum is regarded as a creature who can create and manipulate signs and symbols effectively and deftly, to reach out to a wider audience. This term[2] wields a wider range of meanings and interpretations. It is a kind of pictorial recording in which sensory informations to the minute details from an object is described. From the time of Plato and Aristotle literature is considered as one form of representation and Aristotle taking all modes of representation as a natural asset of human beings. Plato found a close connection between the represented and the viewer. By removing from the real world, representation intervenes between man and the nature with the help of illusions.[3] It is also noticed from the history of mankind that people knowing the limitation of language and pictorial means have developed new modes of representations to fit in their thoughts and manners of representing objects. From this one finds contrasting and alternative theories and representational modes. In modern art we have enough examples since Impressionism, where western art saw several modes like abstract, Fauvism, Surrealism, Expressionism, POP art, Abstract Expressionism, to name a few. In short, modern era, has seen divergent political and ideological issues and their resultant modes of representation. It is impossible to separate representation from the culture and the human society. They supplement and complement each other. In the contemporary world, there exist restrictions on subject matter and representational signs. There we notice in certain societies, certain clear-cut regulations to limit the audience and modify representations to promote certain set of values and socio-political ideologies. Viewing representation, one notices how language and systems of knowledge-production function in creating and circulating meanings and their significance to successive generations.[4] Charles Sanders Pierce (1839- 1914) was accomplished logician who focused on logic and representation. According to him three elements of semiosis (the sign process) are signs, the sign, the sign's subject matter and interpretant meaning, ramification or translation, another sign. The sign is interpretable.

Ferdinand de Saussure (1857- 1913) played a major role in the development of semiotics with his central idea that language is a system of signs that needs to be understood for better understanding of linguistics. His research findings make it clear that signs and types of representations reveal and express human feelings, ideas, thoughts and ideologies[5]. Two things are crucial for the study of signs, the signified and the signifier where former suggests mental concept while latter denotes verbal manifestation.

With this background this researcher intends to take up modern art of India where one finds rupture of stylistic and pictorial representation among artists and their affiliated schools. For his study this researcher has taken two contemporary artists who incidentally are renowned academicians with vast experience. Professor Ranjan Kumar Mallick being a resident of Orrisa belongs to a cultured family with tremendous knowledge of Indian traditional heritage and modern art practices. He has traveled widely and noticed the nuances of local ethos of people closely and reflected in his art. Singh Ranjeet is another artist who hails from the tribal belt of Jharkhand and has seen closely the hardship of commoners and laborer's working in the coal mines. Though he has got education from Benares but has spent his creative time in Delhi where he teaches. His art world shows close relation with his people and their cultural background. His paintings in oils, photography and installations are replete with his concerns about oppressed people while for Professor Mallick any striking visual or sound or taste can influence in creating his art works.

Both these artists are dealing with contemporary issues though their approach is quite different. Through their individual structural design and selection of representations they embellish their canvasses. Their communication with their audience is direct and focused. The help from favored elements as signs though deliberate and purposefully premeditated make them influence the lives of culturally diverse people, critique the ethical dimensions of contemporary city culture while giving visual form to complex social groups and their issues.

This is creative process which brings nearer visual arts and contemporary technological awareness to communicate ideas. Fears related messages. Visual communication in the hands of a talented artist transcends mere audible words as well as monochrome signs and symbols. Defined by five types, objects, models, design, colors and spatial structuring, their art in totality, determine the appearance and feel of the presentation and make it desirable and presentable. This is how these artists target their audience.

Materials and Methods: In this research paper, the investigator is examining two contemporary Indian painters who have caused a breach in the art conception and its execution. They are apt to make sculpture also. They are focusing on certain signs and symbols in their art and their presentation is socially relevant and desirable. Their mediums and materials have been moulded to communicate their internal desires and understanding of pressing needs and problems, being addressed by them.

The researcher is going to use different research methods to get relevant information for the selected problem. His approach is mainly descriptive and analytical. The empirical and conceptual research method has been used to interpret the theories which modern artists follow while basing arguments and hypothesis for personal understanding. Furthermore, the researcher has employed case study method for in-depth knowledge and ground realities on which contemporary artists are operating creatively. To know the sociocultural background of a fixed period it was not just the personal viewpoints of the concerned artists, for which they were rigorously questioned, the direct observational method was also brought into use. The ultimate aim of this scrutiny is to closely watch the working art-process of the selected artists. **How they have selected signs to represent living or nonliving objects, what were their signifiers and how efficiently they communicated through their signifiers? Whether Indian artists succeeded in seeing and digesting the information efficiently through their experiments?**

Results and Discussions: Both these artists have gone to exhibit their artworks at far-flung places with a great success. In order to facilitate discussion forcefully on rational interpretation I would like to distinguish between four levels of meaning inherent in visual symbols, namely **the literal representation by elements,the obscure representational meaning, multiple and non-expressive meanings.** It is through visual elements we instinctively endeavor to translate every spread of sensory experience into a coherent harmony.

Every sensible human being is a storyteller, born with individual style of putting frame on an anecdote to reach out to other fellow members of the society. A story is a continuous narration of an experience of someone. Full of emotions and feelings. It can be on real subjects or can be on imaginary events. In this present case this researcher is more interested to see narration in pictorial forms, rendered in monochrome or in rich colors. Basically, these days, a story can be generated by a photograph, a picture, a song, a dance, and a movie. Stories weave around our present and simultaneously reveal our past. Ultimately it helps to bring different people together on a same platform. Its length depends on the format and nature of medium. The length and size have no bearing on the quality. No fixed method to construct a story but a general flowing structure is to be followed for people to comprehend easily. Five distinct planes on which narration is expressed **1 Spatial, 2 temporal, 3 psychological, 4 phraseological and 5 ideological.** For spatial point of view, one needs natural space to render the narration. The narrator may be present or remain outside the frame as a character. While temporal point of view refers to the distance between the events taking place at a certain time and their time of rendering on the canvas. Both the times may extend to several days, months and years. Temporal point of view may show its impact on the speed of the narration. Psychological point of view focuses on the character's behaviour. American literary critic Susan Sniader Langer feels that it encompasses narrator's close affinity with each character and represented event. Negative and positive affiliations and relations maintain the interest of the audience.[6]

Phraseological point of view targets on the actions and deeds of the characters and their relationship with the narrator. For examples, the identity, the gesticulation, their attire, close makeup, and the surrounding nature of the represented characters may cause a narration in the minds of the audience. While the ideological point of view, is the most basic aspect of point of view but least accessible to formalization as its analysis relies on the intuitive faculty of the audience thronged before the artwork. This point of view deals with norms, values

beliefs and **weltanschauung** of narrator, audience as well as character concerned.

The first-person narrative is focal character who tell or reveal the truth of the events or the sequences of the narration. He is a protagonist whose inner thoughts are got reflected to the audience. As a painter, artist creates affinity with his character as well as audience. In the second person narrative, artist deliberately make audience to join him in the action. The onlooker is made a character to raise issue and get involved. Mentally and psychologically. The spectator identifies, joins the issue raised, makes judgement and get sort of relief, by releasing pent-up emotions. **The third person narrative mode deals with pronouns like he, she, beggar, prostitute, labor, while narrator being unspecified entity, unconcerned or uninvolved person.** Generally speaking, this narration is the most commonly used narrative style. Here artist is not entitled to put his existence open and direct, explained and elaborated as a specific character, without revealing his identity and thinking process. Artist remains neutral, uncountable, irresponsible and obscure.

The main target of the artist should be to get the plot which is easy to relate, grasp and enjoy. To get the attention of the spectator, story maker must creatively use elements and signs having wider acceptability and intrigue. The plot must be replete with interesting characters profusely placement of their order must be ascertained. The characters and their iconographic detail must honestly reveal their purpose. Each plot must show a kind of conflict or accidental shakeup as story unfolds and targeting change in the emotions and physical settings. The beginning and climax are two main components of a story and their strong dissimilarities make strong impact on the audience. For this research paper, this investigator finds modern Indian artists taking this narrative style to new heights. Indian contemporary artist though I have selected two renowned contemporary painters for my own convenience, have taken several strides to bring their art to new creative horizon. Through their artworks they have experimented with new signs and elements to take on new subjects never tried before. Their trials and turbulences show their resolve and determination not only to attract a wider audience but create an awareness on the potentialities of modern Indian art in art market. They have used flexibility and clarity of vision intact while making their artworks. With their artworks they have not

succeeded in grabbing wider attention but have endured engaging capacity.

Here artworks of two artists are scrutinized in terms of the social relevance and their social context. The subjects used by these artists also create rupture from the normal course of action as one may notice in the present academic and professional scenario. From the premises of the artworks it is the earnest desire of this researcher to identify new signs and the message coded through them, their mutual relations to one another and their association with the society for which they are developed and used (domesticated).

How a Story Originates: The Storytelling is one of the oldest forms meant for communicating social and political messages through images and signs. From time immemorial, humans living in different habitats and conditions follow different lifestyles. Humans are curious creatures born with natural instincts to explore the various processes of nature. From childhood this curiosity takes the form of a set of questions which need answers and explanations. For our survival, elder members painstakingly counsels' youngsters and guide them to stay clear of dangers, like a snake is dangerous and children are advised to stay clear of them. This knowledge is helpful and beneficial but why we get curious about the lives of other with whom we have nothing in common.

