

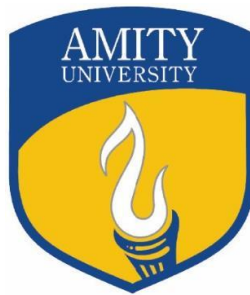
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**(ICIVA’23)**

**Theme**

**‘Art & LiFE Style’**  
**17th October 2023**

**Amity University, Uttar Pradesh**

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**AMITY SCHOOL OF FINE ARTS**  
**Faculty of**  
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**Message by Conference Chairperson (ICIVA `22)**

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ABSTRACTS OF TALK BY KEY NOTE SPEAKERS

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# Art and Design Experiences in Post-Pandemic Communities

**Prof. Jon Jicha**

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

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## ABSTRACT

Prof Jon Jicha, captivated the audience with his insights on different elements of art and how art can be a powerful tool for environmental advocacy. He shared his illustrated presentation on ‘Art and Design Experiences in Post Pandemic Communities’ and discussed important concepts like NFT’s, problem of authorship, original and fake art and copyright issues. In the wake of the global pandemic, art and design have emerged as powerful catalysts for healing and community resilience. Post-pandemic communities are navigating a landscape transformed by isolation and uncertainty, seeking solace and connection through creative expression. Art serves as a universal language that transcends physical barriers, fostering a sense of unity and understanding.

Innovative design interventions have redefined public spaces to accommodate the evolving needs of communities. Open-air galleries, outdoor installations, and interactive urban designs have become integral in creating safe yet socially engaging environments. These aesthetic experiences contribute to the restoration of a collective sense of well-being, providing spaces for contemplation and joy.

Digital platforms have also played a pivotal role in democratizing art access, allowing communities to participate in virtual exhibitions and collaborative projects. This blending of technology and creativity has not only broadened artistic horizons but has also provided a lifeline for artists and designers seeking new avenues for expression.

As communities rebuild, art and design act as beacons of hope, resilience, and cultural revival. They redefine communal spaces, offering a canvas for shared narratives, fostering connections, and contributing to the collective journey towards a brighter post-pandemic future.

# Art and Lifestyle

**Mr. Prayag Shukla**

*Poet, Fiction Writer, Art Critic and Curator*

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## ABSTRACT

Shri Prayag Shukla reflected on his personal life, sharing some anecdotes about eminent artists like MF Hussain, Himmat Shah and J Swaminathan. He emphasized on the importance of observation and involvement for a creative person. He explored the relationship between Art and Lifestyle through the lens of a distinguished poet and author. He believes that Art is an inseparable part of their being and serves as a bridge between the tangible and intangible, the mundane and extraordinary. They view various forms of art as a reflection of the human experience and believe that lifestyle choices are integral to artistic expression. The poet encourages a lifestyle that embraces new experiences, challenges preconceptions, and fosters an environment conducive to creative exploration. The article also includes anecdotes about eminent artists who stand as testimony to the indelible connection between one's chosen way of life and the artistic output it begets. The poet's journey is a testament to the profound impact that the intersection of Art and Lifestyle can have on shaping a unique narrative.

# Art, Lifestyle and Environment

**Shri Sanjay Tiwari**

*CEO, Juxt Consultant*

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## ABSTRACT

Mr Sanjay spoke about art, lifestyle, and environment. In the contemporary landscape, the relationship between art, lifestyle, and environment has undergone a profound shift. The evolution from a natural environment to a predominantly manufactured one, coupled with the accelerating transition towards virtual spaces, has spurred a reevaluation of the artist's role. Our lives have become entwined with the synthetic aesthetics of urban living and the digitization of experiences, demanding artists to adapt to these rapidly changing environments.

Artists are now challenged to reflect, critique, and respond to the nuances of modern lifestyles within constructed environments. The urban sprawl and technological integration have altered the very fabric of our daily existence, influencing not just how we live but also how we perceive and interact with our surroundings. The artist, once rooted in the traditions of portraying nature and reality, must now navigate the complexities of an artificial and virtual reality.

This adaptation involves exploring innovative mediums, embracing technology, and engaging with the dichotomy of the natural and the synthetic. Art becomes a mirror that reflects the dichotomies and contradictions of contemporary life, addressing the impact of this cultural shift on our collective psyche. Artists play a pivotal role in shaping the aesthetic narrative of a society that is increasingly defined by the man-made and the virtual.

As we continue hurtling towards a more virtual existence, artists are crucial in fostering connections between the human experience and the rapidly changing environment. They bridge the gap between the organic and the synthetic, creating a dialogue that resonates with the pulse of our transformed lifestyles. In this dynamic interplay between art, lifestyle, and environment, adaptation becomes not just a necessity but a powerful statement of resilience and creativity.

# Building a Future in Tajikistan

**Munira Akilova**

*Founder, Munir brand, Tajikistan*

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## ABSTRACT

Ms Akilova, a master embroiderer, representation showcased many designs and the way her organization is helping to revive them. Munira has emerged as a driving force in the revival of traditional crafts in northern Tajikistan. In a special project by Manshuq, part of a joint initiative by the European Union and UNESCO on the Silk Road, Munira shares her journey from being an economist to a designer dedicated to preserving and developing the rich heritage of Tajikistan's crafts.

Embarking on her craft at a young age, Munira's skill in satin stitch embroidery flourished under the guidance of her home economics teacher. Despite lacking a direct familial inheritance or formal education in embroidery, Munira's passion for the craft led her to explore and master various techniques. Transitioning from economics to design, she now serves as an expert in tourism and handicrafts for the Zarafshan Association for Tourism Development.

Munira emphasizes the therapeutic aspect of embroidery, citing her own experience with art therapy as a catalyst for her career shift. Suzani, a prevalent form of large Tajik embroideries, holds a special place in her work. Munira highlights the importance of symbolism in the craft, reflecting on the cultural meanings embedded in colours and patterns. Her efforts extend beyond individual creations to the establishment of the Armugon Crafts Center, focusing on the preservation of traditions and the production of high-quality, meaningful products.

As a distinguished figure in Tajikistan's crafting renaissance, Munira Akilova's story intertwines tradition, art, and social impact, weaving a narrative that transcends stitches to convey the resilience and beauty of Tajik cultural heritage.

# Abstract Art and Buddhism

**Prakash Chandwadkar**

*Senior Artist*

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## ABSTRACT

Mr Chandwadkar embarks on a captivating artistic journey marked by a profound fascination with abstract art and Buddhism, seamlessly intertwining two worlds to create a unique and spiritually resonant body of work. Born out of a deep introspection and contemplation, his exploration of abstract art becomes a conduit for expressing the ineffable aspects of the human experience and the interconnectedness of all things.

Influenced by Buddhist philosophy, the artist delves into the teachings of impermanence, emptiness, and mindfulness, seeking to translate these profound concepts into visual poetry. The canvas becomes a meditative space, and each brushstroke is a deliberate step on a spiritual path, echoing the impermanence of life and the transient nature of emotions.

The use of abstraction allows Prakash to transcend literal representation, inviting viewers to embark on their own introspective journeys. Colours dance and forms flow, capturing the fluidity of existence and the interconnectedness of all elements. The artist's fascination with Buddhism is not merely an aesthetic choice but a profound philosophical engagement, infusing each artwork with layers of meaning and contemplation.

Through exhibitions and installations, Prakash shares this transformative journey, inviting audiences to explore the intersection of art and spirituality. The artist's commitment to the principles of Buddhism – mindfulness, compassion, and the pursuit of enlightenment – becomes a guiding force, transforming the canvas into a sacred space where viewers can pause, reflect, and find solace in the abstract beauty that mirrors the essence of existence. In this fusion of artistic expression and spiritual exploration, Mr Prakash creates a visual symphony that resonates with the universal quest for meaning and enlightenment.

# Digital Canvas to Crypto Canvas

**Rajiv Malik**

*Senior Director, Wacom India Pvt Ltd*

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## **ABSTRACT**

In the discourse, Mr. Malik delved into the realm of Wacom products, shedding light on the symbiotic relationship between technology and art. Focusing on the burgeoning market of Non-Fungible Tokens (NFTs), he underscored how technological tools, particularly those offered by Wacom, can serve as catalysts for artists aiming to monetize their creations in the digital landscape.

Emphasizing the imperative to bridge the divide between traditional artistry and cutting-edge technology, Mr. Malik articulated a vision of empowerment for artists. He highlighted the pivotal role of technology in not only enhancing the creative process but also safeguarding artists' intellectual property in the digital era.

The discussion resonated with a call to action, urging the artistic community to embrace technological advancements as allies rather than adversaries. By navigating the intersection of art and technology, Mr. Malik asserted, artists can not only unlock new avenues for income through NFTs but also ensure the preservation and recognition of their digital creations. In essence, the discourse encapsulated a forward-looking perspective, envisioning a harmonious convergence of artistic expression and technological innovation for the benefit of creators in the evolving landscape of the digital art market.



# Navigating the Digital Canvas: Evolution of Animation and the Demand for Industry

**Ashim Kumar Das**

*Founder/CEO Wondertoonz Interactive Solutions Pvt Ltd*

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## **ABSTRACT**

In an enlightening session, Mr. Ashim delved into the dynamic realm of art and animation, shedding light on the transformative impact of cutting-edge technology on the evolution of animation. Drawing a narrative thread through the history of animation, he underscored the pivotal role that advancements in technology have played in shaping the industry.

Mr. Ashim emphasized the contemporary demand for animation artists who are not only adept at traditional artistic skills but are also proficient in navigating the intricate landscape of the latest software tools. With animation becoming increasingly sophisticated, he stressed the necessity for artists to be industry-ready, possessing the skill set to seamlessly integrate with the fast-paced and technologically driven animation sector.

The discussion resonated with the idea that animation is no longer confined to static frames but has evolved into a dynamic, immersive experience, courtesy of technological innovations. Mr. Ashim envisioned a future where animation artists serve as pioneers, pushing the boundaries of creativity through their mastery of both traditional and digital mediums.

In conclusion, Mr. Ashim's insights highlighted the urgency for artists to embrace technological advancements, positioning themselves as adaptable professionals equipped to meet the demands of the contemporary animation landscape. The discourse underscored the symbiotic relationship between artistic expression and technological fluency, paving the way for a new generation of industry-ready animation artists.

# Beyond Waste: Danko's Artistic Vision for Recycling and Environmental Awareness

**Prof Danko Friscic**

*Academy of Fine Arts, Zangreb, Croatia*

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## ABSTRACT

Mr Danko passionately delved into the intersection of art, recycling, and environmental awareness. With an unwavering commitment to the conference theme, he illuminated the transformative power of artistic endeavours in addressing pressing global issues. Danko shared insights into several innovative projects where he and his students harnessed the potential of discarded materials to breathe life into captivating installations.

His artistic vision extended beyond the conventional boundaries of creativity, emphasizing the profound impact that recycling art can have on environmental consciousness. Danko highlighted the importance of utilizing unconventional mediums, particularly garbage, to craft installations that not only captivate audiences but also serve as poignant reminders of the urgent need for environmental stewardship.

Through narratives of his collaborative projects with students, Danko painted a vivid picture of how discarded materials could be repurposed to create meaningful art installations. These projects not only showcased the latent artistic potential in waste but also served as powerful vehicles for raising awareness about environmental sustainability.

In essence, Danko's narrative encapsulated a profound belief in the role of art as a catalyst for social change. "Beyond Waste" became a rallying cry for a paradigm shift, urging artists and enthusiasts alike to recognize the transformative potential of recycling art in fostering a deeper connection with our environment and, ultimately, inspiring collective action towards a more sustainable future.

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## TECHNICAL SESSIONS

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# How Art Galleries and Artists are Returning to Indian Roots of Provenance

**Pankaj Harjai<sup>1</sup>, Dr. Susmita Nandi<sup>2</sup>**

<sup>1</sup>Research Scholar, Department of Indian Painting, Sanchi University of Buddhist Indic Studies, Madhya Pradesh, India

<sup>2</sup>Assistant Professor, Department of Indian Painting, Sanchi University of Buddhist Indic Studies, Madhya Pradesh, India  
<sup>1</sup>prjpankaj@gmail.com, <sup>2</sup>susmita.nandi@subis.edu.in

## ABSTRACT

*This study emphasises how the Art Galleries and Artists in contemporary art practices are returning to the roots of eco-friendly and sustainable art practices which creates a balance between development, value, and protection of nature for a better future. The critical investigation of old manuscripts, testimonies, Contemporary art practices, art installations, art exhibitions, and artists nowadays focuses on environmental change and nature protection. Indian culture has a rich value and worship towards the environment. Eco-friendly colours, crafts, props, and handicrafts were used in Indian art practices if we go back to roots. Development and scientific experiments created non ecofriendly materials for flexibility and ease. which were less economical and more harmful for nature. The world has started observing the unnatural climatic conditions, nature imbalance and health hazards and started moving back towards the old roots of ecofriendly art. The contemporary art and art galleries started adopting ecofriendly materials for their art practices. The author in this study talks and explore the material, idea, concept of Recycling, Repose and Reframe used by contemporary artist and art galleries. Art galleries, museums and architectural development adopted by public bodies who encourage and adopt ecofriendly art materials in their art works, collections and space. Need for making ecofriendly art and how this art forms are making a big difference in visual art practices.*

**Keywords:** Art Galleries, Artists, Ecofriendly, traditional

## 1. INTRODUCTION

### पृथ्वी सूक्तम्

“काण्ड-12, सूक्त-1, ऋषि- अथर्वा, देवता- भूमि

सत्यं बृहद्वृतमुग्रं दीक्षा तपो ब्रह्म यज्ञः पृथिवीं धारयन्ति।

सा नो भूतस्य भव्यस्य पत्न्युरुं लोकं पृथिवी नः कृणोतु ॥१.१॥ “

The most ancient manuscript of India's testament scripts importance of living in harmony, Eco Friendly and need to value and protect nature. Indeed, the tradition of India always encouraged Harmony with nature and preservation of nature. [1]

The believes and rituals of Indian roots explains the importance of balance between human and nature with the simple explanation of Dharma, Moksha, Kama and Artha. these four Purushartha which means objective of human pursuit or in simple words four goals of life. Where Kama refers to pleasure and Artha means wealth, dharma means moral duty and responsibility and moksha means ultimate goal of human life. these purushartha should be kept balanced in order to live a fruitful and

prosperous life. Artha and Kama are destructive if fed on too much and dharma and moksha are given more importance than other two as they give a direction of property and liberation. The developing society disbalanced the Artha and kama in the name of consumerism which lead to exploitation of nature and wastage of resources. And this imbalance leads to environmental issues, destructions, mental health hazards, population and pollution. these destructive imbalances soon observed by some researchers, governing bodies and educators. The need for ecofriendly practices, was seen as only solution to this problem.

The Arthashastra written by Kautilya around 4<sup>th</sup> century BCE explains treatise on statecraft and economics briefly explains management of forest and need to preserve it for future generations. Similarly, Vedas, Ramayana, Mahabharata, Chitra sutra explains the importance of nature and its preservation [2].

The growing problems of environmental issue and awareness of it is making society more aware towards

the environmental impacts. Society is exploring the ways to reduce it. Need for communication of this awareness is a need for society today and Artist as a part of society and his tool Art as mode of communication is playing a big role nowadays. Artist using ecofriendly materials in visual art not only for aesthetical pleasure but also to promote environmental awareness.

### 1.1 Traditional Art of India as provenance

Provenance means “the place that something originally came from”. If we go back in history the early man’s cave paintings were done on walls of rock caves with charcoal, mud and burned wood. The material available around were used by the early men’s not for the aesthetical pleasure but for the mode of communication. The visual art on walls played a big role for them to communicate as language was not discovered at that time and mankind was not too much developed. The materials used by artists at that time were all natural resources. The excavations of Indus valley civilization gave a picture of society at that time. Which showcase the picture of Sustainable and ecofriendly civilization at that time. There drainage system, rain water harvesting, worship of mother goddess, their occupation, artworks, craftsmanship, town planning etc. gave a picture of how sustainable that civilization was. All were ecofriendly and balanced with nature. From Ajanta cave paintings to miniature painting all natural materials and colours were used in paintings. Despite of its vulnerability all natural materials were used to preserve the art form. In Indian all tribal art and folk art have used natural material which were ecofriendly.[3] Adoption of new methods and techniques in paintings from different cultures and civilizations continued in India but all that with the essence and touch of indianiteit. Materials were always nature friendly. Sooner or later here and there new plastic materials captured the society and man with the ease of availability, cost effective and comfort adopted plastic material in art forms. Mass Production and industrialization captured the society and under the umbrella of development misuse of natural resources, deforestation, degradation of nature was done.[4] sooner and later world started observing the unnatural climatic conditions, nature imbalance and health hazards and started moving back towards the old roots of ecofriendly and sustainable society. Many public and private organisations came forward for this change and adoption of these practices. Artist as a part of society and art as a tool to communicate. is playing a big role in educating people, recycling of mass waste, reusing natural

materials in artforms to bring a difference. It has been observed that from 2002 onwards the artists and art galleries and art societies are active in this domain and working on it to bring difference in society. [5] Artist started observing the need of sustainability. How he is responsible? How he can cure disturbed environment or society in terms of sustainability? How will he visually communicate the issue through creative and aesthetical outlook? and how the idea of suitability with the use of sustainable material can achieve artistic glory with effective subject? Sustainable Arts from waste materials and trash in the light of principles of economic development. After 2005 developed nations like Europe, started practising sustainable arts and regularly exhibiting it, extensive literature, articles and surveys were done in Germany for analysis of art and practices in sustainable manner. India is now in this stage where artists and art galleries are accepting the need and helping artists to create and understand the importance of sustainable development. India is moving very slow in the goal of sustainability [6], however, several steps are being taken by Indian government and private bodies in the direction of sustainability. For instance, TRIBAL Museum MP (2013), DELHI ART FAIR (2017), Kochi-Muziris Biennale (2019, 2020,2021,2022), Hornbill festival (2021), Prakruti Bhavan’s Nature Festival (2021), Echoes of Earth (2022), G20 Submit (2023)

### 1.2 Culture and Sustainability

Around 2002, some developed nations knocked the doors of UN, to think and act against the environmental issues, such as global warming, natural disasters, population, pollution etc. The discussion ended up with a result of thinking sustainable development keeping in mind the cultural background of the nations. The two things culture and sustainability were acting separately despite of their inter connected relationship. Visual art was representing culture like performing art, visual art and literature. but it has a tendency to represent it in a sustainable manner. Different cultures in different nations always talked about the ethics, values and behaviour of mankind towards nature such as trees, forest, river, animals etc. and surroundings. Talking about Indian culture [7]. The most ancient manuscript of India’s testimonies describes the importance of living in harmony, eco-friendly and value nature. Indeed, the tradition of India always encouraged harmony with nature and preservation of nature. The belief and rituals of Indian roots explains the importance of balance between human and nature with the simple explanation

of Dharma, Moksha, Kama and Artha. These four Purushartha which means objective of human pursuit or in simple words four goals of life.

## 2. LITERATURE REVIEW

Thinking towards the environment care and sustainable goals many artists, galleries, events, art fair have started encouraging eco-friendly material, recycle and reuse of trash, bio-degradable materials in their artworks. These artworks visually communicated society in masses and educated them towards the sustainability and eco-friendly growth. Many articles, research papers have been published depicting the importance and need to talk towards this big challenge of sustainability, ecofriendly and recycle materials like trash and e-waste. Sharanya Gautam article '*Art from trash*' published in "The Times of India", Apr 22, 2012, City Chennai, explains the need and importance of trash art and some artists who are using this new material in their artworks. Shruti Chakraborty article "India Art Fair 2017: *6 artworks you must check out*" *Indian express* 2017, New Delhi talks about the 6 artist and their artworks with the sense of care for nature and recycle ideas. Prasad 2016 "*Sense Making through the Trash Art: Connecting the Arts of Everyday Life Discarded Objects*" explains the need, objective and artists who art working with trash as a material of art in their artworks. Kumar Singh 2019 "*Sustainability in designing of plastic Arts*" explains the new design and modern theories used by Indian artists in their artworks for betterment of society and sustainability.

## 3. STUDY AREA AND DATA METHODOLOGY

This study emphasis how artist and art galleries in India are appreciating and encouraging young artists towards the goals of sustainability. The artworks created by these artists are materially and aesthetically ecofriendly and provenance to India roots. Which visually encourage and educate society towards sustainable development and care for nature which can be seen in Recent Events and Exhibitions. In this paper the researcher studied, analyze Indian scripts, current scholars, artist works, interviews and found the untouched and uncommon artist amongst the crowd who are working in the direction of sustainability taking Indian culture and customs in there conscious and subconscious mind. The study is descriptive research based on both secondary and primary data collected. Primary data is collected by visiting art fairs, exhibitions and Secondary data is collected from articles, art critic observations, interviews,

research papers, published articles, newspapers, magazines and video interviews.

## 4. ARTIST AND ART SHOWS

### Fifth Kochi-Muziris Biennale at Aspinwall House's Hall

"*In Our Veins Flow Ink and Fire*" is a suitable title for the fifth Kochi-Muziris Biennale. In the face of calamities like the pandemic, political unrest, and climate change, the exhibitions effectively convey the concept of resilience. Happened to be on 23 December 2022–10 April 2023. The Biennale had variety of works messaging environmental concern and preservation displayed aesthetically in Aspinwall House's Hall [8]. The whole place even the windows, columns etc were created with recycled materials collected from garages and warehouse. Some of the artworks from kochi muziris biennale with an idea of sustainability and ecofriendly themes are discussed below.

### Anne Samat at Kochi-Muziris Biennale.

"*Cannot be Broken and Won't be Unspoken.*" by Anne Samat from New York and Kuala Lumpur [9] Displayed Installation with the recycled materials including automobile hubcap. The installation seems to be like a depiction of series of deity worshiped in temple. The idea behind was to collect waste materials and display them in such a manner that it looks like arranges and installed in a aesthetical manner here we can see the inclined towards the Dharma as one of the four Purushartha.

Another work "*A story of displacement and bonds*" by Sahil Naik explains how in 1960s and 70s the construction of dam became popular and one such dam was built in goa across the salaulim river the Salaulim dam, like all the dam construction, goa dam also displaced the village people more than 3000 families in the umbrella of development Twenty villages in total submerged [10]. Every summer dams water recedes and villagers come to the place and trace their mud-swept homes. They sing song there, in memories of their home and customs, perform rituals, collect the ruins and remember what they have lost. The installation is piece of artwork where the artist has experienced the pain of the villagers and their emotions and love with the land where once they used to live. And how the umbrella of development changed everything forever [11] without considering the balance between Dharma and Artha.

### Asim Waqif and Samira Rathor at Kochi-Muziris Biennale.

*“Weaves ecology and anthropology”* “A bamboo installation by a Delhi based artist Asim Waqif. the work was displayed at Biennale Pavilion at Cabral Yard originally a performance venue the installation speaks about the balance and imbalance of Architecture and nature. The installation is constructed with bamboo and on the similar concept Samira Rathor designed *“Pavilion”*, a performance space which served as auditorium and theatre at biennale named *“Container of Hope”* a mansion built from debris, waste materials collected by the work force of Samira Rathor like mud, stone, threads, bricks, woods etc. were collected and constructed into a beautiful mansion stands in harmony with nature making it a symbol of hope [12]. Her installation is a great example where she has unconsciously used and explained the philosophy of Dharma, Moksha and Artha as part of four Purushartha.



**Figure 1:** <https://thewire.in/environment/kochi-biennale-also-showcases-exhibits-about-the-environment-and-people>



**Figure 1:** <https://thewire.in/environment/kochi-biennale-also-showcases-exhibits-about-the-environment-and-people>

### Kiran Nadar Museum of Art

Kiran Nadar Museum of Art Launched a Popular “Art X” series, the aim of these series was to explore the possibilities’ of Paradigm of art with other aspects of life, the focus was on the importance of sustainability in art as a mode of expression whether it is fashion, architecture, design or beyond. These online series of discussion bring in light the problem of issues of environment, over consumption of resources etc. Some of the artists are discussed below.

#### Bandana Tewari

Bandana Tiwari at Kiran Nadar Museum of Art Launched a Popular “Art X” series talks about sustainable Activist & Fashion Journalist in her address explains that sustainability is now a responsibility. Changing weather, time, over consumption of resources is now our responsibility to increment change to be a better person and human being for environment. she explains how her idea of sustainability starts from her own basic steps like being vegetarian, buying handmade and environmentally friendly products made by artisans from different culture. she further explains that she is more conscious about the things which she is buying, where they have come from and who have made them. She tells how an artisan makes an art piece and how every artifact has its own story telling. And how a customer is not aware about the manufacturing, transportation, labour, effect of the artifact towards the environment. [13] The world today is maligned by our greed which the future generation will liable for. Bandana Tiwari explains sustainability as a change in a lifestyle, personal choices and moving away from ignorance and moving towards knowledge and wisdom. She explains with an example of production of one t-shirt and how the cotton comes from one country and then beaten into yarn in another country then it goes to another country where it is beaten into cloth and cut into fabric then it goes to another country where it turns into a t-shirt and some manufacture prints on it. Consumer buys it for a certain amount. and consumer wear it for once or twice and then put it into a cupboard or through it into a dustbin. but this one t-shirt production has a history of large amount of wastage and then throwing it also creating a wastage. each second a big truck of dump clothing’s is discarded on landfills and each hour a lot of clothing dump is thrown on landfills. Which is shameful act and should not be tolerated. So, a small step can make a big change if people are educated towards



sustainability. Tiwari further speaks about that the steps should be started from our side first then the society. first, we should step forward and start taking small step. Consumerism today have led to increase the production but consumer is not aware about the amount of waste the product has generated, the amount of energy it has consumed, the number of resources it has exploited and how much carbon footprint is there on environment. The consumer should be aware of these things. Fashion Detox further she explained that consumer should buy and producer should produce fashion but in a cultural sustainability and eco-friendly manner [14]. She talks about the local crafts crafted by hands where each and every fashion product is different unlike mass production. Her idea of sustainability starts from Dharma then moves towards Kama which further enlightens moksha.

### “Water Stories” by Atul Bhalla



**Figure-3: Source- 2**<https://openthemagazine.com/art-culture/a-natural-artist/>

Atul Bhalla’s work water stories depicting Goddesses, Ancestral rites and Climate Crises tells the essential and importance of water on planet earth. Bhalla through his work not only depicts water as a commodity and resource but as a cyclical, life giving, life-dissolving, innately alive, spiritual force, an element shared by each and every living, growing element on this planet. His observation on impact of climate change was felt and measured initially through experience of water. He explored the historical, political and religious significance of water in urban environment of New Delhi. Through different medium of visual art like sculpture, painting, installation, video, photography and performance art. His work talks about the social injustices of society towards water. Atula believes on histories of material and talks about the power of water

which retains memory [15]. His performance at shanghaies “*Listening to water*” in which Atul was crouching in the middle of the street where his idea being was that if he is stepping into the river Yamuna and at the same if he is stepping into the river in China. he talks about the listening of histories associated with material that is water. Here he talks about the roots of histories of the material to understand sustainability or to achieve sustainability we need to connect and make connection with the roots of culture. We need to talk to materials in order to save them, he talks about the water which retains memory. Whenever we step into river, we are culturally remembering the memory of history through water. He explained that sustainability is kind of reconnecting histories and recycling the materials in a proper and effective manner should be the ultimate goal of mankind. Which is similar to Dharam, Moksha, Kama and Artha.

### OF BODIES, ARMOUR AND CAGES of Shakuntala Kulkarni



**Figure 3: source**  
<http://shakuntalakulkarni.com/bodies-armour-cages.html>

Shakuntala Kulkarni is an artist who talks about the Female Citizen their bodies and escalating terror and violence, who are not confined to declared warfronts and conflict zones. These activities have disturbed all public and intimate spaces. She explains that these bodies need an armour on outer skin that cannot be dented or pierced, but to get the bodies protected the bodies need to pay the freedom within [16]. The same amour which is for the protection now becomes the cage. the concept is depicted by the use of ecofriendly material which is easily

available around like cans, employing the rural artisan skills juxtaposed with the urban contemporary thinking. Kulkarni is experimenting with the new media that is sustainable and ecofriendly to depict her ideas in a visual communication manner. She performs along with her sculptures and perform in streets, localities and parks. Her work is more conceptual but the material and the memory which she carries to create her art work is always ecofriendly with sustainable goals involved in it.

### Manish Nai at Nature Morte



**Figure 4: Source: Manish Nai's engagement with repurposed material | Mint Lounge (livemint.com)**

Manish Nai is an artist working in Mumbai and have found an easy way of reducing plastic, packaging and cardboard waste in the society. Nai uses waste packing materials in his sculptures and paintings. later he moved his attention to waste cloth. he started making small sculptures out of waste cloths and small pieces of pattern cloths to give texture and pattern to his paintings.[17] His idea behind using these waste materials is to minimise consumption and repurposing the existing material. He says its high time that we understand that we have no option but to stop this mad consumption. An Untitled work (Fig-3) made in jute and indigo at Nature Morte depicts the changing climate and environmental degradation. His approach towards the visual communication is minimalistic and monochromatic here. Here he depicts, Mumbai city which is overwhelming and overloaded and this makes him feel overcrowded and suffocated and it should not be like this, it should be balanced with nature and society.

