



ORIGINAL RESEARCH PAPER

Arts

CHANGING PHENOMENON OF ART – PROBLEMS AND POSSIBILITIES

KEY WORDS: ART, STYLE, GLOBALIZATION, ARTIST

Dr. Chakradhar Behera

Reader In Painting, Utkal University Of Culture, Bhubaneswar.

ABSTRACT

The term Contemporary art refers to the art works produced in the late 20th and 21st century. Artist of this era worked under the influence of culturally diverse, global and technologically advanced world. In this way their art has also blended with this advanced world in relation of material, methods, subjects, and concepts. Contemporary art has become more rich in a larger contextual frameworks such as individual and cultural identity, community and nationality and creates a cultural dialogue as well. Art is not merely constant feeling. All traditional structures have sufficient degree of elasticity to allow it to respond to varied impulses of life that only reveals the endless freedom of expulsion of artistic creativities. In the social manifestations art has played a vital role in the mode of living and entertainments. It may not be classified into different categories. But is could be identified in rural and urban too.

Art has noticed so many changes that it's tough to acknowledge the exact time period of a particular change. Changes never happen in a day; rather it's a time taking process. India's art legacy is an amazing document of society's changing face through the ages. The unlimited variety in style, technique, media and topics is a pointer to the richness of Indian art and its development. The procedure of globalization, which started in the mid 1990s, helped artists to proceed with more confidence and freedom. It was not just a sudden change, but a continuous consciousness to its global relevance. Indian artists have always been inspired from the philosophical thought that there is no way to create absolute and cannot be destroyed either but one can feel and understand it.

Indian contemporary art form started making its existence near 1960s or 1970s and continuing till date. These forms in developing day by day as the artists are coming up with new through provoking ideas. It glorifies that now Indian artists are no more restricted to a particular medium; rather they are more enthusiastic and creative in exploring the new ideas, mediums and concepts. It is the era where media is playing a key role in influencing the artists. Even the media is being redefined due to the development of technology. Going with the pace of time, Indian artists discover new medium like installation art, new media art, photography and hyperrealism, digital works, etc. to express their ideas and concepts which revived a great public response as well. During 1990s the sudden development in Information and communication technology created a chaos among the artists in search of something new. They started making the use of technology in context of making an individualistic establishment in the field of art. There was no barrier, no limitations for the artists which dominated the creation of contemporary art in a global form. Art has always been free from all pre-defined limitations or restraints. There are no norms or criteria set for assessing an artist and his work. Painting is accepted as a strong medium of communication. Today we know about our historic tradition and legacy due to this medium. Legacy in the field of art is not just the material inheritance; it lingers on the art linguistics, which with the passage of time turns inconsequential and irrelevant. But the irrelevance of art linguistics or its operational inadequacy does not make the parental source redundant and obsolete. This source has potency for renewal and therefore in the hands of artists, it changes pattern, function and purpose and reappears as essential and prolific. It has always been regarded as the conventional medium of art. This is why some artists tried to offer an unconventional break to this time and standard. It always rests on the life style procession of the life activities, exploring the unusual shrines of reality along with its path of pilgrimage to a future which is as different from the past as the tree from the seeds.

One of the difficulties many populates have in approaching contemporary artwork is its diversity-diversity of material, form, subject material, and even time periods. It is "distinguished by the very lack of a uniform organizing principle, ideology, which we so often see in other, and oftentimes more common, art periods and movements. Broadly speaking, we see Modernism as looking at modernist principles-the focus of the work is self-referential, investigating its own materials (investigations of line, shape, color, form). Similarly, Impressionism looks at our insight of a moment through light and color as opposed to attempts at bleak realism (Realism, too, is an artistic movement). Contemporary art, on the other hand, does not have one, single objective or point of view. Its view instead is blurred, perhaps reflective of the world today. It can be, therefore, contradictory, confusing, and open-ended. There are, however, a number of general themes that have appeared in the contemporary works.

The beginning of the 20th century witnessed the rise of the nationalist art 'movement'-there was a marked shift in the aesthetic preferences of the Indian public at large, leading to the gradual emergence of a group of painters engaged in evolving a fresh, 'new' Indian aesthetic. Slowly, distinctions began to arise between 'committed' artists and 'professional', commercial artists. Moreover, at the beginning of the 20th century, 'art' and 'applied art' came to be considered, not as two separate spheres, but as two aspects of the same profession. A successful artist was one who had acquired formal training and had inculcated 'high' Western aesthetic sensibilities (which would bring him important commissions and employment opportunities). India wanted to assert itself globally as a truly 'modern' nation, and artists wanted to be viewed as being empowered by an ancient heritage, not handicapped by it. The early revivalist movements sought to preserve and bring visibility to Indian traditional art forms. The tendency to ape Western aesthetic sensibilities, seen predominantly in the 1940s, soon waned, and a new generation of artists forged ahead with new conceptual considerations, new social concerns, and new mediums of expression.