Stories make our lives purposeful and is a common practice among all mortals. We empathize with people who are in trouble we grieve as stories have capacity to shake our conscience. People walking in the street can induce us in any ways and varying degrees. We are forced to comprehend our past by looking at a person, a picture or listening a story, or listening a song or watching a movie. Professor Rattan Parimoo recalls his days that he spent in Kashmir after visiting that place recently. Professor Rajan Kumar Mallickfeels involved with a Lady walking the busiest road with her infants. A snap showing bomb explosion in a crowded township made Anita Dube to recall a scene that she witnessed some years back where a temporary factory worker coming from his working place was exploded on the road. A girl walking the street in metropolitan city like Delhi made Singh Ranjit to recall the hardship of a teenager girl working near the coal mines in Jharkhand. These third person point of views narrated by concerned artists have shown how efficiently Indian modern artists have built their stories. These types of purviews make

humans relate with his past to their immediate surrounding unknowingly and unintentionally. The intimate grip with reality can synchronize with the lives of other people with whom you may not have any relation. Artist's curiosity is conditioned by his surrounding, his society and state of his mind. Visual art practice, from very beginning amply proves that cave man painter was aware how he had to treat time and space in his drawing or paintings. Now with the rapid development of science and technology where photography and internet has changed the manner of storytelling. The content and message can be conveyed in a moment quite easily.

Story as a Catalyst: Human Stories are all about human relations and reveal cultural background of a society. This researcher is fond of stories. The stories related with humans and their surroundings fascinate him. While looking at a canvas of an artist, one has to take a break for a moment. One has to recollect or visualize in his mind, how artist personally reacted to his visual elements, living or non- living signs at the first instance. Before capturing it in mind or camera what exactly transpired between artist and his theme, one has to create a link between creator and his targeted audience. In the case of Professor Mallick he was stunned by a Young mother who was ferrying her children on a busiest road of Allahabad. Artist in Professor Mallick found this scene quite entertaining as he was reminded of his own caring mother whom he lost at very early age. With a pang of sadness Professor Mallick might have captured that scene which became one of his favorite subjects as a painting, after some time. Similarly, yet another example of third person point of view in narration was shown by Professor Mallick when he saw a cyclist fully decked with freshly stitched clothes and new turban carrying his bride after marriage during one of his visits to the rural side of Rajasthan. It is the rarity of all cultural richness of our country which might have triggered his mind to click the scene and later on, he might have been induced to paint this subject.

At public places like Bus stands, railway station, when passengers wait for their vehicles/ cabs, people with whom you have no acquaintance get your attention and make your mind tickle. Unconsciously and uncontrollably you are dragged to new places and time zones without getting aware of this transmission. Singh Ranjeet living and working in Delhi for almost a decade now sometimes gets such brush with people. Watching the painful and shocking journey of uneducated children

on the roads and metro trains in the Capital reminds him the suffering of the children in tribal dominated areas in Jharkhand living at the footsteps of coal mines. Yammu series is the direct outcome of this conveyance. From all above examples it is deduced that stories have the ability to move you, galvanize you, put one's imagination to fire or ice, depending on the theme selected and the state of mind in which this is created and seen.

A story makes someone aware of the problems being faced by other people. A good plot brings people together. The physical space evaporates people get involved. The free flow of emotions solidifies our social network. Singh Ranjeet finds struggling street boys of Delhi almost on the same platform. For him, the life capable of showing all social amenities in Delhi do not change the destiny of local children, exploitation and injustice is identical. The oppressed and downtrodden of both the places, Delhi and Jharkhand, play to the tunes set by the all-powerful minority of elite and mercantile class. The apathy from the political class, the indifference of the administrative lobby and the widening gap of rich poor is interchangeable and Ranjeet's painted stories reveal these commonalities.

Story as an alternate Universe: A story has the potential to make impact on the listener and its audience. This is revealed by the sensible artists. For this paper, the researcher could get elicit information from both the artists by recording their statements. Professor Mallick was candid and frank in admitting that he was from his college days quite practical and honest about his commitment towards art. *"I do not know… I aspire for my canvasses to reveal my daily experience which I can not recreate in words or any other medium honestly and perfectly. As a devoted and honest visual artist, I express my feelings through my works. My internal solemn desire is to disclose my involvement with my selected subjects, irrespective to their timing and spatial reference. All of a sudden, they rise up from slumber, in some cases it is some moments or in some cases their inactivity may last several years at my conscious level. My theme makes me to select, as I confront a blank canvas, to put it in colours and lines by dissolving its physical configuration from the dormancy of my psychic domain."* Professor Mallick Ranjan adds.

My acquaintance with Singh Ranjeet got materialised as I made a visit to Delhi with one of his elder brothers. After seeing his works, his close proximity with his native place and longing for hapless tribal people I knew

I have met an artist who has unbounded potential. Don't go for his age, he has got clarity of vision and maturity in art making.

"As an artist, since joining BHU, I am finding myself committed to express my feelings on ground realities which disturbs my conscience and the human sufferings that I encounter across my habitat. The disparities which I encounter in real life automatically make their way through my artworks. My intention is to highlight them, make them reach to my audience. The distress of a labour, hardship of his family and the hapless situation around their surrounding become stumbling block for me. By raising voice for them, through my means, by interpreting their physical and psychological cosmos in my artworks. I respect my art lovers and I give a long rope to pass their judgement on my artworks. They are supposed to tread before my artworks slowly for having lasting impact. They have to understand the amount of agony or delight as the subject demanded from me, that I put across on the canvass through chosen characters narrating my experience through viewer's judgement and interpretation." Says Singh Ranjeet.

From above recorded submission of these artists, this researcher is of the view that modern Indian artist wants to see his viewers making their reclusive interpretations by understanding the artworks, their contents and pictorial rendering. Artist is free to choose his theme and adequate art design. He is not supposed to follow treatises and scriptures. Neither a teacher nor a preacher, artist wants to see his spectator fully empowered. If artist is investing his energy for new dimensions, he wants to see his spectator giving him some respect and acknowledging artist's credibility.

How an artist works? Suddenly a ray of light strikes. The mind gets intuitions. Artist does not know how to react. Difficult to divulge in words what is happening with him. Artist fumbles with words. Completely confused he fails to describe verbally what transpired within him. His hands get command through his eyes. Artist's past experiences and encounters become handy. His wisdom, cultural upbringing, beliefs and shared value system complement his vision and mission. This summation brings maturity to a work of art created by an artist. Yuugen is a Japanese word, which refers to the awareness of the universe which cannot be seen but only felt but triggers human emotional chords. For this researcher, under the spell of Yuugen an artist creates something new spontaneously and his spectator recreates

intuitively and rejoices. This term describes the human mental responses with its varying degrees of individual sophistications and capabilities.

Indian modern artist is fully aware of human diverse taste, common understanding, interpretational qualities, and kinaesthetic capacities. His artworks have to affect the sensory powers of his audience. As a successful and responsible visual storyteller, he has to rely on his mediums and their physical potentials. It is through them he has to reveal his mental documentation from his day to day experience. National identity, religious beliefs, social vulnerability, being removed from native place and economical position are important factors which tone up and diversify human stories.Nevertheless, verbal storytelling is more potent and dominant compared to visual storytelling as it can relate and influence larger audience and that to at the deeper level. This conveyance occurs very quickly.

In fact, there are several types of narrations is known but Indian modern artists prefer very few varieties. Continuous narration is seldom used as modern painters seldom employ continuous narration as it requires long or larger canvases. These days artists choose small sized frames as they are easy to carry and manage pictorially**. Professor Mallick Ranjan and Singh Ranjeet generally opt for small frames. Synoptic narratives and panoramic narrations are widely used.** Here artist is free to construct his spatial design. He has discretion and volition to control the speed factor of the story. Artist determines how to relate different elements and their sequential order without bothering about their progressive sequence. It is left for the viewer to relate different pictorial sections of the canvas to make a headway to have rejoice, though he may fail to see a logical regulation. Professor Ranjan Kumar Mallick in his one of the canvas **Fig4** places some women waiting for their cab to come at a railway station. Women are seated in the centre of the frame, facing the onlooker, while at the foreground it is the rail track which cuts the canvas horizontally as blocking our eyesight. The dresses and ornaments of women provide them an identity, lower middle class, rural based and totally illiterate squatting on the platform and forcing the onlooker to sympathise with them. Lack of facial features add melodrama to the story depicted. Similarly, Singh Ranjeet **Fig12** in one of his canvas shows a teenaged girl carrying a scuttle full of coal stones. More than two third of the canvas is allotted to the girl. The helplessness of that girl is personified by the importance

given to her bust and minimised aerial perspective pushed behind her back. As Professor Mallick sympathised with five ladies at the station **Fig 4** Singh Ranjeet reciprocated similarly by concentrating on the hardness of the girl's gaze. **Fig 12** Women, for both the artists, have no past and no future. The story highlighting the adversity, misfortune and struggle of Indian women is deftly rendered by these artists with new designs and visual elements.

As a painter, modern artist wants to connect to his viewer without taking his age, gender and social status into his consideration. He is competent to share which is obscure, hidden inside, but capable to make impression once artist transmits visual elements on the canvas or paper. This transmission from one source to other, connecting different mental states of individuals connects artist with his society and environment. Aware of social and economical factors, artist provides his insight to every problem that he encounters, his rendering reflects his overt desires and insatiate intentions, at the same time, narratively.