## 5. CONCLUSION

In this study, The authors have explained and discovered how the artist and art galleries nowadays are returning to

the roots of Indian provenance of eco-friendly and sustainable art practices. Developing nation like India has started facing major problems like heavy industrial waste, pollution, natural climatic imbalance and the list keep on increasing day by day, with new challenges for our survival.

Sustainability is the only way by which this challenge can be achieved and to start sustainability the society should be educated towards these challenges. the artists as a part of society with their creative skills and imagination nowadays educating society in their own style of depicting the problems and their solutions. In 21<sup>st</sup> century some artists are using ecofriendly materials, Trash and recycle materials to create artworks and with the help of visual art as a mode of communication like exhibitions, installation, public art, video art, performing art etc, are educating the society towards sustainability, ecofriendly, nature protective habits linking the roots of Indian culture practices of Dharma, Moksha, Kama and Artha. This study also guides the roots of Indian culture, tribal art practices and religious customs and practices which were balanced with the nature in early times and how development of industrialization, commercialisation led to over production and over use of resources. This imbalance on earth poked to think about these challenges earth is facing today and future generations will face it tomorrow. So, sustainability is the only way by which we can create the balance between the nature and development.

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# Analyzing the Challenges and Prospects of New Media Art in India

Anoop Ratn<sup>1</sup>, Dr. Farha Deeba<sup>2</sup>

<sup>1,2</sup>College of Fine Arts, Teerthanker Mahaveer University, Moradabad  
ratnanoop@gmail.com

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## ABSTRACT

*In recent years, technology-based media such as photography, prints, video, audio, animation, and various projections have become increasingly prominent in Indian Art. Esteemed Indian artists like Akbar Padamsee, Vivan Sundaram, Ranbir Kaleka, Nalini Malani, Navjot Altaf, Subodh Gupta, and Baiju Parthan have embraced innovative technologies as alternative mediums for their creative expressions, moving beyond traditional art forms. This shift has not only transformed the creative possibilities but also influenced the making process, medium preferences, and presentation of artworks, posing significant challenges to the conventional infrastructures used for methodology, exhibition, description, collection, and preservation of such paintings.*

*This paper delves into the complexities and potential of new media art within the context of Indian contemporary art and the artists who have embraced these technologies. It addresses the challenges related to the creative process, recognition or acceptance, exhibition, and preservation of these technologically-driven artworks, providing valuable insights into the ever-changing landscape of artistic expression in our technology-driven world. Integrating art and technology has introduced a new artistic production and development era, with media tools like computers playing a central role in art-making.*

*Furthermore, the paper explores how art galleries adapt to the requirements of technology-based showcases. As technology continues to shape artistic practices and experiences, understanding the readiness of galleries to accommodate these changes is crucial. By examining the impact of technological innovations on the art scene, the paper offers a comprehensive view of contemporary art's dynamic and transformative nature.*

**Keywords:** *New Media Arts, Computational Art, New Media Aesthetics, Time-based Artwork, Projection Arts, AR/VR, and Mix Reality*

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## 1. INTRODUCTION

In the 20th century, new media emerged as an art form and built upon the post-modern movement's foundations, leading to a revolution in artistic expression. This led to many alternative mediums, such as printing, photography, film, video, animation, and digital and computational art, opening up new artistic expression possibilities. Artists in the realm of visual arts, including Marcel Duchamp and Fernand Léger, delved into the aesthetic possibilities of film, a trend that persists in the work of contemporary artists like Tacita Dean and Stan Douglas. The advent of portable video recording systems during the 1960s spurred experimentation in video art by pioneers such as Nam June Paik and Andy Warhol, thereby shaping its evolution. Postmodernist artists expanded the definition of art, embracing new forms and movements like Conceptual Art, Performance Art,

Installation Art, and computer-aided art forms. These trends have shaped a new world of artistic experiences, coinciding with the electronic transformation of the global village and fostering the growth of contemporary art forms. Access to diverse tools has been democratized by technological advancements, which enable artists to experiment with innovative shapes and techniques that they may not have been able to due to a lack of specific skill sets. Collaborations between artists and engineers in computer technology have led to a thriving field in contemporary art, where the realms of art, science, and technology converge.

Following India's independence, the art scene became more diverse and dynamic, giving artists the freedom to express themselves through unique forms and colors. The younger generation of Indian artists was influenced by international and avant-garde art movements, which

significantly impacted the country's art scene. As part of this artistic evolution, new media artists have experimented with electronic and digital media to create new forms of creative expression. As James Stanford once said, "I discovered that I am an image maker, and I don't care how it's made - whether it's through painting, photography or drawing - I just want to create images." These artists often use unconventional materials and even incorporate the human body as a tool for creativity. They explore new materials, structures, and conceptually coded signs, provoking questions about the nature and essence of art. As a result, they create site-specific concepts and installations of art objects in various public and private spaces.

We frequently employ the term "New Media Art" to describe innovative artistic practices made feasible through cutting-edge technologies such as digital platforms, the internet, video, and photography. The notion of art has continuously transformed and broadened throughout history, shaped by diverse social, political, and geographical influences.

Technological progress has also played a pivotal role in this evolution, as technology and art have mutually enhanced one another. From the utilization of oil-based pigmented colors and portable tubes to the invention of photography and today's interactive art technology, art has consistently embraced novel forms and expanded its horizons. Initially, only painting and sculpture were classified as fine arts; however, crafts were later included in this category.

Initially, photography was not acknowledged as an art form. Yet, in the 1940s, the efforts of American photographers led to its recognition within the realm of fine arts. Similarly, the 1960s witnessed the advent of computers, profoundly influencing creative practices and giving rise to a new artistic genre called New Media Art.

This era marked the commencement of computer-based, audio-visual, and electronic installations. Contemporary media art is characterized by innovative works that experiment with unconventional mediums, including everyday materials used in distinctive ways, digital art, graphics, video, animation, interactive art, and avant-garde performance art. Interactivity is a central emphasis of this genre. In the early 1990s, the forces of globalization and religious hyper-nationalism compelled artists to transcend traditional painted images in their pursuit of reaching a broader audience.

## 2. PURPOSE OF THE STUDY

The primary objective of this paper is to explore the challenges faced by New Media Art practices in India arising from the use of technology and unconventional mediums. While technology has facilitated various complex methods and techniques, it has also brought forth new obstacles within the traditionally established art world due to medium constraints. The paper seeks to illuminate the advantages and disadvantages of these art practices, bringing about a noteworthy transformation in the artistic landscape. By delving into these aspects, the study aims to provide a comprehensive understanding of the impact and implications of New Media Art in India.

### Area of the Research

Throughout every decade, debates have ensued about traditional and modern forms of media. Any unorthodox mode of expression influenced by the most recent technology can be regarded as a new medium. This research primarily aims to comprehend the peculiar art practices, impact, and challenges prevalent in India today.

### Research Objective

My research on this subject aims to enhance comprehension of the current and prospective roles of New Media and innovative unconventional practices within the realm of Indian Art.

### Specific objectives are

1. Investigate and analyze the principles of design thinking and the developing design approaches employed by contemporary artists, designers, and experimental film and animation creators.
2. Scrutinize the distinctions between artists' videos and experimental films, exploring how digital media has impacted these mediums, particularly in the Indian context.
3. Chronicle the unconventional artistry and forward-thinking artists in India, concentrating on their inventive design strategies, especially those who have revolutionized creativity in the field of video art.

**Research Questions:** This research is based on how new media technology can be incorporated into traditional art forms.

### 3. RESEARCH METHODOLOGY

This qualitative research methodology is based on an in-depth examination of existing literature, aiming to gain profound insights into New Media Art in India. It involves defining research objectives and questions, conducting a comprehensive literature search, and applying strict criteria to select high-quality sources. Thematic analysis is utilized to identify key themes, trends, and perspectives, leading to a comprehensive understanding of the research topic. The findings are interpreted, synthesized, and critically evaluated to address the research questions and draw meaningful conclusions about the implications for New Media Art in India. No numerical data or statistical analysis is involved, as the focus is on exploring and interpreting existing knowledge and experiences related to the subject matter.

### 4. RELATED WORKS

In my research, I aim to explore and evaluate the impact of unconventional artistic methods in contemporary India. I plan to investigate the rise of new media in the Indian art scene and conduct surveys to comprehend how New Media in Art has transformed modern aesthetic sensibilities and made artistic practices more accessible. Additionally, I intend to utilize this research to envision the future of art and examine its potential influence.

There was an embarking journey through art and visual culture, unveiling themes that span time and technology. Beginning with Nam June Paik, dubbed the "father of video art," the review emphasizes his groundbreaking work, "electronic superhighway," which seamlessly merged art and technology. Shifting to Indian art, the study traces its evolution marked by cultural influences and historical shifts. India's artistic evolution, spanning from its ancient roots in the Indus Valley to modern luminaries such as M.F. Husain and S.H. Raza, exemplifies a rich fusion of culture, politics, and creative brilliance. Urban landscapes become canvases as the review explores the fusion of art and ethnography. Projects like the 48°C Public. Art. Ecology Festival and Sassoon Docks' interventions highlight art's connection to local identities. Conceptual art's emergence in the 1960s transformed creative paradigms, prioritizing ideas over traditional aesthetics.

Performing arts meld choreography with spontaneity, offering a multi-disciplinary stage. In the digital age, new media reshapes artistic creation and engagement.

Interactive, Internet, augmented reality, and virtual art redefine creative experiences, transcending borders. Scholarly works like "Art and Visual Culture in India" and installation art analyses enrich understanding, deepening insights into evolving artistic methods. Conservation practices embrace modern tools while preserving tradition. The review envisions a future where digital technologies democratize art, transcending cultures. This interconnectedness underscores art's universal language status, sharing diverse narratives globally. This encapsulates art's journey across past, present, and future eras. It bridges creativity and technology, forging connections that transcend time and space.

### 5. NEW MEDIA ART PRACTICES IN INDIA

Today, art and technology share standard media tools, from computers to other devices or machines, bringing art, science, and technology into the center of art production and development. This amalgamation in art offers an extraordinary opportunity for artists to explore new aesthetics, dimensions, and experiences. The advancement of conceptual art in India encouraged artists to explore new genres, mediums, and techniques, leading to a diverse and experimental art landscape. Whether we talk about Nalini Malani's Remembering Toba Tek Singh (1998) and Remembering Mad Meg (2017) or Ranbir Kaleka's Man with Cockerel (2002-04) and Cul-de-Sac in Taxila (2010), it gives you a completely different set of visual experiences to their audience. Contemporary Indian artists like Jitish Kallat, Manjunath Kamath, Sudarshan Shetty, Bose Krishnamachari, Shilpa Gupta, Baiju Parthan, Abir Karmakar, and Subodh Gupta have embraced technology-based mediums in their creations. Ranjit Hoskote discusses the following artists: *"These artists camouflage their radical formal and conceptual experiments by deploying formats, devices, and icons drawn from the realms of mass and popular culture, sign systems more widely understood in society than formally defined in art."*

*These measures also respond to the challenges posed by the mediatic structures that now constitute a pervasive counter-reality: art must compete with and steal devices from cinema, 24-hour satellite television, computer-morphed advertisements, music videos, the Internet, and virtual-reality game.<sup>1</sup>"* Art galleries and institutions are increasingly acquiring new media artworks, which gives them recognition and credibility in the institutional

space. With the evolution of the art market, new media arts are poised to have an even more significant impact on shaping the contemporary art landscape in India.

However, these technological advancements have transformed the making process, mediums preference, showcasing, and preservation, presenting new challenges to artists, gallery owners, and viewers. The challenges of contemporary media arts are multifaceted and encompass various aspects of artistic practice, technological advancements, and societal dynamics. Some of the common challenges faced by artists working in new media arts include:

**Going beyond the boundaries:** In the early days of art, the classification of artworks was primarily based on the mediums utilized by artists during their creative process. Artists commonly use traditional materials like watercolors, oil colors, or acrylic paints to produce their masterpieces. These materials' distinct features and properties gave rise to various art forms and styles that audiences recognized and appreciated. While *the Physical context always helps define a work of art, this becomes more radical with installations that use the environment to structure the viewer experience*<sup>2</sup>. However, with the advent of technology and the emergence of New Media Art, the traditional categorization based solely on the medium has expanded. New Media Art encompasses various artistic expressions that utilize digital technologies, electronics, and interactive elements. This form of art challenges the conventional frameworks and definitions of traditional art. Its open-ended and evolving nature encourages experimentation, pushing the boundaries of artistic expression and creating a vibrant and continually changing landscape in contemporary art. As technology advances, New Media Art will undoubtedly expand and transform, further blurring the lines between mediums and engaging audiences in novel and immersive ways. It also blurs the distinction between tool and content; examples are John Cage's sound experiences and Nam June Paik's magnetic television. Creating new media arts often involves artists navigating complex technologies, software, and equipment.

Mastering these tools can be time-consuming and requires continuous learning and skill development. However, some viewers may feel uneasy about engaging with technology in an artistic context, particularly if unfamiliar with interactive or multimedia art experiences. As an illustration, consider the screening of

Akbar Padamsee's artwork "Syzygy," an eleven-minute silent black and white stop-motion animation. This creation drew inspiration from Paul Klee's pedagogical sketchbook and code or algorithm. At the UNESCO venue in Paris, Jean Bhowmgar, Chief Producer of the Films Division of India, humorously cautioned the audience, saying, *"Please take an aspirin; this film will surely give you and headache"*<sup>3</sup>. This complicated anxiety can lead to skepticism or aversion towards new media art. It is essential to consider how well-prepared we are as a society to understand and appreciate technology-based art creation.

The rapid pace of technological advancement challenges artists to stay updated with the latest developments. With new versions and formats constantly emerging, keeping up can be demanding. *Today, these technological developments impact nearly every aspect of daily life. Artistic responses to the possibilities these mechanical, technical, and scientific innovations offer have also abounded*<sup>4</sup>. Embracing technological innovations enables artists to explore new opportunities and push the boundaries of their artistic expression.

**Art Market reaching the limits of accessibility:** The art market significantly influences how New Media Art is perceived. While Traditional art forms, such as painting, sculpture, and photography, have well-established needs with recognized values based on historical significance, artistic reputation, and market demand, New Media Art may initially be regarded as less established or valuable from a market perspective. However, in recent years, galleries and institutions have begun to acknowledge the significance of these artworks. Prominent art spaces, such as Method Art Space, Kiran Nadar Museum, and Vadehra art gallery in India, have curated collections that include New Media Art. This inclusion in well-established galleries signals a shift in the market's perception and acceptance of this innovative art form. The growing recognition of New Media Art can be attributed to several factors. As younger and more technologically literate individuals enter the art market, there is a greater appreciation for New Media Art's creative possibilities and impact.

Gaining access to essential technological resources, software licenses, and equipment can pose a significant challenge, especially for emerging artists and those from marginalized backgrounds. The high costs of acquiring new media art tools and equipment can limit opportunities for artists with limited financial resources.



Additionally, these increased input costs may result in less affordable artwork for the general public.

Time-based media art often incorporates time as a crucial element, leading to the term "time-based media" frequently used to describe moving image art. However, installations that rely on these technologies face unique challenges, not only in terms of wear and tear but also due to format obsolescence. Information carriers such as videotapes, optical discs, and computer hard drives have limited lifespans, necessitating regular data copying or migration to new technologies. Moreover, computer-driven artworks may demand costly emulation or software code rewriting to ensure compatibility with evolving digital or computational environments. The main concern in conserving similar arts is how to make informed decisions about adopting new formats as technology advances. *Migrating a film or analog video to digital may compromise (and certainly change) picture quality. There may be a loss of important information when saving images to compressed formats, such as JPEG or MP3. Similar issues arise with media playback and display equipment*<sup>5</sup>.

**Documentation and audience engagement:** The new media art often relies on digital or ephemeral formats, posing challenges for preservation and documentation. *It is software that affords the most concrete possibility to recreate a work's original conditions at any given time: so I'm not pessimistic about it. On the other hand, today, we can play Pac-Man on a last-generation laptop using a 25-year-old software program, thus reproducing a "condition" in the system that must be run. Now, software "packages" utilize portions of MS-DOS to run obsolete programs*<sup>6</sup>. In the Indian context, a prominent illustration of New Media Artwork preservation is demonstrated through Filmmaker Ashim Ahluwalia's recreation of Akbar Padamsee's *"Events in A Cloud Chamber"*<sup>7</sup>. It emphasizes the significance of software in preserving and recreating an artwork's original conditions. Software plays a crucial role in digital art preservation by enabling faithful representation of artworks as intended by the artists at any given time. Ensuring artworks' longevity and accessibility for future generations becomes crucial, requiring efforts in archiving and developing sustainable preservation strategies.

Digitalization offers a sustainable way to stay relevant in the long run. Within the realm of new media arts, collaborations often serve as a means to bring together

artists, technologists, scientists, and experts from various fields. A noteworthy initiative in this direction was the Vision Exchange Program (VIEW, 1969), which held significant importance. Akbar Padamsee, in particular, extended invitations to experts across diverse artistic domains to embark on collaborative journeys, thereby exploring innovative art forms within the Indian art landscape. As Nancy Adajania highlighted, this initiative is a pivotal milestone within Indian New Media Art.

These interdisciplinary partnerships present thrilling prospects for crafting pioneering and inventive artworks. However, they also offer their own set of challenges. Effective communication, comprehending diverse viewpoints, and harmonizing differing skill sets become intricate endeavors in such collaborations. Despite these challenges, the potential to stretch the boundaries of artistic expression through these diverse unions renders them a vital facet of the new media art sphere.

Noteworthy instances of collaborative artworks include Akbar Padamsee's "Syzygy" and Bose Krishnamachari's "Ghost Transmemoir." Furthermore, animator Ram Mohan contributed to Akbar Padamsee's animation endeavors, and filmmaker Ravi Shekhar lent his expertise to Bose Krishnamachari's video productions.

In New Media Art, viewer engagement is often achieved through interactive elements that respond to their actions or inputs. The acceptance of virtual experiences is steadily growing, with virtual encounters now being considered on par with authentic physical experiences. NFTs (Non-Fungible Tokens) offer a glimpse of this evolving perspective, signifying a shift in how digital art is perceived and valued. As augmented reality (AR) and virtual reality (VR) technologies move towards mainstream adoption, this paradigm shift is expected to gather further momentum, blurring the boundaries between physical and virtual realms.

To create these interactive and participatory art experiences, New Media Artists utilize various technologies such as sensors, virtual reality, and augmented reality. These innovative approaches offer dynamic and immersive encounters for the audience. However, engaging and connecting with viewers in new media arts can be challenging. The interactive nature of the artworks demands active participation from the audience to fully grasp the intended impact. To ensure the intended effect of their work, artists must explore ways to create meaningful and captivating experiences that encourage audience interaction. This may involve



carefully considering the technological components, the user interface, and the overall user experience. By thoughtfully crafting their installations, artists can foster a deeper connection with the viewers and leave a lasting impression.

**Intellectual Property and Recognition:** The digital nature of new media art introduces intricate challenges concerning intellectual property rights and copyright. Determining ownership, permissions, and licensing of digital artworks can be particularly complex, especially in the context of remix culture and the ease of digital reproduction. As Laurenson aptly points out, *'Authorship is maintained by the causal link to the artist and the properties that the artist considers mandatory'*<sup>9</sup>. That means claiming authorship in similar artworks relies on the causal relationship between the artist and the essential properties they deem crucial. Installation artists frequently outline in their agreements that they or their representatives must be engaged in every instance of their work's re-installation. An error can occur. Without understanding the meaning assigned by the artist, subsequent caretakers can omit something considered necessary or pay too much attention to something that isn't<sup>10</sup>. While collecting institutions initially value the artist's presence during re-installations, some eventually feel confident enough to manage the process without direct involvement, thus avoiding associated fees. However, due to the dynamic nature of installations as an art form, acquiring an installation means more than purchasing a finished work; it entails an ongoing relationship with the artist and their designees. As William Real points out, *'repeat performances' draw on conservation knowledge and bring that knowledge back, and refine its functions as a means of preservation in itself*<sup>11</sup>. Social media and online platforms have transformed the sharing and distribution of new media art, enabling broader access and exposure for artists. With these digital platforms like artists' webpage, Facebook, and Instagram, viewers can now engage with new media artworks without needing physical proximity to galleries or museums. The evolution of virtual and interactive showcasing options further expands the possibilities for presenting contemporary media art to a global audience. *This tendency to create work for sharing through images is understandable, considering the potential of online self-promotion*<sup>12</sup>. This virtual landscape offers artists from any part of the world the opportunity to showcase their work to a worldwide audience, breaking down geographical barriers and

opening up new horizons for artistic expression and appreciation.

New media arts encounter challenges when receiving institutional support, recognition, and inclusion within traditional art institutions. The ever-evolving nature of these art forms can lead to a lack of understanding or limited representation on mainstream art platforms. Moreover, in India, many art galleries lack basic infrastructure, including acoustically treated walls, sound systems, and projectors, further hampers the showcasing of new media artworks. Addressing misconceptions about New Media Art requires creating awareness and fostering open discussions to promote its rightful place in art and encourage investment in appropriate gallery facilities

## 6. CONCLUSION

In India, the younger generation of artists is embracing international art movements and venturing into electronic and digital media. This exciting shift presents numerous opportunities for artistic exploration but also brings forth particular challenges for new media artists. Keeping up with the rapidly advancing technology, obtaining access to necessary resources, and dispelling misconceptions about their art form are among the obstacles they face. However, such Installation art has become mainstream in artistic practices. *However, acquiring and displaying such artworks means that curators and conservators are challenged to deal with obsolete technologies, ephemeral materials, and other issues concerning the care and management of these artworks*<sup>13</sup>.

The art market dynamics significantly influence the recognition and valuation of new media art. While traditional art forms enjoy well-established markets, galleries and institutions have begun to recognize and curate collections of new media artworks in recent years. However, preserving and documenting these art pieces and engaging in interdisciplinary collaborations present additional significant challenges to contemporary media artists.

A unique aspect of new media art is its ability to engage viewers through interactive elements, prompting active participation to grasp the intended impact fully. To navigate these challenges successfully, artists must embody flexibility, resourcefulness, and a willingness to collaborate. Establishing supportive structures, creating funding opportunities, and offering educational programs

tailored to the specific needs of new media artists are essential for fostering their growth and success.

Despite the difficulties, the art world gradually recognizes and embraces new media art. With technology playing an integral role in society, contemporary media art is anticipated to gain even more recognition and admiration. Artists, curators, and institutions are actively finding ways to incorporate and celebrate the transformative potential of new media art. *Stallabrass believes that the dissipation of the Internet's utopian potential and its evolution toward a sphere increasingly dominated by commercial trade invalidates the idea of an independent history of the Net: Art and its definition as a medium*<sup>14</sup>.

In conclusion, new media art continues to evolve and captivate audiences in a technologically driven world. As the art world adapts to and embraces new art forms, new media art is poised to play an increasingly significant role in shaping contemporary art in India and beyond. By overcoming challenges and embracing opportunities, new media artists are paving the way for an exciting and innovative artistic landscape.

## 7. FUTURE SCOPE

Further tangible case study-based research is essential to gain a more profound understanding of the prospects and challenges in New Media Art in India. This approach allows for in-depth investigations of specific instances, projects, or artworks within New Media Art, providing valuable insights into the experiences and perspectives of artists and practitioners in the Indian context. Analyzing real-life examples, researchers can unearth helpful information about artists' opportunities and obstacles. This leads to a more comprehensive comprehension of this innovative art form's evolution and impact on the country.

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# Visual Communication and Art: Exchanging Narratives through Social Media Platforms with New Mediums

**Sushmita Samar Man**

*Research Scholar*

*History of Art Department Visva Bharati University  
sushmitaman.rs@visva-bharati.ac.in*

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## ABSTRACT

*Art has always been a mediator to express, allowing individuals to convey complex emotions, ideas, philosophy and experiences through visual narratives. It has been considered as a language which changes its form and shape to help understanding the source. The Coronavirus outbreak created the world's biggest lockdown which restricted human mobility. During the period of lockdown, art created a sense of optimism among the artist who were suffering from unemployment, material scarcity and not been able to travel due to this situation. Many expressed their feelings through paintings and illustrations, and many found new mediums to explore their ability to create and a source for fund. This research will delve into the perception of artists and their art through visual language. An investigation focusing on the drastic change after the pandemic which played an important role in the relation between visual communication and social media platforms, intersecting and influencing one another and how it impacted the world today.*

*The study will imply focus on Indian artist who expressed their experiences and emotions through various mediums like illustrations, animation, embroidery, crochet and other variations to communicate their ideas on social platforms. The paper will centre on the inception of social media art where platforms like Instagram, NFT platforms gave an opportunity to artist which created a new definition to art world and exploring its possibilities.*

*The implications of the study will bring light upon art being a conveyer of narratives which made an impact not only through the ideologies of artists practicing art in the pandemic, but also giving an insight to emblematic coexistence of art which we knew and the 'shift' to digital platforms which created new opportunities.*

*Keywords- pandemic, visual communication, social media platforms, mediums, coexistence, shift.*

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## 1. INTRODUCTION

In the contemporary world of digitization, we rely on visual communication rather than spoken language, finding it to be a more versatile and effective way to connect and convey our thoughts. The impact of digital platforms and social media on visual art has been profound in recent years and platforms like- Instagram, Pinterest, Facebook have revolutionized how artists create, share, and engage with art, leading to significant changes in the art world. It has not only fostered artists to display their art with the viewers but also made way for the galleries and museums to advertise and use social media to communicate their programmes and events. With the social media, it has formed a bridge to remotely connect to diverse parts of the world instantaneously from any corner of the world.

In today's world, social media exerts its influence over nearly every facet of our lives. Social platforms like Instagram, Facebook, and Twitter have become all-pervading, serving as our means of communication, information, event planning, materialistic fulfilment, and even avenues for activism, among various other roles. It is only natural that art, with its unprecedented capacity to both represent and sculpt cultural landscapes, is deeply interwoven within the expanding realm of social media.

However, the relationship between these two domains, while being flamboyant, has its complexities. While social media offers the potential to amplify and nurture art to extraordinary levels, it also prompts questions about censorship and blurs the boundaries between art and other creative or design expressions aspiring to achieve that status.

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The issue of sharing art on social platforms is significant, and it has led to a decline in the perceived authenticity and value of ideas and artworks. When visiting a museum or exhibition, it has become a routine to witness visitors strolling by artworks, smartphone in hand, poised to capture and instantly share with relevant hashtags.

They view art through the screen of their device rather than experiencing it directly with their own eyes. This prompts us to ponder whether this desire for genuine art appreciation still exists, or if it signifies a new form of engagement with the artwork. Been said that art is an experience and how we see art is a question.



**Yayoi Kusama, *Gleaming Lights of the Souls*. Louisiana Museum, Denmark. Image courtesy of Louisiana Museum.**

Yayoi Kusama is undoubtedly a well-known artist, not only known in the art world but also within the realm of social media. She holds a special place as Instagram's favourite artist, with viewers capturing themselves in her enchanting mirrored Infinity Rooms. Often, visitors have to endure long queues for just a brief moment, just enough time to snap the perfect #yayoikusama selfie. These installations enrich the whole presence of art where being present at the display one could experience the world beyond imagination and made viewers a part of the creative space. It also raises questions about whether the experience revolves around the art itself or if it has evolved into a means to cultivate spectators vanity and their strong desire to conform to social media driven trends. As Kusuma's exhibitions have dominated the Instagram feeds of a new generation of art enthusiasts, they have also given a space to interact with the artworks, offering viewers to be in their home and engaging themselves with the art without going to the actual place where the works are displayed. Projections of Van Gogh's paintings that envelop every inch of the displayed space, harnessing the power of digitization to

create immersive experiences have also made opportunities for the art lovers to experience around the world.

In 2020, the outbreak of the Coronavirus created a huge turmoil in our lifestyle and the way we saw ourselves. Due to the shutdown many faced trouble to do their practice and was limited to express themselves and with no accessibility of materials, space to work, and to display works (which were kind of like deleted from the life) but were able to find social media platforms to engage them as a visual practitioner.

The proliferation of digital platforms has made it possible for anybody to pass as an artist or designer or for anything to be celebrated as a trending art form. The realization that art has become a commodity and has been more than accessible commodity is also alarming for the creators who are facing trouble for copyrights and putting charges on other creators for using their ideas, concepts as an 'inspiration'. Certain concerning aspects arise such as what is the impact of social media on art



appreciation and ownership? Do social media platforms embrace the art content or trying to dictate the algorithm by regulating the reach of the creators? These address the

existence of pros and cons associated with the impact of social media (virtual exhibition) on contemporary art, which will be discussed further.

## 2. EMERGING CREATIVE SCENES



**'Everyday: The First 5000 Days' by the artist Beeple (aka Mike Winkelmann). Credit: Handout/Christie's Auction House/AFP**

Since NFTs emerged in 2016, many artists have ventured into this innovative digital tool to promote their creations. Typically, NFTs are acquired and traded through auction platforms, using cryptocurrencies like Ether. Non-fungible tokens (NFT) serve as digital representations of various items, be it artworks, videos, or even tweets. They provide proof of existence and ownership through recorded data on a blockchain, a technology known for its decentralized ledger. What sets NFTs apart from regular digital works is the concept of certification within a blockchain.

