



ORIGINAL RESEARCH PAPER

Arts

THE NATURE AND CHARACTERISTICS OF MODERNIZATION IN ART.

KEY WORDS: Modernization, Comparison, Experiment, Research, Society, Creativity, Artist, Teaching, Imagination, Aesthetics.

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ABSTRACT

Modernization of Art takes place when an artist with great imagination involves in creation through experimentation. The existing values which have been accepted for the past several decades are experimented and evaluated again and again during new process for modernization. Modernization has unique characteristics based on the objectivity to which it is targeted. There was no Art School that a talented person could attend until the Thirteenth Century, when a formal teaching method to teach art was formulated. Modernization of art education is a result of sensitive processes took shape with influences of society from where it took formation caused for its survival.

Modernization (*Note-1*) of Art happens when an artist with great imagination (*Note-2*) involves in creation through experimentation (*Note-4*). The nature of his experimentations depends up on the audacity and capability of the artist to express his feelings towards own surroundings. The experimentation begins with comparison of various potentials against outstanding credentials of the current incident. Scaling the difference in materialistic and idealistic qualities between two values and its acceptance by the public defines the very word 'Comparison' (*Note-2*). The existing values which have been accepted for the past several decades are experimented and evaluated again and again during new process for modernization.

The words 'Research' (*Note-3*) and 'Experiment' (*Note-4*) are by and large used to indicate and elucidate the recent scientific developments in our immediate surroundings. It is not fair if this matter is not rethought just because there are several critics who point out that usage of the words 'Research' and 'Experimentation' are inappropriate due to various reasons. Process of Research and Experimentation are viewed as an open door for emancipation of thought process since an expounding studios practice has the ability to access creativity in art if the author is equipped with necessary communication skills. The ways for acquiring the potential for each work is entirely different from one another. The continuous flows of currents through established path ways lead us to the special target.

The scientific researches and experiments aim for developments in related fields only. Aesthetic (*Note-10*) sensibilities lead the materialistic and ideological growth of human generations. The aim of art has always been to produce aesthetics. The aesthetic sense is transformative in nature and it adapts to the various changes in its environment. The artist, being a social monster, cannot stop himself from adapting manners according to the reflected manners of environment. Certain examples are mentioned here to highlight that the work (labor) of artist is highly reformatory. The modernization of any objectivity is possible only when the creators agree to unfasten their attitudes towards various creative approaches and related studios activities, against recommended state of affairs. This factor will be crystal clear to the receptor of open mind, if he is ready to examine the existential substances of any human race including the current. Let us now covenant with some related factors here.

In the past century a scientist who was busy with scientific experiments built a railway track in order to bring loose soil from various corners of the country to the premise of his residence. Soon the premise of the house was filled with tones of similar raw material (loose soil) from various parts of the country, and this continued for decades. It was not easy to conduct suitable physical and chemical experiments to each molecule of the soil content; however he created a system of thorough filtration and careful examination, and stored them

in specifically labeled test tubes. With the initiation of highly creative, specially considered, uniquely planned programs, the experimentation continued for several decades without impediment.

At last, the scientist located the rootlet of a radioactive element for the first time in the universe. The scientists were on continues research for several years to find an element which could emit radiation. This was the peculiar and fastidious methodology for modernization in scientific fields. Such activity establishes the tediousness of involving in process of modernization. At the same time this indicates the importance of the gathering sufficient knowledge to modify personal lives aiming the social concern. Since the evaluation focuses on the magnitude and mannerisms of entirely different parameter that exist in all objects and objectivities of human existence, (like areas of Science, History, Language, Visual language etc.), the spectators are permitted to engage in analysis to understand the depth of all engagements the creator dwell in. The relevance and ambience of the final product depends up on the nature of unfiltered raw material in the beginning. The nature of raw materials controls the characteristics of required experiments to produce a meaningful object from it and the relevance of the object is the result of experimentation.

Another important factor that influences modernization is imagination (*Note-7*). It is an accepted fact that only a psychological situation enriched by useful wisdom will support the advent of modernization. It requires discoursing and analyzing another scientific fact here to acknowledge the phenomenal role of imagination in modernization. It has been criticized by several aestheticians for its materialistic approach but it counter argued with a fact that beauty cannot be visualized when certain level involvement of materials are absent in representation of realities. Representations cannot be activated without utilizing the basic nature of matter through the various forms of power.

Each element in the universe is unique, and reacts with other similar elements, based on duration of contact with the other, various surrounding situations; and the distance of placement each other. These properties are rare and often change with effects of its surroundings. A scientist arranged all the elements which were then known in the globe in a table according to their individual properties and their nature of reaction with other elements. With the identification and acknowledgement of atomic number, the scientist included all known elements in the universe in the list in peculiar order. Having done this, it was noticed that there were some empty spaces in the table when atomic number is followed. It was concluded that several elements were missing from the table and were yet to be discovered. Based on this conclusion, in the future, scientists regularly went on experiments and were able to identify some new elements in universe, thereby filling the gaps in the table and developing the material table as we

see it today in connection with atomic number.