Artists taken for the scrutiny are basically academicians with vast experience. As an art teacher both are in touch with modern art-making techniques and trends. Exposed to the wider audience they are appreciative and conscious of the aspirations of their students as well as viewers. It will not be simple hearsay in admitting that their artworks are the finest and fare examples as the 'ontology of our time' Here they not only focused on the nature of the human being but also constructed details of contemporary Indian history, by becoming a inseparable key. For their storytelling, they have selected, judiciously and recorded painstakingly events, accidents, encounters, practices and debates by linking with their milieu.

2. CONCLUSION

From above discussion, it is surmised that storytelling, in India, has remained popular among artists, patrons and art lovers since preChristian era. With the time, creative forms, techniques, designs, aesthetics, theoretical standpoints have changed but its utility, applicability and relevance has remained the same. In modern time, the contemporary artists have tried to evolve new means and

designs to showcase their creative prowess to match their aspirations and public demands through their artworks. Different point of views in narrations have been tried but manner of conveyance is given more importance. Both chosen painters demonstrated amply that modern art ceases to be a traditional produce as its scope has widened manifolds. Artists, in general, interrogate every conceptual and technological aspect while executing their artworks. Artists have given more importance to the source of the light, position of the viewer and physiognomy of the human figures to control the speed and depth of the narration.

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Figures
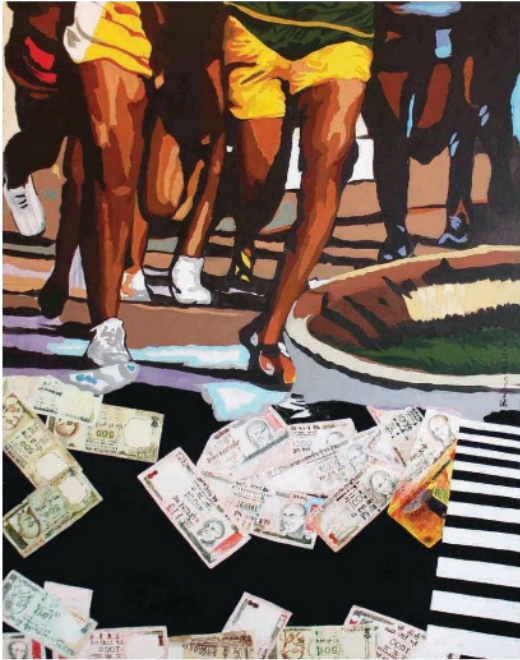
Fig. 1. Ranjan Malik, *'Social Ties XXI'*,
Acrylic on Canvas, 48 x 36 inch.

Fig. 2. Ranjan Malik, *'Social Ties V'*,
Acrylic on Canvas, 48 x 36 inch

Fig. 3. Ranjan Malik, *'Social Ties VII'*,
Acrylic on Canvas, 42 x 30 inch

Fig. 4. Ranjan Malik, *'Social Ties Series'*,
Acrylic on Canvas.

Fig. 5. Ranjan Malik, *'Social Ties'*,
Acrylic on Canvas, 48 x 36 inch, 2010

Fig. 6. Ranjeet Singh, *'The Black Truth – 1'*,
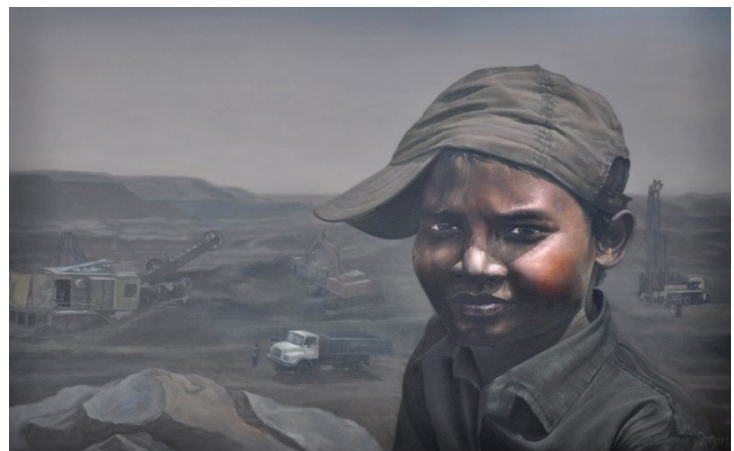**Oil on Canvas, 107 x 137 cm, 2015**

Fig. 7. Ranjeet Singh, *'Yamu XXI'*, Oil on Canvas, 60 x 66, 2013

Inch, 2016

Fig. 8. Ranjeet Singh, *'The Black Truth – II'*,
Oil on Canvas, 48 x 48

Fig. 9. Ranjeet Singh, *'The Black Truth – 3'*,
Oil on Canvas, 171 x 173 cm, 2016

Fig. 10. Ranjeet Singh, *'The Black Truth – 7'*,
Oil on Canvas, 105 x 180 cm, 2017

Fig. 11. Ranjeet Singh, *'The Black Truth – 8'*,
Oil on Canvas, 91 x 152 cm, 2017

Fig. 12. Ranjeet Singh, *'The Black Truth – 14'*,
Oil on Canvas, 153 x 153cm, 2017

Fig. 13. Ranjeet Singh, *'The Black Truth – 6'*,
Oil on Canvas, 125 x 125 cm, 2017

Fig. 14.Ranjeet Singh, *'The Black Truth – 9'*, Oil on Canvas, 125 x 134 cm, 2017

The Relevance of New Media Art in Contemporary India

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ABSTRACT

This paper focuses on the relevance of new media technology art in contemporary India 21st century. Many artists have excelled in their artworks the world stage in the fields of new media art, installation, video art, photography, and performance art. As a nation, Artists have grown to embrace the new advancements in technology involving interactive art has become one such new technique. As digital technologies continue to evolve, so the new forms of artistic expression. In the age of new media technology revolution computer, projector LED, lighting control, artificial intelligence, virtual reality, interactive art, and 3D printers are all new ways of creating new media arts such as sculpture art, installation art, and performing art it much more engaging and interacting. However, little research has done to explore how new media technology artists making a bridge in lighting control and AI in the context of contemporary Indian art. This research derived from an in-depth study of new media technology in multi-methods of data collection. Participants of this study will be artists, art critics, curators, viewers. It will be present and discuss findings from one method to use a survey about new media technology artists and their artworks in the India art fair. Especially, artists were saying that about using technology art in India was not very familiar in India but it is gradually growing up. The conclusion is new media technology art is a new concept in contemporary India influenced by western culture.

Keywords: New media art, Installation art, Interactive art, Contemporary India.

1. INTRODUCTION

"Technology or aesthetics are not binary opposites. The pencil and the pixel are both valid and valuable instruments to manifest an artistic impulse. Art is always a combination of serious inquiry and play, the studio is at once a laboratory, a silent sanctuary and a fun house."

- Jitish Kallat, Artist

New media art, which is an art expression by means of technique, which develops rapidly in 21st century which is also called digital era. In 1967, a collective was formed, originated by engineers Billy Klüver and Fred Waldhauer, and artists Robert Rauschenberg and Robert Whitman. This group was coined EAT (Experiments in Art and Technology) and its mission was to promote collaboration between art and the burgeoning world of technology.

The result was a series of installations and performances incorporating innovative electronic systems, including electrical circuitry, video projection, wireless sound projection, and Doppler sonar. Although many of these works were not strictly "digital" due to the relative primitiveness of the technology involved, they laid the groundwork for a type of art, which embraced and explored, rather than rejected or ignored, technological progress.

The EAT experiments represented a ground-breaking marriage between artists and technology that had never been seen before. They ushered the canons of Conceptual art, Performance art, experimental noise music, and theatre from the eras of Dada, Fluxus, and the "happenings" of the 1960s into the revolutionary digital age.

New media art into Indian contemporary art practices is **an ongoing process** when new media and technology began to emerge within the field of contemporary art; however, with never-ending development of new media and digital devices, there has never been a moment when theoreticians and experts could more theoretically define this important genre in contemporary art.New media art is usually defined as **a genre that encompasses artworks created with new media technologies,** including **digital art, computer graphics, computer animation, virtual art, Internet art, interactive art, video games, computer robotics, 3D printing, and art as biotechnology.**

Inception of video art in India around 1990's, Nalani Malani and Vivan Sundaram both members of place for people and other artists such as Navjot Altaf and Rummana Hussain broke out of the painting frame and started to present their ideas through the medium of installations with all kinds of materials including video, photographs, ordinary building construction materials, ephemeral wall drawing, and more. Video art in India began in a period of political turmoil, when artists such as Nalani Malani and Navjot Altaf came to the conclusion that classical art mediums like painting no longer had the vitality to make socially engaged statement. The 1992/93 Mumbai riots accelerated the exigency for moving out of the frame.

India's first contribution was the installation remembering Taba Tek Singh (1998) by Nalini Malani that addresses the nuclear threat and history of violence. To tell her story, she shapes an all-encompassing digital surround, with four projectors and twelve monitor, to come to a multi-layered, and multi-angled narrative environment.

An important extension to the new media technology art is the addition of interactivity. It was Shilpa Gupta who was the first Indian artist to develop this into a creative device, with website-based monitor installations such as diamondandyou.com (2000) and blessed-bandwith.net (2003). She made her first projection-based interactive installation in Untitled (2004) for the third Media City Seoul Biennial. While we see seven young girls gaily exercising on the floor, a running text line reveals an ongoing drill of 'war on terror'. The viewer/participant controls and changes the mode of the different exercises by means of the computer mouse.