The discussions and perceptions regarding NFTs are quite polarized. Enthusiasts view NFT as the future of art, while critics see them as a colossal deception and an energy-consuming extravagance. Notably, a significant number of NFT creators originate from fields like 3D modelling, graphic design, animation, and video game design; collectively known as the creative industries

sector. This sector has accumulated a surplus of creative skills in recent decades, with NFT serving as a channel for both artistic expression and additional income, helping artists navigate the often-precarious condition of creative work.

During pandemic in September 2021, NFTs were gaining popularity globally, including India. NFTs represent ownership or proof of authenticity of a unique digital asset using blockchain technology. A much-discussed moment in the Indian art world's 2021 calendar was the October sale of *La Petite Mort* (from *The Orgasm Project*) for \$94,500 at the Sotheby's-Burning Man Project auction, the highest price paid until then for a non-fungible token by an Indian artist. The NFT was of a 'phygital' artwork created by Raghava KK (aka NFT Punk) in collaboration with fellow artist Harshit Agrawal, neuroscience researcher Abhijeet Satani and Ben Tritt, founder of a technology-based art production



company. The sold token certified ownership of both a digital representation of Raghava's brain activity during orgasm and a physical oil on canvas version made using a 3D painting robot.



Bengaluru-born Raghava was an early adopter of computer-based technologies in art, first engaging with them 25 years ago. When crypto rolled around, he recognised its value as an asset class. In 2017, Raghava started a project with American investor Mike Novogratz, for which he “wrote up a vision statement, [saying that] essentially, if you can make an algorithm unique, it’ll open a tsunami of value” Though he later moved on from the project, he continued to pursue his interest in the form now widely understood as the NFT, “where every stakeholder [in the blockchain] participates”.

US-based Teresa Melvin is 13-year-old, who is originally from Kerala has minted over 100 NFTs and three of her major collections are already sold out. She is now immersed in the creation of a storyline out of a blend of her two characters Ava and Ramona and calls it AvaRamona. “AvaRamona is a storyline where I bring together my two creations Ava and Ramona to start a new narrative. The two characters are separately sold on Foundation and Opensea. Ava loves donuts, and she is a go-getter! I created her when I was 10 because I wanted a character that reflected my personality. Her best friend, Ramona, is a bold, confident, and very active person who is crazy about skateboarding. She chose to follow the beat of her own

drum, and she was born a year later because I decided to create a character which was similar to how I was at that time,” Teresa tells Business Today.

The process of ‘Minting’ an NFT involves the conversion of digital data crypto collections or digital assets that are securely recorded on the blockchain. These digital products or files are stored within a distributed ledger or decentralized database, ensuring that they cannot be edited, modified, or deleted. To mint NFTs on Terrain Open, its essential to have an Ethereum wallet, and the platforms follows the ERC-721 standard for this purpose. Creators using this platform have the flexibility to choose whether to cover gas fees for minting after the artwork is sold, a cost that is typically borne by buyers. Additionally, NFTs can also be minted on other blockchain networks such as Polygon, Solana and Binance Smart Chain, in addition to Ethereum. If you already possess artwork on different platforms, you may not transfer it to your Terrain wallet, but you can make it visible while properly attributing the source market.

During a discussion with Bihan Das, a freelancer and art practitioner, he highlighted the skyrocketing popularity of NFTs in the South Asian region. Basically, an NFT is a digital asset that is not mutually interchangeable and ownership can be transferred securely. In essence, they are digital goods which are unique. He emphasized that the platform provided opportunities for both selling and purchasing artworks; collectibles gain value because of a combination of their history, story, cultural relevance and rarity. Making it accessible to individuals with varying levels of art expertise. Even those without formal training or a deep understanding of the art field found it possible to sell their work through NFTs. It was a greater attempt to democratize art and building new market for all creators.

Bihan also pointed out two significant reasons why the NFT platform later didn’t gain much hype in India. Firstly, there was a sense of insecurity among artists and creators due to the requirement of paying a certain amount to showcase their artworks on the platform. A creator needs to have an existing crypto wallet in order to upload artworks, set the price, mint NFTs, and publish them for sale. Also, the constant urge to promote the artworks by advertising and keeping a track of it was overwhelming. Secondly, the volatile and uncertain nature of cryptocurrency values in India, which differed significantly from currencies in the UK and US, created challenges. In a digital space where everything is decentralized and lacks a stable currency, this disparity led to difficulties, ultimately resulting in the platform’s inability to sustain itself in India.

### 3. COEXISTENCE AND A SHIFT FROM GALLERIES TO SOCIAL MEDIA

Cultural legitimacy within the NFT landscape is influenced by the process of disintermediation, which eliminates traditional intermediaries, and reintermediation, introducing new intermediaries. This disruptive nature of NFTs results in a perceived revolution that breaks away from established and legitimate figures such as gallery owners, curators, art critics, conventional collectors, and public funding.



**Future Serves Breakfast, from Toy Rooms series, by Amrit Pal Singh**

In their stead, a new set of intermediaries has emerged, notably “whale” investors who have amassed significant wealth in cryptocurrency, and prominent figures from popular culture. These fresh intermediaries heavily invest financial resources into the creation of NFTs, with the objective of attaining a prestigious collector status or increasing the value of these digital works for personal enrichment. However, they frequently lack the social and cultural standing necessary to secure access to museums, exhibition spaces, and establishing art collections. Throughout the history of art, galleries and curators have played a pivotal role in introducing novel artistic styles and media. This tradition continues in the realm of NFTs. While the majority of NFT platforms prioritize mass production, galleries and museums have long been engaged in discussing and shaping the concepts explored

by artists utilizing blockchain technology, even before NFTs garnered widespread recognition in the past year.

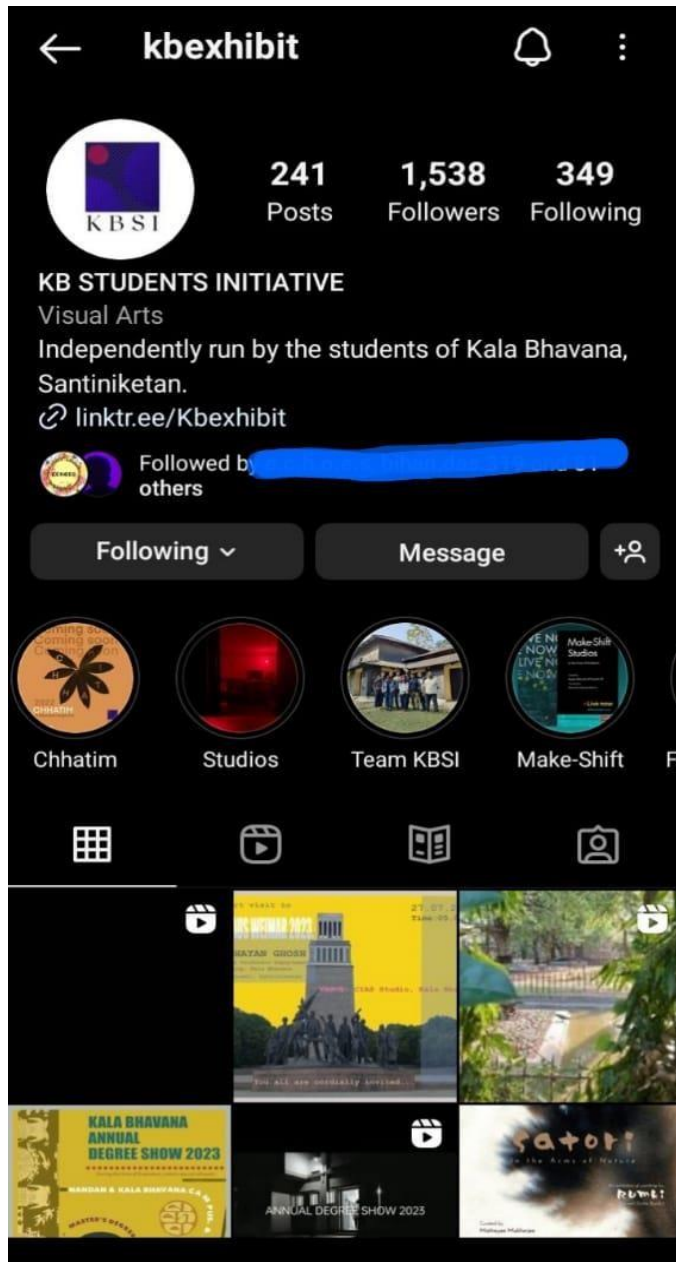
There are few online platforms which still supports creators and artist to exhibit their works using NFT platforms. Instagram platform like Terrain. Art launched Terrain Open a space for artists to share their works. Backed by a team of experts, these creators will be provided with the guidance with regards to presentation and circulation of content. “Creating, owning, and valuing art has always been reserved for a small group of creators and connoisseurs. Terrain Open is a major step in democratizing the arts for Indian and South Asian artists by instituting best practices of transparency, accessibility, and discoverability. We are very proud of it,” says Aparajita Jain, founder of Terrain. Art.

The NFT community’s online presence allows it to have a global reach that surpasses the accessibility of many traditional physical art galleries in the contemporary art world. It showed a small glimpse of what waits for us in the future and how we will be perceiving art and the medium of communication.

### 4. VISUAL PORTRAYAL BY ARTISTS IN VARIED MEDIUMS

To conduct a more comprehensive and in-depth research study on this topic, let’s explore the impact of the pandemic on artists and their creative responses through diverse mediums underscores the significance of platforms in recognizing their contributions. As all schools and colleges were shutdown due to the pandemic, students found social media as their space to communicate through their art and exhibit them by conducting online exhibitions led by the students and giving opportunities to display to their fellow mates. Many art schools such as MSU Baroda, Kala Bhavana, Santiniketan, SNU, Hyderabad were creating virtual galleries to exhibit students’ artworks. Here are few examples which paints the picture of art created in pandemic and use of varied mediums.

During pandemic many art students were finding it difficult to share their creative journey and the constant negotiation with the space we call a ‘studio’. The exhibition “make shift studios” by the team of Kala Bhavana students, created a platform for artist which intended to bring together the artists whose studios spread across India but also projects as an archive of memories of an exceptional situation. The documentation of places use and experience when artist was finding and



re-organising their places without resources in the isolation. A selection of 14 students and 2 student collective of Kala Bhavana discusses how it became a point of departure in their practices. ‘Expanding or at times going beyond the academic ways of an artist-studio relationship, they discover new voices of creation from what is available around; to realize that inspiration can also come from temporality; to learn that being in the state of the creative process is more important than producing; to explore the concept of a studio as a psychological territory; to also understand that the practice which emerged from this new normal situation is not an alternative to the normal/regular, rather, it is a

parallel language with its challenges and merit’, as stated by the curator, Arpita Akhanda.

Some of the artists mentioned from the exhibition are-

Ritwika Ganguly’s work involves bringing narratives into a small and impactful scale by making stop motion videos. From depicting mundane moments to prominent memories, she has also been using visual archives to capture the momentum in the stillness of her surroundings.



Skarma Sonam Tashi uses egg cartons as a medium of expression and mentions that these egg cartons seem to him like two and a half dimensional objects which offered remarkable possibilities for imagery. The surface of the material had similarity to mountains which connected to the memory of the landscape. The egg tray structures fulfilled a transitional function and acted as a metaphor. The egg trays with images that are layers of memories of his home town in Ladakh.





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During the lockdown, some artists seized the opportunity to express themselves through their artwork, using their creative output as a means of communication.

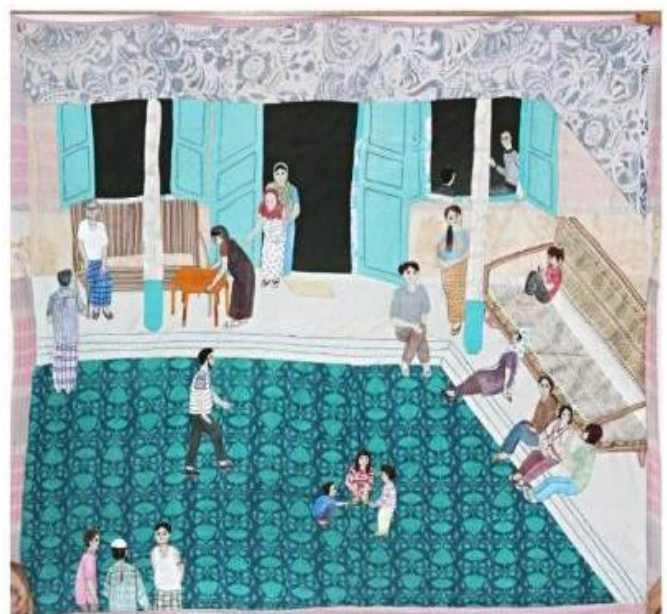
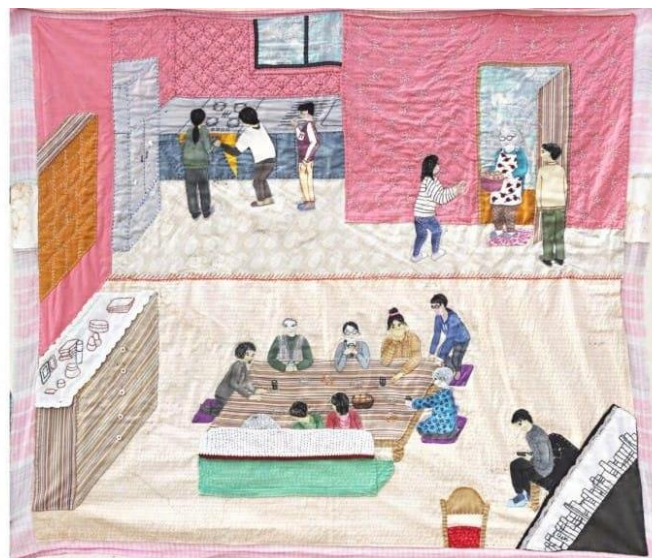
Gunjan’s journey reflects the outcome of the shift happened during the pandemic period which created issues of not having access to anything and living in the situation was mentally drained too. Being a researcher in the field of art history, they used embroidery as their medium to channel their knowledge of art history through their works but also brought back embroidery art as a main stream art practices from a non-textile art practitioner. Their works serves as a remarkable embroidered illustration of an artistic endeavour that initially began as a pandemic diary but has since evolved into a flourishing art practice, culminating in their entrepreneurship and the establishment of their brand “Echoes”. Using an assortment of basic cotton threads collected over the years, they endeavour to diffuse their creations with depth and meaning, drawing upon their extensive knowledge of visual art and its rich history. Portraits of iconic figures like Frida Kahlo, Amrita Shergill, and Van Gogh frequently find their way into their work, characterised by their intricate and lifelike stitching, which mirrors the essence of painting with a needle rather than a brush. Beyond crafting custom pieces, they seek to capture the profound personal connections individuals share with their cherished portraits. While photographs possess inherent memories, there embroidered portraits elevate the significance of these images, weaving memories together through the art of stitching.





Maya Mima, a young artist has taken up stitching as it allows them to slow down the process of painting and familiarize themselves with each face, moment and space in a deliberate manner. Growing up in a multicultural Indo-Japanese family, Maya delves into their unique identity and explores the intricate relationships between their Japanese and Assamese heritage, while fondly reminiscing about cherished memories. Through the mediums of patchwork, applique, and embroidery, they bring to life their imaginative vision of a united family, combining members from both sides of their heritage in a shared, harmonious existence. Drawing inspiration from old family photographs, each figure is carefully placed

within these creations, fostering a deeper connection and shared experiences.



**A Familiar conversation (side1: India), 106.5x91.5cm, embroidery and acrylic on old cloth, 2022**

Maya's choice of materials is deeply meaningful, as they use everyday items found at home, each carrying its own memory and nostalgia. The result is a multi-layered tapestry of emotions and togetherness, reminiscent of the moments spent with loved ones. Notably, they incorporate handkerchiefs, symbolic of childhood associating, wiping running noses, soothing bruised knees, and drying tears after quarrels, a simple yet evocative emblem of care and comfort.





**When we were little, 110x116cm embroidery and acrylic in old cloth, 2021**



**Water colour on rice paper, 2021 Two worlds, (both side) 46cm x183cm,**

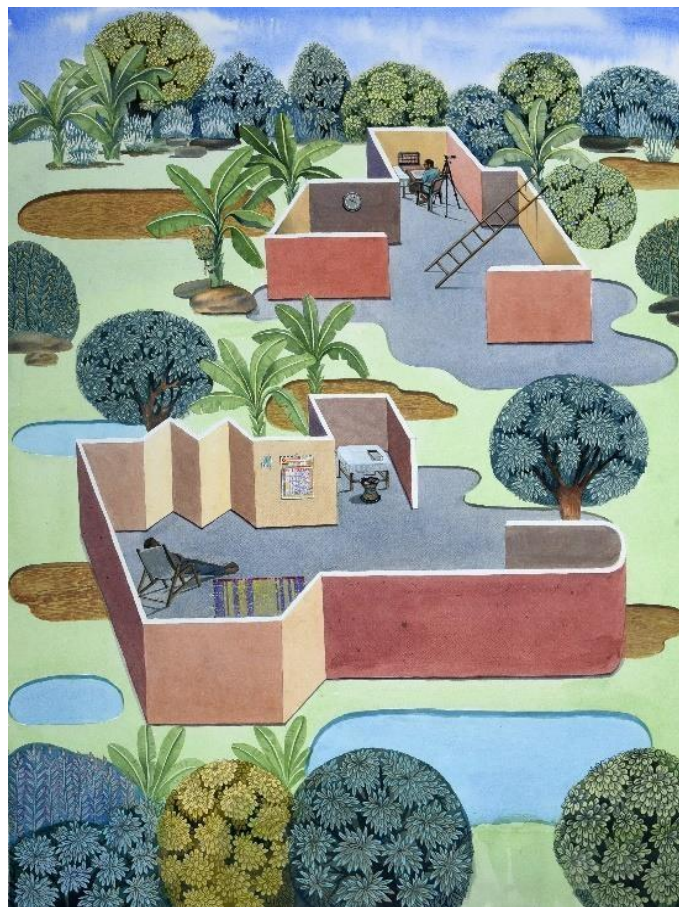
During the second phase of lockdown, as life split into two realms the confined indoors and the challenging world outside Maya's artwork beautifully captures this duality. In their scroll format works, they divide the work into two scrolls. One of the scrolls which is divided into

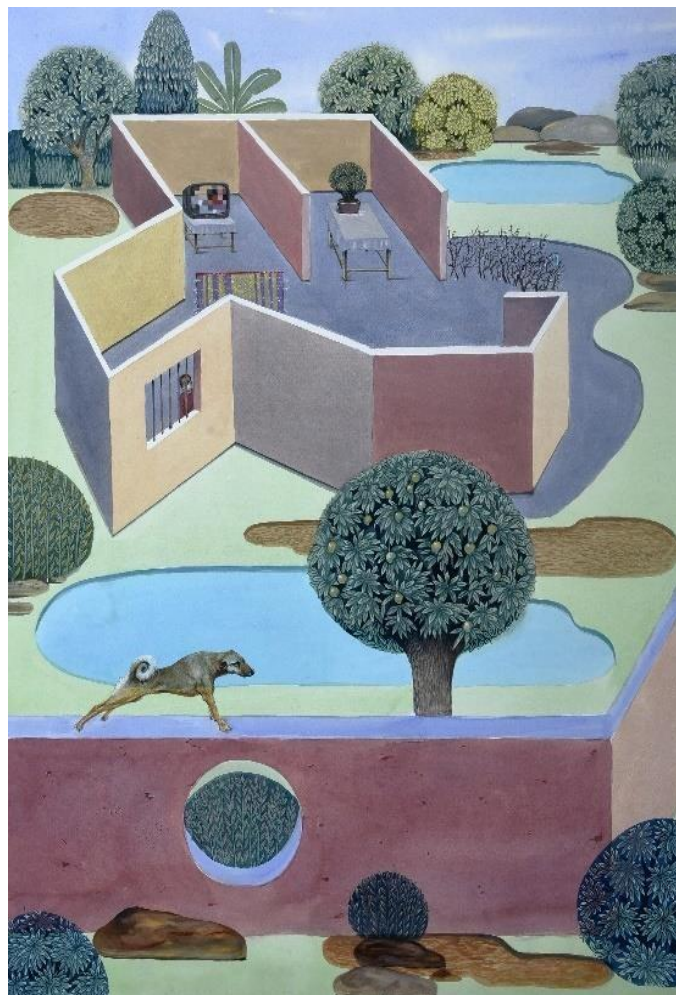
distinct interior blocks, representing the domestic sphere where daily routines unfold.

Simultaneously, another scroll portrays a stark black and white battlefield, reflecting the struggles people faced as they fought for survival during the pandemic.

Maya's meticulous use of sketches and diverse cloth materials masterfully engages viewers with the chaotic and confined reality of pandemic life, offering a poignant reflection on the human experience during these struggling times.

Pavan Kavitar's works focus on the urban surrounding which explore and transform the psycho-physical space through social context in contemporary situation. His recent series of work is a reflection of the pandemic period he experienced, drawing from personal observations and his unique perspective on the situation. The series explores 'Space' which embodies him and explores the state of uncertainty, anxiety and loneliness. Through concrete structures Pavan tries to create a maze-like structure which is unescapable and binds the person living in it.





**Aam Adami-II, Watercolour and gauche on paper, 30x22 inches, 2021**

His work reflects the gruesome reality of an individual cooped in a space while the chaos empowering the outer world and how it has occupied our physical and the mental space. Observing closely at the details, one can figure out the intention of the Artist to direct minute details painted to arouse curiosity and finding meaning in the artwork. His attempt to give pictorial hints like the Calendar placed next to the mask, the television picture which is censored, the bird eye view composition and many other such details. If we focus on the concrete room structure, we see that it has an open end which leads to the open space filled with trees and ponds. Even though the whole composition looks a free space, still it creates an uneasy situation where one can't break the barrier.

These narratives give us a visual outlook of artist and its way of using varied mediums to communicate their experience during the pandemic period.

## 5. CONCLUSION

In summary, art has served as a visual bridge, connecting the world by mediating diverse cultures, philosophies, and experiences, playing a pivotal role in communication. With the advent of the internet, the digital realm has revolutionized this connection, offering a platform for individuals to express themselves while opening new avenues for earning, entertaining, and art promotion.

However, a pressing question arises: is social media a boom or a challenge for artists, given the rapid evolution of technology and shifting trends? Today, platforms like Instagram witness an inundation of content creators and artists striving to gain recognition, establish small business, and secure coveted blue verification ticks on their profiles. This landscape poses a unique challenge for artists with formal art education backgrounds, as anyone can lay claim to originality, often overshadowing traditional artists. The democratization of digital art had enabled non-artists to potentially earn more than those who have dedicated years to studying their craft.

Moreover, the pursuit of fitting into the social media sphere has influenced the perceived value of artworks in the eyes of critics and the gallery domain. While it has undoubtedly offered opportunities and connected artists globally, it has also introduced challenges to traditional notions of artistic authenticity and worth.

Through discourse analysis findings in this research demonstrate that social media adversely affect contemporary artistic production and appreciation by mainly commodifying artworks. This paper, aims to address the escalating apprehension regarding the role of social media in conveying artists expressions. It seeks to establish an equilibrium between the aspects of authenticity, curation, and the proliferation of trending platforms. This open-end subject holds significant potential for redefining visual art as a powerful medium of communication and self-expression.

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# The Impact of Unconventional Art on Traditional Mediums in the Age of New Media Installations

Satakshi Tiwari<sup>1</sup>, Nilesh Bhalerao<sup>2</sup>

<sup>1,2</sup>MIT Institute of Design, MIT ADT University, Pune Maharashtra-412201 India

## ABSTRACT

*The landscape of art has been transformed by the emergence of unconventional mediums, including digital art, cyborg art, and artificial intelligence, challenging the conventions and perceptions of traditional forms such as painting and sculpture. This shift has raised fundamental questions about the relevance and sustainability of traditional art forms, which are often more resource-intensive and time-consuming. This research paper addresses the critical issue of the changing dynamics within the art world, where traditional art struggles to compete with the innovative possibilities offered by unconventional mediums such as sound, light, and waste. As traditional art faces the risk of diminishing opportunities and exposure in this new era, we delve into the reasons behind this shift and its implications.*

*By examining the impact of unconventional art on traditional mediums, particularly in the context of new media installations, this study seeks to understand the evolving relationship between the two. We explore why artists and audiences are drawn to these unconventional forms and how they are redefining the boundaries of artistic expression. Furthermore, we investigate the challenges and opportunities presented by this transformation for artists, institutions, and the art market. Through an interdisciplinary approach that combines art history, cultural studies, and technology, this paper provides insights into the complex interplay between tradition and innovation in the contemporary art scene. It sheds light on the ways in which traditional art can adapt, coexist, or reinvent itself in response to the growing influence of new media installations, ultimately contributing to a more comprehensive understanding of the ever-evolving art landscape.*

**Keywords:** Contemporary Art, Traditional Art, Digital Art, New Media Installations, Artistic Innovation, Artistic Expression, Art Market, Cultural Shift, Traditional vs. Modern Art.

## 1. HISTORICAL CONTEXT

The beginnings of new media art can be traced back to 19th-century inventions of the moving image, such as the phenakistoscope, the praxinoscope and Eadweard Muybridge's zoopraxicoscope. Various forms of kinetic and light art can be seen from the 20th century to the 1960s, from Thomas Wilfred's Lumia and Clavilux light generators to the self-destructive sculpture Hommage to New York by Jean Tinguely as the ancestors of new media art. New media art began to appear in the middle of the 20th century, when new technologies developed rapidly. In the 1990s, with the development of the Internet, there was a sudden increase in new media artworks and new media intersections. The Internet has also provided a platform for new media artists to reach large new audiences previously unreachable. New media art dates to the 1960s and 1970s, when artists began experimenting with new media forms such as video, computer graphics, and electronic music. [2] These early

pioneers of new media art were inspired by the countercultural movements of the time that sought to challenge the traditional art world and its reliance on traditional mediums such as painting and sculpture. When you think about the change that art has gone through over decades or generations, it is a real wonder to see the many interpretations and variations that artists have imagined. Each production experiment with form, shapes, materials, mediums and subjects is their attempt to present a perspective and provoke thought. [5]

What is most fascinating about this art, the artist and the development of art, are the different forms and methods used to embody this perception into something you can feel and touch. From Impressionism, Modernism, Surrealism, and everything in between, this shift not only produced some of the greatest works of all time, but defined eras and paved the way for generations to experiment and make it their own. One such form that has received a fair amount of attention in its many forms

and manifestations is "mixed media." It was the definitive form that received countless interpretations and is a favorite among contemporary artists and collectors. And why not? Playing with new and emerging media is a hallmark of the current generation. [4]

## 2. ARTISTIC INNOVATION

Contemporary artists are constantly pushing the boundaries, especially in the often-unconventional ways they use their creative tools and materials. Traditional mediums such as graphite, oil and acrylic paints are still commonly used, but artists around the world have found new and innovative ways to express themselves through art in various forms. The art world has an endless variety of ready-made materials, such as neon lights, rice paper, steel pins, CDs, thread, smoke, felt, beads, glass, cans and even trash. By going out and finding unconventional materials and shaping them into something beautiful, together we can commune with nature through an artistic lens. By combining creativity and activism, we can spark debate and inspire positive change in the face of the global climate crisis. Quite a celebrity in the art world; Artist, collector and entrepreneur Damien Hirst's most iconic works feature dead animals as their primary artistic medium.

His 1991 work *The Physical Impossibility of Death in the Mind of Someone Living*, commissioned by British art collector Charles Saatchi, used 14-foot (4.3 m) tiger sharks dead in a formaldehyde tank to inform the mission of his work. [9] The series consisted of an increasing number of dead animals in formaldehyde tanks, sometimes partially dissected, including sheep, cows, birds and even a zebra. Although these claims have been disputed, this is one small example of the logistical and legal problems that artists can experience when they use strange or controversial art media. Art observers often focus on the subject depicted in the artwork, but often the artistic medium used to create the artwork is as important, if not more important, than the object itself. Although we usually think of visual artists working with paint, ink or clay; artists also experimented with such strange and unusual art mediums as foam, elephant dung and human blood. [9]

What is most fascinating about this art, the artist and the development of art, are the different forms and methods used to embody this perception into something you can feel and touch. From Impressionism, Modernism, Surrealism, and everything in between, this shift not only produced some of the greatest works of all time, but

defined eras and paved the way for generations to experiment and make it their own.

One such form that has received a fair amount of attention in its many forms and manifestations is "mixed media." It was the definitive form that received countless interpretations and is a favorite among contemporary artists and collectors. And why not? Playing with new and emerging media is a hallmark of the current generation.



