



DERIVATION OF OBJECT IN CONTEMPORARY ART

Tayyab Hussain

Master in Fine Arts at Jamia Millia Islamia New Delhi

KEYWORDS :

From the day we were born, we have been experiencing a gravitational pull on the whole space and others do the same with our body but we never experience the exertion so practically. However this negligibility does not support the absence of forces. So only difference is due to the difference in masses, one which is bigger attracts. It is its potential binding us with the equilibrium of forces. This is the aspect of matter to be existed. If we exist means we are experiencing time, space and forces too. All the energy is splitted around in space. So when we see the forms, shapes and objects scientifically rather than artistically we come to know that everything has some background theories of their existence. What exists in volume is very interesting to know. When a volume exists with it exist time, space, gravity, potential, kinetics, processes, metabolisms, balance, texture, stability, fluctuations and many other micro phenomena.

Objecthood' is always a consistent variable image which changes time to time and domain to domain. The depiction of object and matter came later in art as first it entertained life of man. To understand the taste of spirituality people lived with objects. The things they used for their domestic purposes became superstitious. The very first relation of man and object understanding is regarding their belief in objects. Many tribes and nomads lived with this attitude. Their interest or mode of entertainment was just object, the non living. The concept of 'Fetishism' evolved there. How these nomads made up these fetish a part of their personality. From there Marx narrated the idea of fetishism and intervene it into commodity fetishism. Commodity fetishism was totally a genre of dialectical materialist theories of Nunes and Karl Marx. They aestheticised object in making of society discussing how objects play a significant role in the development of society. On the other hand we find the exploration of objecthood in reference to psychoanalysis. A notable and most influential psychoanalyst Sigmund Freud proposed the fetishism in terms of sexual drives. Through many of his psychoanalyst theories he proved objects as a sexual drive for human and his sexual development. From here originates the concept of sexual fetishism. Basically it deals with the interest of man in objects for the purpose of seduction and gratification. There are many forms of fetishes available in generations. It was the history of object human relation however in arts the experiences are fluctuated. In contemporary visual arts artists are more focusing on making objects as an art. Their interest in objects pioneered installation art practices where dimensions, spectator, time, space and object matter. Artists started sculpturing as a new form of art called installation articulated with reference to new definition of matter that never defined before. Best of its example is the creation of 'Fountain' by artist Marcel Duchamp who encouraged the succeeding artists for later practices. Duchamp not only depicted the traditional values of object but modern and innovative. Neither the work supported studies of society nor of aesthetics but non-art. Duchamp invented this courage to make up the object with non sense as well as non aesthetics at the same time. These practices were later called as 'Installation Art'. Installation as an art form was finally accepted in 1970's completely. The focus of artist is to keep the interest in dimensions and within space. Installation art is very interactive in nature with reference to its approach towards audience. If we are watching some installation art it means at the same time we are interacting with that artwork thus artwork and spectator both exist in the same space and boundaries experiencing same time, we actually live within that artwork. Today

the approach of art and artists is not only towards the experimentation in medium and execution but also toward exploring Space, nature of their media as well as aesthetics of existence. Galleries and museums are not the only spaces to display work in addition we have a range of spaces including open places, public domain, schools, road, screenings and performances etc. Art speaks much if gets experimental approach. The way to see matter has completely changed. Science speaks about matter, for so many years scientists have been working on the functional, physical values of matter but art later started the same in context of aesthetics. We all are surrounded by a variety of objects and materials. These objects do not have a normal association with nature but intense. Sometimes we see construction at the same time it reflects deconstruction. The early philosophers thought that everything is made up of liquid matter but later they thought it was fire, finally they all advocated and concerned with the belief that matter is made up of water, fire, earth, air and sky. However the idea of atomic structure was introduced in around 500BC. Afterward science reached the study of atomic division and proposed the models of subatomic particles i.e. electron, proton, neutron. Later on many discoveries were made providing new ways in study and philosophy of existence those are prevailed today. This matter is a signature of our existence and consciousness in this physical world that we cannot escape from.