When new media technology art was not using in Indian contemporary art, Art was simple, Identifying and a straightforward enterprise like paint on canvas, a bronze or stone sculpture, Chinese ceramics, count them in. But then the 20th century arrived. In the 21st century, new media art become a very popular because of advancement of the technology in the virtual reality, augmented reality, installations, sculpture, 3D printing, and net art are blurring the boundaries of contemporary art in India. It's a tough world out there for an art enthusiast.

Shilpa Gupta: *Untitled* (detail), 2004
Interactive single wide angle projection installation, sound
Collection of Fukuoka Asian Art Museum and Daimler Chrylser, Stuttgart
Photography: Courtesy of Hyung Min Moon, Seoul

However today in this fastest changing world of science, business studies, engineering, and technology are playing a very important role in the different field hence art is not the exception. Advancement of technology in the new media art is developing interactivity, inter-connectivity, generative, non-linearity, collaborative, and immersive experiences through art, artists, and viewers. New media technology art is affecting almost all facets of human life and experience. Today art is not limited to the paint and canvases instead it has different aspects. Jiten Thukral and Smir Tangra "This an interesting time, where old or traditional and new can co-exist like never before (Fernandes, Kasmin. (2012). Is new media art a fad? *Times of India*. Retrieved from https://timesofindia.indiatimes.com/life-style/spotlight/Is-new-media-art-a-fad/articleshow/16513893.cms).

This study was conducted to define the relevance of new media art in contemporary Indian Arts. How should the status of the new media technology arts as a pillar of globally be understood today in contemporary India?

Lead curator Sunil Gupta followed with his hope that the FotoFest Biennial **"is going to encourage people to look at this region more carefully and become better acquainted with it for a variety of reasons. We are seeing photography and new media art in India, certainly in art contexts, more and more. Already we have a kind of emerging art canon."**

"The number of major international art galleries coming to India for art fairs and festivals has reduced over the years due to lack of support in the country, cumbersome paperwork, confusion around import-export of artworks, and long reimbursement cycles. It is important for us as a country to understand that an art patron does not just collect art from own country, but is interested in any work of significance from around the world." - Bose Krishnamachari Director Kochi-Muziris Biennale

Artists in India are not allowed to work at home, as it falls under the ambit of commercial work. This is a major deterrent for budding artists as there are no government-run art avenues/spaces. Internationally, a number of governments offer spaces at highly subsidised rates, which is not the case in India. - *Subodh Gupta Renowned artist*

Digital Media is being extensively used as a tool to reach a wider audience, and is generating a certain kind of interest that goes beyond the art world. It cannot replace the feeling of confronting a work in the flesh but it can generate interest. - *Prateek Raja Director Experimenter*

Emerging new media technology art is the bright future of Indian contemporary art.What are the roles of new media technology art in the context of Indian contemporary art?

Art gives us an enhanced perspective to look at the common everyday happening. The impact of it is not ignorable at all. Over the decades, the world has witnessed a new artistic language where art and technology have become intertwined with each other called *New Media Arts*.

The amalgamation of art and technology has given us a new way of looking at world. This modern age art allows the visitors in an art gallery, museum or exhibition to engage with such art pieces in a multi-dimensional way.

This is an evolving form of art that is created using new techniques like interactivity, projection-mapping, immersive technologies, robotics, graphics, video games, animation, various 3-D technologies, physical computing, augmented and virtual reality, and the possibilities are immense.

We are familiar with terms like engineering be it, mechanical or computer or electronics, however, have you ever wondered about getting creative or creating art with these skills?

Today, art professionals carry a holistic blend of knowledge, creativity, talent, skills and other disciplines which helps them in creating a larger than life experience for their viewers.

The proliferation of new media and eminent culture has created an increasing demand and supply for conventional visuals and performing arts expertise.

Visual arts and contemporary immersive lighting have found significance across industries -- from art galleries to communities -- as companies now have started recognising the importance of visual appeal in product designs, branding, packaging, marketing and advertising.

Seid (2007) says that new media technology art inception the new advancement of the technology grew when experimentation in multi- channel mode was utilized. This happened in India initially with multi-monitor works as for instance, by Vivan Sundaram in works like house boat (1994) or Indira's Piano (2002). The latter has two monitor standing in front of a piano. Each tells separate stories about his grandmother, Marie Antoinette, and his mother, Indira. The monitors stand in for the actual protagonists, while part of their history overlap.

Gupta (2018) States author and Editor Sunil Gupta, continuing, "Photography for most of its history was too expensive and technical and was left in the hands of 'experts' -- until the birth of digital technologies.

Dar (2020) says that new media art for the future prospective what artists create also prompts a debate on what constitutes art and what it's worth. Through renditions big and small—installations, paintings, sculptures and even multimedia—they have been instrumental in changing the social and economic landscapes of the art world.

This research paper utilize both new media art literature, news sources and other relevant documents to compare the role of new media art as interactive, immersive and experimental art in contemporary India.

2. ASPECT OF NEW MEDIA ART

As early as the second half of the 19th century the appearance of a new technology – photography – in everyday life gradually changed the nature of new media art. At the beginning of the 20th century artist were influenced by the fundamental indeterminacy of observation brought about by changes in the scientific paradigm.

In the last three decades, the term new media art gained massive popularity and became the official label for a wide range of artistic practices that use new media technologies. However, defining this type of art is "almost as difficult as defining art itself", as Pereira notices–since the diffusion of new media into art practices is a continuous process, constantly redeveloping and redefining itself. In an effort to come to a broader understanding of this term, theoreticians Graham and Cook define it as:
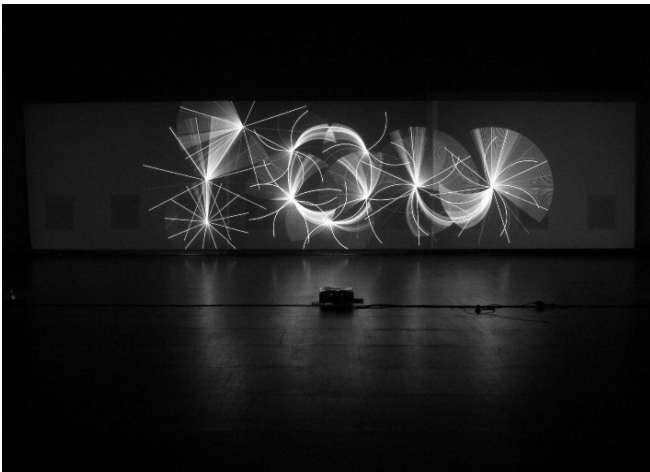
"What is meant by the term new media art is, broadly, art that is made using electronic media technology and that displays any or all of the three behaviours of interactivity, connectivity and computability, in any combination."

Accordingly, new media art uses the new technologies as a medium. This implies that new media is grounded in the progressive use of technology as a medium; and technology can easily become a barrier between new media art and its audience. More specifically, by using

technology, art becomes reproducible and loses its aura–its sense of authenticity.

Various names have been given to these computer- and multimedia-based creative processes over the years, but it is now generally acknowledged by the broad term "new media art," which encompasses subdivisions such as digital art, interactive art, video art and net art while focusing on forms of artistic practice that appear with emerging technologies.

3. INFLUENCES OF NEW MEDIA ART ON CONTEMPORARY INDIA

Many modern artists use high technology equipment in their works. Whereas traditionally artists used a pencil or brush to make beautiful works of art, artists in the early twenty-first century are now using sound, video or computer generated images. Digital art developed from simple patterns and shapes made using computer programs to finished works of art which can look as realistic as a watercolour or oil painting.

Modern art exhibitions often include more videos and installations than traditional painting or drawings. Even artists which use traditional techniques increasingly use modern technology such as the internet to display their works and communicate with other artists. Modern technology provides a means for artists to create works faster with more tools than ever before.

In this paper, especially focus on the **experiential** artwork of Shilpa Gupta and the **Interactive** sound installation artwork of Farah Mulla as examples of artists today who use new media art technology.


Shilpa Gupta, *Turner Road, 2008, photographs with sound, 11.8 x 9.2 x 1.5".*

Shilpa Gupta is an artist who experiments extensively with new media, Shilpa Gupta likes to blur the boundary between artist, artwork and viewer. Her interactive art explores the political and cultural world around her by relying heavily on the reactions of the people who view them. Several of her works are concerned with national issues such as borders, security and surveillance.

As an artist, Shilpa Gupta is interested in showing work in spaces where there is an audience besides the one coming to a private art gallery. In order to reach out to a larger audience, she deliberately uses visual codes and interface which the audience is familiar and at ease with.

Gupta believes that media work is more accessible and democratic- they can be massproduced, are easily transportable and can be seen and shared by several people. By doing so, Gupta inevitably challenges the capitalist structure of the art world that emphasises uniqueness and not-shared nature of the art work.
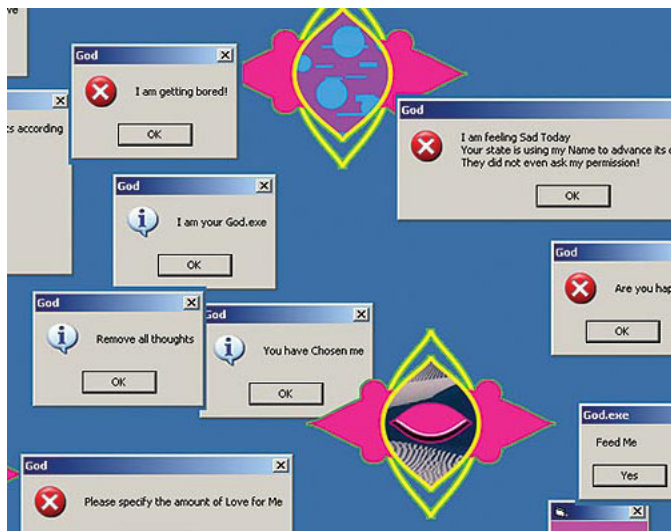
Shilpa gupta, Blessed-Bandwidth.net, 2003, Internet, commission by Tate Online

Mumbai-based Farah Mulla's art questions the infinite possibilities of humans' experience with their surroundings, in terms of time, space, sights and sounds. She uses her background in science in the creative practice and brings it into the lives of the viewers. Her artistic experimentations range from installations to sculptures and sound recordings.