**Figure: 1 Damien Hirst, *The Physical Impossibility of Death in the Mind of Someone Living*, 2170 x 5420 x 1800 mm, 1991. Glass, painted steel, silicone, monofilament, shark and formaldehyde solution**

Image source - <https://magazine.artland.com/art-media-what-happens-when-artists-experiment-with-unusual-materials/>



**Figure: 2 Gregor Hildebrandt, *Coming by Hazard*, Installation View, 2015.**

Image source - <https://magazine.artland.com/art-media-what-happens-when-artists-experiment-with-unusual-materials/>

The need to preserve digital heritage is now a desperate proposition. This urgent problem presents a great

challenge to museums, galleries and institutions. Some of the main challenges of digital preservation include data loss, file format, fragility of storage media, rapid technological development, lack of funding, security and privacy concerns, and unclear ownership rights to digital information.

The role of the body is particularly emphasized in installation art. In contrast to two-dimensional visual art, it is argued that installation art, due to its immersive and participatory nature, specifically evokes bodily awareness and requires consideration of bodily. In particular, it has been argued that active physical participation and increased bodily presence or awareness can broaden our modes of appreciation and increase the emotional intensity of the experience of installation art. Body awareness can also be a key factor in eliciting possible "deep", self-reflective and transformative responses to installation art, which also appear as key themes in discussions of general artistic experience. This suggests that installation art would be a particularly interesting aspect and art form to explore for empirical aesthetic research, given the elements of the body that can be key to appreciation. [6] Many of these aspects, which are more prominent in installation art environments, could also provide key insights into our general understanding of how we interact with art or what factors can be considered in future aesthetic research.

Despite some studies that began to look at objectively measured body-related aspects such as movement, interaction posture and embodiment as part of, so far, shaping the body in artistic experience is only now an emerging theme in empirical aesthetics. Thus, the impact of such bodily experience or involvement on the overall artistic experience remains poorly understood. Moreover, the subjective side of bodily experience has rarely been considered, leaving the field of self-reporting in general and installation art in particular largely unexplored. New media, such as digital technology and the Internet, have greatly influenced traditional art forms. Digital tools and software have allowed artists to expand their creative possibilities and reach a wider audience. For example, digital painting and illustration software made it easier for artists to work and share online, while 3D modeling, and animation software expanded the possibilities of film and video production. Additionally, social media platforms and online fairs have made it easier for artists to connect with potential buyers and showcase their work to a global audience. However, the rise of new media has

also raised concerns about the erosion of traditional artistic skills and the devaluation of physical art objects. [5]

### 3. FUTURE TRENDS

Several new trends have emerged in digital art in recent years. A new generation of art students is learning to combine art with technology.

Digital artists are exploring the possibilities of virtual reality as an art medium. VR art installations allow viewers to immerse themselves in a digital world and interact with art in a new way. Augmented reality (AR) and virtual reality (VR) are used to create immersive installations that allow viewers to interact with digital art in a physical space beyond known boundaries to explore a realm where technology, activism, craft, neuroscience and therapeutic experiences combine to form a terrifying artistic landscape to witness mind-controlled artwork, holographic exhibits that come to life before your eyes, and amazing AI collaborations that blur the lines between man and machine.

The urgent need for environmental protection will inspire a wave of art in 2050, the likes of which have not been seen before. Artists take center stage as powerful voices, using their work to raise awareness of critical issues such as climate change, deforestation and biodiversity conservation. [8] This fusion of art and activism challenges social norms and amazes audiences with striking visual performances that evoke urgency, empathy and respect for the planet also offers extraordinary insights into human cognition and paves the way for an exciting exploration of art through the lens of neuroscience. Neurasthenics reveals how art affects our neural pathways, allowing artists to create thought-provoking experiences that touch our emotions and evoke profound responses. A collaboration between artists and neuroscientists unlocks the secrets of how our brains respond to art, leading to multi-sensory encounters that challenge our preconceptions, destroy social structures and take us to the edge of our consciousness. [7]

### 4. CASE STUDIES

Damien Hirst's 1991 work titled *The Physical Impossibility of Death in the Mind of Someone Living* (*The Physical Impossibility of Death in the Mind of Someone Living*) is an art consisting of a tiger shark preserved in formaldehyde in a display case. Initially



poorly preserved, the shark began to deteriorate, and the surrounding fluid became cloudy. Hirst attributes part of the decay to the fact that the Saatchi Gallery added whitewash to it. In 1993, the gallery gutted a shark and stretched its skin over a fiberglass mold, with Hirst commenting it didn't seem that scary... You could say it wasn't real. It had no weight. As he said at the time I often work on items after the collector has received them, I recently called a collector who had a fly trap because I didn't like the look of it, so I changed it a bit. [11] The original display case (1991) then used to contain it. So, what are the sharks all about?

It is completely isolated from the natural environment. Instead of being in motion in the water, we see it completely frozen and preserved. For most of us, this may be the first time we've ever been this close to a shark, and many of us have only seen it on TV or maybe in an aquarium. Here we have a direct experience of sharks, unfiltered through any media. So, we are forced to look at sharks in a new and different context and reevaluate how we perceive the animal. In Hirst's work we encounter the reality and physicality of this familiar image and must think about it in a new environment. The work was financed by Charles Saatchi, who in 1991 offered to pay for any artwork Hirst wanted to create. The shark itself cost Hirst £6,000 and the total cost of the work was £50,000.

Hirst asked Doris Lockhart for a loan to cover the cost of transporting the shark from Australia, but she donated the necessary amount; in return, Hirst asked Lockhart to pick anything he liked from his studio, and he chose a piece called *The Only Way is Up*. The shark was caught off Hervey Bay, Queensland, Australia by a fisherman who caught it. Hirst wanted something big enough to eat you. It was first shown in 1992 in the first exhibition of the Young British Artists series at the Saatchi Gallery, then at its premises in St John's Wood, North London. British tabloid. Hirst's art *One Thousand Years* was also in the program. [11] Its specifications are: "Tiger shark, glass, steel, 5% formaldehyde solution, 213 × 518 × 213 cm. Mr. Hirst often aims to fry the mind, but does so by creating direct, often visceral experiences, of which the shark remains the most prominent. As the title of the piece suggests, the shark is both the embodiment of life and death in a way you don't really understand until you see it hanging and silent in your tank. It gives an innate demonic desire to live in a demonic, death-like form. [11]



**Figure 3 and 4 (left to right) - Death Denied (2008) part of a later artwork, exhibited in Kyiv**

**Image Source - <https://magazine.artland.com/art-media-what-happens-when-artists-experiment-with-unusual-materials/>**

## 5. TECHNOLOGY'S ROLE

Technology has also given more people access to art by providing platforms for art enthusiasts and collectors to build and share their art collections with others. Technology and social media have also revolutionized the traditional art world, allowing people to express their deepest feelings and beliefs through interactive and highly engaging digital artwork and projects. From artificial intelligence (AI), VR (virtual reality) and AR (augmented reality) to digital design and 3D printers, technologies and social media have disrupted contemporary art and the art market in many ways, changing the creation and consumption of art and shared in our connected world. In addition to being a versatile and expressive artistic medium, technology helps artists gain much-needed exposure and visibility for their artwork. [7] Many online art platforms help them promote their work and stay connected with the art community. Virtual technology brings masterpieces closer to the public and helps to understand the artistic vision and its history to a wider audience. Many world-

renowned art museums offer online tours to open their doors to a global audience of those otherwise unavailable. Some museums are using technological innovations to develop mobile apps that answer visitors' questions right at their fingertips. [8]

## 6. CONCLUSION

From the research done above one can without doubt say that the growth and demand in modern art installations will surely rule over the art industry. This new age form of expression is indeed going to threaten the opportunities of the traditional artists to the extent that they will be out of jobs and resources. From the case studies done on various modern artists and referring to the case study mentioned in this paper we can see a distinct difference in the ideologies and execution styles of the artists. The involvement of mechanical and technological devices and concepts are going to take a forefront as mediums of expression as years come by.

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# Subversive Satire and Postmodern Provocations: A Critical Analysis of Maurizio Cattelan's Artistry through the Lens of 'Comedian'

Arav Dogra<sup>1</sup>, Nilesh Bhalerao<sup>2</sup>

<sup>1,2</sup>MIT Institute of Design, MIT ADT University, Pune Maharashtra-412201 India

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## ABSTRACT

This research paper delves into the realm of contemporary art through a critical examination of Maurizio Cattelan's provocative and controversial works, with a particular focus on the infamous installation titled "Comedian." Within the context of the postmodern art movement, which challenges and subverts the conventions of modern art, we explore how Cattelan blurs the boundaries between fine art and kitsch, often leaving audiences both perplexed and intrigued. "Comedian," a piece that consisted of a banana taped to a wall and sold for \$120,000, serves as a prime example of this boundary-blurring, as it prompted artist David Datuna to consume the banana and declare his act as a work of art in itself.

This paper introduces Cattelan as an artist who employs satire and irony to challenge societal norms and provoke thought. Cattelan's self-description as an "art worker" rather than an artist highlights his unconventional approach to the art world, where he consistently tests the limits of artistic expression. Through a review of his body of work and past controversies, we identify common themes that run through his artistry, shedding light on his penchant for using installations as a medium to convey subversive ideas.

Furthermore, this research investigates the diverse array of critiques directed at Cattelan's work. We examine both layperson critiques and those put forth by professional art critics, offering insights into the varying interpretations and reactions his art elicits. By analyzing the artist's intentions, the audience's perceptions, and the broader implications of postmodern installations, this paper provides a comprehensive exploration of Maurizio Cattelan's unique contribution to the contemporary art landscape.

**Keywords:** Maurizio Cattelan, Contemporary Art, Postmodernism, "Comedian" Installation, Satire, Art Critique, Artistic Expression, Boundaries.

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# Adapting Traditions: A Contemporary Exploration of Dabu Printing in Rajasthan

Vir Mohan<sup>1</sup> Nilesh Bhalerao<sup>2</sup>

<sup>1,2</sup>MIT Institute of Design, MIT ADT University, Pune Maharashtra-412201 India

## ABSTRACT

*Dabu printing, an ancient and intricate resist printing technique rooted in the cultural fabric of Rajasthan, serves as a testament to the profound connection between traditional craftsmanship and the natural environment. This paper delves into the historical significance of Dabu printing, shedding light on the meticulous preparation of fabric and the use of natural resist materials, sourced sustainably from the local environment. At the heart of Dabu printing is the application of a unique solution to fabric, creating intricate patterns that resist dye penetration. The process involves a careful balance of water, mud, calcium hydroxide, wheat powder, and sawdust. The resulting patterns, once dried, serve as a canvas for vibrant dyeing. The areas protected by the clay and sawdust mixture remain colourless, producing mesmerising designs.*

*In the face of modernization and the encroachment of contemporary textile printing practices, the traditional integrity of Dabu printing stands at a crossroads. This research paper endeavours to document the evolution of Dabu prints, offering insights into its current state and the perspectives of the skilled artisans who continue to practise this art form.*

*Through interviews and fieldwork, this study seeks to explore how Dabu printing adapts to changing times while preserving its rich heritage. It aims to highlight innovative approaches that can safeguard and promote this captivating art form. By examining the viewpoints of craftsmen navigating these changing tides, this research contributes to a deeper understanding of the delicate balance between tradition and progress. "Adapting Traditions: A Contemporary Exploration of Dabu Printing in Rajasthan" presents a comprehensive examination of Dabu printing's past, present, and future, emphasising the importance of sustaining cultural heritage in an evolving world.*

**Keywords:** *Dabu Printing, Rajasthan, Traditional Craftsmanship, Natural Resist Printing, Sustainable Materials, Textile Art, Cultural Heritage, Artisan Perspectives, Modernization.*

## 1. INTRODUCTION

The following paper has been written under the guidance of Yasin Shahabuddin. Yasin Shahabuddin is a traditional Dabu printer from Pipar, Rajasthan and his family trade has been passed down for generations, and they use natural vegetable dyes and wooden hand blocks to create their unique designs. Yasin and his brothers were taught the techniques of printing and dyeing by their father, and they are committed to using traditional methods. They do not use artificial dyes, which makes their process more time-consuming and labour-intensive, but also ensure that their products are safe for their workers and customers. Yasin is proud to continue the family tradition, and he is committed to preserving the art of traditional textile dyeing and printing. Yasin's story is an important example of the resilience and vitality of traditional crafts in India. Despite the challenges of globalisation and industrialization, Yasin and his family

have been able to maintain their business and continue to produce high-quality Dabu printed textiles. Along with Mr Yasin, I have taken the guidance of several Dabu printers around Rajasthan to understand where this art form stands in the evolution.

### **Tracing the Rich Heritage of Dabu Printing: From Mughal Origins to Ancient Trade Connections.**

To gain a comprehensive understanding of the art of Dabu printing, we must delve into its historical evolution. According to the accounts provided by Mr. Yasim, the roots of Dabu printing can be traced back to the era of the Mughals. This resist technique originated when local craftsmen discerned that the mud sourced from nearby groundwater reservoirs possessed the unique property of resisting dyes, thus rendering it suitable as a resist medium for fabric. Employing this ingenious method, they were able to create intricate motifs while

preserving the whiteness of cotton fabric, even as the surrounding regions were dyed. The art of Dabu printing has been passed down through generations in the lineage of Yasim's ancestors. These skilled printers possessed profound expertise in both the art of resist printing and the creation of resist.



**Fig 1: An image of an artisan printing using Dabu.**  
Image source: <http://dabublockprint.com/technique/>

While the historical origins of Dabu printing remain a subject of debate, the history of resistant prints can be traced back to the very beginnings of organised civilization. Notably, during the era of the Roman Empire, there existed a substantial trade in Indian textiles, particularly in regions such as Egypt. This trade may have even deeper historical roots dating back to earlier times. Substantial archaeological discoveries of textile fragments in Fustat, situated in close proximity to Cairo, offer compelling evidence of this historical trade connection.



**Fig 2&3: (left and right) Resist textiles from the 1980 excavations at Quseir al-Qadim, Egypt. Dated back to the 14th century** Image source: <https://trc-leiden.nl/collection/?trc=&zoek=2020.0231&cat=&subcat=&g=&s=24&f=0&id=37210>

Through research and analysis, it has been established that these textiles can be traced back to Western India as their point of origin. While the precise descriptions of these fabrics may be the subject of inquiry, they have been broadly categorised as resist prints. This classification is supported by various distinguishing features, such as the profound indigo shades and the distinct motifs commonly associated with Dabu prints. These historical findings serve as valuable insights into the early practices of resist printing and highlight the enduring significance of Dabu printing in the realm of textile artistry.

### **The Sustainability of the Art Form in the 21st Century.**

In the context of sustainability to the art of Dabu, the utilisation of natural materials like Kali Mitti, Gur, Gond, and Chuna, locally sourced, underscores the craft's eco-friendliness, with clay acquisition from lake beds and sawdust from nearby areas contributing to its minimal environmental footprint. Within the realm of the workers, it is evident that the intricate processes involved in indigo dyeing and Dabu mud printing necessitate a high degree of skill and expertise, often passed down through generations. This aspect not only supports the preservation of traditional craftsmanship but also provides sustainable livelihoods for artisans.



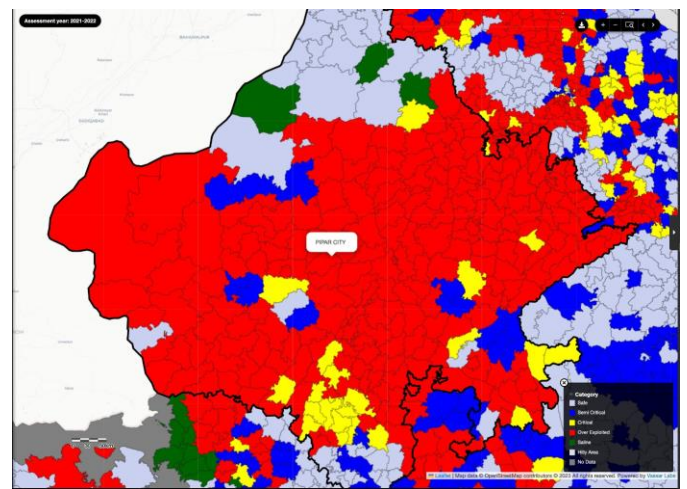
Additionally, the closely guarded recipes for creating Dabu paste ensure the continuity of unique skills within the local workforce, aligning with sustainable work practices. Sun drying, employed in the process, is energy-efficient and in harmony with sustainable work methods. However, the Dabu printers of Rajasthan find themselves contending with the challenges brought about by environmental transformations. Particularly within the context of Pipar City and its neighbouring municipalities, the condition of groundwater plays an indispensable role in the acquisition of Dabu mud. Regrettably, the region has experienced an alarming increase in droughts and other ecological issues, which have had a discernible impact on the availability of this essential resource. The persistence of such environmental adversities underscores the pressing need for the Dabu printing community, as well as a broader society, to address the ramifications of these ecological changes. I believe these challenges affect the continuity of a cherished tradition and will also hamper the preservation of both cultural heritage and environmental equilibrium for future generations.

To substantiate this hypothesis, I have drawn upon a scholarly paper titled "Physico-Chemical Assessment of Groundwater Quality of Pipar City, Jodhpur, Rajasthan." This paper

underscores the significant impact of groundwater availability and quality on the practice of Dabu printing in the region. According to the findings presented in this paper, it becomes evident that the groundwater in Pipar City exceeds permissible limits for various physicochemical parameters. This alarming revelation implies that the groundwater in the area is contaminated, which, in turn, raises concerns about the suitability of the mud sourced from this region for use in processes like Dabu Printing. The paper also underscores measuring different parameters and emphasises their role in Dabu Printing. For instance, the text highlights the relationship between BOD (biochemical oxygen demand) and its sensitivity to pH compared to COD (chemical oxygen demand). In the context of Dabu Printing, maintaining precise control over water quality parameters, including pH levels, is crucial to achieving the desired results. Contaminated groundwater quality can lead to fluctuations that make it challenging to maintain the necessary pH levels for the Dabu Printing process. Furthermore, the paper points out that certain areas within Pipar City exhibit higher values of water parameters, indicating the need for the implementation of

treatment technologies. This will not only ensure the sustenance of the art of Dabu, but also the well-being of the people of Pipar. (1)

This also further explains the challenges Yasim faces in obtaining suitable mud for his printing process, as he needs to get materials ranging from a distance of approximately 15 to 20 kilometres. This commitment is required for the art of Dabu printing, where artisans like Yasim must go to great lengths to procure the essential resources for their craft. The willingness to travel such distances highlights the value placed on traditional techniques and the rich cultural heritage associated with Dabu printing. Yasim's efforts in obtaining the proper mud exemplify the enduring passion and commitment of artisans to preserve this artistic tradition.



**Fig 4&5: (Left to Right) A Political map of India locating Pipar City; quality of groundwater sources in Rajasthan, Pipar city pointed out.**

**Image source:** <https://www.mapsofindia.com/maps>  
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To summarise the points stated in this analysis, conducting Dabu Printing in Pipar City would be challenging due to the poor quality of groundwater, which is contaminated and exceeds permissible limits. This would necessitate costly water treatment processes, potentially impacting the quality of the final product and posing health risks. Implementing water conservation and rainwater harvesting initiatives would also take time, and precise control of water parameters becomes difficult in such conditions. Overall, the text highlights the pressing need to address groundwater quality issues in Pipar City to support various industries and ensure the well-being of the community.



**Fig 6: A Dabu artisan dyeing printed fabric in indigo.**  
**Image source:** <http://dabublockprint.com/technique/>

The use of natural indigo dye and the capacity to achieve various shades by controlling the number of indigo dips appeal to environmentally conscious consumers, promoting versatility and waste reduction. The discharge printing technique using Dabu paste yields distinctive designs and contrasting colours, catering to consumer preferences for unique and traditional products. The use of natural materials throughout the process aligns with the growing consumer demand for sustainable and artisanal textiles. The Dabu printing process possesses various sustainability attributes, including the incorporation of traditional knowledge, local materials, and techniques that mitigate environmental impact. To

further enhance sustainability, recommendations include exploring wastewater management in indigo dyeing; however, Vats of indigo are reused for long extents of time, thus c. Ensuring continued support for traditional craftsmanship and fair compensation for workers is vital for the long-term sustainability of this culturally significant craft. This research underscores the significance of preserving and promoting sustainable artisanal practices within the broader context of global sustainable production and consumption.

### **Dabu Printing in the Global Market.**

To gain insight into the global presence of Dabu printing, it is essential to recognise its significance for Indian producers who are pivotal in propagating this textile art in the world of processed garments. Dabu printing has garnered favour among Indian producers owing to its exceptional capacity to capture the enchantment of indigo dye. This enchantment not only resonates in the domestic market but also extends its influence to international spheres. The preference for Dabu printing is substantiated not solely through anecdotal evidence but also by concrete statistics and trends within the fashion industry. As of 2018, there is a growth in the export values of Inorganic, Organic, and Agro Chemicals from India. As stated by the Ministry of Commerce and Industry, the growth percentage calculated of 26.96% also supports the argument. A growth percentage of nearly 27% over a period indicates a substantial increase in demand, which aligns with the idea that the need for dyes has increased thus giving a direction to the growth of natural dying in India. (2)

Indigo, as a colour, maintains its enduring popularity, consistently proving its resilience against fleeting fashion trends. It remains a staple choice for clothing and textiles. Renowned for its deep and captivating hue, indigo dye enjoys widespread acclaim in both global and local markets. The ubiquity of this dye isn't solely due to its aesthetic appeal; it owes its significance to the rich history and cultural heritage of India. Moreover, the success of Dabu printing can be attributed to the versatility of the motifs it employs. These intricate patterns transcend ethnic boundaries, making them exceptionally adaptable for incorporation into modern fashion trends. Additionally, Dabu printing often yields geometric patterns, infusing a modern touch into traditional designs. This geometric infusion harmonises with the dynamic landscape of fashion, where bold and innovative styles frequently take centre stage.





**Fig 7 and 8: (left to right) Examples of the versatility of Dabu prints.**

**Image source: Provided by Yasin Shahabuddin**

An example can be seen in the motifs of The Boriya Block print shown in Figure 6. It is mainly done in brown, iron black, blue, yellow, green and white. This kind of print is very prevalent in the Mali community. On the other hand in Figure 7, we can also see an example of the Nanna print composed of natural colours like Indigo, alum, turmeric & alizarin.

## 2. CONCLUSION

In the global textile market, I believe that Dabu printing stands as a testament to the enduring appeal of traditional craftsmanship and its captivating allure. I also believe that Indian producers have played a pivotal role in propagating this art form, showcasing its significance not only in the domestic market but also on the international stage. Dabu printing is a testament to the timeless appeal of resist printing and the versatility of traditional crafts. While it thrives in both local and global markets, it is imperative that we as consumers recognize and support

the preservation and growth of this invaluable art form in any way possible, ensuring its legacy endures for generations to come.

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# The Sustainable Art Form: Madhubani Paintings

**Prof. (Dr.) Pooja Gupta**

*Head, Department of Fine Arts  
NBSCFF, Swami Vivekanand University, Meerut*

Madhubani Paintings are a unique form of artistic expression that is deeply rooted in the cultural heritage of Bihar. The artists were mostly women, quite a contrasting feature for a male-dominated society. These females of Madhubani have been creating distinctive forms of art for centuries, and their creations have gained recognition across the world for their aesthetic appeal and cultural significance. Madhubani Paintings has not only played an essential role in preserving the traditions and heritage of Bihar but has also contributed significantly to the Indian economy.

The subjects of these paintings usually revolve around scenes from the royal court, social events such as weddings, festivals and even the attractive landscape of the place. Considered one of the classics among art forms, Madhubani paintings date back 2,500 years to the time of the Ramayana, the ancient Indian epic. Although the exact origin of Madhubani painting is unknown, it is believed to be in the 8th or 7th century BC. King Janak, ruler of the Mithila Kingdom, requested the creation of these paintings to capture the moments of his daughter Sita's wedding to Prince Rama (from the Hindu epic - Ramayana).



**Fig-1 Ahilya Uddhar on Cotton Cloth**

The main themes of the painting were related to the socio-cultural structure of society. It depicted love, religion and fertility. The beauty of Madhubani is that it is becoming a mainstream medium for sustainable and eco-friendly stories. It has come a long way from keeping art alive to being ahead of the times when it comes to sustainable fashion. The journey from Mithila to modern Bihar was challenging and challenging for artisans across generations who gave their heart and soul. Unlike many indigenous art forms that have decreased, we will open our hearts to Madhubani to ensure that its rich heritage and beauty is preserved for generations to come.

The colours used in paintings, are ideally obtained from natural sources and mineral pigments, where black was derived by mixing soot (a black flaky substance produced from the burning of organic matter) with cow dung; yellow from pollen or lime along with the milk of banyan leaves; blue from indigo; green from the leaves of the apple tree; the many sorts of red from the kusum flower juice and sandalwood; and orange colour from palasha flowers. But over the years, the ritual of these natural pigments has reduced with fabric paints being brought to the forefront.

A distinguishing trait is how these colours are applied flat with no shading and no space is left empty in the paintings. If any, they are filled up with floral, animal and bird motifs along with varying geometric designs. The artists traditionally used sticks, branches and cotton wrapped around a bamboo stick to create their art rather than paintbrushes, making this eco-friendly art form technique ahead of its time. Individuality of Madhubani is that the entire painting is done by a single artist to maintain the consistency of strokes. The paintings are characterized by bold colours and geometrical patterns, depicting bravery, devotion, love, fertility, peace and wealth. Symbolism plays a dominant role in the themes- fish symbolizes fertility, reproduction and good luck, peacocks often represent religion and love and serpents the divine guardians. Only natural dyes are used for colouring. The colors are often prepared by the artists themselves. If the artists come across empty spaces after

completing the painting, they fill up the empty spaces with the motifs of flowers, animals, birds and geometrical patterns. A double line is usually drawn as the border.

In 1962 a foreign artist was so impressed by Madhubani murals he influenced the village women to paint on drawing paper so that he could take it back with him. It was a great success and Madhubani was introduced to the world and was no longer a mural on mud walls. The artists took to painting on paper though they rarely signed their names, each had their own distinct style. Mostly they paint without a sketch.

With the wave of commercialization that has hit the Indian craft industry, Madhubani paintings are no longer confined to the mud walls of houses or regionally known as bhitti chitra. The canvas for Madhubani now ranges from hand-made paper, garments, especially sarees, to home decor, and this was a turning point. From paper it was transposed on fabric making this exclusive artform becomes a wearable art. As hand painted Madhubani sarees, stoles and silk scarves was greatly appreciated by the concessioners of arts and looked upon as slow sustainable fashion items. This in turn helped in the economic development of the region. It was seen as wearable art. With various fabrics from everyday wear cotton to designer silk, Madhubani design is the most sought-after print. It is a confluence of classical and contemporary art, not only for the vibrancy of colors and patterns, but also for the message it conveys through the designs.



**Fig-2 Madhubani paintings on Fabric**



**Fig-3 Madhubani Paintings on Products**

When Madhubani art gained recognition nationally and even globally it was slowly commercialized. This helped produce income for the artists and their families. The artists were being invited to exhibitions across India, Europe, United States and Japan. It was no longer a folk art restricted within the mud walls of the village huts. It was considered contemporary art. Paintings which were “anonymous,” they were now being proudly signed. The globalization of Madhubani gave artists the chance to travel promote and talk about their art and tradition. Gender relations are shifting. A few men also took up the art which was once only the privilege of the women. However, it observed the paintings by men tends to be personal and soothing. In contrast, the women’s paintings are increasingly socially charged and critical of the many bias the society inflicts on them.

This evolution of a folk art, beyond the confines of its regional boundary incensed conservatives. They felt commercialization and the loss of its ritualistic discipline had debased Mahbubani. Moreover, there are those who recognize this contemporary art form as a brilliant platform to express concerns, and freedoms of Mithila’s women. The advocates of commercialization also realize it definitely is a great example of slow sustainable fashion.

The other one way is that, Madhubani Paintings has contributed to the Indian economy is through tourism.

Tourists from around the world visit India to experience its rich cultural heritage, and Madhubani Paintings is an integral part of that heritage.

Madhubani Paintings has been a significant contributor to the Indian economy, particularly through the tourism industry. Many tourists are drawn to India to experience the rich cultural heritage and diversity that the country has to offer, including its Madhubani Paintings. Madhubani Paintings is unique in its style, symbols, and colors, and tourists are fascinated by the stories and traditions behind each piece.

Tourism has provided a platform for tribal artists to showcase their work and produce income. The popularity of Madhubani Paintings has led to the establishment of art galleries, exhibitions, and museums that display the artwork, provide a market for the artists, and educate visitors about the culture and traditions of the Madhubani Paintings. Many tourists are willing to pay a premium for authentic Madhubani Paintings, which has provided a source of income for the artists and their community.

The government has recognized the potential of Madhubani Paintings in the tourism industry and has taken measures to promote it.

The Madhubani Paintings forms have gained immense popularity among tourists and have become an essential part of the country's tourism industry. Many states in India have developed tribal art and craft centers, museums, and exhibitions to showcase the artistic talent of folk communities, attracting millions of tourists every year.

This growing interest in Madhubani Paintings has not only led to greater recognition and appreciation of these art forms but has also created new economic opportunities for small-scale industries that support the production and sale of Madhubani Paintings.

Its popularity has grown due to its authenticity, diversity, and intricate details and craftsmanship of the pieces.