Modern Indian art, from its early start in the pre-Independence times, was now blossoming. A new breed of artists, successors of the 'gentlemen' artists, educated and socio-politically sensitive, strode on the art scene. The world too had become a smaller place, geographical boundaries were no longer insurmountable. Several emerging artists travelled to Europe and the Far East, thus absorbing varied aesthetic influences and learning new technologies. There was a healthy and energizing exchange of cultural influences as artists and exhibits from near and far travelled to India. With greater access to diverse cultural ideas, Indian art

liberated itself. Artists realized the importance of revalidation rather than synthesis and incorporation. In the context of globalizing pressures, revalidation or reinvention have become a search in both the direction or aimed at linking the local and the global. The artist here is an intellectual in pursuit of a creative dialect in the mother tongue language syndrome. Indian art has been greatly influenced by the rapid expansion and development in digital technology and by the astonishing progression in the introduction of new, more attractive and tougher materials that artists can work with. Both these innovations have expanded horizons of creativity and opened new artistic frontiers. They have also let the contemporary artists to reduce time spent in the actual execution of artwork to a minimum time span and thereby freeing them to focus more on contemplation, creativity and developing groundbreaking ideas, as well as sound preparation for artwork. Artists today are presented with a gateway to information that is sophisticated and complex, replete with an enormous variety of techniques, and therefore artists need to hone their skills and understand these techniques well in order to maximize the capabilities they offer. Despite the challenge, the artist must once again become master of these enormous tools and techniques so that they become the execution tools by which he translates his vision and creativity and so that the final outcome truly reflects his personality. There is no question and doubt that contemporary artists are facing increasingly more complex and complicated challenges to present their distinctive artwork in the face of the many recent technological advances that have expanded and diversified the art world. The globalization of art concepts posed a problem, the problem of loss of identity and threatened to wipe out the local dialects and their indigenouslyness. It was no more the class between art language and pictorial language of the Indian metropolis; it was a multipronged attack on the regional pictorial art traditions. A few modern artists took up the cause of the traditional pictorial language and tried to revalidate it and reinvent it with new meanings to make them viable international art. They even involved local dialects and raised their voices against standardization. The contemporary globalization syndrome in art field does not ignore the regional and sub-regional art traditions; on the contrary, it is fed on several regional dialectical art language elements as well as features. Due to globalization presently internet as the best medium of coming closer to global art movements in entire world, in which no art tradition is neglected; all encourage pictorial language to convey new values of art and images to a world community. It is a general observation that modernism in art could not come off the bindings of traditionalism. The modern pictorial language in India has several elements. It emerged as a Western academic style and then switched over to cubic experiments to become modern. We must remember that traditional arts had both practical and spiritual purpose and therefore the pictorial language has an intimacy and communicating value, easily understood and appreciated. The images, motifs and symbols of traditional arts are the manifestations of values held dear by a people at a particular period of their history. They are features of the past, and having continued up to this day, they are not meant to serve merely as creative stimulants but are to be regarded as the symbolic language of a particular culture.

Clearly, artists today find it more challenging than ever to present original and innovative ideas, and they need to exert themselves and stretch their imagination to succeed. The force of the modern day competition doesn't play any lesser role to increasing the challenges faced by the artist. A few artists find it more of a necessity to include the modern day tech in order to prove them. Moreover, the increase in the state of tension that generally surrounds us has become today the strongest force, has among the strongest impact, and is a primary motivator for artists to push themselves and encourages them to continue their creative endeavours without stopping. The overwhelming presence of traditional

art and the agrarian economy which still guides the society does not allow the urban modern grow and flower on its soil. But the modern artists of India perhaps could not exploit the situation to their advantage in assimilating or transforming the traditional pictorial vocabulary into a contemporary regionalism.

REFERENCES

1. Alperson, Philip. Edited. *The Philosophy of the Visual Arts*. New York-Oxford: Oxford University Press, 1992.
2. Aristotle. *Poetics*. Translated with commentary by Stephen Halliwell. London: Duckworth, 1987.
3. Battock, Gregory. *The New Art*. New York: E. P. Dutton, 1966.
4. Chipp, Herschel B. *Theories of Modern Art: A Source Book by Artists and Critics*. Contributions by Peter Selz and Taylor. Berkeley-Los Angeles-London: University of California Press, 1975.
5. Heywood, Ian. *Social Theories of Art: A Critique*. London: Macmillan, 1997.