Sound for her is art – we may dismiss noise as chaotic but Mulla find inspirations in the aural and encourages viewers to explore the same from various perspectives.

But it's not just acoustics how we traditionally understand it. Her installation 'The Invisible Generation' for example consists of newspapers of different dialects that are illuminated from within accompanied by recorded readings of the same which, as she writes, signifies "means of visually recording the not so transparent media."

'The Invisible Generation' by Farah Mulla; source - Farah Mulla

New media art technology is having a huge impact on recent art. Modern artists are using new materials and techniques to produce their artworks. Whereas in the past painting and drawing were the main mediums used by artists in their work, now in the 21st century installations, sound, video and computers are becoming more widely used and popular. Artists today are continually experimenting with new technology in different ways, finding new ways to use old mediums and finding new mediums as well.

In modern art displays such as the various Biennales held around the world, video plays a dominant role, as well as installation art and increasingly, digital art.

The impact that these technologies is having on contemporary art is sometimes hard to pin down at one time since they are moving so fast that they are constantly changing and being updated. However, while modern technology provides artists with many opportunities and ways to produce art, it still functions similar to any other artist's tool of the past.

4.   INTERACTIVITY, VIRTUALITY & MULTIDIMENSIONALITY OF NEW MEDIA ART

It is different from traditional art that process and properties of new media art can a special entirely below different forms of new media art which can be presented perfectly.

Interactivity

The artistic value of new media art work is created by both artistic and consumers. A good artistic work changesits image and furthers its theme by thousands of individuals who affect the work. The creation process ends until the work reaches a consensus when the audiences and artists and the consumers have their own understanding and inspiration and then enrich their experience.

Virtuality

New media art is different from traditional art in the ways of existence and forms.

Multidimensionality

New media art not only integrates various media, builds new art forms by interacting with media but also makes use of the sufficient high-tech experience to realize the interaction between technology and art.

5. EXPERIENTIAL, IMMERSIVE, INTERACTIVE: CASE STUDY

In this paper two case studies are also presented, Shilpa Gupta's 'Shadow' art work and experimentation with different media – from installations to sound recordings by Farah Mulla.

Shilpa Gupta: Interactive and engaging
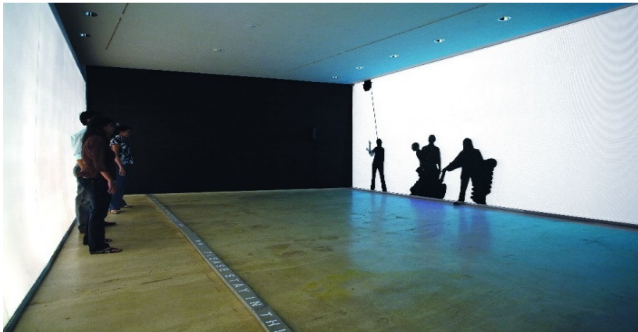
Shilpa Gupta's 'Shadow 3' (2007)

Contemporary artist Shilpa Gupta's 'Shadow 3' (2007) at IAF had objects like a map of Kashmir, a child and woman with amputated limbs among other symbols of war that 'fall' on the simulated shadow of the viewer in the live interactive video projection. Shadow 3, Gupta says, draws from multiple references, including the 2007 Copenhagen Climate Change conference. "It is also

about visibility and invisibility, about the way the human mind functions. Ten percent of our actions come from conscious decisions and the rest from the unconscious," says the Mumbai-based artist, who works with new media, found objects, performance, web-installations and non-digital interactive art to put forth her point on borders, terrorism, consumerism, religion, borders and identity.

Interactive and engaging, Shilpa Gupta's works draw viewers in, provoking them to think, take their experience with them, and act. Each object and installation picks up on thought-provoking issues—political, social, and economic concerns that are part of daily life. Combining everyday, innocuous things—balls of thread and string, microphones, soap, stone slabs, mirrors, and books—Gupta brings out interesting nuances that encourage reflection, reconsideration, and the questioning of assumptions.

Gupta says, "I use a combination of light and sound and play with the gallery to create an experience for the viewer." This emphasis on interaction sometimes transforms the viewer into a sutradhar, or storyteller. Because there are umpteen possible meanings, each viewer is free to interpret the experience with a personal spin. Gupta relies on these myriad interpretations: "I am generally interested in perception and the translation which takes place—basically, the shift of information from one place to another."

Farah Mulla : Interactive sound installation

Outdoor installations feature Farah Mulla (by Serendipity Arts Foundation) at IAF 2020

With a background in science, multimedia artist Farah Mulla presents an interactive installation exploring the connections between the audience, space, sound and colour vibrations.

At the India Art Fair 2020, the artwork showcased at the Fair prominently features emerging artists from the region like Farah Mulla, who participated at the Dharti Arts Residency Programme 2019. Farah is an artist based in Mumbai and Cambridge and her project is called Crosstalk.

Crosstalk is a sound-activated interactive installation that explores the subjective connections between the audience, space, sound and colour vibrations, visualised by a tangible medium. Sound and movements are translated and bathe the viewer in shards of emissive light with seemingly omnipotent force, obscuring all external stimuli and creating a mise en abyme experience for the viewer. Assuming the form of an ambiphonic gateway, visitors are invited into their own atmospheric world ranging from moments of synesthetic quality to moments of dissonance. This interplay between the present forces creates a heightened sensory awareness that is syncopated through the individual's own movements. Crosstalk explores the space in between, the sensory thresholds where harmony might not be present in the environment but fabricated by our cognition.

Indian artist Farah Mulla's research revolves around sound and its effects on human neurology and human subjectivity. She explores the varied possibilities of human experience in relation to time, space, the visual and the aural. With a background in both science and art, her research takes the form of sound installations, workshops and creative collaborations with scientists and artists. Excited by the varied possibilities of the listening experience, her works bring the viewers' attention to the aural through multiple modes of perception. Farah's work is on at "geometries of desire and decay"

"There are some things science can't explain and some which art can't. It's at their intersection where my experiential installations begin to take shape."Farah Mulla's immersive and interactive sound installations are best experienced by giving oneself up to aural experiences the artist creates.

In all these cases, it was experimented that how information is playing a role in change and in what perspective.

6.   CHALLENGES AND OPPORTUNITY OF NEW MEDIA ART IN CONTEMPORARY INDIA

New media art still has to be more theoretically and conceptually developed. It seems that artistic practices are faster – experts and theoreticians are not able to follow all the new developments in this genre.

And it seems that new media art has quite a bright future. First, with the unprecedented development of technology, it is probably to expect that the number of young artists will embrace this genre. It's also expected that the popularity of this movement will be constantly increasing. Also, a number of artist from more "traditional" art movements are beginning to use all possibilities new media art offers – they are not necessarily becoming new media artist, but they use some elements of the genre.

And challenges of new media art: Insufficient public support and lack of funding, Inadequate infrastructure, Lack of qualified/skilled personnel, Lack of regulations andtransparency, Art forgery, Inherent lack of art awarenessand exposure, Minuscule percentage of wealthspent on arts.

The funds allocated to the Ministry ofCulture are not getting utilised 100per cent year after year, primarily dueto low involvement of private playersin strategizing the future course of the industry and its key focus areas.The government needs to engageprivate players while making importantdecisions to be able to utilise thesefunds optimally. Doing so will alsoallow government officials to havea clear view of the industry, and itsrequirements and challenges. Forinstance, the Rajasthan governmenthas recently carried out a few projectsin the visual arts space that have beenquite successful. The success was,in parts, due to the full autonomyprovided to private players.

- Subodh Gupta, Renowned artist

A major question that everyone istrying to answer is where does art fitin the entire gamut of things in India.The industry has experimented alot over the years, however arts stillseem to be struggling for an identity.A strong connect at the grassrootslevel is needed. We need tointernalise arts, as what is currentlybeing taught under

arts at the schoollevel is very different from the truedefinition of arts.

- Adwaita Gadanayak Director GeneralNational Gallery of Modern Art (NGMA)

As always, new technologies provide new opportunities and challenges.

7. DISCUSSION

Computers can today perform many functions for the artist, from creating artworks through altering photography or by flipping shapes, changing colours, adding tones and a seemingly infinite amount of other uses. Computer artists can create interactive images, robot installations, digitalised and/or 3 dimensional images.

Many of the ways which this latest technology is used to create art makes art into a genre becoming close to being a video game or a movie. In her research on computers, Schwartz discusses whether art produced wholly by computers can be considered as art, the question is asked as to what a work of art means, "Is it the final piece of art (or output) by which creativity is judged, or is creativity independent of the art." (Schwartz 1992: 256) She asks whether it means that something must be produced creatively, or are people impressed with the craftsmanship and effort that has gone into a work such as a Michelangelo or Titian when they think of it as art.