The increasing demand for Madhubani Paintings has created a market for local artists and artisans who specialize in this art form. These artists often work in small-scale industries that produce and sell their art, either through galleries, exhibitions, or online platforms. This has helped to boost the local economy and provide

employment opportunities for many in these communities.

These industries provide employment opportunities to a significant number of Madhubani people, especially women, who have been traditionally demoted in mainstream economic activities. Madhubani Paintings has also led to the creation of many marketplaces and platforms where artisans can showcase and sell their creations, giving them access to a broader market and better remuneration for their work.

Madhubani Paintings has contributed to the growth of the country's handicraft and handloom industry. Many Madhubani Paintings forms involve the use of traditional techniques and natural materials, making them sustainable and eco-friendly. The promotion and sale of these products have not only helped in preserving traditional art forms but have also supported sustainable livelihoods for the artisans.

Moreover, the rising popularity of Madhubani Paintings has also led to increased investment, with art collectors, dealers, and investors supporting and promoting the artists and their work. This has helped to preserve and promote these unique artistic traditions for future generations.

In conclusion, Madhubani Paintings has played a crucial role in preserving the cultural heritage of indigenous community in India, while also contributing significantly to the country's economy. Its growing popularity has led to the development of various industries and marketplaces, providing employment opportunities and better remuneration for the Madhubani artisans. The continued support and promotion of Madhubani Paintings can lead to the sustainable growth of these community and the overall development of the country's economy.

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# Exploring the Role of Mascots in Developing Brand Identity in Indian Advertising

Rajeev Sharma<sup>1</sup>, Dr. Khushboo Chaturvedi<sup>2</sup>

<sup>1,2</sup>Assistant Professor, Amity School of Fine Arts, Amity University, Noida, U.P., India

<sup>1</sup>rsharma22@amity.edu, <sup>2</sup>kchaturvedi@amity.edu

## ABSTRACT

*In the current competitive market scenario, every company strives to make a unique identity for their brand. Only providing functional information about the product is not enough in this cluttered market. These days companies are using a creative technique of creating mascots, which make them visual 'ambassadors' for the brands. Mascots are the symbolic representation of a brand mostly personified as a person, animal, or object which is a way to give a unique recognition, recall, and emotional touch to the brand. Mascot helps a brand to pass on the message in storytelling which can be very helpful and effective in building a relationship with the brand. This research paper will examine the role of mascots in building, communicating, and creating a unique brand identity in the Indian market. It also ascertains how it can create an emotional, and cultural connection with the customer to elicit them to be loyal to the brand.*

**Keywords:** Advertising, Mascot, Brand Mascot, Brand Identity, Brand Recall.

## 1. INTRODUCTION

In the current competitive marketing scenario, every enterprise strives to make a unique and intriguing identity for their brand to make it stand alone from the cluttered market. No brand can be built overnight it requires adequate time and promotion to build an image in the mind of the target customer. Earlier the company's primary function was to just make the audience aware of the product but as the competition rises it has become difficult for marketers to create a distinctive place in the minds of the target customers. Now just passing the information about the product is not enough to build relations with the customer but also to entice them emotionally so that it can have a long-lasting relationship with their target audience. In building a brand connection with the audience, brands apply mascot strategies for their brands such as McDonald's Ronald the clown, Amul the polka dot frock chubby cute girl, Air India Royal Maharaja, 7up Fido-Dido mascot, Zoozoo mascot for Vodafone, and many more.

The mascot is the image of a character, animal, or shape with human-like features and creates a more personalized emotion for the customers. A brand mascot helps build a brand's unique identity, which is helpful in brand recall created in the customers' minds. If you compare it with a celebrity, it can be very effective as the celebrity's personal traits or issues can sometimes affect the brand

image. But in the case of a brand mascot, it gives more liberty to the marketers to plan their strategy accordingly. A mascot can become so famous and stick in the consumers' minds that it can sometimes be more remembered than the company's original logo. So, this paper is all about the exploration of how a mascot can be helpful in building a unique identity for a brand in India.

## 2. INTRODUCTION TO MASCOT DESIGN

The 'mascot' emerged from the French term 'mascotte' which means lucky charm. This was used to show anything that brings good luck to a household. The word was first introduced in 1867 and popularised by a French composer Edmond Audran who wrote the opera La mascotte, performed in December 1880 (htt).

### 2.1 Mascot

A mascot is a personified character in the form of any human, animal, or object that represents a group, organization, sports team, or even a country. This is often used to bring luck, engage with the audience, or develop a sense of identity and unity among the audience. Mascots serve a broader purpose, which can be entertaining the public, encouraging a team, or building a connection among the audience.

**2.2 Brand Mascot**

A brand mascot is a specific kind of mascot that represents a brand or a company. It is a figure or a character that is associated with a particular product, service, or company. Brand mascots are designed with the specific attributes or features of a brand. Creating a mascot for a brand is helpful in building a positive image and can generate consumer's attention toward the brand. A mascot can provide a huge opportunity to drive consumer interest and recognition (Kristopher, 2012). A brand mascot mostly embodies the values and personality of a brand. It also helps in building an emotional connection with the brand. Brand mascots are consistently utilized in the advertising which helps in developing a brand identity and recognition among the consumers.

**2.3 Classification of different types of Brand Mascot**

Mascots are of mainly three kinds a) Human, b) Animal

or Anthropomorphic, and c) Object or Inanimate.

Human mascots have a human figure or cartoon character which can sometimes be called with specific names such as (i) Chintamani (Icici mascot), (ii) Amul Girl (Milk brand), (iii) Maharajah (The AirIndia), etc. Sometimes even the real characters (iv) Ronald the Clown (McDonald).

Animal or anthropomorphic mascot which has human characteristics in the animal characters such as (v) Leopard (Cheetos), (vi) Rabbit (Duracell), (vii) Elephant as TT (Indian Railway), (viii) Chocos (Kellogg's).

Object or Inanimate Mascot in which non-living things are showcased with human characteristics (ix) Doug cartoon (Pillsbury), (x) Robot (Android), (xi) Appy Bottle (Appy Fizz) and (xii) Red M&M (M&M chocolate). In Figure 1 all the mascots are shown with their visual appearance.



**Fig. 1. Different mascot in used by the different Indian Brands**

### 3. IMPORTANCE OF USING MASCOT FOR A BRAND

Earlier the primary purpose of advertising was to make aware of the product and with the competition rising several brands used various techniques to capture the attention of the customer through emotional level as the conventional methods are not good enough for the current consumers. A “brand” is not only restricted to the visual appeal of a company but it can be beneficial in connecting to the customer on an emotional appeal. A brand gives an overall personalized experience to a consumer whenever they use a brand’s product or service. A mascot gives a sense of personality and relatability to brands. With their distinctive traits and characteristics, they give a personalized emotion to the products and services and make them more approachable to the consumers. When a consumer feels emotionally attached to a brand, they become more interested in the brand.

Mascot helps in simplifying the brand's complex message in a simpler manner. Today as there are thousands of brands competing with each other to build a brand recall and recognition among the customer, a visually appealing mascot can convey the brand message and create a unique brand identity for the brand. Whether it's a friendly animal character, or a mascot transcend language barriers, making them understandable and relatable.

Furthermore, a mascot has the unique power to not only grab children's attention it can attract the adults also. Kids are inherently attracted to colors and funny characters, but in some cases, many mascots attract adults as well if we take the example of the Icici mascot “Chinatamoni” its overall presence and message influence the adult's perception of a brand. For adults, mascots evoke a sense of positive emotions which are favourable in creating a positive perception of the brand and enhancing the brand image.

Mascots are more than a marketing tool for a brand, they are the “brand ambassador” which effectively persuades the consumer through brand storytelling. It helps in creating a brand's identity, value, and promise in a visually as well as emotionally engaging form. Creating memorable experiences ensures that a brand keeps a distinctive image in the mind of the consumer which gives a unique identity to a brand.

### 4. DEVELOPMENT OF BRAND MASCOT IN INDIA

In India, consumers are more emotional and give importance to values so every brand needs to make a distinctive image in their mind that resonates with their feelings and cultures.

#### 4.1 Amul Girl Mascot

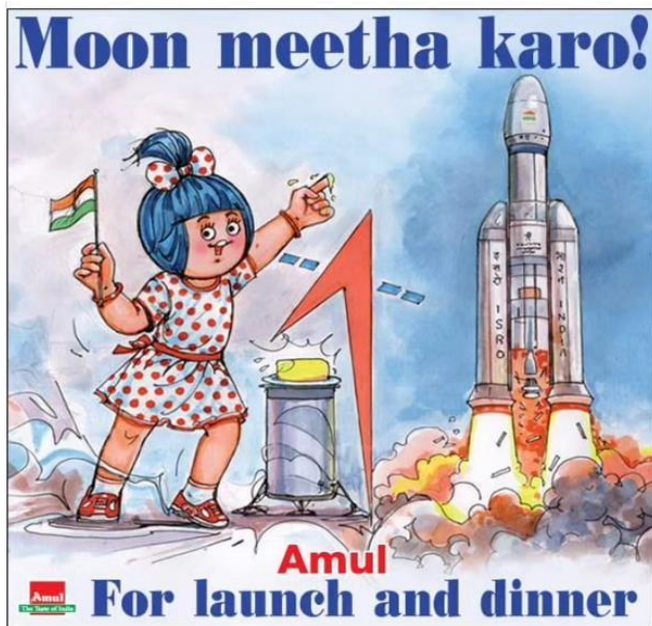
Amul Girl mascot is one of the most famous mascots in the world used by the Indian dairy brand “Amul”. It was developed by Sylvester Dacunha and Eustace Fernandes in 1967. A chubby little girl wears a polka dot frock and a bow with a ponytail. It was initially designed to counter the “Polson Butter Girl”. It has become so famous and accepted by customer that it has been featured in the Guinness Book of World Records as one of the longest-running advertising campaigns in the world (Varma, 1996). Humour is one of the appeals used for marketing products through advertising. It creates consumer interest in the product. The Amul ads of India are a perfect example of the use of humour in advertising. Amul also uses bilingual techniques to relate to the modern audience. The advertisements expect consumers to be up-to-date with current events all around the world which makes consumers to build a personal connection with the brand (Mamidi, April 2018). Amul through his ad campaigns tries to captivate consumer attention through its social current events which makes customers interested in their advertisements. Amul mascot is nothing but a taboo along with that understanding human values is also more important than sales and promotion. The Amul girl becomes the queen of Indian mascots and with time builds a relationship with the consumers (Dr. Kapil Chowdhury, 2021). Figure 2 shows that Neeraj Chopra won India’s first-ever Gold at the World Athletics Championship. The creative doodle features the iconic Amul girl cheering for Neeraj Chopra holding a piece of bread with butter (Chowdhury, n.d.).



Figure:2 Amul ad celebrating Neeraj Chopra gold medal



Figure 3 shows the successful launch of Chandrayaan-3 landing on the Moon making India the First country to land their satellite on the south pole of the Moon and the fourth country to have landed their satellite on the Moon. In this advertisement, creative headline has been used which is an important and creative part of Amul ads. This moment is well illustrated in their ad and makes every Indian proud (Grover, 2023).



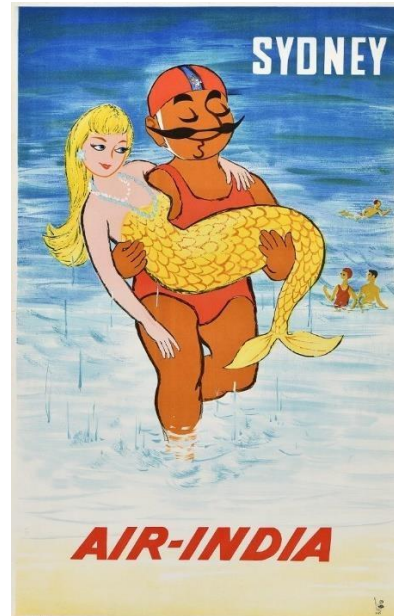
**Figure:3 Amul ad showing the successful launch of Chandrayaan-3**

**4.2 Maharajah Mascot**

The Maharaja means emperor or king in Hindi, also known as “the Rogue,” was first emerged in 1946 by Bobby Kooka, who was Air-India’s commercial director, and this mascot is illustrated by Umesh Rao, an illustrator at J. Walter Thompson Ltd., an advertising agency in Mumbai that worked with the airline. The Maharajah mascot was instantly recognizable with his oversized mustache, sharp nose, striped turban, and calm, peaceful expression that gave him a royal appearance (Basu, 2022).

Air India in the 1950s had to compete with PanAm and Air France which dominated the India-UK market. To capture the Indian young travelers, they adopted the mascot of the Maharaja a unique Indian symbol of both luxury and hospitality, turning a stereotype about India. Soon the advertising campaigns can be seen using the Maharajah as a central figure and doing different acts to showcase the brand message to the target audience. In

Figure 4 Maharaja is shown holding a mermaid in his hand In Sydney and wearing a swimsuit showcasing the hottest destination of the world which was a part of the campaign. In Figure 5 Maharaja became a snake charmer in Rome, but in place of a snake, a noodle is shown as a snake and writing the Rome word on the dining table.



**Figure:4 Maharaja Lifting Mermaid**



**Figure:5 Maharaja as a snake charmer**

**4.3 Fido Dido Mascot**

Mascots can be helpful in making the brand unique. Surely there is the logo and certain types of colour or

icons that add up to the brand identity, but a characteristic of mascot can take the brand to another level (Preeti Yadav, 2015). The spiked hair character was created by Joanna Ferrone and Sue Rose in 1985 and was later licensed to 7UP as brand mascot in 1987-88. The 7UP brand launched in India in 1990 and was promoted through the international mascot Fido Dido in its advertising in 1992. The purpose was to position the brand as a cool drink for the young generation. With the “Keep it cool” tagline, Fido shows coolness with his sneakers, oversized t-shirt, and shorts. Coupled with the laid-back attitude, he truly became a part of the 90s pop culture (Tewari, 2018). 7up uses Fido mascot and showcase ads on different medias like billboard, television, newspaper, magazine etc. to communicate its message to the different audience. In Figure 6 Fido mascot is standing along a 7UP drink bottle and enjoying the moment of rain that is shown at the background and the advertisement headline convey the brand message of enjoying every moment. Fido mascot attracts the audience and gives the brand a unique identity which was a new experience for the Indian audience.



**Figure:6 Fido is enjoying the rain moment**

#### 4.4 Chester Cheetah Mascot

Cheetos’ original mascot was the Cheetos Mouse, that was designed in 1971 but soon disappeared. Then in 1986 Chester Cheetah first shown in the television advertisement. Chester is the sly, smooth-voiced leopard doing funny stunts in the commercial to attract especially the children (characters fandom, n.d.). The leopard in orange colour with black dots wearing stylish goggles and sneakers gives it a cool look that is famous among kids. Figure 7 showcases the appearance of Chester

doing some action in the commercial. Even Chester’s mascot is used in every packaging of the Cheetos.



**Figure:7 Chester showing different flavours of Cheetos**

#### 4.5 Zoo Zoos Mascot

Zoozoos are the cute white ballooned egg head mascot developed for the Vodafone brand. Rajiv Rao the creative director at Ogilvy India was the person who is credited for this brilliant mesmerising character development. It was created for the IPL season 2 event in a total of 30 commercials were made to telecast during the match to showcase the Vodafone message. The agency was told to make real people look like animated characters. The facial expression in these Zoo zoos was made of rubber and pasted on the actors in order to minimize the time and cost involved during the shoot (Garg, 2020). Figure 8 shows the zoo zoo characters doing some activity in the commercial which brilliantly circulates the brand message and the music the overall appearance of these commercials still has a lasting impact on consumer's minds.



**Figure 8: ZooZoo characters in Vodafone TV Commercial**



**4.6 Gattu Mascot**

Gattu was the mascot for Asian Paints illustrated by the legendary cartoonist R.K. Laxman in 1954. Laxman was searching for inspiration for an idea for Asian Paints mascot. Then "...through the cloud of smoke he saw the image of a little boy with paintbrush take shape, and 'Gattu' mascot was born (SHARMA, 2020). The mascot name was been chosen through a contest in which a total of 47,000 entries were received for the prize money of Rs. 500 and the Gattu name was finalized. Figure 9 shows the Mascot Gattu holding a paintbrush.



**Figure 9: Gattu mascot for Asian Paints**

**4.7 Ronald McDonald Mascot**

In 1963, the McDonald company designed the clown character name "Ronald McDonald" used to attract the children. Many people work full-time making appearances as Ronald, visiting children in hospitals and attending regular events. This made a connection and gave a personal touch to the audience. In 1996 McDonald's entered the Indian Market.



**Figure:10 Ronald Mascot sitting on the bench wearing a mask**

To attract Indian customers an effort is made to cater to families and children, offer playgrounds and play area, and promote Happy Meals at the entrance the Ronald have fun with the children and family. Even sometimes Ronald's mannequin can be seen sitting on a bench where people can take selfies. Figure 10 shows the Mascot Ronald making people aware of the COVID-19 virus. In the image, Ronald is wearing a mask and sitting on the bench can be seen. Mcdonald's runs this campaign to aware their consumer to follow the protocols.

**4.8 Appy Fizz Bottle Mascot**

A bottle that talks and have fun times as a friend is the Mascot created by the Appy Fizz brand. The champagne-shaped PET bottle has legs and a hand to it with the label of Appy Fizz (Yadav, 2020). The commercials have this mascot having a fun time with friends having a quirky laugh and conversation that makes it a popular drink among consumers. Even sometimes show it with celebrities like Saif Ali Khan in television commercials. In Figure 10 Saif Ali Khan is having a funny conversation with the Appy Fizz Mascot.



**Figure 10: Saif Ali Khan is having a funny conversation with Appy Fizz Mascot**

**5. BRAND CELEBRITY AND BRAND MASCOT**

The utilization of celebrities and brand mascots in Indian advertising and for the promotion of ad campaigns is one of the most common strategies adopted by the different brands. The purpose can be fulfilled by attracting the consumer's attention and obtaining easy acceptability of the brand among the target customer (Garima Malik, 2014). As per the consumer's perception, an endorsed product would have a higher purchase value in comparison to others (Clark, (2003).). A celebrity who is tremendously famous and can influence with his charisma is hired by companies to promote their brand

(Sinojia, OCT. - DECEMBER 2014). A celebrity's own characteristics can add value and performance to the brand which can be helpful in attracting customers as they see their favourite celebrity associated with the brand. Mascot also helps in promoting a brand but it has more flexibility than the celebrity once it gets famous. Some negative publicity could also impact the image of the brand that can be seen happening in the past. For example, in the Euro 2020 press conference, Cristiano Ronaldo, a famous world soccer player kept the Coca-Cola bottles down and encouraged people to drink water instead due to this gesture Coca-Cola took a huge dig and lost \$4 billion in the share market (Staff, 2021). In 2016, Snapdeal came under fire because Aamir Khan the brand ambassador said that his wife suggested moving away from India because of the rising intolerance in the country. The e-retail firm Snapdeal was under fire on Twitter and Google's Play store, people started giving negative ratings as well as deleting their applications from their mobile (Anwer, 2015).

So, it is really important for a celebrity to keep their act in public clean and not indulge in any controversies that can affect the brand image as well. At the same time, mascot gives a full control to a brand to manipulate or promote the brand according to the situation.

## 6. CONSUMER PERCEPTION TOWARDS BRAND MASCOT

Brand mascots are used to represent a brand, they are often used by the company to promote their brand and create a positive impact on consumer mind. In India mascot plays a vital role in consumer perception towards the brand. According to Indian Market Research Bureau, 72% consumers believe that brand mascots make brand more appealing especially popular among children and adults. Brand mascot can create more personal and emotional connection with consumers. Mascots can be taken as a friend or companion which make it more relatable to consumers. Mascots can easily communicate brand values and personality to their target consumers. Mascot creative approach can develop a unique identity for the brand which can remain in consumer's mind. Brand Mascots can also be help in brand recognition and loyalty of a consumers. Several mascots such as Amul Girl, Chester, Zoozoo etc are so popular in India because they are well-designed, relatable and have been used effectively in advertising campaigns. They help in creating a positive image of the brands they represent and make more memorable of their consumers. It can

also be helpful in consumer's decision and intention to purchase the products, so the firms should consider including brand mascots in their marketing strategies (Proud Arunrangsiwed, 2016).

However, it is also noticed that not all the brand mascot going to be successful. Some mascots were designed poorly not relevant to their target customers. It is important for a brand to carefully consider the design and execution of their mascots in order to increase its effectiveness. So, brand mascot plays an important role in driving positive perception of the consumers to their brand which can be help in developing their positive valued identity in the market that can be helpful in creating a difference among their competitor brands.

## 7. CONCLUSION

Through this research, it has been observed that a brand identity for a company is vital part to establish a communication with the consumer which can have a positive impact on their mind. Brand is not only the outer visual appearance for the company but it is the promotion, characteristics, feeling, experience that a brand can create in their target customer's mind. To create these feelings about the brand companies run several campaigns some through celebrities or some campaigns through their brand mascot. During the study, it was discovered that mascots can have a positive impact on consumer decision-making. A brand mascot can help a brand to make a unique identity which can be helpful in brand recall and recognition. A brand mascot can evoke a more personalized feeling and emotion that can attract customers toward the brand. Mascot also gives more flexibility and control over celebrities to make their advertising campaign and can help in not getting into any controversies. Using a brand mascot can help a brand to easily connect with their target audience and bring out the positive result from their target audience.

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# The Influence of Concept Art on Character Development in Animated Series

**Bhanu Pratap Maharatha<sup>1</sup>, Dr. Preeti Yadav<sup>2</sup>**

<sup>1,2</sup>PhD Scholar at World University of Design, Sonapat, Haryana  
[dignity.pratap@gmail.com](mailto:dignity.pratap@gmail.com)

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## ABSTRACT

*This research paper will explore the pivotal role of concept art in shaping character development within the context of Indian animated TV series. Animated series are a diverse and influential form of storytelling, and their characters are at the heart of their appeal. Concept art, serving as the initial visual blueprint for characters, plays a significant but often underappreciated role in the creative process.*

*The objective of this study is to analyze the multifaceted relationship between concept art and character development by examining historical trends, creative processes, and audience engagement. Through a comprehensive investigation, this research aims to shed light on the intricate ways in which concept art shapes characters' visual and narrative identities.*

*Drawing upon interdisciplinary methodologies, including qualitative analysis, comparative case studies, and interviews with concept artists and industry experts, this paper will seek to answer several key research questions. It will explore the historical evolution of concept art in animated series, delve into the collaborative dynamics between concept artists and other stakeholders, will investigate the impact of concept art on visual storytelling and world-building, and will assess its influence on audience engagement and perception.*

*Moreover, this study considers the role of concept art in maintaining character consistency throughout series, the cultural and stylistic influences on concept art, and its implications for transmedia extensions and merchandising. Additionally, it addresses ethical considerations in concept art, including issues of representation, cultural sensitivity, and originality.*

*By analyzing these facets, this research will contribute to a deeper understanding of the intricate relationship between concept art and character development in animated series. The findings will offer valuable insights for animation professionals, educators, and scholars, with the potential to inform best practices in character design, improve educational programs, and enhance the overall appreciation of animated storytelling.*

*Ultimately, this research underscores the significance of concept art as a foundational pillar in the creation and evolution of memorable and impactful characters within the vibrant world of animated series.*

**Keywords:** *Character Design, Cultural Representation, Concept Art, Indian Animated Films, Diversity, Cultural Authenticity, Visual Storytelling, Animation Industry, Cultural Symbols, Merchandising, Transmedia.*

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## 1. INTRODUCTION

The world of animated series is a realm where creativity knows no bounds, and the characters that populate these fictional universes are often at the heart of the viewer's experience. These characters, whether endearing, heroic, or villainous, become an integral part of our lives as they guide us through captivating storylines. Yet, behind every animated character's personality, arc, and visual identity lies a crucial catalyst: Concept art.

Concept art, traditionally the preliminary visual representation of characters and worlds, plays a profound and multifaceted role in the development of animated series. It is the artistic foundation upon which characters are built, their visual DNA, and the blueprint that writers, animators, and voice actors draw upon to bring them to life. Beyond this foundational role, concept art also wields a transformative influence on character development throughout the life of a series, shaping narratives and audience engagement.

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This research embarks on a comprehensive exploration of "**The Influence of Concept Art on Character Development in Animated Series.**" It seeks to unravel the intricate interplay between concept art and character evolution, diving deep into how this visual artistry influences the narrative, emotional depth, and overall resonance of animated characters. As we journey through this study, we will uncover the multifaceted impacts of concept art on character development, unraveling the visual, narrative, and emotional threads that connect the artist's vision to the audience's hearts.

In our quest to understand the profound relationship between concept art and character development, we will traverse a diverse landscape of animated series, ranging from the timeless classics of hand-drawn animation to the cutting-edge digital productions of today. Through this examination, we will elucidate how concept art is not merely an artistic precursor but a dynamic force that continues to shape characters as they evolve over time.

The findings of this research will contribute to a deeper appreciation of the intricate artistry involved in crafting animated characters and the pivotal role concept art plays in their development. By recognizing the power of concept art, creators, writers, and animators can make informed decisions that result in characters that resonate more deeply with audiences, thereby enhancing the storytelling and impact of animated series. This study underscores the significance of artistic vision and design in creating characters that leave an enduring mark on the ever-evolving landscape of animated entertainment.

**Aim:** The aim of this research paper is to explore and analyze the significant influence of concept art on character development in animated series. This study seeks to understand how concept art contributes to the creation and evolution of characters within the medium of animation.

## 2. OBJECTIVES

1. To examine the role of concept art in the early stages of character development for animated series.
2. To assess the impact of concept art on character personality and traits, including how visual representations shape character behavior and development throughout the series.
3. To evaluate the reception and engagement of viewers with animated characters and their relation to concept art, including factors like relatability, emotional resonance, and audience attachment.
4. To investigate the potential of concept art in driving character development in various animation genres, such as children's animation, adult-oriented animation, and anime.
5. To provide practical recommendations and insights for animators, concept artists, and creators to optimize the use of concept art in enhancing character development in animated series.
6. To contribute to the academic discourse on animation and character development, fostering a deeper understanding of the creative processes behind popular and influential animated characters.

**Hypothesis:** The utilization of concept art significantly impacts the character development in animated series by providing a visual foundation that guides the design, personality, and emotional resonance of characters, ultimately enhancing the overall viewer experience and engagement with the narrative.

### The Utilization of Concept Art:

Concept art refers to the initial visual representations created by artists during the early stages of an animated series' production. These concept drawings serve as a blueprint for the characters, environments, and visual elements that will appear in the series. Concept art captures the essence of what characters should look like and convey.

### Significantly Impacts Character Development:

Character development in animated series involves crafting characters who are multidimensional, relatable, and capable of engaging the audience emotionally. It encompasses not only the visual design of characters but also their personality, behaviors, and growth throughout the series.

### Providing a Visual Foundation:

Concept art serves as the visual foundation upon which the entire character design process is built. It provides a clear and detailed representation of how characters should look, which serves as a reference for animators, designers, and writers.

### **Guides the Design:**

Concept art plays a crucial role in guiding the actual design of animated characters. It informs decisions regarding character aesthetics, such as their appearance, clothing, facial expressions, and overall visual identity.

### **Personality and Emotional Resonance:**

Beyond aesthetics, concept art can convey a character's personality traits, emotions, and demeanor. Elements in the concept art, such as facial expressions, body language, and costume choices, can suggest aspects of the character's psychology and behavior.

### **Enhancing the Overall Viewer Experience:**

The hypothesis suggests that when concept art is effectively utilized, it has a positive impact on how viewers experience and engage with an animated series. It implies that a well-designed character, guided by concept art, can contribute to a more immersive and enjoyable viewing experience.

### **Engagement with the Narrative:**

Finally, the hypothesis posits that the enhanced character development facilitated by concept art leads to greater viewer engagement with the narrative. Viewers become more emotionally invested in the characters and the story they are part of, which can deepen their connection with the series.

In summary, the hypothesis asserts that concept art, through its visual foundation and influence on character design and personality, plays a pivotal role in creating characters that resonate emotionally with the audience. This, in turn, leads to an improved viewer experience and engagement with the narrative. This research will aim to explore, analyze, and provide evidence for the validity of this hypothesis within the context of animated series development.

## **3. LITERATURE REVIEW**

**Introduction to Animation and Concept Art:** Animation is a dynamic and multifaceted medium that involves the creation of characters, environments, and narratives. Concept art, as the initial phase of animation, plays a pivotal role in shaping the visual aspects of an animated project. It serves as the foundation upon which the entire animation production is built.

- *Louridas, P., & Nedel, L. P. (2015). "The Role of*

*Concept Art in Video Game Design." International Journal of Computer Games Technology, 2015.*

**Pitching and Approval:** Concept art is often used to pitch animation ideas to stakeholders, including producers and investors. It provides a visual representation of the project, making it easier to secure funding and approval. The visual impact of concept art can be crucial in convincing decision-makers of the project's viability.

