

Modern Indian Visual Arts: Indicators And Catalysts Of Economic Development

Amandeep Kaur Randhawa and Dr Rohita Sharma

*Research Scholar and Assistant Professor
School of Journalism, Film and Creative Arts
Lovely Professional University, Phagwara, Punjab, India.
Email: amanrandhawa227@gmail.com*

Abstract: *Community Economic Development (C.E.D.). Has taken the contours of a recognised form of economical growth of every country though their approach may indicate diverse policies, applications and different strategies to fulfil them. In fact, a general trend is noticed that large section of the public can participate in various processes to develop and institutionalise the changes caused by various factors. This is deliberately undertaken for the success of the CED. Art, as it is creative machinery of the community one must look at the skilled output having aesthetic sense as the Visual, acoustic and literary dimensions reflect intellectual faculty as well as general cultural scenario of the corresponding society. Artist, irrespective of his/ her medium select elements developed, practiced and institutionalised by their community members. It is the serious endeavour of these researchers to select certain visual artists and their important creations to see how they have transmitted their thoughts and experiences as a participant and a catalyst to bring a social change and as an indicator to showcase a discernible community transformation brought by economical development.*

Keywords: *Community, Development processes, economical growth, Cultural institutions and products.*

- 1. Introduction:** From the clutches of Colonial hegemony, India, at the backdrop of illiteracy, poverty and unemployment emerged with a new twist of Socialism where Central Government initiated a roadmap to modernise our country and put certain steps to create self efficiency in various fields. With last six and half decades our country has progressed remarkably in every discipline. The economical and scientific upward surge has showcased our living standards and our ethical values. The impact on our cultural field is also seen as we closely look at the various cultural manifestations. As we look at Painting, sculpture, Prints making, Graphics, Pottery, film making, dance and drama, of contemporary period the researchers find that creative output has increased in quantitatively and in qualitatively. Our films are being screened in international film festivals and art works is being taken seriously in art auctions in the western market. The young generation of artists is found more experimental, more dynamic and focused in their approach and presentation. They are prepared to take risks, compromise the hard rules perpetuated and pursued traditionally and quite innovative designs and art practice adopted and persisted in art colleges. They can go the distance in order to defend their actions and creations more efficiently and clarity. In this research paper it is our endeavour to look at the close intimate relationship of economical development of our country and its impact on the cultural field. Being associated with Fine Arts our focus is on contemporary visual

arts of last seven decades. The intention is to highlight the change caused by national progress on the various aspects of our education, cultural scenario and their impact on its various manifestations. Furthermore, one has to observe, scrutinise and comprehend how mobility of our think tank in the society has pushed, impulse and motivated our art producing community.

2. Formation of the main Problem: As the researchers are more apt to see and react to the visual arts, they are intending to relate economical growth and development of our country with the creative output of corresponding art producing generation. In this research paper their focuses to notice the change caused by this progress on the thinking, conception, selection of medium and theme, and their approach to execute their art works by developing new thinking process in the present scenario. In short, they also intend to question their position in determining whether they were indicators or catalysts while creating their creations at the backdrop of economical bonanza caused by industrial and scientific development.

3. Methodological approach for the selected theme: The researchers are dealing with visual arts hence their approach is to look at the output accumulated in the galleries and art museums in the contemporary India. As this problem is related with economics one must take an interdisciplinary approach by collaborating socio historical, economics and anthropological theoretical research paradigm for our better understanding. The practitioners and artist turned commentators are interchangeably using their visual expression and product as 'art in nature'. They are prepared to step out of the confines of their studios. In order to apprehend their thinking process, the researchers must seek insight with which artist work, in selecting content, material employed and formal designing. One must be very careful in examining their articulation of conceptualising process behind their themes and further developing their execution of art works. As the artists of this period are inter and trans disciplinary practitioners their working practice is influenced and impacted by other professionals from various fields. In short, our research method may consist of comparative, participatory and self-critical method for the evaluation of art produce. Nevertheless, it is pertinent to maintain a recording machine and separate diary for personal dialogue with the individual's artists and art lovers in preparation for well oiled case study of each artist for their specific art works.

4. Purpose of the research: In order to determine our area of research one must understand the complex relation of artist as a human being, his society and his natural environment in which he inhabits. As the time moves forward, mankind learns new things which may be useful to some and harmful to others. We have progressed at the cost of ecological imbalance. The common artist is aware of latest development in the science and its repercussion on the man to man relationship. The role of cinema, photography and literature has diversified and enhanced our knowledge system. The easy flow of humanity has made us aware of cultural differences and artist being the reflector of social ethos of the period transmits the state of social milieu of a stipulated period. For this research paper, the investigators want to pinpoint the differences of art works and their content, formalistic approach and ideology working behind their creations. The researchers have taken prominent artists of two three generations to elucidate the differences caused by the various factors of economical development of our country.