For if it is only the craftsmanship which makes a work of art then computers can surely produce artworks since they have the ability to work faster than humans in many ways. Paint and brushes can be regarded as technology of sorts because they are implements which are made for the artist to use in his painting, just as a painting computer program is there for an artist to create his works on. The Renaissance artists had assistants to mix paints, prepare canvases, or in the case of Rubens even finish off the painting. The computer can be regarded as assistant which allows the artist greater time to put into creative ideas, and less into repetitive tasks which can easily handled by a computer.

The computer is very much like an apprentice… Since the master (the programmer or artist) does not have to be present for many of these operations, it seems as if the computer is acting in place of the artist. We have again found our scientist-artist, and it is the computer itself.

Video and computers are having a huge influence on modern art. Modern art exhibitions are increasingly incorporating the use of both video and computers, as well as other technologies.

In addition, artists such as Moffat are using ideas obtained from new media such as television and Hollywood movies which are being displayed in art galleries. Schwartz uses computers to manipulate images and create new works of art.

Art is continuing to change with the introduction of new technologies. Artists are effectively using these technologies in their works, and will almost certainly continue to do so in the future. Moffat's use of film and Schwartz's use of computers shows that these new media can and are often used in art, and are every bit as valid a medium as a paintbrush or pencil.

8. CONCLUSION

Visual arts comprise many forms of art—painting, drawing, sculpture, music, literature and performance art being the most widely recognized. However, with the technological revolution, others forms have emerged.

The truth is that technology has been providing artists with new ways to express themselves for a very long time.Still, over the past few decades, art and tech have become more intertwined than ever before, whether it's through providing new ways to mix different types of media, allowing more human interaction or simply making the process of creating it easier.

More and more artists are integrating technology into their work; sculptors have easy access to a variety of mediums and raw materials. Art installations using sophisticated electronic devices and printing technology has made available first class prints, which can be accessed by art lovers all over. Technology has made quantum changes in other allied fields such as music and movies too.

While art continues to be bought by individuals for their personal viewing, corporate India has also assumed the role of a patron whether it's through ownership of art or sponsorship of art events.

This technology has allowed creatives to approach the traditional physical form of a sculpture by mixing the computational base of new media art with its basic concepts.There are opportunity in new media art as

makers space and creative 3D technologists, interactive, exhibition designer, digital game designer and developer, programmers visual art consultant, installation artist and set designers.

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Analyzing the Efficacy of Brand Storytelling via Web Series

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ABSTRACT

Storytelling is an age-old art form that builds a deep emotional connection between humans. It has been an effective and influential way of communication as they give meaning, invoke imagination, and make the facts unforgettable. Brand storytelling is not completely a new thing in advertising as many brands are practicing this from a long time. But with the increase in competition, media clutter and the frequent bombardment of advertisements, the advertisers are searching for alternatives to grab the consumer's attention. Today the new age consumer prefers to have a two-way communication to connect with the brand and to facilitate this, advertisers are trying to reach the audience through online content. Brands must bring content and storytelling together to create engagement with the consumers and this give rise to brand placement in web series.

Brand placement or branded content in web series refers to the inclusion of a brand within an episode either through visual presence, verbal mention or integration into the story line to increase the brand recall and influence the consumer's perception towards the brand. The growth of digital media in India results in the growing popularity of web seriesand this persuade advertisers to employ web series as an advertising media to connect with consumers. This paper endeavors to investigate that how brands can effectively utilize web series to bring content and storytelling together in this digital era. To verify the effectiveness, an online questionnaire survey is carried out for analyzing the level of brand recall of the placements. This research focus on new approaches of storytelling using branded content with emphasis on content by web series.

Keywords: Advertising, Storytelling, Brands, Digital media, Web series, Branded content, Branded entertainment

1. INTRODUCTION

The more story-appeal there is in the picture or in the photograph, the more people would look at your ad."
                                                    -David Ogilvy

Advertising is a way to influence and attract people, communicate with them, and leave imprints on their minds. In current scenario the traditional advertising media is losing its charm due to busy lives, less attention span, media fragmentation and expansion of technology. Earlier the main aim of advertising was to get the product or service in front of a customer but today due to huge competition and so many advertising messages the situation has changed, now advertising is all about integrating brands in customer's daily life in some way that they can relate with it.

To stand out in the market and to build a deep connection with the audience is very challenging for a brand as well as advertiser. In this digital age, everyone is using internet and smart phones whether to communicate with your dear ones or to watch your favorite shows, everything is happening online. India has currently 560 million internet users and these numbers will only increase with time. This rapid growth of technology and changing trend in entertainment consumption persuaded brands to look for alternative media such as brand storytelling.

Storytelling is an age-old art form that builds a deep emotional connection between humans. It has been an effective way of communication which travelled through various mediums from grandmother's stories, radio programs, and television advertisements to new age digital media and social media platforms like Facebook, Instagram, and YouTube.Brand storytelling is not completely a new thing in advertising as many brands are practicing this from a long time. But with the increase in competition, media clutter and the frequent bombardment of advertisements, the advertisers are searching for alternatives to grab the consumer's attention.

Storytelling can breathe life into a brand by informing audience about the benefits through engaging them in the content and creates empathy and connection to the

brand and leave a remarkable impact on them.According to Seth Godin, *"People do not buy goods and services. They buy relations, stories and magic."*But today's youth do not want to be preached and for this new age consumer brands must approach storytelling differently. Therefore, brands started to integrate content and storytelling to create engagement and communicate their idea effectively to the consumer.

Recently the trend of web series comes up in Indian market which is mainly youth oriented and that is why the content revolves around the daily lives of youth and the stories related to them unlike Indian soap operas. With the emergence of online channels like Hot star, Netflix and platforms like YouTube, Facebook there has been a tremendous increase in the viewership of web series in India. Considering this many brands have been closely following the trending web series and developing their branding strategies within the content of the story.

The integration of brands with entertainment media like movies, tv shows, video games and web series are attaining popularity in India with an aim to influence and engage customers. The objectives of this research paper are to formulate the conceptual framework ofadvertising in web series, to discover and understand its entire perspective in India and to study its effectiveness in brand awareness and building connectivity with consumer.

2. LITERATURE REVIEW

Brand placement in web series is the inclusion of a brand within an episode either through visual presence, verbal mention, or integration into the story line to increase the brand recall and influence the consumer's perception towards the brand. Brand integration in web series or branded web series has a background of bartering. Since a long time, there is a mutual dependency among producers, media, and advertisers and due to their close associations, the bond between them has been generated some exchange, which in terms of advertising known as bartering. Barter deal can be in form of offering the products to carry, wear, eat or use in some manner and in return providing a product placement or in the form of cash deal.

Brand placement can be defined as an indirect way of advertising. According to Balasubramanian, "Product placement is a paid product message aimed at persuading audiences through the planned inclusion of a branded product into a movie or television program."[1] Simon Hudson and David Hudson suggested that branded entertainment is the industry's latest term to describe product placement's evolution within an increasingly sophisticated entertainment industry taking advantage of new technologies to distribute their content. They also said that branded entertainment is a convergence of advertising and entertainment that blurs the line between the two mediums.[2]

Lehuexplains that with technology-empowered consumers increasingly able to skip television ads, brand owners are turning more and more attention towards product placement as an alternative means of connecting with their target audiences. He outlines the origins of and reasons for product placement and brand integration.[3]

Today India is experiencing digital revolution that is mainly driven by increased accessibility of smart phones, rise of 4G, reduced data costs and thus more time spent on mobile phones. This digitization triggered transformative changes in many sectors and advertising is one of them. According to a report of Dentsu Aegis Network, the digital advertising continues to grow and will grow at 27% in the current year to reach Rs 17,377 crore by the end of 2020 and cross Rs 50,000 crore mark by the end of 2025, growing at a CAGR of 27.4%. Ashish Bhasin, CEO, APAC and chairman, India - DAN said, "The media and advertising industry is shifting at a rapid speed and digital is certainly taking charge. 2020 is expected to witness a major change in advertising in India, with digital becoming a bigger medium. In fact, by 2021, its growth should surpass that of print."[4]

This explains the potential of brand integration in various digital platforms including web series which has a pre-existing target audience. Considering this many brands closely monitor the numerous upcoming web series and review the brand fit to establish brand value by placing the product in the content or by sponsoring the web series. The digital media is an extremely interactive platform where a viewer can search and get information about any brand shown in the video or web series.

According to Wikipedia, Web series is a series of scripted or non-scripted videos that are released on the Internet, generally in episodic form, and is part of the web television medium. A single instance of a web series program can be called an episode or "webisode".[5]

The viewership of web series is increasing rapidly as majority of the people use smartphones and this gives them the benefit of watching it anytime and anywhere with privacy.

In India, some popular producers of web series which constantly comes up with new plots and different story line to engage youth are The Viral Fever (TVF), All India Bakchod (AIB), Y-Films and Arré. The manner of content consumption on digital space is providing huge opportunities of advertising to brands and advertisers. The Viral Fever lead the way of web series in India by releasing *Permanent Roommates* in 2014 which was the second most-viewed long-form web series in the world by June 2015.[6]

Fig. 1.1. OLA in the web series *"Permanent Roommates 2"*

According to TVF team the series was conceived for a real estate portal Common Floor which was integrated in the story of a young couple who are trying to find a house to live-in together in Mumbai. The CEO of Common Floor states, "The key brand message of Common Floor is to remove the users fear and anxiety and to help them in their search for a dream home. Permanent Roommates delivered this in a seamless and contextually relevant manner. This association also helps to build a brand image of being a youthful, quirky and bold brand that does not shy away from taking the road less travelled".[7]

In the second season of Permanent Roommates the brand Ola was perfectly integrated while the journey of couple

continues. TVF has 7.14 million subscribers on YouTube as of May 2020 and is among the highest in demand content creators in India. It has associated with around 150 brands and some of them are Flipkart, Ola, Tata, Bharti Airtel, Snapdeal, OnePlus, Xiaomi, Kingfisher, Oyo, Vodafone, and Procter & Gamble.