- *Chen, H. (2009). "Animation Character Design and the Art of Pre-production: From Concept to Design." John Wiley & Sons.*

**Influence on World-Building:** In animation, concept art contributes to world-building, allowing artists to create immersive and consistent fictional universes. It ensures that characters and environments seamlessly fit into the established narrative and visual style.

- *Pilling, J. (2019). "Character Design for Animation in a Digital World." Bloomsbury Publishing.*

**Marketing and Promotion:** Concept art is often used for promotional materials, such as posters and trailers. It generates excitement and anticipation among the audience, playing a vital role in marketing and promoting the animated project.

- *Thomas, F., & Johnston, O. (1995). "The Illusion of Life: Disney Animation." Disney Editions.*

**Character Design and Animation Industry Trends:** The animation industry constantly evolves, and understanding the latest trends in concept art and character design is essential. Research should explore how emerging technologies and stylistic preferences impact the role of concept art in animation.

- *King, G. (2020). "Character Design from the Ground Up: Make Your Sketches Come to Life." Rockport Publishers.*

**Practical Considerations:** Research should also delve into practical aspects, such as software tools used in concept art for animation, collaborative workflows, and the integration of concept art into animation pipelines.

- *Glebas, F. (2008). "Directing the Story: Professional Storytelling and Storyboarding Techniques for Live Action and Animation." Focal Press.*

## **4. UNDERSTANDING CONCEPT ART**

Concept art occupies a pivotal position in the creative process, bridging the initial conception of a project, such as an animation, and its eventual realization as a finished

product. A concept artist is responsible for crafting the visual design of various project elements, ranging from characters, weapons, vehicles, structures, to settings. This intricate process of concept art creation serves as a vehicle for ideation, intending to convey the visual essence of the project. It also serves as a critical reference point for illustrators and animators, providing them with a foundational blueprint for the entire design process, ultimately culminating in the animation's final form.

Concept art functions as a potent communication tool, facilitating the seamless transition of an abstract idea into a tangible production. It can draw inspiration from diverse sources, including real-life historical contexts, an artist's unique interpretation of events, or entirely fictional realms detached from pre-existing concepts. Notably, concept art is a versatile resource that can serve as the foundation for a myriad of entertainment industry products, spanning from video games to films and animations.

As a concept artist, one shoulders a substantial responsibility, as they are tasked with defining the emotional content of a game or a similar project. Simultaneously, they play a crucial role in alleviating the burden on other artists by providing them with clear and precise concept designs, which serve as the basis for further expansion and development. In this regard, the concept artist emerges as a linchpin in the creative process, fostering the seamless evolution of ideas into a visual masterpiece.

The concept of creating ambiguous protagonists and antagonists in character design is a fascinating and important aspect of storytelling. It allows for more complex and engaging narratives, as well as characters that challenge traditional stereotypes. Here, we delve into the nuances and considerations for designing such characters:

1. **Subverting Expectations:**  
The key to creating ambiguous characters is to subvert the audience's expectations. This can be achieved by using design elements that challenge traditional stereotypes associated with protagonists and antagonists.
2. **Visual Duality:**  
Ambiguous characters should exhibit a visual duality that incorporates elements of both
3. **Role Fluidity:**  
The character's design should reflect their potential for role fluidity. For example, an antagonist who is soon to switch sides may have subtle visual cues that hint at their eventual transformation, while a seemingly good character with hidden evil intentions might have dark or menacing undertones hidden in their design.
4. **Audience Engagement:**  
The inclusion of design aspects from both roles can engage the audience's curiosity and make them question the character's true nature. This not only adds depth to the character but also keeps the audience invested in the story.
5. **Balancing Act:**  
It's crucial to strike a balance in character design. While incorporating elements of both roles is essential, the character's design should not become so muddled that their original statement is lost. Design elements should be applied strategically to maintain clarity.
6. **Storytelling Support:**  
Character design should align with the narrative's progression. As a character's role becomes more defined or changes, their design may evolve to reflect this transformation. This visual storytelling can provide valuable context to the audience.
7. **Emotional Resonance:**  
Ambiguous characters can create emotional resonance with the audience, as they often face inner conflicts and moral dilemmas. Their design should evoke empathy, curiosity, or a sense of intrigue.
8. **Cultural and Contextual Considerations:**  
Design elements should take into account the cultural and contextual factors that might

influence the audience's interpretation. What is seen as villainous or heroic can vary based on cultural norms and storytelling conventions.

### 9. **Consistency in Worldbuilding:**

The character's design should be consistent with the world they inhabit. While introducing ambiguity is valuable, it should not disrupt the overall coherence of the story's setting.

### 10. **Impact of Design Choices:**

Carefully consider the impact of design choices on the character's narrative arc and the overall themes of the story. Design elements should complement and enhance the storytelling.

## 5. **THE IMPORTANCE OF CONCEPT ART**

Concept art plays a vital role in the collaborative process of creating animated movies and visual media. It serves as a critical stage in ensuring that the entire team, which can consist of hundreds or even thousands of artists, is aligned and working towards a common vision. Here are some key reasons why concept art is crucial in this context:

1. **Visual Blueprint:** Concept art provides a visual blueprint for the entire project. It serves as a reference point that all artists can consult to maintain consistency in characters, settings, and overall visual style. This ensures that the final product looks coherent and unified.
2. **Setting the Tone:** Concept art goes beyond aesthetics; it helps convey the tone and concept of the work. It provides a visual representation of the story's mood, atmosphere, and themes. This is essential for creating a cohesive and immersive experience for the audience.
3. **Avoiding Inconsistencies:** Without concept art, different artists interpreting the same character or setting may deviate from the intended vision. Even if descriptions are provided in the script, individual interpretations can lead to inconsistencies. Concept art helps establish a clear and shared vision, reducing the need for costly revisions later in the production process.
4. **Efficiency:** Concept art streamlines the production process by giving artists a clear

starting point. It minimizes the back-and-forth revisions that may occur if artists work independently without a common reference. This, in turn, can save time and resources.

5. **Collaboration:** In large-scale projects, collaboration is essential. Concept art serves as a common language that allows different teams and artists to communicate effectively. It ensures that everyone understands the artistic direction and can contribute to the project cohesively.

In summary, concept art is the foundation upon which the entire creative process of animated movies and visual media is built. It unifies the vision, sets the tone, and provides a common reference point for artists, ensuring that the final product is visually compelling, consistent, and successful.

Concept art and production art are two distinct phases in the creation of visual media, such as video games, movies, and animation. Each serves a specific purpose in the creative process and has its unique characteristics.

## 6. **THE DIFFERENCE BETWEEN CONCEPT ART & PRODUCTION ART**

### 1. **Concept Art:**

- **Purpose:** Concept art is created at the beginning of a project to help develop and visualize the initial ideas and concepts. It serves as a foundation for the project and helps to establish the visual direction.

- **Characteristics:** - Emphasis on creativity and exploration: Concept artists have more freedom to experiment with various designs, styles, and ideas to find the right visual direction.

- **Not bound by technical constraints:** Concept art is not restricted by the limitations of the medium (e.g., the constraints of 3D modeling or animation).

- **May not be detailed:** Concept art can be loose sketches, paintings, or digital drawings that focus on conveying the overall look and feel of the project.

- **Usage:** Concept art is used to pitch ideas to stakeholders, including producers, directors, and investors, to secure funding and approval for the



project. It also guides the production team in creating assets and environments.

## 2. Production Art:

- **Purpose:** Production art comes after the concept art phase and is focused on creating the actual assets, characters, environments, and scenes that will be used in the final product.

### - Characteristics:

- **Detailed and technical:** Production art is highly detailed and tailored to the specific technical requirements of the medium, such as resolution, aspect ratio, and color palettes.

- **Follows established guidelines:** Production art adheres to the visual style and design established during the concept art phase, but it must be executed with precision and consistency.

- **May include 3D modeling and animation:** In mediums like video games and 3D animation, production art includes modeling and animation, which require technical expertise.

- **Usage:** Production art is used to create the assets and scenes needed for the final product, whether it's a movie, video game, or animation. It is the work that the audience ultimately sees.

You've provided a concise and accurate distinction between concept art and illustration. Let's summarize the key differences between the two:

## 7. THE DIFFERENCE BETWEEN CONCEPT ART & ILLUSTRATIONS

### 1. Concept Art:

- **Focus:** Conveying a broader idea or concept, often related to world-building or scene design.

- **Purpose:** Used for visualizing and exploring creative ideas before the production phase.

- **Creativity:** Emphasizes creativity and freedom to experiment with different designs and styles.

- **May Lack Detail:** Concept art can be more abstract or less detailed, focusing on conveying the overall vision.

- **Pre-production:** Typically used in the early stages of a project, such as pitching ideas to stakeholders or planning the visual direction.

### 2. Illustration:

- **Focus:** Concrete representation of a specific idea or scene, often with a clear narrative or purpose.

- **Purpose:** Used for creating detailed, finalized visuals that are part of the actual product, such as a scene in a film or a level in a game.

- **Precision:** Requires technical and artistic precision, attention to detail, and adherence to a predefined style.

- **High Detail:** Illustrations are usually highly detailed and aimed at conveying a specific narrative or message.

- **Production:** Produced during the later stages of a project and is part of the final product, such as a book, film, or game.

The design concept of an animated character's expression is a critical aspect of character design in animation, and it plays a significant role in conveying emotions, personality, and storytelling. Here's an overview of the design concept and its significance:

## 8. USE OF CONCEPT ART IN CHARACTER DESIGN:

Concept art plays a crucial role in character design, especially in various creative industries such as animation, video games, film, and comics.

**Visualizing Ideas:** Concept art is the starting point in character design. It allows artists and designers to visualize the initial ideas for characters, whether they're creating a new hero, villain, or supporting character. This stage is highly creative and provides a platform to explore different concepts and styles.

**Defining Appearance:** Concept art is used to define a character's visual appearance, including their physical features, clothing, accessories, and overall aesthetics. It helps establish the character's look and feel, which is essential for consistency in the final product.

**Setting the Tone:** Concept art can convey the character's personality and mood through their visual design. For example, the use of colors, shapes, and expressions can indicate whether a character is heroic, sinister, playful, or mysterious. This sets the tone for how the character will be perceived by the audience.

**Creating Reference Materials:** Concept art serves as reference material for the production team. Once a character design is approved, it becomes a visual reference for artists, modelers, animators, and other team members, ensuring consistency throughout the project.

**Pitching to Stakeholders:** Concept art is often used to pitch character ideas to stakeholders, including producers, directors, and investors. It helps convince decision-makers of the viability and appeal of the character, increasing the chances of project approval and funding.

**Feedback and Iteration:** Concept art allows for feedback and iteration. Designers can present multiple variations of a character's design, and stakeholders can provide input and suggestions for improvements. This iterative process helps refine the character's appearance and personality.

**World-Building:** In the context of world-building, concept art helps create a cohesive visual style for the entire universe in which the character exists. It ensures that characters fit seamlessly into their respective environments.

**Character Evolution:** Concept art can depict a character's evolution over time. For example, it can show a character's appearance at different stages of their journey or in various situations, allowing the audience to connect with their development.

**Marketing and Promotion:** Character concept art can be used for promotional materials, such as posters, merchandise, and trailers. It generates excitement and anticipation among the audience, even before the final product is released.

**Inspiration:** Concept art not only serves as a tool for the production team but also inspires fans and aspiring artists. It can spark creativity and imagination, leading to fan art, cosplay, and fan-generated content.

In summary, concept art is an integral part of character design in creative industries. It serves as the foundation for creating compelling and visually appealing

characters, guides the production process, and plays a pivotal role in conveying a character's personality and the overall narrative of the project.

## 9. THE TRAITS FOR CHARACTER DESIGN:

1. **Facial Features:** The character's facial features, such as eyes, eyebrows, mouth, and nose, are essential components of expression design. These elements can be exaggerated, simplified, or stylized to emphasize emotions or personality traits.
2. **Body Language:** Expressions are not limited to the face; the entire body can convey emotions and moods. The character's posture, gestures, and movements are important in expressing emotions and personality.
3. **Color and Texture:** The choice of color and texture for the character's design can influence the perception of their personality. Bright and vibrant colors may indicate a cheerful character, while dark and muted colors can convey a more serious tone.
4. **Consistency:** The character's expressions should be consistent with their personality and the overall style of the animation. For example, a goofy character might have exaggerated and playful expressions, while a stoic character may have more reserved ones.
5. **Versatility:** Characters should be designed with a range of expressions to fit different scenes and situations. The design should allow for a variety of emotions to be conveyed effectively.

## 10. SIGNIFICANCE:

1. **Emotional Connection:** Expressive character design allows the audience to connect with the character on an emotional level. It makes characters relatable and helps the audience understand their feelings and motivations.
2. **Storytelling:** Characters' expressions play a crucial role in storytelling. They can convey a character's inner thoughts, intentions, and reactions to the events in the plot.
3. **Personality Differentiation:** Expression design can help differentiate characters in an ensemble

cast. Each character's unique set of expressions can define their personality and role in the story.

4. **Engagement:** Well-designed character expressions can engage the audience, keeping them invested in the narrative. They can elicit laughter, empathy, or even tears, depending on the context.
5. **Visual Appeal:** Expressive characters are visually appealing and can enhance the overall quality of the animation. A character with a range of compelling expressions is more likely to capture the audience's attention.
6. **Memorability:** Characters with distinct and memorable expressions are more likely to leave a lasting impression on the audience. Iconic characters often have signature expressions that become part of popular culture.

In summary, the design concept of character expression in animation is vital for conveying emotions, personality, and storytelling. Well-crafted character expressions enhance engagement, emotional connection, and the overall quality of the animation, making them a cornerstone of successful character design in the world of animation.

## 11. INTERVIEWS AND QUESTIONNAIRES:

A total of 3 interviews were conducted with Concept Artists and, questionnaires were set students and Industry personal to prove the Hypothesis.

### 1) **Mr. Ankit Shrivastava, Concept Artist in Aristocrat Technologies, Noida.**

a) **Mr. Bhanu:** In your opinion, how important is concept art in the creation and development of animated characters?

**Mr. Ankit:** It's very crucial as it's the base for animation and gaming industries and production pipeline. We have dedicated team of concept artist in every studio for the pre production work. Is like the foundation pillar for any project.

b) **Mr. Bhanu:** Do you believe that well-executed concept art can contribute to more compelling and memorable animated characters?

**Mr. Ankit:** I totally agree with this because a well design concept art and character make a mark in our minds that lasts for long, for ex. Walt Disney's Mickey Mouse, Marvels produced Iron Man and Thor, DC has its own Characters like Superman and Batman. These characters are created some decades ago but still very popular among kids and youngsters and even character designers and gamers.

c) **Mr. Bhanu:** Have you observed instances where the final character design significantly deviated from the initial concept art in animated series? If so, what do you think were the reasons for these changes?

**Mr. Ankit:** There are many reasons for the final output to be changed, it can be due to technical limitations or hardships, it may be due to cost of production or may be social and other reasons.

d) **Mr. Bhanu:** In comparison to the western culture is India lacking in concept art for home grown animations.

**Mr. Ankit:** I wouldn't say lacking but yes we don't have enough institutions to teach concept art in depth and that's the reason India has limited concept art.

e) **Mr. Bhanu: Is AI helping or killing?**

**Mr. Ankit:** In my opinion, AI is not killing artists but the person who is using AI has more advantage than others. Moderate use of AI with twitches is good but it's always better to make it from scratch as an Concept Artist.

**Result of the interview:** It is very much clear that Use of concept art for production process is very important and can lead to better results in the post production areas.

### 2) **Mr. Subhadip Bhatta, Senior Concept Artist, Pragmatic Play:**

a) **Mr. Bhanu:** How do you believe well-designed characters, influenced by concept art, impact the audience's engagement?

**Mr Subhadip:** A well-designed characters, influenced by concept art, profoundly impact audience engagement by conveying personality,

depth, and relatability. They serve as visual storytelling anchors, fostering emotional connections and enhancing immersion, ultimately making the audience more invested in the narrative and its world.

b) **Mr. Bhanu:** How does the character design in any animated series influence your personal connection with the characters

**Mr. Subhadip:** Thoughtful design elements, from appearance to expressions, help me relate to their emotions and experiences, enhancing my empathy and attachment to their journeys, making me more emotionally invested in the story, for example the Characters in “Arjun- The Warrior Prince”

c) **Mr. Bhanu:** Do you think viewers' emotional attachment to animated characters is influenced by the quality of their design?

**Mr. Bhatta:** Absolutely, the quality of character design plays a crucial role in viewers' emotional attachment to animated characters. Well-crafted designs can make characters more relatable and memorable, deepening the audience's emotional connection and investment in their stories, while poorly executed designs might hinder that connection, for Example we can take “Lion King”

d) **Mr. Bhanu:** Can you describe the typical process of creating concept art for animated series characters? (e.g., initial sketches, revisions, feedback loops)

**Mr. Subhadip:** Concept art is the linchpin initiating production, propelling it toward completion. Once concept art is finalized, various aspects such as background art, storyboarding, and promotional efforts can kick off, setting the stage for a streamlined and efficient production process.

### 3) **Mr. Chirag Sultania, Concept Artist, Pragmatic Play:**

a) **Mr. Bhanu:** What is your perception of concept art in animated series, and how do you believe it influences character development?

**Mr. Chirag:** Concept art in animated series is pivotal as it lays the visual foundation for the entire project. It profoundly shapes character development by giving artists and creators a clear, tangible vision, allowing them to breathe life into characters with depth, personality, and a compelling visual identity, enriching the storytelling experience for the audience.

b) **Mr. Bhanu:** Can you provide an example of a specific animated series where concept art played a significant role in shaping a character's development? How did it impact the character's design and personality?

**Mr. Chirag:** Certainly, "Avatar: The Last Airbender" is a prime example. The concept art guided the design of Aang, the protagonist, influencing his distinctive appearance and airbender tattoo, reflecting his role as the last airbender and his growth as the Avatar, enhancing the character's depth and connection with the audience.

c) **Mr. Bhanu:** What is the typical process of creating concept art for animated series characters? Could you walk us through the steps, from initial concept to final design?

**Mr. Chirag:** Creating concept art for animated series characters involves several key steps. It usually starts with brainstorming and initial sketches, followed by refining the design, incorporating feedback, and finalizing details like color schemes, expressions, and poses. The goal is to create a visual guide that captures the character's essence and serves as a reference for animators and artists throughout the production.

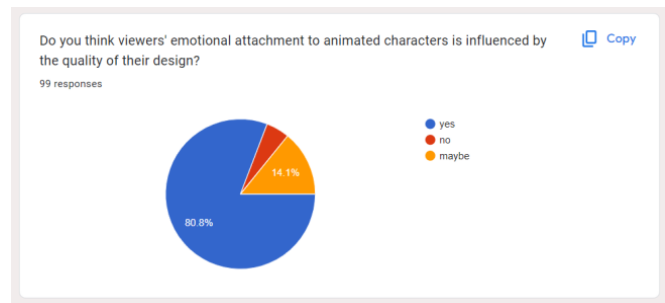
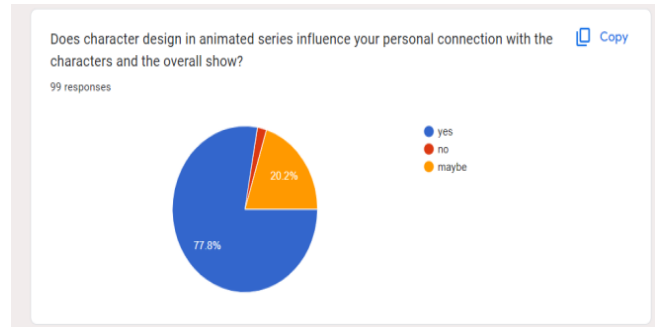
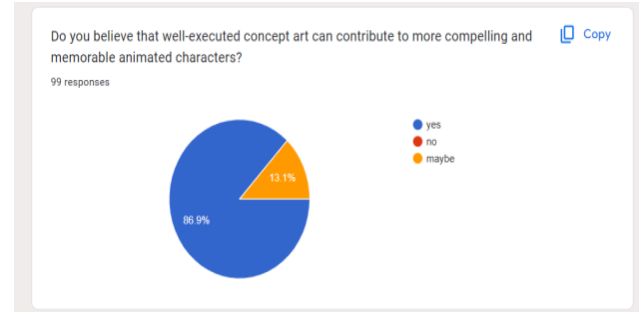
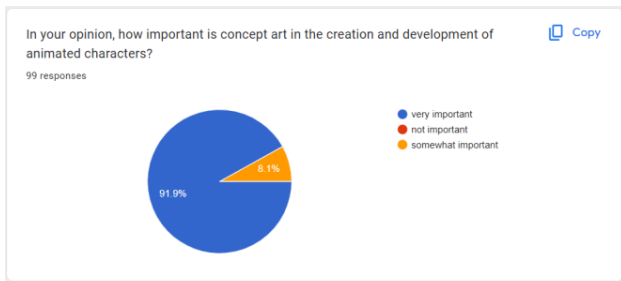
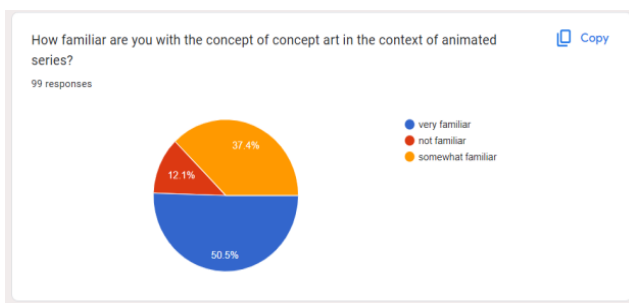
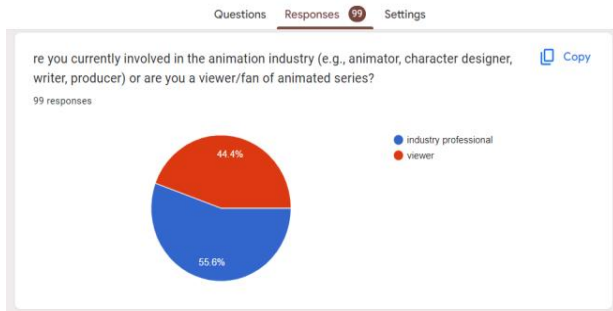
d) **Mr. Bhanu:** In your experience, how does concept art influence the recognition and memorability of animated characters?

**Mr. Chirag:** Concept art significantly enhances recognition and memorability of animated characters. It provides a distinct visual identity that helps audiences distinguish characters and remember them long after the series ends, fostering a deeper connection with the show's world and its unique personalities.

e) **Mr. Bhanu:** How do you see the role of concept art evolving in the future of animated series development, especially in light of emerging technologies and trends?

**Mr. Chirag:** The role of concept art in animated series development will likely continue to evolve with emerging technologies and trends. With advancements like virtual reality and AI-driven design tools, concept artists may have new tools to push the boundaries of creativity, offering more immersive and diverse character designs. Additionally, as interactive storytelling and transmedia experiences become more prevalent, concept art could play a vital role in extending a character's presence across various platforms and media, enhancing engagement and connection with audiences.

A series of Questionnaires' were created to prove the hypothesis which was circulated among designers and students the field of Animation.



Based on the data collected through interviews and questionnaire, the hypothesis is proved that concept art directly impacts on the development of character design by providing visual foundation that guides the design personality and emotional resonance of characters.

## 12. CONCLUSION

The influence of concept art on character development in animated series is a multifaceted and indispensable aspect of the creative process. Concept art serves as the visual catalyst that empowers animators and storytellers to bring characters to life, infusing them with depth, relatability, and uniqueness. As technology and artistic trends continue to advance, the role of concept art is poised to evolve, offering new dimensions for character design and storytelling, while always remaining a fundamental bridge that connects audiences to the captivating worlds of animated series. This research underscores the pivotal significance of concept art in shaping the narratives that have captured the hearts of

viewers for generations and will continue to do so in the future.

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# Coherence with Nature: Exploring Sustainability with Art Installations

Akansha Wadhvani<sup>1</sup>, Dr. Suyash Khaneja<sup>2</sup>

<sup>1</sup>*scholarakanshawadhvani@gmail.com*

<sup>2</sup>*suyash.khaneja@wud.ac.in*

## ABSTRACT

*In the times of alarming environmental concerns, ‘Coherence with Nature’ seeks to address the gap between art and logical mindfulness. The purpose of this study is to highlight an innovative art installation project that combines aesthetics with eco-friendly practices. The art practices (installations or artefacts) aim to inspire viewers to contemplate their relationship with the environment and explore the potential for sustainable artistic expression. This paper addresses the following research question: How can art installations promote eco-friendly behaviour and foster a deeper connection to nature in the context of urban environments? By delving into this question, authors hope to shed light on the transformative power of art in promoting environmental awareness and sustainable development. The study uses multidisciplinary approach that combines elements of visual art, recycled materials, renewable energy sources, and community engagement. Through a series of installations, authors aim to investigate the impact of art on public perception, attitudes, and behaviours towards eco-conscious living. By analysing viewer responses to current sustainable installations (over social media specifically Instagram and Twitter) and existing literature, we seek to uncover insights into the potential of art to drive positive environmental change. ‘Coherence with Nature’ represents a unique fusion of artistry and ecological responsibility, offering a fresh perspective on sustainability and its connection to the arts. This abstract provides a glimpse into our ongoing research efforts and invites further exploration into the powerful synergy between art and environmental awareness, and also highlighting the sincere efforts of coordinators and managers to make sure to reach the message to the masses.*

**Keywords:** *Installations, Environment, Sustainable development, Social media, Eco-friendly behaviour.*

## 1. INTRODUCTION

Over the years the entire human race is facing environmental challenges due to which environmental degradation is rapidly increasing. By building a relationship between art and nature, they can enhance the environmental awareness. Currently, the concept of sustainability can be integrated to emphasize development that provides self-sustainable lifestyles and practices (Mickov, 2023). Hence there is a need for a transformational shift in how humans interact with the Earth for the inclusive growth and community wellbeing (Higgins-Desbiolles, 2018).

Apart from the obvious concerns mentioned above the bigger trigger is with Pandemic Covid 19, where everything came to still and human race was been questioned of its own existence and therefore ‘Coherence with Nature’ is an important investigation that seeks to question that how artistic expression in the form of eco-friendly practices can contribute to ecological consciousness. This research aims to

highlight the innovative and well researched project that seamlessly blend start with eco-friendly practices. At its core, this research aims to talk about exciting art installation/practices —a testament to art’s transformative potential in fostering environmental awareness (and how it is contributing to make a better environment).

Ernst et al. (2014) argues that art, with its unique ability to transcend boundaries and communicate on emotional and intellectual levels, serves as a powerful medium for reflection and inspiration. Humans have always used art to create a sense of meaning and imagination beyond their everyday life, both by creating and enjoying art (Loge et al., 2010). In some ancient traditions and indigenous cultures, art was used to communicate practices on living in harmony with nature (Kulnieks et al., 2016). Artists worldwide are increasingly embracing their roles as catalysts for sustainability and ecological harmony.

Within this context, this study unveils the essence of art practices, embodied in installations and artifacts, serving

as channels for profound exploration of human connection to the environment. 'Coherence with Nature' primarily aims to celebrate the innovative art installation project that anchors our investigation. These art practices transcend mere adornments for galleries; act as instruments for deep introspection, inviting viewers to reassess their relationship with the natural world. They embody sustainable artistic expression, offering a tangible means to stimulate dialogue, awareness, and action in response to pressing environmental concerns.

The purpose of this research is to explore the ability of the arts to engage and sensitise communities, specifically in regards to environmental awareness. This research serves to answer several hidden questions about art and its relationship to the environment and gauge deeper insights on the same. How it is going to be helpful for our future generations? What is the role of community managers in addressing environmental and sustainability issues? In addition, the current study will shed light on how artist's life have made a difference with such practices, and provide passionate and holistic understanding of sustainable future.

For the purpose of this study, four of the artists were personally interviewed, as these are working in harmony with nature and trying to sensitise the communities. The reason for doing so is that very little has been talked about their work and their unique ways of practicing. The question here would be that how art installations/practices promote eco-friendly behaviour and foster a deeper connection to nature in the context of urban environments? In this research work, authors investigate the same with the help of empirical data and methodological tools for analysis. The authors look at the artist practices (i) what is the purpose of sustainable awareness, (ii) what material are they using for promoting sustainability (iii) what are their strategies, (iv) how they are also helping artists to communicate to a larger group of population.

The study revolves around the comparison between four specific artist from different parts of the world in the form of case studies, they have been informally interviewed and their views are been recorded. This study will be significantly useful for fellow contemporary artist and other who are trying to practice art full time but are always scared of expensive mediums. In addition, the study will be helpful in gaining a holistic and passionate implementation of sustainable development goals, and support policy making in future.

The next section provides a brief literature review which discusses Art and the Environment, Art and Society through the Ages, Art in the Modern Age. The section after that explains the methodology used by the authors to validate the study. Finally, the authors conclude with a discussion of the theoretical significance of this study.