True imagination works in this direction. The imagination should begin from existing truths, and then only they can be completely original and relevant to the existing world. This fact is completely transparent in creative art production. Only the imagination centered on basically existing creative visual realities can succeed getting live feeling of existence in creative pursuits successfully. Creativity (Note-8) is the next word that requires an explanation here, in this connection. Creativity is considered here as the ability of the creator to involve in aesthetic production through creation. It is deeply rooted in the basic foundations of the productive clan that the artist survives and belonged to. Even if the existence is marginal the notion of survival spreads over the egos of the society. The society embarks upon logic of its existence in general with genuine ideological friction. As a product of all of the above, the creator works on essential substance in his limit, he experiments and physically engages in creation by using his individual talent of creativity. So that the beauty of the aesthetic object he creates is strictly a product of established and specifically formulated characteristics of the society he lives in. The artist experiences the society around him and creates an art work in a form that is suitable to carry his feelings to the viewer. Here the viewer is not just singular but plural.

Modernization (Note-1) always happened by emancipation of the abilities acquired by the creator during friction with their own contemporary factors. In the platform provided by society, each artist is actively engaging in enquiry on possibilities of self modernization and a creative process for self expression simultaneously. The artist analyses the existing aesthetic sensibilities and creates form by experiment, to replace all existing and prevailing aesthetic sensibilities with new ones of higher values. He makes it possible by harsh communications with surroundings. By this process, practiced over centuries, modernization was imbibed to art gradually. The characteristics of Modern society provoke all creative efforts and make pathways for expressions of advanced emotions through phenomenal changes named "isms".

Teaching is equal to Studying. It is not two but three phenomena. 'Teaching' (Note-9) is the first activity. During the 'teaching' process, the teacher tries to develop a communicative language with the students and the teacher learns to communicate in a visual language produced himself. The student learns while teaching is conducted. In the areas of visual arts, the teacher is developing an efficient visual language purely based on Aesthetics (Note-10). These simple teaching methodologies were begun in traditional setups. As a matter of fact the visual art was not established as a fulltime profession in some societies and the artists had to depend up on other means for survival. Those who were adamant to devoting their life to art had to approach Horse Couch Painters or painters engaged in such menial jobs - for a daily wage - to learn painting. There was no Art School that a talented person could attend until the Thirteenth Century, when a formal teaching method to teach art was formulated.

Notes:-

1. *Modernization- Modernization ideologically means the growth and existence of a progressive evolution from an ongoing widely accepted situation characterized by an orientation to the past. The word Modernization points not only the process of any change but also the responses of the beholders to that change.*
2. *Comparison- Comparison is the act of measuring differences of two or more materialistic or ideological potentials. It is enforced by evaluation of relevant characteristics of each potential accessible in the objectivity and differentiate similarities and differences with understanding on degrees of similarities and differences..*
3. *Research- Research is innovative enquiry undertaken systematically which increases the thick scales of knowledge.*

Knowledge can be of any object or objectivity such as humans, culture and society, mechanisms, universe, organisms, etc. This knowledge is utilized to devise new applications. A research is under process when a question is posed, a collection of data is made for the use of answering a question and the answer is presented against question.

4. *Experiment- An experiment is a modus operandi carried out to sustain, disprove, or substantiate a major dogma. Experiments bring understanding to reason and effect by representation of the nature of occurred result while a meticulous aspect is on exploitation. Nature of experimentation varies dynamically according to goal and scale. It characterized by depending up on repetition of procedures without break on logical investigation of the outcomes.*
5. *Society-Society is gathering of different individuals with unique characteristics, but in persistent ideological interaction due to sharing of same spatial or social territory, and nourished with acceptance of similar political authority and majorly exposed cultural practice.*
6. *Artist- artist is an individual occupied in action connected to create art, enthusiastic towards the arts. Individual signifying art objectivity is also denoted as artist. This word is used to denote an everyday practitioner in the visual art.*
7. *Imagination- This is the aptitude to turn out and replicate innovative core, humans and thoughts in the mind with no any direct input of the active senses. It is also explained as evolution of experiences in one's mind, which possibly be the re-creations of past experience such as flamboyant reminiscences with anticipated change. Also these can be fully imaginary and possibly unbelievable visuals. Thoughts supports create information appropriate to find resolutions for tribulations. It is elementary for integration of understanding through the studios practice.*
8. *Creativity- This is an incidence of human beings by which something which had no previous existence and value is formed. Meaning of the formation may be absolutely indescribable format or a physical object. Outcome may be evolution of an idea, growth of a scientific theory, formation of a musical composition, splatter of a joke, or ideological invention such in the case of ideological when it may be an invention, a literary work, or a painting in physical objectivity.*
9. *Teaching- is a major activity of education and is the procedure of facilitating the understanding, or the attainment of knowledge, skills, values, beliefs, and habits. Methodologies of education include teaching, training, storytelling, coaching practicing, discussing and engage in directed research.*
10. *Aesthetics- is the stem of philosophical approach that deals with the character of beauty and taste.*

IMAGES

1. *Cave paintings from Bhimbetka, Madhya Pradesh, India; Photography: Babu.K*
2. *Transformation of form in to image : Graphic Print by Artist NS Bendre, Silk screen on paper, 1962, 10 inches x 10 inches. (Collection: Babu Namboodiri K, Trivandrum.) Photography: Babu.K*
3. *Transformation of image into 3 dimensional accidental form; Sculpture by C. Dakshinamurti, 1996, 10 inches x 6 inches x 6 inches. (Collection: Babu Namboodiri K, Trivandrum. Photography; Babu.K.*

Image-1



Image-2



Image-3



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