Another web series of TVF that strike a chord with the audience is *Tripling* (2016) that features the newly launched Tiago of Tata Motors. The web series is a story of sibling's road trip and their journey of reshaping their lives and relationships. Tiago was weaved in the content very smartly by showing the road trip full of adventure and emotions giving the brand message of enjoy life-on-the-go.

Fig. 1.2. Tata Tiago in the web series *"Tripling"*

Source: Online

Tata also integrated their car Nano GenX in the web series *Confessions* created byFreemantle Media India in which a father gifts car to his daughter. The cosmetics brand Lakmé became the title sponsor in the Y-Films popular web series *Bang Baaja Baaraat* which was a crazy wedding story. According to HUL vice president - skin care, "Lakmé sponsored for the series as it was a good opportunity to strengthen Lakmé's image on styling for special occasions such as weddings, a pivotal moment in a woman's life."[8]

Fig. 1.3. Lakmé in the web series *"Bang Baaja Baaraat"*

Source: Online

Another incredible example of advertainment through web series is the collaboration of Edu-tech platform Unacademy with TVF's web series *Kota Factory*. This is India's first black and white web series depicting the lives of IIT aspirants who move to Kota, Rajasthan for the preparation of competitive exams. Shweta Sivasankaran, Marketing Head, Unacademy said, "We are thrilled to team up with TVF on Kota Factory. Unacademy app is a platform that provides expert educators and ambitious students together. The series is a tribute to the principles and ethics that Unacademy stands for. It is also a chance to fortify our brand story while associating with our students in an engaging way."[9]

Fig. 1.4. Unacademy in the web series *"Kota Factory"*
Source: Online

The mobile brand OnePlus sponsored the Arré web series *Official Chukyagiri* which showed how the politics in an office affect the life of an intern. Himalaya Herbals effortlessly integrated in the comedy web series *Life Sahi Hai* which portrays the lives of four youngsters dealing with every day challenging situations. An online jewelry brand VelvetCase was included in the series *Little Things*, based on an urban couple live-in relationship.

Fig. 1.5. VelvetCase in the web series *"Little Things"*
Source: Online

Through these instances it seems evident that brands want to integrate in web series sensibly so that it becomes a part of the plot and does not look inappropriate or forced. The main bright spot of brand integration in web series is that the expenditure of producing a web series is less than the cost of a full-scale advertisement. Web series captivate a huge audience that regularly tune in and watch them and this opens the window of opportunities to advertisers to integrate brand in the content, place the product, integrate logo, create character for brand, become the title sponsor etc. Hence, brands are developing creative strategies and constantly exploring the new prospects of digital media and web series.

3.   RESEARCH METHODOLOGY

This research paper evaluates the effectiveness of brand placement in Indian web series based on brand recall. To analyze this, existing literature and articles have been reviewed and an online survey is carried out through a questionnaire. The study is restricted to a small sample of 162 respondents mostly college students and young professionals within age of 18-40 years, located in Delhi and NCR region.

Age Group	Percentage of Respondents (%)
18 years-24 years	65
25 years- 32 years	27
33 years- 40 years	8

4.   ANALYSIS & FINDINGS

TABLE 1: Time spent watching visual entertainment content

Particulars	Percentage of Respondents (%)
Less than 30 minutes per day	6
Between 30-60 minutes per day	40
More than 1 hour per day	46
Depends upon time	6
Others	2

The data was analyzed using simple percentages of respondents answering the various options by making tables and charts for presentation. The data give

assistance to the fact that the trend of web series is growing rapidly in India as most of the respondents spend over an hour per day in consuming visual entertaining content (Refer Table 1).

YouTube is the most preferred internet platform to watch entertainment content followed by Netflix and Amazon Prime. The reason behind this can be the unpaid streaming service of YouTube unlike Netflix and Amazon Prime (Refer Table 2). 81% of the respondents watch web series and 9% said they do not watch web series. This indicates the good opportunities for advertisers to explore this media and create an impact with increasing viewership.

TABLE 2: Preferred Internet platforms to watch entertainment content (Respondents could choose more than one option)

Particulars	Percentage of Respondents (%)
	84
Netflix	76
	44
Amazon Prime	62
TVF	22
Alt Balaji	12
Others	5

TABLE 3: Reasons for watching web series (Respondents could choose more than one option)

Particulars	Percentage of Respondents (%)
Content	64
New concept	45
Bored of TV content	21
Keep up with trends	18
Short duration	32
Limited TV access	5

The most important reason for watching web series is its content and concept (Refer Table 3). This shows the importance the audience gives to the story and concept.

TABLE 4: Frequency of watching web series

Particulars	Percentage of Respondents (%)
Relevant	38
Irrelevant	35
Sometimes relevant	27

54% of the respondents watch web series every day and this shows the high involvement of audience with web series for entertainment (Refer Table 4). Respondents were asked if they have ever noticed any brand in web series, 82% have noticed and 18% have never noticed.

TABLE 5: Relevance of placing brands in web series

Particulars	Percentage of Respondents (%)
Agree	64
Disagree	36

Through Table 5, we can illustrate that marketers and advertisers need to make brand placements more relevant to influence customers as only 38% respondents find the placement in web series relevant. When respondents were asked about whether the brands shown in the web series influence their buying decision, 62% agrees to it and 38% disagrees.

TABLE 6: Response on the statement "Advertising brands through web seriesenhances the brand awareness and brand recall"

Particulars	Percentage of Respondents (%)
Everyday	54
Once a week	23
Twice a week	15
When something new comes	8

The majority of respondents agreed that Advertising in web series enhances the brand awareness and recall of customers (Refer Table 6).

TABLE 7: Reason to Agree (64% respondents) with the above statement

Particulars	Percentage of Respondents (%)
The presence of brand in web series is distracting	32
Brands are ignored due to concentration on story	51
Entertainment mediums are not meant for advertisement	6
Failure of web series makes brand dull	11

Through Table 7, we can interpret that placing the brands in web series is less annoying and irritating, make them attractive, subconsciously affect the viewer and distinguishes them from other brands. But the respondents who disagree with the statement gives the reason that brands get ignored due to concentration on story and characters, followed by other reasons like brand distracts and irritate, failure of web series effect the brand image, and web series are for entertainment not for advertisement (Refer Table 8).

TABLE 8: Reason to Disagree (36% respondents) with the above statement

Particulars	Percentage of Respondents (%)
Brand look more attractive in web series	21
Subconsciously affect the audience while watching web series	56
Less annoying and can be easily communicated	15
Web series helps in distinguishing the brands	8

The above data clarifies that the respondents consider Advertising through web series is an effective tool to spread awareness and identification of the brand in the market.

5. CONCLUSION

This study shows that web series as an advertising medium has an extensive scope as digital platforms and social media is on boom. Although this interesting trend is still emerging and very few brands endeavor it as an advertising platform but the kind of interactivity and entertainment it provides it can become an influential promotional tool. Brands can establish a close bond with the audience through placement in web series as the content it offers is usually innovative, perceptive, and of short duration. This media is also approachable to those audience who generally tends to avoid traditional advertisements.

After undertaking this research, it has been found that majority of respondents had a positive perception of communicating brand message through web series. A conclusion can be drawn from this research paper is that the advertisers, media planners, scriptwriters and producers should keep in view that innovation and creativity play a major role in creating brand recall. The contentshould be developed as per the target audience and should mention the product features verbally in the series. This media has great possibilities in terms of brand recall and awareness.

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Scope in Indian Animation: A Comparative Study between Western Animation & Indian Animation

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ABSTRACT

Visuals play a very vital role as a part of learning. Animation plays a key role in interest of children and visual creativity because of its effectiveness and ability to create the emotive and learning attachment with the audience.

Indian Animation has been evolving since the initiation in 1956, but still, there is a lot still left to explore to become indigenous. This paper focuses on the various tendencies in Indian Animation Industry. A comparative study has been done between Indian and Western Animation series to provide a better prospect upon differences and similarities between the two.

Keywords: Animation, Visual Impact, Behaviour, Child Psychology

1. INTRODUCTION

Indian Animation Industry started with establishment of Film Division of India (FDI) establishing Cartoon Division in year 1956. Mr Clair Weeks, who was animator at famous Walt Disney Studios was invited by FDI to establish animation in India.

One of the pioneers of Indian Animation also termed as Father of Indian Animation Mr Ram Mohan was the part of the team which created first Indian animation 'The Banyan Deer', in year 1957. No earlier prominent instances to this are noted in history of animation in India apart from puppetry which was famous source of entertainment. One of the major examples were leather puppet show of Andhra Pradesh also termed as 'Tholu Bommalata' and wooden puppets of Rajasthan termed as 'Kathputli'

Next milestone was achieved by Indian Animators, directed by Ms Vijaya Mulay 1976 when the team of Cartoon Division created "Ek Anek Aur Ekta". The objective of film was to teach children unity in diversity. Indian VFX industry has made its remarkable significance with Dada Saheb Phalke's movies like Raja Harishchandra & Kaliamardhan (1919). He was a versatile person and even with lack of resources in that era created, acted, directed and also screened his movie.