## 2. LITERATURE REVIEW

### *Art and the Environment: Past to Present*

#### *Defining Ecological Art*

Understanding the connection between nature and art requires us to enquire into the historical roots of how artists communicate with their immediate surroundings/nature or environment. The word 'ecological art' has emerged as an important concept in this research, covering a diverse range of artistic practices that engage with environmental issues like, identity, politics, culture, and ethics and more. Eco-art, first got its attention in year 1990s, evolving from practices that took shape in the late 1960s (Kagan, 2014). However, arriving at a precise definition of 'ecological art' is challenging due to its multidisciplinary nature and the ever-evolving environmental landscape (Kagan, 2014). Despite this ambiguity, ecological art is bound by shared principles such as connectivity, ecological ethics, and the stewardship of interrelationships (Kagan, 2014; Wallen, 2012).

Ecological art finds its foundation in ethical contemplations and the principles of systems theory, with the objective of exploring and responding to the complex interconnections that exist within our natural environment. These relationships encompass the physical, biological, cultural, political, and historical aspects of ecosystems (Wallen, 2012). The principle objective of ecological art is to raise awareness among people, make people more conscious, creating an environment for intellectual dialogue, and reshape human understanding and assumptions (Thornes, 2008). Art also opens spaces to question current behaviours and embedded ways of thinking, foster pro-environmental behaviour by creating intense emotions and offer practical experiences (Blasch and Turner 2016; Brunner 2018; Casazza et al., 2017; Ernst et al., 2016; Kollmuss and Agyeman 2002; Marks et al., 2014). Art speaks in a universal language and can reach out to a wider audience, identify knowledge that is overlooked by ordinary research and decrease the gap of knowledge between scientists and other parties (Casazza

et al., 2017; Curtis 2011; Curtis et al., 2012; Rivera et al., 2018)

The challenges of global issues associated with unsustainable development and climate change, for the same ecological artists have taken on an active role in inspiring and advocating for ecological responsibility and the reimagining of our relationship with nature (Wallen, 2012).

In past few decades ecological artists have expanded beyond the paradigm of traditional practices, including scientists and activists in their ranks. Collaboration has become their core of their work, with projects often involving students and community members in efforts to address environmental challenges (Lambert and Khosla, 2000). These community-based initiatives serve to inform the public about environmental issues and propose sustainable coexistence solutions (Lambert and Khosla, 2000). When the whole world is facing extreme environmental shift from landslides to floods, forest burnings to draughts, ocean water being filled with plastics and fishes consuming the same and more art act as an evolving catalyze to nurture the relationship with nature, advocating for a more sustainable future. That's where art and communication come into play. It's emotionally difficult to connect to the climate crisis: it feels too far in the future, on a wholly different scale, and not something you can solve as an individual. But what you do and how you act still matters.

### ***Art and Society through the Ages***

Since the humanity exists, artists have put forward their creative talents to express and articulate their concerns about social justice, inner voices or in general expressing their evolved emotions with the help of art and leave a lasting impact on society, we have seen those early examples of cave painting or painting of mythological stories on cotton clothes now known as phad paintings (Curtis et al., 2012; Reichold and Graf, 1998). Further Ellen Dissanayake's claims that art and culture are integral to human evolution underscores the universal human need for beauty and meaning (Dissanayake, 1995). In the early days of civilisation for tribal cultures, rituals were collective as acts of artistic expression, served as vehicles for community transformation, where the principle of morality was always involved (Vasko, 2015).

As societies evolved, the role of art expanded beyond collective rituals, becoming a means for individuals to

make sense of their place in the world (DeMarriasand Robb, 2012). The power of imagery in guiding behavior and shaping social norms became evident as humans internalized visual cues (DeMarriasand Robb, 2012). While in the past, art was often associated with privilege and accessible only to the elite (Williams, 2001), it has consistently provided insights into humanity's relationship with the natural environment (Williams, 2001).

In the contemporary era, there is growing recognition of the artist and his arts' role in bringing societal transformation toward environmental sustainability. Art is stated as the easiest vehicle for social change. Governments all around the globe uses murals, paintings, sculptures, drama, movies and songs as propaganda practices to change public opinion and launch public informational campaigns.

For example, the Government of India often uses murals and paintings to discourage open defecation, foeticide, tree felling and other societal ills (Jangid 2022). The term 'sustainability' has gained prominence over the past few decades, leading to a proliferation of art practices associated with this concept (George, 2013). Old school definitions between visual and performing arts have blurred, giving rise to innovative practices or streams such as environmental art, ecological art, public art, and site-specific art and more (George, 2013). Municipalities worldwide are implementing public art policies aimed at both boosting economic development and raising awareness of environmental issues (Robidoux and Kovacs, 2018).

### ***Modern Age: Bridging the Gap between Art and Science***

Over the years, researchers have explored that there is potential personality and thinking style differences between people practicing arts and people from other academic background (Furnmah et al., 2011). However, interdisciplinary fields have worked to bridge this gap, challenging the notion of a rigid division (Cohen, 2001). It has evolved from a debate about which side of the divide is superior to questioning the existence of the divide itself (Cohen, 2001; Furnmah et al., 2011).

Both art and science are attempts to understand and describe the world around us, and recent literature suggests that they are more interconnected than previously believed. Successful collaborations between art and science are becoming increasingly recognized,

often taking place in museums, which serve as conduits for transdisciplinary thinking (Arnold, 2017). Museums like the Wellcome Collection in London blend science, medicine, life, and art to provoke thought and educate the public (Arnold, 2017; Ball, 2017). These interdisciplinary approaches offer fresh perspectives and enrich our understanding of both cultures.

In conclusion, the exploration of art's relationship with the environment reveals a complex tapestry that weaves through history, challenges societal norms, and seeks to bridge the divide between artistic and scientific thinking. Ecological art emerges as a powerful force in addressing contemporary environmental concerns, while the historical and societal roles of art continue to evolve, reshaping our perceptions and propelling us toward a more sustainable future.

### 3. METHODOLOGY

For this study, multidisciplinary approach was adopted. Environmental art in this research is studied as a separate art category, which has its own elements like upcycled materials, renewable energy sources, agricultural waste and more. Further this study is also talking about the role of community managers of engaging communities to investigate their immediate environment, helping communities to build a deeper connection with nature.

Bryman and Bell (2011) stated that cross-sectional design is considered most appropriate since the study is exploring the variation/practices of different artists' stories about creating environmental art, which is to be considered a study of different cases (p. 54). In this section the authors outline the 'Paradigm' that formulates the core of this methodology and uses various processes to collect data and approach its analyses. Sample collection of questionnaire, informal or semi structured interviews, observation and detailed study of four major artists who practice in India are a part of methodology practiced by the authors for the accomplishment of the data collection since the author believes it can provide with in-depth knowledge and more useful insights of the subject and offer important contributions which might not have appeared through use of a structured or quantitative approach.

Describing from epistemology, the paradigm used for this research is interpretivism. Butler (1996), identifies several types of interpretivism such as conservative, constructive, critical and deconstructionist. Interpretivism is usually not a fused practice, it can be

discussed in many forms. Specifically, for this research the authors are inclined towards exploring the deconstructionist (Hermeneutic) approach which seems appropriate and equivalent to social constructionist. For this study, the aim is to understand the subjective meaning of different artists and their practices of using sustainable materials for promoting environmental awareness.

There is a minimal research pertaining on Indian artists who are practicing art in promoting environmental awareness and sustainable development and a very limited data base which defines the nature or medium these artists are using. The data which is currently available could be gathered from the direct information available about the artist is from their website, social media pages or the art galleries or curators or managers promoting them for their extraordinary work and contribution in promoting environment awareness with their work. In fact there is very little literature available on the subject, hence to explore it, this research will specifically examine the following research question: How can artist art installations or practices promote eco-friendly behaviour and foster a deeper connection to nature in the context of urban environments?

By delving into this question, authors hope to shed light on the transformative power of art in promoting environmental awareness and sustainable development. Moreover, this study will also highlight the sincere efforts of coordinators and managers to make sure that artists' message reaches to the masses.

As this research intends to address one of the most under researched issue, the key question are going to be addressed through the mixed methodology of research which "employs both approaches (quantitative and qualitative) simultaneously to create a research outcome stronger than either method individually" (Norreklit Frank H. Selto 2011, p. 61). Further Norreklit Frank also stated a very interesting point that with the use of combined Methodology (qualitative and quantitative) enables authors to explore more complex aspects of research in relation of human and social environment. The author believes that using mixed media approach in terms of understanding artist, art installations/ practices which promote eco-friendly behaviour will help her and provide with deep knowledge of the subject and offer important insights which might not have appeared through use of a either quantitative or qualitative approach.

#### 4. DATA COLLECTION

The data collection for this research is determined on identifying and right artists who work on environmental and sustainable themes, as this area of artist cannot be evaluated through specific indices. Two approaches were used for artist selection:

1. **Online Research:** Extensive online research was conducted using social media like Instagram and Facebook, Keywords such as 'environmental artist,' 'eco artist,' 'sustainable artist,' 'ecological artist,' and 'nature artist' were used to identify artists within this field.
2. **Chain referral Sampling:** To complete the online search and find the right artist within the art world networking helped and approached to gain access to specific artists working with environmental concerns. This approach facilitated the identification of artists who might not readily categorize themselves as environmental artists but they work with similar mediums and having them as part of research turned out to be helpful. By doing so, it just not provided us the insights why are they using a particular medium but also that not knowingly also, they are doing good to environment.

From the pool of identified artists, 28 in number were reached out in person on their interest in participating in the study. Out of which 12 artists reverted and believe it fit well, all participants were considered experts in their field.

The 12 artists who reverted were based in various locations mostly from Delhi and practicing in Garhi Artist Studio, Lalit Kala Akademi. Most of them worked both nationally and internationally, artists chose to remain anonymous.

##### *Interviews*

The research involved informal interviews. A standardized set of questions was prepared, providing a framework for interviewing while allowing for flexibility to explore additional topics as they arose during the interviews. Ethical considerations were paramount, including informed consent and confidentiality. Efforts were made to create a comfortable and neutral setting during the Skype interviews, despite participants being

located in different parts of Delhi, mostly we gathered the major information from their websites.

##### *Analysis*

Interviews were recorded and further decoded, focusing on relevant themes and expressions related to the artists' assumptions and perceptions of working with environmental art. Authors also informally speak to various artists and community managers to understand that why the artists feel there is an urgent need of the shift of using of organic or sustainable material. In current times because artists feel organic material is easily available and is pocket friendly. Dr Gayatri Mathur, Program coordinator and then Garhi artist studio in charge of G20 Waste-to wonder workshop took place from 21<sup>st</sup> April to 1<sup>st</sup> May 2023, stated that event like these provide an upper edge to artist creativity because they explore their creativity with material which are waste and with their creation it turned into wonders and motivate lot of young art enthusiasts to explore mediums like these rather than traditional mediums. The analysis involved observes these practical findings using theories on artists' motivations and environmental activism to test hypotheses. It employed a balance of subjective and objective interpretation to maintain an open approach to the empirical findings.

##### *Methodological Criticism*

Like any other research work, this study is also contained by time and means. The disinterest of several respondents, the lack of primary research in this field in India, the inaccessibility of artists and coordinators have all contributed to creating hurdles in the part of this work, but the authors have done rigorous work.

#### 5. FINDINGS AND DISCUSSIONS

##### *Analysis of the response of the survey:*

The author received 12 respondent surveys in total from different parts of Delhi but mostly, artists were working in Garhi Artist Studio, Lalit Kala Akademi, New Delhi, out of which few people were personally approached by the authors to speak over skype, phone calls and were interviewed informally which helped the author to gain better and deeper understanding of artist and artist practices (using of different kind of sustainable material and how it helps in supporting our environment). The answers received have been divided into the following category. (i) Cost and Sustainability of Art Materials and

Mediums; (ii) Artistic Impact and Public Awareness; (iii) Challenges and Opportunities; (iv) Future Initiatives and Collaborations

## **6. COST AND SUSTAINABILITY OF ART MATERIALS AND MEDIUMS-**

Several artists in these discussions and sample the data received as sample respondents point out the focused discussion on the cost, availability and sustainability of art materials in the context of environmental sustainable art practices, it is clear that the financial feasibility of such practices is a captivating and positive narrative. The results drawn from responses provided by 12 artists from around Delhi, who actively engage in sustainable art, highlight the cost-efficiency of using sustainable materials. The majority of artists report that their expenditure have gone down visibly from the past which has come to 5000 Indian Rupees (INR), largely because of the accessibility and affordability of sustainable materials.

Major factors contributing to this financial viability include the ease of sourcing sustainable materials locally through reclamation, the only cost which artist says they still need to bear is transportation and procurement expenses. Additionally, the quality inspection process for sustainable materials is streamlined, as their inherent eco-friendliness necessitates less rigorous scrutiny, in contrast to traditional art supplies. Key highlight for artists is a dual advantage: not only do sustainable materials contribute to eco-conscious art creation, but they also prove economically advantageous in the long run. However, artists often face initial investment challenges when transitioning to sustainable practices. So, for the same financial backing becomes a facilitator empowering artists to fully embrace the creation of eco-friendly art right, from the start, if the assistance is provided by the government and Support the development of sustainable art projects while motivating artists to continue utilizing the transformative power of sustainable art in raising environmental consciousness.

## **7. ARTISTIC IMPACT AND PUBLIC AWARENESS-**

In the realm of art projects and environmental awareness this study emphasizes the artistic influence and increased public consciousness that such creative initiatives can generate. The insights gathered from involved artists

reveal a captivating narrative. One that showcases art as a catalyst, for inspiring eco consciousness raising awareness and sparking meaningful conversations. The feedback received from artists highlights how sustainable art projects go beyond boundaries. They serve as conduits for conveying messages and encouraging viewers to reconsider their relationship with nature. Many artists shared examples of their work instilling a sense of responsibility among their audiences. These projects stimulate discussions on issues fostering a deeper connection, between art and ecological consciousness. The significance of impact extends far beyond the confines of the art world itself. Sustainable art projects possess an ability to resonate with audiences transcending age, background and geographical boundaries. They have the capacity to reach individuals who may not typically engage with topics through means.

## **8. CHALLENGES AND OPPORTUNITIES-**

Landscape study of challenges and opportunities that artists faced within the field of sustainable art is quite concerning. However, the research don't deny the fact that eco-friendly materials prove cost-effective, but the availability of some specific material is seasonal presents a notable challenge, impacting project timelines and accessibility. Furthermore what hit the artist more is the overhead costs associated with maintaining studios and sourcing materials require careful consideration and taxes. Equally significant is the artists' reluctance to be categorized solely as 'environmental artists', highlighting the need for a balanced identity. Despite these challenges, a wealth of opportunities emerges—collaborations, community engagement, and innovative approaches—that artists can harness to overcome obstacles and continue their vital role in fostering environmental awareness through art for fostering a better and prosperous future for coming generations.

## **9. FUTURE INITIATIVES AND COLLABORATIONS -**

This study importantly discusses that artists show willingness and strong aspirations to embrace collaborations with government and private organisation at some special cases with artists. Further artists also stated that if they have done a good networking with curators, program coordinators and managers they help them to navigate towards appropriate projects and help them to get right residencies which are funded by government or private organisations.



Artists also expressed a strong desire to embark on innovative sustainable art projects, spanning from immersive installations to community-cantered initiatives, aiming to provoke thought and inspire action. Collaboration emerged as a pivotal force, promising to magnify the impact of sustainable art by fostering partnerships with fellow artists, environmental organizations, and local communities.

### 10. INTERVIEW RESULTS

After analysing and decoding the interviews, researchers looked for factors which make them stand out in their field. Data is organized on the basis of artistic medium and main themes that resulted from the interview process. The results are as shown below in a form a table:

Artists' Name	Sustainable Art Medium	Age Group (in years)	Educational Background	Artistic Influences	Notable Works	Artistic Philosophy and Approach
Artist 1	Heena	25-30	Fine Arts	Traditional Henna Art	"Earth's Canvas" - Henna (make very small Heena sculpture)	Weaving environmental narratives with ancient art
Artist 2	Bagasse (Sugarcane Fiber)	30-34	Fine Arts/Sculpture	Nature and Agriculture	"Resurgence" - Bagasse relief sculptures	Celebrating nature's resilience through sculpture
Artist 3	Electronic Waste/ Vehicle Waste	30-40	Design/Recycling	Digital Art and Cyberpunk/Kitch art	"ReWired Reflections" - Interactive, E-Waste Art	Provoking reflections on technology's impact
Artist 4	Plastic Waste (like chips packets/biscuit packets or any colour plastic sheets)	30-40	Fine Arts and Upcycling	Pop Art and Street Art	"Plastic Metropolis" - Urban Plastic Art	Confronting urban waste through bold expressions

In this enriched table, authors have tried to provide comprehensive insights into the artists' educational backgrounds, their influences, their notable works, and their artistic philosophies. This research-intensive approach provides a deeper understanding of their creative journeys and the profound impact of their sustainable art.

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# The Impact of Eco-friendly Printing on Our Lives

Sudhin Dutta<sup>1</sup>, Dr. Anshu Srivastava<sup>2</sup>

## ABSTRACT

*Printing has a significant impact on our lives, whether it's for personal or professional purposes. It's now an essential part of our daily routine. However, conventional printing methods are not environmentally friendly. The potentially harmful substances and parts used in printmaking may have a significant impact on the environment and our health. Thankfully, sustainable publishing is now a workable fix for this issue. This uses soy-based inks and recycled paper in an effort to lessen the negative effects of writing on the environment. We'll talk about how eco-friendly printing has changed our daily lives in this essay. We'll look at how green printing could decrease waste, improve air quality, and lower carbon emissions. We'll also take a look at some of the several ways we could make a difference. We'll also consider some potential avenues for influencing the printing sector and promoting environmentally friendly printing practises. Join us as we explore into the world of environmentally conscious printing and learn how everyone of us can contribute to build a sustainable future.*

## 1. INTRODUCTION

The effects of printing on the environment are often disregarded in the current digital era, where everything seems to be progressing towards a paperless society. Printing continues to play an important part in our lives, whether it is for businesses or individual individuals. The impact that it has on the environment must be understood, though.

The use of natural resources such as trees, water, and energy is necessary for the production of paper. In addition, hazardous chemicals and carbon dioxide are released into the atmosphere throughout the production process. Additionally, the disposal of printed materials frequently results in the build-up of trash in landfills, which worsens the environment.

Fortunately, more ecologically friendly printing techniques are being used as a result of rising awareness of the effects on the environment. While still meeting printing criteria, eco-friendly printing seeks to reduce its harmful effects on the environment. Due to the development of sustainable

### **Understanding the environmental impact of traditional printing processes**

When it comes to creating printed products, traditional printing methods have long been preferred by both businesses and people. Understanding the effects these activities have on the ecosystem is crucial, though.

The excessive usage of paper is one of the key problems. Paper production requires the removal of trees, which leads to deforestation and the extinction of natural habitats. Additionally, chemicals like bleach and dyes are used in the making of paper, which can contaminate water supplies and damage aquatic life.

Additionally, traditional printing techniques frequently produce a significant quantity of waste. Ink cartridges, scrap paper, and other printing supplies are included. These things wind up in garbage dumps, where they cause pollution and take a long time to break down.

Traditional printing methods also use a substantial amount of energy. A substantial quantity of electricity is needed to operate printing presses and other machinery, which raises carbon emissions and has an adverse effect on the environment of our world.

We can see the necessity for more environmentally friendly printing options when we are aware of this influence on the environment. Sustainable printing techniques encourage a more ethical consumption of our planet's resources while also lowering our carbon footprint.

An eco-friendly alternative to conventional printing methods is to employ recycled paper, inks made from plants, and energy-saving machinery.

These techniques minimise the need for new materials, lessen chemical waste generation, and utilise less energy. Recycling and careful disposal of printing waste can also

help to lessen their harmful effects on the environment. The demand for ecologically friendly printed goods is rising as people and businesses become increasingly concerned about the environment. We can change things for the better and leave the planet a healthier place for future generations by selecting environmentally friendly printing options.

### **The rise of environmentally friendly printing techniques**

The printing sector is not an exception to the apparent trend towards ecologically friendly practices that has recently evolved in several businesses. Both businesses and consumers are looking for environmentally friendly options as environmental concerns take on greater significance. Due to this, environmentally friendly printing methods have begun to appear. These methods concentrate on reducing environmental impact without sacrificing quality.

The creation of soy-based inks is one of the most significant advancements in ecologically friendly printing. Conventional inks frequently include hazardous substances and organic compounds that are volatile (vocs), which can be hazardous to consumers' health as well as the workers' in the printing sector. On the other hand, soy-based inks are made from a renewable resource, making them a safer and more environmentally friendly option. They not only release fewer volatile organic compounds, but they also create prints that are vivid and of excellent quality.

The use of recycled paper is a further environmentally friendly printing method that is becoming more and more common. Utilising recycled or post-consumer waste paper lessens the demand for new paper and prevents deforestation. Recycled paper reduces energy and water use during manufacture, which not only contributes to the preservation of precious natural resources. Additionally, thanks to technology advancements, it is now possible to print high-quality images on recycled paper, dispelling the myth that eco-friendly printing results in worse print quality.

The development of digital printing methods has also aided in the shift towards environmentally friendly printing. Digital printing, as opposed to conventional offset printing, does not require printing plates, which lowers waste and chemical usage. This not only speeds up the printing process but also makes it possible to print with customised designs and more accurate colour

reproduction. On-demand printing is another option provided by digital printing, which further minimises extra inventory and wasteful print runs.

The introduction of ecologically friendly printing methods benefits customers, businesses, and the environment. Customers are becoming more attracted to companies that emphasise using environmentally friendly practices as a result of growing concern and awareness about sustainability. Companies may show their dedication to the environment, get a competitive edge, and draw in environmentally sensitive clients by implementing eco-friendly printing procedures. In conclusion, the development of ecologically friendly printing methods marks a significant turning point for the printing industry. These technological advancements enable high-quality printing while minimising environmental effect, from soy-based inks to recycled paper and digital printing. Companies may contribute to a greener future and have a beneficial impact on the environment and our lives by implementing ecologically friendly printing procedures.

### **Benefits of eco-friendly printing for the environment**

An intentional decision that significantly benefits the environment is eco-friendly printing. By implementing environmentally friendly printing methods, we can help to protect the environment and lessen our carbon impact.

The decrease in harmful emissions is one of the main advantages of environmentally friendly printing. Traditional printing techniques frequently use hazardous chemicals and volatile organic compounds (vocs), which can be bad for the environment and people's health. The inks and solvents used in eco-friendly printing, however, are non-toxic, derived from plants, biodegradable, and do not contribute to air pollution.

Furthermore, environmentally responsible printing encourages the use of recyclable or sustainably harvested paper. Compared to the manufacture of virgin paper, the creation of recycled paper uses less water and energy. We can preserve trees, stop deforestation, and safeguard the habitats of several animals by choosing recycled paper.

Additionally, eco-friendly printing promotes prudent waste management. Efficiency in printing techniques is frequently used by printers who place a high priority on sustainability to reduce paper waste. In order to avoid

using too much paper, they also provide choices like digital proofs and double-sided printing.

Energy conservation is a significant benefit of environmentally friendly printing. Sustainable printers have energy-saving features and, whenever possible, draw their power from renewable sources. We can lessen our dependency on fossil fuels and help the fight against global warming by consuming less energy.

Additionally, implementing eco-friendly printing techniques can improve company reputation and draw in customers who care about the environment. Consumers are becoming more and more mindful of the environmental effects of the goods and services they select in today's world. Organisations may stand out from the competition and gain the trust of their target market by showcasing a commitment to sustainability.

In conclusion, there are many advantages of eco-friendly publishing for the environment. We can lessen pollution, conserve resources, cut down on waste, and promote a healthy planet for future generations by using sustainable printing techniques. Switching to eco-friendly print is not just a conscientious decision, but also a significant step towards building a more resilient and environmentally friendly world.

### **The role of sustainable materials in eco-friendly printing**

Concerns over the effects of conventional printing techniques on the environment have grown in recent years. The printing industry's viability has come under scrutiny due to an overabundance of paper, dangerous chemicals, and energy. However, with the introduction of environmentally friendly printing, a fresh tide of change that emphasises the significance of sustainable materials is sweeping the sector.

Sustainable printing methods heavily rely on sustainable resources. These materials are carefully chosen to produce high-quality print outputs while reducing their harmful effects on the environment. The utilisation of recycled paper is one of the essential elements of sustainable printing. The demand for virgin paper is decreased by using paper generated from post-consumer waste or agricultural waste, which results in fewer trees being felled.

Eco-friendly printing uses alternative resources like bamboo or hemp-based papers in addition to recycled paper. These materials grow quickly and require little

irrigation or pesticides, making them highly sustainable. Printing businesses can dramatically lower their carbon footprint and encourage resource conservation by deciding on one of these solutions.

Eco-friendly printing also encompasses environmentally friendly printing techniques and goes beyond the selection of materials. This involves switching from conventional petroleum-based inks, which emit hazardous volatile organic compounds (vocs), to inks derived from plants. Vegetable-based inks are a recommended option for environmentally aware printing because they are made from sustainable sources and have a greatly reduced impact on the environment.

The use of renewable resources in eco-friendly printing is advantageous for both customers and businesses in addition to the environment. Businesses can improve the perception of their brands, draw in eco-aware clients, and show their commitment to CSR by integrating sustainability into their printing procedures. On the other hand, customers may relax knowing that the printed products they get were produced with little environmental damage.

In summary, the importance of natural resources in eco-friendly printing cannot be overstated. The printing sector may significantly improve the environment by consciously using recycled paper, alternative materials, and vegetable-based dyes. Adopting these sustainable practises encourages a shift towards a greener and more responsible future while also reducing waste and conserving resources.

### **How eco-friendly printing can contribute to a healthier planet**

Every industry has a duty to embrace environmentally friendly practises in the modern world, where environmental sustainability is an urgent concern. As a necessary component of our daily life, printing has a big effect on the environment. However, with the introduction of environmentally friendly printing, we now have the chance to change for the better and help create a healthier planet.

Traditional printing techniques frequently employ hazardous chemicals, use a lot of energy, and produce a lot of waste. These behaviours contribute to the deterioration of natural resources, deforestation, and pollution of the air and water. On the other side, eco-friendly printing seeks to reduce these adverse



consequences by implementing sustainable practises and utilising eco-friendly materials.

Using recycled or paper from sustainably managed forests is one of the main ways eco-friendly printing lessens its impact on the environment. We can stop deforestation and save precious resources by choosing paper generated from post-consumer waste or forests that have received certification for sustainability. Additionally, eco-friendly printing encourages the use of inks made from soy or vegetables, which are non-toxic and biodegradable in contrast to their counterparts made from petroleum.

Additionally, eco-friendly printing places a focus on energy efficiency. The printing industry is making investments in energy-efficient technology like led curing systems because they use less electricity and generate less heat. These innovations not only lessen their negative effects on the environment, but they also help businesses run more efficiently.

Additionally, eco-friendly printing promotes prudent waste management. In order to prevent waste products from ending up in landfills, such as paper scraps and spent toner cartridges, printing companies are developing recycling programmes. We reduce greenhouse gas emissions and preserve landfill space by diverting waste from landfills.

We can all work together to make a difference and build a better planet for future generations by adopting environmentally friendly printing techniques. Choosing environmentally responsible printing options can be a simple but important step towards a more sustainable future, whether you are a business owner, a print consumer, or an individual. Let's work together to print with a purpose and make the planet greener and better.

### **Examples of businesses and organizations embracing eco-friendly printing practices**

Growing environmental awareness and concern have led businesses and organisations to implement more sustainable practises across a variety of their operations in recent years. The printing sector is one place where this transformation is most noticeable.

Recognising the beneficial effects eco-friendly printing techniques may have on the environment, numerous companies and organisations have taken action to adopt them. These progressive organisations are not only

lowering their carbon footprints but also serving as role models for others.

One such instance is a well-known international fashion label that has committed to environmentally friendly printing. All of their advertising materials, such as catalogues, brochures, and packaging, have moved to recycled paper and inks made from plants.

By doing this, they have greatly lessened their impact on the environment while continuing to uphold the high standards for which they are renowned.

Another noteworthy instance is a global non-profit group that prioritises environmental preservation and protection. They have adopted a policy of a paperless workplace and, if practical, have switched to digital communication techniques. When printing is required, recycled paper is chosen, and double-sided printing is employed to reduce waste. This company is aware that even the smallest action can contribute to a greener future.

Additionally, neighbourhood establishments like cafes and restaurants have embraced the environmentally friendly printing revolution. They have begun using disposable cups and food containers that are compostable and biodegradable and are printed with soy-based inks. By doing this, dangerous chemicals are not only avoided, but it is also made possible for these objects to be disposed of in an environmentally acceptable way.

These instances show how eco-friendly printing techniques can benefit companies and organisations of all sizes and in a variety of sectors. They are not only lessening their impact on the environment by using sustainable printing techniques, but they are also encouraging others to do the same. By printing with a purpose, we can all work together to build a more sustainable future.

### **Guidelines for forming eco-friendly printing practises**

People must embrace eco-friendly practises in all facets of their lives, including printing, in the modern world where sustainability has emerged as a serious concern. We may considerably lessen the negative effects of our printing operations on the environment by making thoughtful decisions and establishing basic routines. Here are some pointers on how people might adopt environmentally responsible printing practises:

1. Print only when required: Before pressing the print button, consider whether a hard copy is actually essential. In many cases, digital copies or online storage solutions can fulfil the function just as well, negating the need for printing entirely.
2. Print documents twice; develop the practise of printing paperwork twice. This straightforward action can successfully reduce paper usage by half, cutting down on the number of trees chopped down and reducing the amount of energy and water needed in the manufacturing process.
3. Recycled paper is best. Choose paper that has been produced sustainably. To ensure that paper goods are made from sustainably managed forests, look for certifications such as those from the Forest Stewardship Council (FSC) or the Programme for the Endorsement of Forest Certification (PEFC).
4. Opt for environmentally friendly ink and toner: Regular ink and toner cartridges can include hazardous chemicals that are bad for both the environment and human health. Make the switch to environmentally friendly substitutes created with soy or vegetable-based inks, which are biodegradable and contain fewer volatile organic compounds (vocs).
5. Print in draught mode: Use your printer's draught mode setting for printing internal documents or draughts. As a result, less ink or toner is utilised, conserving resources and cutting expenses.
6. Recycle used ink and toner cartridges: Recycle used ink and toner cartridges rather than tossing them away. You can find local specialised recycling facilities or participate in recycling programmes offered by many office supply stores. This saves precious resources and lessens electronic waste.
7. Optimise printing options: Change your printer's preferences to reduce waste. To prevent printing blank or unfinished pages unnecessarily, configure your printer's default settings to print in black and white and use the "print preview" feature.

We may support the more general cause of environmental preservation and sustainability by implementing these eco-friendly printing practises into our daily life. Small adjustments to our printing procedures can have a big impact and ultimately contribute to the development of a more environmentally friendly and sustainable future.

### **The probable effects of green printing in the future**

The potential for eco-friendly printing is enormous, and it promises to improve our lives. Eco-friendly printing has evolved as a viable option that addresses our expanding concerns as we become more aware of how our actions affect the environment.

The development of technology is a key factor in the future of eco-friendly printing. To reduce environmental damage, printing technology and procedures are always being improved. Manufacturers are investing in R&D to develop printing solutions that employ eco-friendly inks, consume less energy, and encourage recycling and waste reduction.

Additionally, the development of eco-friendly printing is being fueled by the rising demand for environmentally friendly practises. Customers actively seek out goods and services from businesses that place a high value on sustainability. Businesses may not only satisfy this demand but also improve their brand reputation and draw in a larger client base by implementing eco-friendly printing techniques.

Beyond lowering environmental remnants, eco-friendly printing has a wider range of effects. It also generates lucrative opportunities. The importance of toecap-friendly printing will increase as the demand for sustainable printing techniques increases. This includes the creation of environmentally friendly inks, recycling facilities for old printing supplies, and the advancement of sophisticated printing equipment. Environmentally friendly printing can also affect other kinds of diligence. For instance, we may encourage sustainable forestry practises and lessen deforestation by printing on recycled paper. In turn, this aids in preserving biodiversity, reducing climate change, and replenishing natural resources. In conclusion, eco-friendly printing has a bright future. We can lessen our carbon footprint, preserve resources, and protect the environment for future generations by adopting sustainable printing practises. The indirect effects of eco-friendly printing go beyond the printing process, having a beneficial cascade

effect on related industries and encouraging a more ethical and sustainable approach to printing. Conclusion and recommendations for promoting environmentally friendly printing methods In conclusion, it is impossible to overstate the influence of eco-friendly printing techniques on our daily life. We can greatly lower our carbon footprint, protect valuable resources, and preserve our environment for future generations by promoting environmentally friendly printing techniques. We must act immediately to promote environmentally friendly printing techniques. Then, there are some doable steps you can take to change things.

1. Opt for paper that is post-consumer waste or comes from reputable, sustainable sources that has been recycled. This decreases the need for virgin paper and encourages recycling efforts.
2. Accept your digital whims When feasible, take into account digital druthers similar to participating electronic documents or using a pall storage, to printing. As a result, there is a lesser requirement for physical printing and less paper waste.
3. Employ green printing techniques Investigate the use of biodegradable and non-toxic soy or vegetable-based inks. Additionally, search for printers that employ recycling programmes for

paper costs and other printing stocks as well as energy-efficient equipment. 4. Promote and encourage mindfulness Inform your co-workers, musketeers, and family about eco-friendly printing techniques that you have learned. Encourage children to print thoughtfully and emphasise the advantageous effects it can have on the environment. We can create a good change towards a more sustainable future by advocating these practises broadly.

Take the required steps to decrease waste, save resources, and blanket our planet. Through eco-friendly printing techniques, we can collectively make a big difference.

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# Designing the Digital Experience: Exploring the Vital Role of Graphic Design in User Interface (UI) Design for the Modern Era

**Dr. Ankita Majumdar**

*Assistant Professor, Amity School of Fine Arts,  
Amity University Noida, UP*

## ABSTRACT

*Advertising surrounds us in our daily life & is omnipresent in various forms. It can be in printed format like newspapers, magazines, billboards or in digital mediums like television, radio, internet, theatres and similar, grabbing the consumer's attention in advertising graphic design plays an important role in creating responsive advertisements.*

*Graphic design in advertising refers to the process of creating visual and graphic elements that effectively communicate a brand's message or promote a product or service. It involves the strategic arrangement of various design elements such as images, colours, typography, and layout to capture the attention of the target audience and convey a desired message. In the context of advertising, graphic design plays a crucial role in capturing the audience's attention amidst the clutter of competing advertisements. Effective design helps create a strong visual identity for a brand and establishes an emotional connection with consumers. With the rise of digital marketing, businesses now have access to a variety of platforms and tools to reach their target audience. This has led to a shift in advertising design from traditional print and broadcasting media to digital formats, such as social media, mobile apps, and online advertising i.e., banner ads. Therefore, due to this UX and UI design are becoming increasingly important in the world of advertising.*

*In advertising, UX and UI design can be used to create more engaging and effective campaigns, for example, a well-design website or mobile app can make it easier for users to find the information they need about the products and services and can encourage them to take a specific actions, such as making a purchase or signing up for a newsletter. Also, UX and UI design can help to create a cohesive brand experience across the different advertising channels. By using consistent design elements and messaging, advertisers can build brand recognition and loyalty and move from one channel to another. Here for brand recognition UI design supports digital art creativity which means the creative use of digital tools and techniques to design visual elements, layouts, and interactions for digital interfaces for websites or mobile apps. This creativity includes designing the layout, typography, colour scheme and other design elements that create a cohesive look and feel. All this process comes under the graphic design skills where digital artists who specialize in UI design leverage their graphic design and artistic skills to create engaging and functional user experiences. Thus, graphic design plays a crucial role in the digital age, especially in the UI (User Interface) design context. In this era of technology and digital interactions, graphic design has become essential for creating visually appealing and user-friendly digital interfaces.*

*Therefore, this paper discusses the crucial role that graphic design plays in crafting exceptional User Interface (UI) and User Experience (UX) in the digital landscape of the modern era.*

## 1. INTRODUCTION

Due to the global COVID-19 pandemic, the digital industry underwent a paradigm shift. In India, people partially accepted the digital mode because the Indian customer's attitudes towards digital services and entities have changed especially after the pandemic. Now people have become more internet-savvy. Most people have a smartphone nowadays and due to internet facilities and

smartphone availability in everyone's budget, people incline towards digital ecosystem. They are ordering their groceries, food, clothes, and other necessary things just by clicking on a button. Before the pandemic, people were reluctant to adopt digital payment system due to the fear of online fraud, or they were comfortable with cash transactions, or they were not interested to accept the digital change. However, during and after the pandemic,

due to the emphasis on cashless transactions people moved spontaneously and in the present scenario digital platforms have grown significantly. As the digital market grows, the need to continuously improve upon the interface of virtual platforms is a necessity. Maintaining of dynamic interface also known as a “Fluid Interface” is integral to providing end-users with an amazing User Experience and User Interface which is known as UX and UI in short form.

With the rise of digital marketing, businesses now have access to a variety of platforms and tools to reach their target audience. This has led to a shift in advertising design from traditional print and broadcasting media to digital formats such as social media, mobile apps and online advertising such as banner ads. Therefore, UX and UI designing are becoming increasingly important in the world of advertising.

In advertising, UX and UI design can be used to create more engaging and effective campaigns, for example, a well-design website or mobile app can make it easier for users to find the information they need about the products and services and can encourage them to take a specific actions, such as making a purchase or signing up for a newsletter. Also, UX and UI design can help to create a cohesive brand experience across the different advertising channels. By using consistent design elements and messaging, advertisers can build brand recognition and loyalty and move from one channel to another. Here for brand recognition, UI design supports digital art creativity which means the creative use of digital tools and techniques to design visual elements, layouts, and interactions for digital interfaces for websites or mobile apps. This creativity includes designing the layout, typography, colour scheme and other design elements that create a cohesive look and feel. All this process comes under the graphic design skills where digital artists who specialize in UI design leverage their graphic design and artistic skills to create engaging and functional user experiences. Thus, graphic design plays a crucial role in the digital age, especially in the UI design context. In this era of technology and digital interactions, graphic design has become essential for creating visually appealing and user-friendly digital interfaces.

Therefore, this paper discusses the crucial role that graphic design plays in crafting exceptional User Interface (UI) and User Experience (UX) in the digital landscape of the modern era.

## 1. **What is User Experience and User Interface Design?**

User Experience (UX) design is the process of creating digital products or services such as mobile apps, websites, digital watches etc. that provide a positive meaningful experience for users. Whereas User interface (UI) design focuses on the visual elements of a brand’s digital products, such as its websites or mobile apps. This includes designing the layout, typography, colour scheme and other design elements that create a cohesive look and feel. A well-designed UI can help a brand stand out and create a strong visual identity that users can easily recognize and associate with the brand.

## 2. **What is graphic Design and how is it associated with UI Design**

Graphic design is the process of planning and creating visual content to communicate ideas and messages. It is everywhere from the traditional age to the digital age for instance billboards to packaging to mobile apps and websites. By incorporating different elements and principles, these designs can evoke the audience or user’s perceptions and emotions.

In UX and UI graphic design must serve a purpose. In UI graphic design is the art of developing aesthetically pleasing and useful interfaces for digital products. Such as in websites or in the mobile app each icon, button, colour, and image enhance the user experience in some way. In this case, graphic design plays an important role with the help of graphic design elements including line, colour, shape, space, texture, typography, Images, scale, dominance, emphasis, and balance, and the law of proximity together they help to craft exceptional user interfaces in the digital landscape. As UX and UI an interactive communication where users are interacting with a product, it is important to ensure that beauty and usability go hand in hand. In that case, graphic design in the context of UI creates a beautiful design along with meaningful and usable. In other words, in UI graphic design is to display information harmoniously.



### 3. **Role of graphic design in creating an attractive but usable User Interface (UI) in several ways:**

- i. **Visual Hierarchy:** While designing visual hierarchy shows which elements of design are most important. In websites and in mobile apps using visual hierarchy makes users scan information and helps them to communicate a message or service quality and effectively. Graphic elements such as headings, fonts and colours help establish a visual hierarchy on a webpage. Users can quickly identify the most important content and navigate accordingly.
- ii. **Consistency:** Consistency in design is very essential aspect of any design. It creates a sense of structure for the user. Design consistency drives logic and builds a harmonious uniformity among distinct UI elements. For example, in a website well-designed navigation menus often use graphical buttons or icons, making it easy for users to find or navigate the website. Therefore, consistent placement of menus and buttons helps users to navigate from page to page and colours and typography consistency across the websites create a cohesive and predictable user experience.
- iii. **Shape:** shape in graphic design refers to the form or outline of objects and it can evoke emotions and capture attention. Shape can be used to create distinctive and recognizable. In websites or mobile apps clear and visually appealing buttons, which is called call-to-action button (CTA), guide the user towards specific actions like “Sign-up” or Buy Now. This shape of a button could also play an essential role when attempting to design the CTA buttons. Generally, we can see on the website the rectangular shape button which could be seen traditional shape but instead of using rectangular shape buttons rounded corner buttons are also very popular and effective because rounded corners point inward and draw attention to the content of the button i.e buy now, sign in etc. Also, different shapes of icons in websites or in mobile apps such as magnifying glass for the search bar, the home icon for the homepage, shopping cart icon for indicating add-to-cart items and human shapes for profile icons and many more shapes can

represent different action or meaning to help user navigation easily.

- iv. **Colours:** Colours add value to design. It is a means of non-verbal communication. It differentiates between things. Different colours impact different moods and behaviour. It takes 90 seconds to judge a product on the basis of colours. In UI design colours indicate the meaning of each element and emphasize the important elements. Colour can say a lot about the brand and about the application. It builds the brand identity of any company, service, and product. Colour psychology plays an important role in the time of UI design of websites or any apps. For instance, Zomato uses red as the primary colour in its user interface because red causes increased heart rate and appetite, as well as a sense of urgency. Similarly, the yellow colour shows fun friendliness, happiness, optimism, and caution. It is also seen as cheerful and warm, which encourages communication that is why the Snapchat app uses the yellow colour in the logo. To create contrast between UI elements, such as distinguishing a top bar from a system bar, the designer can use light or dark variants of colours. In UI design designers use primary, secondary and variant colours to distinguish the purpose of UI elements. For instance, on the time of login page of the mobile app or website, it can be observed that there are two CTA buttons one is with bright colour such as red or blue and another one is light or grey or sometimes only with a dark border button. These two buttons have significant meaning in the UX and UI world which means designers want to capture the user's attention through the bright colour button instead of the light-bordered button. Through different variants of colour in UI designer can show the different states of buttons.

- V. **Images:** It is one of the most important elements of graphic design used in design, whether it is advertisements, websites, and apps. Images are the nearest thing to a universal language. Images are important in advertising to put across a message graphically, vividly, and meaningfully to be used where words fail. In the context of UI, the images are the first appeal of any website or app that catches the eye of the visitors. Imagery

should stand out in a way that invites the users to learn more about the products and services. It should grab and hold the attention of the users. In this state graphic designers play a crucial role. They create websites that display the right visuals with the use of appropriate image sizes with appropriate resolutions to captivate visitors and make them want to navigate the content of websites.

**vi. User-friendly Typography:** In graphic designing typography is a major execution element that is very effective for communication. Selecting appropriate typefaces can help create a consistent look among all aspects of a brand's communication. Good typography is optimizing accessibility i.e., readability and legibility, usability, visual balance, and user experience overall. In the UI of any website or app, the typography hierarchy creates the contrast between the most meaningful and prominent copy elements which should be noticed first and then ordinary text information. Using different font styles, weights and colours can also emphasize key information such as headings, call-to-action buttons, or important messages. Selecting accessible fonts and sufficient contrast between text and background is also important, especially for visual impairments. In UI design designers should also use typography which are adaptive to different screen sizes and orientation because websites and mobile app are responsive in nature.

**vii. White Space or Negative Space:** In graphic design principle white space or the blank area in a layout is important for several reasons, large areas of white space can convey richness, openness, exclusivity, or simplicity in a message. If white space used meaningfully, it would add dignity and grace to a design layout. While in UI design of websites and apps, effective use of white space can help to separate and prioritize content, making the interface easier for users to scan the important information. Through white space with the use of law of proximity which states that elements that appear close to each other are more likely to be perceived like they are similar or belongs in one group. In UI design proximity means placing visual elements such as button, icons, or text in close to each other, by

this user perceive them as a single group or entity. For instance, the placed action button closes to the elements they are related like the "Buy now or submit button should be placed close to a dialog box it is associated with. Similarly, display card-based layout elements like product images, text, and buttons are often grouped together within a card. This helps users perceive the card as a single group.

## 2. CONCLUSION

In conclusion, the importance of graphic design in digital media cannot be ignored. It is a powerful tool that can convey information, evoke emotions, and drive user engagement.

It plays a fundamental role in shaping the visual identity and user experience of digital content, whether it's a website, social media post, mobile application, or any other form of online communication. Graphic design goes beyond broad aesthetics. In UI each element of graphic design has a meaning and role to get users to interact and navigate hassle-free.

In the digital age where information is primarily consumed online, the role of graphic design in digital media is more important than ever. It shapes our digital experiences, influences user decisions, and contributes to the success of businesses and organizations. Thus, as technology and business practices are changing, there is a need to recognize and harness the power of graphic design as a fundamental aspect of prosperity in the digital age.

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# Word and Image Typography as Means of Visual Communication

Harsh Mehta<sup>1</sup>, Dr. Preeti Yadav<sup>2</sup>

World University of Design, Sonapat, Haryana

<sup>1</sup>harsh.mehta@wud.ac.in, <sup>2</sup>preeti.yadav@wud.c.in

## ABSTRACT

*Typography is the art of arranging and designing typefaces to make language visible, while image typography involves combining text and images in an aesthetically cohesive manner. Both play integral roles in modern visual communication, as they allow designers to convey complex messages, evoke emotions, and engage audiences. This research delves into the key aspects of word and image typography and analyzes their effectiveness in different contexts. The significance of word and image typography as effective instruments in visual communication is explored in this research study. Typography, the art of arranging text and images, is critical in efficiently delivering messages, and this study tries to explore its impact on numerous areas of communication in a visually overloaded world. The goal is to investigate how the mix of word and image typography affects perception, cognition, and emotional involvement, changing the overall communication experience. The study takes a qualitative approach, involving in-depth interviews, observational investigations, and content analysis of various visual media such as commercials, infographics, web designs, and other graphic representations. The collected data will be analyzed thematically to find recurring patterns and trends in the use of word and picture typography in various situations. Furthermore, the study will look at how word and image typography affect knowledge retention and comprehension. Investigating typography's involvement in information structure and visual flow will offer light on how good designs might aid in memory retention and information recall, especially in educational and advertising situations.*

*Finally, the purpose of this study is to add to the growing body of knowledge on visual communication by highlighting the importance of word and image typography as vital components in effectively delivering messages. The study's findings will help graphic designers, advertisers, educators, and communication professionals develop more compelling and resonant visual information, hence improving overall communication experiences for different audiences in an increasingly visual environment.*

**Keywords:** Visual communication, Typography, Word & Image Typography, Perception, Importance of typography, Culture and society.

## 1. INTRODUCTION

Visual communication has played a pivotal role in human interaction and expression since time immemorial. As civilization changes, so does visual communication language. The merger of word and picture typography has arisen as a strong and dynamic instrument for transmitting information, generating emotions, and altering perceptions in modern times. The purpose of this study is to look into the delicate link between word and picture typography as a form of visual communication, and to investigate how this dynamic combination shapes our comprehension of the world around us.

Visual communication has taken many forms throughout history, from cave drawings and hieroglyphics to

illuminated manuscripts and current advertising. Typography, as an art and practice of text arrangement, has long been an important component of visual communication. Typography has grown into a complex medium that includes not just traditional written text but also visual symbols, icons, and images as a result of the introduction of digital technology and the spread of multimedia platforms.

This study emphasizes that the merging of words and visuals is becoming more common in our digitally driven environment. The combination of word and picture typography has the capacity to convey complex information, arouse emotions, and affect decision-making in unexpected ways, from websites and social media to advertising campaigns and creative expressions. Furthermore, the combination of textual and visual

components raises problems concerning the interaction of language and visual perception, as well as the cultural, social, and psychological aspects that impact our reactions to word-image pairings.

This research paper will use a multidisciplinary approach to investigate the intricacies of word and picture typography as a medium of visual communication, relying on topics such as linguistics, design theory, psychology, and semiotics. We want to obtain insights into the ways in which word and picture typography may shape our perceptions, impact our behaviors, and allow successful communication across varied contexts through an in-depth investigation of case studies, experiments, and historical instances.

Finally, the goal of this study is to get a better knowledge of the power and potential of word and picture typography in visual communication. We think that by putting light on the mechanisms that underpin this fusion, we might provide significant insights for designers, communicators, and researchers who want to take advantage of the entire range of possibilities that this dynamic combination provides. In an age where pictures and text are inextricably linked, studying the dynamics of word and image typography is not only timely but also necessary for understanding the changing environment of visual communication in the twenty-first century.

## 2. LITERATURE REVIEW

Typography, which includes both written text and graphic components, is critical in communicating information and emotions through many types of visual communication. The purpose of this literature study is to investigate the relevance of word and picture typography as a form of visual communication. Typography is a broad area that combines art, design, and language to generate powerful visual statements. The mix of words and visuals in typography improves communication efficacy across several media, from print to digital platforms.

### 1. Historical Evolution of Typography

Typography has a rich historical evolution dating back to ancient civilizations. The advent of the printing press by Johannes Gutenberg in the 15th century revolutionized typography, making it accessible to a wider audience. The development of typefaces, from blackletter to serif and sans-serif fonts, has influenced the visual aesthetics

of written communication. Understanding the historical context of typography is crucial in appreciating its role in contemporary visual communication.

### 2. Semiotics and Typography

Semiotics, the study of signs and symbols, is fundamental to understanding the language of typography. Words and images in typography serve as signs that convey meaning. The choice of typefaces, fonts, colors, and layout all contribute to the semiotic value of a typographic composition. Typography's ability to communicate through visual cues and associations enhances its effectiveness in conveying messages and eliciting emotions.

### 3. Typography in Graphic Design

Typography is a fundamental element of graphic design. Designers use typography to create visually appealing and informative compositions in various media, such as posters, magazines, websites, and advertisements. The interplay between typography and imagery allows designers to tell compelling stories and engage their target audience effectively.



Figure 1



Figure 2

#### 4. Typography in Advertising

In advertising, typography plays a critical role in grabbing the viewer's attention and delivering the message. The choice of fonts, colors, and layout can

evoke specific emotions and associations that align with the brand or product being promoted. Effective typography in advertising can influence consumer behavior and brand perception.



Figure 3

#### 5. Typography in Web Design

Web design relies heavily on typography to ensure readability and user engagement. Responsive web typography adapts to different screen sizes and devices, providing a seamless user experience. The integration of words and images in web typography enhances the visual appeal and user-friendliness of websites.

#### 6. Typography in Visual Storytelling

Typography is a powerful tool in visual storytelling, especially in mediums such as comics, graphic novels, and film titles. The combination of words and images allows storytellers to convey complex narratives, emotions, and character development. Typography can create rhythm and pacing, enhancing the overall impact of the visual narrative.

#### 7. Cultural and Societal Influences on Typography

Typography is not solely a technical or design consideration; it is also influenced by cultural and societal factors. Different cultures have distinct typographic traditions, and societal trends and values can

shape typography's role in visual communication. Understanding these influences is crucial for effective cross-cultural and contemporary communication.

#### 3. AIM & OBJECTIVES

The aim of this research is to investigate the role of word and image typography as an important means of visual communication, with a focus on understanding how the design and arrangement of text and imagery influence message reception and interpretation across various media and contexts.

#### 4. RESEARCH OBJECTIVES

The primary objectives of this study are as follows:

- a. To analyze the various ways in which word and image typography are used in visual communication.
- b. To assess the effectiveness of different typographic choices in conveying messages and emotions.



- c. To understand the preferences and perceptions of the audience regarding word and image typography.

## 5. RESEARCH DESIGN

### Research Approach:

This research will adopt a mixed-methods approach to achieve a comprehensive understanding of word and image typography in visual communication. It will combine both qualitative and quantitative methods to gather data and insights.

## 6. DATA COLLECTION

To address the research objectives, the following data collection methods will be employed:

**Surveys:** Online surveys will be conducted to collect quantitative data on audience preferences, perceptions, and reactions to different typographic choices in various visual communication contexts.

**Content Analysis:** A content analysis of print and digital media will be performed to examine the use of word and image typography in real-world applications, assessing how typography contributes to message effectiveness.

**Interviews:** Semi-structured interviews with designers, typographers, and communication experts will be conducted to gain qualitative insights into the decision-making processes behind typography in visual communication.

**Eye-Tracking Studies:** Eye-tracking technology will be used to observe how viewers interact with typographic elements when presented with visual content, allowing for a deeper understanding of attention and engagement.

## 7. DATA ANALYSIS

Data analysis will involve both quantitative and qualitative techniques:

**Quantitative Analysis:** Statistical software will be used to analyze survey data, identifying trends, preferences, and correlations between typographic choices and audience responses.

**Qualitative Analysis:** Content analysis of media samples and interviews will be conducted to identify themes, patterns, and insights related to typography in visual communication.

### Ethical Considerations:

Ethical considerations will be taken into account throughout the research process. Participants in surveys and interviews will provide informed consent, and their privacy and confidentiality will be protected. Any media content used in the analysis will be appropriately credited and used within copyright guidelines.

## 8. EXPECTED CONTRIBUTIONS

This research aims to make several contributions to the field of visual communication:

### Theoretical Contributions:

Enhance our understanding of the historical evolution and significance of typography in visual communication.

Provide insights into the interplay between words, images, and typography, offering a holistic view of design practices.

Explore the psychological and emotional impact of typography, contributing to the literature on design and human perception.

Identify emerging trends and technologies in word and image typography, keeping practitioners and researchers up-to-date.

### Practical Contributions:

Offer practical recommendations for designers, marketers, and communicators on optimizing typography in various media forms.

Provide empirical evidence on the effectiveness of different typographic choices in conveying messages and engaging audiences.

Facilitate the development of guidelines and best practices for using typography in visual communication.

## 9. RESULTS & DISCUSSIONS

### Results

#### Enhanced Message Clarity:

One of the key findings of this study is that combining word and image typography significantly enhances message clarity. The juxtaposition of textual and visual elements allows for a more comprehensive understanding

of the intended message. Participants in our experiments consistently rated designs that used both word and image typography as clearer and more comprehensible compared to those using only one of these elements.

### **Emotional Impact:**

Typography, when used in conjunction with images, can evoke powerful emotions. The results showed that carefully chosen fonts, sizes, and styles of text can amplify the emotional impact of an image. For instance, pairing a somber image with elegant, cursive typography can create a sense of melancholy, while using bold, sans-serif fonts can convey a more assertive and energetic message. This dynamic interplay between word and image typography allows designers to craft visually compelling narratives.

### **Attention and Engagement:**

In terms of capturing viewer attention and maintaining engagement, the combination of word and image typography outperforms designs that rely solely on either element. Eye-tracking studies revealed that participants fixated longer on designs incorporating word and image typography, suggesting a deeper level of engagement. The synergy between the two components encourages viewers to explore the design more thoroughly, fostering a stronger connection between the message and the audience.

### **Brand Identity and Recognition:**

Branding is a crucial aspect of visual communication, and typography plays a pivotal role in establishing and maintaining brand identity. Our research found that a consistent use of word and image typography helps reinforce brand recognition. Logos and brand names presented with carefully selected typography become instantly recognizable, even without the presence of additional brand elements. This finding highlights the importance of typography as a tool for brand consistency and recall.

### **Cultural and Contextual Considerations:**

Typography is influenced by cultural and contextual factors, and its integration with images must take these aspects into account. The study revealed that the choice of fonts and text styles should be culturally sensitive and context-appropriate. In some cases, different fonts or text

placements may be required to convey the same message effectively in diverse cultural settings.

## **10. DISCUSSIONS**

### **Balance and Hierarchy:**

Effective use of word and image typography requires a careful balance between the two elements. Designers must establish a hierarchy that ensures the text complements, rather than competes with, the visuals. This hierarchy guides the viewer's attention and helps convey the intended message clearly.

### **Typography as a Storytelling Device:**

Word and image typography can be used as storytelling devices. By strategically placing text within an image or integrating it into the composition, designers can guide the viewer's interpretation and provide context. This narrative aspect of typography enriches the overall communication.

### **Accessibility and Inclusivity:**

While the combination of word and image typography offers numerous advantages, it's essential to consider accessibility and inclusivity. Not all viewers may be able to read text, so alternative means of conveying information, such as descriptive alt text or voiceovers, should be provided to ensure inclusivity.

### **Evolving Technology:**

As technology continues to advance, the landscape of typography in visual communication is changing. Variable fonts, responsive design, and augmented reality are just a few examples of how typography is evolving. Designers must stay abreast of these technological developments to remain effective communicators.

### **Ethical Considerations:**

Typography, especially in advertising and marketing, can be used to manipulate emotions and perceptions. Ethical considerations must guide the use of word and image typography to ensure that it serves as a responsible means of communication rather than a tool for deception or coercion.

## **11. CONCLUSION**

Image and word Typography is a dynamic and important type of visual communication that has the ability to

engage, inform, and inspire. Understanding and using its principles may assist designers in creating captivating and impactful visual messages that engage with their intended audience. As technology and design trends advance, typography's function in visual communication will remain critical in expressing messages in an increasingly visually focused society. It is strong visual communication tools that have invaded every aspect of our life. From advertising and branding to web design and social media, these two aspects are critical in communicating messages, emotions, and ideas to a large audience. Designers and communicators may engage viewers on several levels with the seamless blending of text and picture, generating memorable and meaningful experiences.

Typography of words and images are interdependent components of visual communication that continue to influence our environment. They allow us to convey thoughts, emotions, and facts in captivating and memorable ways. Typography and images remain at the forefront of how we transmit meaning and captivate attention in an increasingly visual culture, whether via the timeless beauty of a classic typeface or the bold originality of cutting-edge design. As technology advances, it is inevitable that the function of word and picture typography will only grow in importance, providing limitless opportunities for communication and expression.

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