Indian animation industry has produced many movies such as Ramayana: The Legend of Prince Ram, made in year 1992 by Indo-Japanese Traditional Animation and was produced and directed by 'Yugo Sako'.Pandavas: The Five warriors released in 2000 followed by Hanuman, animated movie produced by Percept Pictures Communication in year 2005 was yet another land marks followed by sequels. Bal Ganesh released in 2007 directed by Mr Pankaj Sharma followed the trend. Common factor in all these productions were that they were only following Indian folklore.

In Year 2008 'Jumbo' was released which was having voice overs by many famous Bollywood actors. The film was thought to be the new era of Indian animation but was not able to make its significance on the box office. Film was originally the remake of 'Khan Kluay' released in year 2006.Yet another land mark was seen in 2008 when 'Yashraj Films' collaborated with world pioneers of Animation 'Walt Disney' to produce 'Roadside Romeo'. The film was highest gross movies for Disney India production till 2008.

Indian television animation like 'Chhota Bheem', 'Akbar Birbal', 'Motu Patlu' have also attracted Indian audience and children are closely able to relate them with these characters.

In this paper we will be focusing upon a comparative study between Indian & Western Animation series to explore the role of characteristics features, story line, character study as precepted by young audience. The most efficient series for comparison taken upon is

Chhota Bheem from Indian Animation & Peppa Pig which is a British animated series, as they both are contemporaneous.

The study deliberates fivefeatures which will be taken into account of: Context Framework, Story line & Theme, character study, emotional communiqué, commercial saga.

2.   CONTEXT FRAMEWORK

Peppa Pig: Peppa Pig is a British animated series which is basically focused on pre-school learning of children. It is produced by Astley Baker Davies with association of Entertainment One, Nick Jr & Channel 5. The series is focused on a female character Peppa wo lives with his parents and younger brother.

Apart from parting knowledge of pre-school learning, series also focuses on learning of moral behaviour and acquaintance to western culture. Peppa Pig cartoon series, which is now shown and broadcast in 180 countries and territories.

Chhota Bheem: Chhota Bheem is an Indian animated series created by Rajiv Chilka who is also the owner of Green Gold Animation. Series got aired in 2008 for the first time on Pogo TV.Story revolves around village of Dholakpur, where Chhota Bheem with her female companion Chutki and his other friends resides. The objective of series is majorly for entertainment and sometimes focuses on moral learnings.

3.   STORY LINE & THEME

Being a character of pig, Peppa wear clothes like humans, have life styles like human e.g. having a house, car going to schools where various other animals also visit with similar sort of characteristics. Language of communication remains English however many cultural diversities are also displayed in various episodes where sometimes characters from different countries visit Peppa or Peppa goes out with her family to destinations like Paris, Australia, Italy, etc. which also demonstrates cultural variances and importance of those specific countries.

Other characters, which are going to school with Peppa, like best friend sheep, rabbit, dog, also bears the typical human like qualities and at same time also demonstrates specific animal qualities like rabbits living in burrows of

hills etc. The character also likes to play in muddy puddles which demonstrates characteristics of pig.
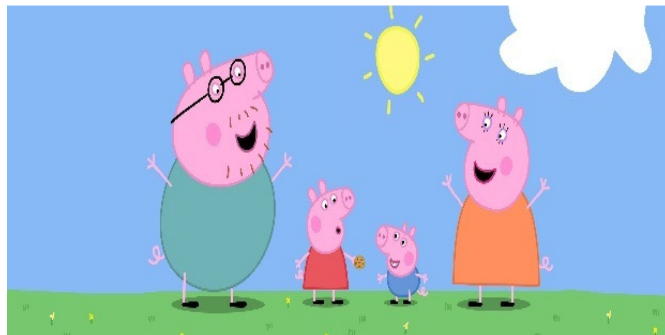
Peppa Pig & Family

Chhota Bheem & Friends

Image Source: Internet

Chhota Bheem lives with his friends in village of Dholakpur. The family of the character includes her mother who remains unnamed, his grandfather who is a fighter like Bheem, his father who resides in some other town as a labour and is rarely shown in episodes.

Rather character is always shown with his friends like Chutki who is a young girl, who makes ladoo (Indian sweet) for Bheem which gives him power to fight against enemies. She is one of the most intelligent of them all. Raju is a child who is funny, a monkey who also talks like humans named Jaggu, Kalia a greedy boy with his two identical twin companion Dholu & Bholu. Bheem who is having super powers is looked upon whenever Dholakpur is under any tensed situation and Bheem with help of his friends resolve the issue.

4. CHARACTER STUDY

Peppa Pig series characters are simple line drawn 2D animated character. Characters have three fingers on both hands. Peppa wears western outfits and her mother 'Mummy Pig' also wears jewelry sometimes. Her younger brother George wears a blue jumpsuitand Father 'Daddy Pig' goes to office in formals and is a cement expert.

All the animals, after completing the statements use their natural voices, like Peppa after completing her sentences will 'grunt' like pig and Suzi sheep, best friend of Peppa will 'baa'.

Peppa's Granny & Grandpa pig are shown formally dressed where granny pig always carry hat which also symbolizes important part of British attire. They also have a pet named 'Polly Parrot' and some other characters also possess pets like Tortoise, Chameleon etc.

Chhota Bheem character is an Indian character and to associate the same character's attire is dhoti and a *tilak*. Character is muscular with triangle shaped body. Chutki, the girl companion to Bheem has been shown as a lean character and wears long Indian skirt with top. She also wears large *bindi* on forehead generally used by Indian women as part of *shringar*. Kalia is a large muscular male character as he is shown bullying everyone. He generally dresses like a Indian wrestler. A monke, Jaggu speaks like human is and is blue colour monkey. A young boy named Raju is a clever young boy. Despite the character is shown very young in the series and who wears a blue underwear is shown as a character with great knowledge and great skills with archery.

5. EMOTIONAL COMMUNICATION

In Peppa Pig despite being animals, characters reflect human like emotions like blush, sadness, laugh etc. It reinforces expressions like "oh dear" "look out" and also satirical ways to express the emotions of characters. In class room Peppa and her friends greets their teacher 'Madam Gazelle' and also shows class room behaviours which is a learning aspect amongst the audience which is also young kids. Different expressions, language is used when Peppa is with family and when with friends.

Chhota Bheem is emotional character and plays a heroic role. He is the key person and can resolve all the issues, fighting out with villains in the story and is shown defeating the enemies. He is generally representing Dholakpur estate in competitions with other states and will always win the competition. Stealing laddus is the only drawback of the character.

6. COMMERCIAL SAGA

Apart from broadcast revenue, both the characters are doing well commercially in the market and also have a major stake in commercial aspects also.

Peppa Pig is also having a theme park located in USA at three locations as Chicago, Michigan, Dallas and in Asia is located at Shanghai which also reflects immense popularity of the character in the world.

According to The Guardian, "Growth has been steady but startling. Peppa Pig has been sold to 118 territories, but a good chunk of its $1.3bn (£1.1bn) in global retail sales last year came from China. Pei Pei Zhu rolled up there in 2015 and has been celebrated this year – China's year of the pig – with a hit movie. She has sold more than 40m books in Mandarin, and scored more than 60bn views on China's streaming platforms." (the guardian, n.d.)

Chhota Bheem character is also famous amongst the Indian kids. Green Gold has ten dedicated merchandise stores in India and many other stores have also got collection of these products. Indian kids can easily relate themselves with the character and hence character hold heroic position.

Financial Chronicles says "Chhota Bheem has become the first Indian cartoon character to sell merchandise worth Rs 200 crore. In four to five years, Chhota Bheem merchandise is expected to clock Rs 500 crore revenue as per reports". (mydigitalfc, n.d.)

Merchandise Stores (left Chhota Bheem, right Peppa Pig) – Image Source: Internet

7. CONCLUSION

The study infers that there is lot of scope to be incorporated in India animation content.

Character quality of Chhota bheem which is a much detailed muscular character and reflects unity, sharing, playing as team, welcoming guests and respecting elders. Animation series of Chhota Bheem is only for entertainment purpose and that of Peppa Pig has educational aspects attached apart from entertainment. It has also been observed that Chhota Bheem being a popular character amongst children has also initiated a social issue of protection against Corona Virus (COVID -19) but it was not a part of main stream series.

There is a male patriarchy represented in Chhota Bheem series where male characters have all the powers and the female companion's work is to make ladoos for Bheem.However, Peppa Pig series on other hand reflects gender neutral&women empowerment where Daddy Pig cooks, let Mummy Pig drive a car and also is embarrassed because of over-confidence at times.

One perception which is reflect in Chhota Bheem is that he always wins in any situation though it is not the case with Peppa. It is very important for kids to understand that winning is not the only motive of participation; losing a competition and accepting the mistakes is also essential learning part of human behaviour.

Study finds scope to make education animated series in both regional languages and in English language and not only focus on entertainment purposes. This study also finds that animation plays a very vital sense of learning amongst children and social issues should be always touched upon while scripting any educational informative animated series, such as Character like 'Meena' launched in 1993 and was first aired on Bangladesh TV was very famous character of a girl representing South Asia created by UNICEF focused on gender, health & social issue should be recreated.

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