5. Review of the literature: This research area is bit new and raw for Indian investigators. These researchers failed to get adequate literary source to get some insight for their selected problem. From different sources on the internet some relevant papers were traced which cover certain areas of their interests. To these researchers, an event held on November 2002 under the title THE FUTURE OF ARTS & CULTURE AND ECONOMIC GROWTH, where speakers from different shades of life came together with a mission to invigorate and revive creative arts in order to enhance and improve the economical growth of the big city, New York. Here creative arts were catalysts for their potentials. For them the creativity of community was more significant¹⁻⁵ to lift the city in its entirety. The gatherers of this first 'public policy group' as Neil Kleiman remarked that experts coming from different fields imaginatively crystallise issues and make them accessible to all social groups. They found that the connection between arts and economic development is difficult to establish hard to measure and quantify. One of the speakers was heard raising a point concerning development organisations which failed to nurture cultural growth through planning but needed organically designed intervention.

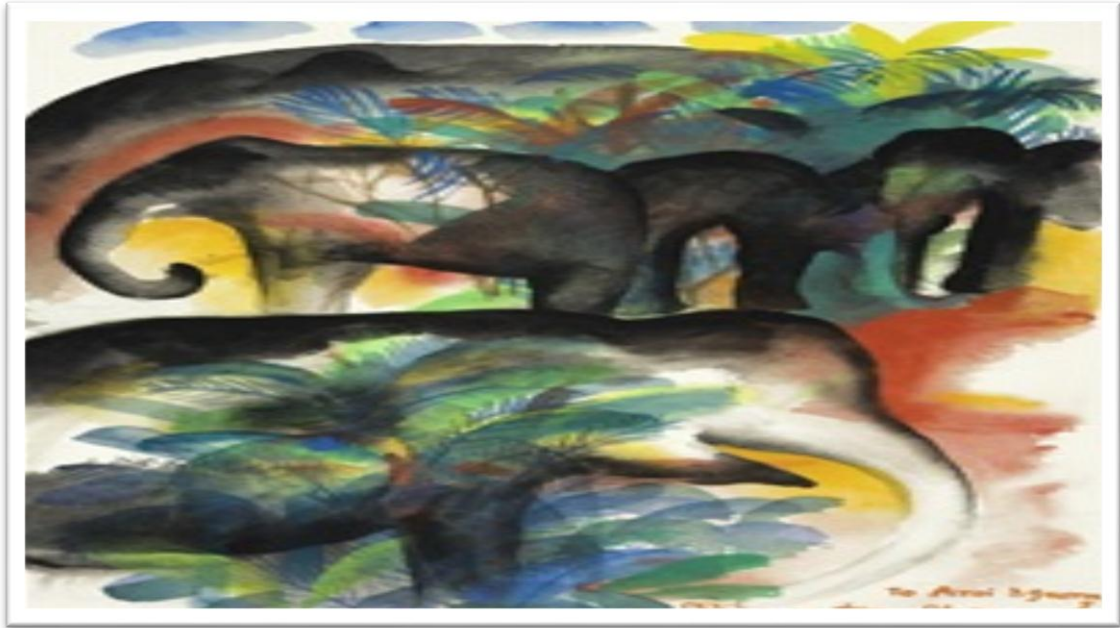
It is well known that creative industry plays a crucial role which may not be obvious, in supporting as a catalyst to support economic growth of a country. The ability of creative arts to create beautiful cities with diversified cultural centres and vibrant city scopes is discussed by a report published by the Australian state government of National capital, under the title **Economic Overview of the Arts in the Act**²⁻⁷. The creative industry is discussed by many writers as the vital and crucial growing engine for economical growth and employment in many developed countries.³⁻¹⁰

6 Scope and Objectives: Interested to find from the accumulated art works the impact of economic development of our country. The major objective is to see whether Indian artists through their artworks, while conceptualising and finishing their creations, have indicated their prime role as an indicator or as a catalyst for economic growth.⁴⁻⁷ The researchers are trying to put certain art works of selected renowned artists to transmit the hidden agenda in reflecting socio- economical scenario of the period under discussion.

7. Data accumulation (visual and literary sources)

7.1 Picture Gallery:

In this research paper these investigators have zeroed in on two important artists of India who are well known name in international art market. Bhupen Khakhar who was quite senior and Subodh Gupta is our contemporary living artist based in Delhi, our national capital. In this research paper the researchers have concentrated on the works of these above-mentioned artists done in a phase stretching from 1990 -2005. For Bhupen Khakhar the pictures number 1-6 and thereafter Subodh Gupta is represented from 7-13. With Bhupen one notices artist focusing on what he sees around him or recording something in his studio, away from the gaze of public. The researchers have realised that Subodh started with the same approach in his early phase when he painted with oil but later he became quite dramatic and extrovert. His creations reflect how he is using his spectators. Both these approaches had their audience group and market¹¹⁻¹⁶.



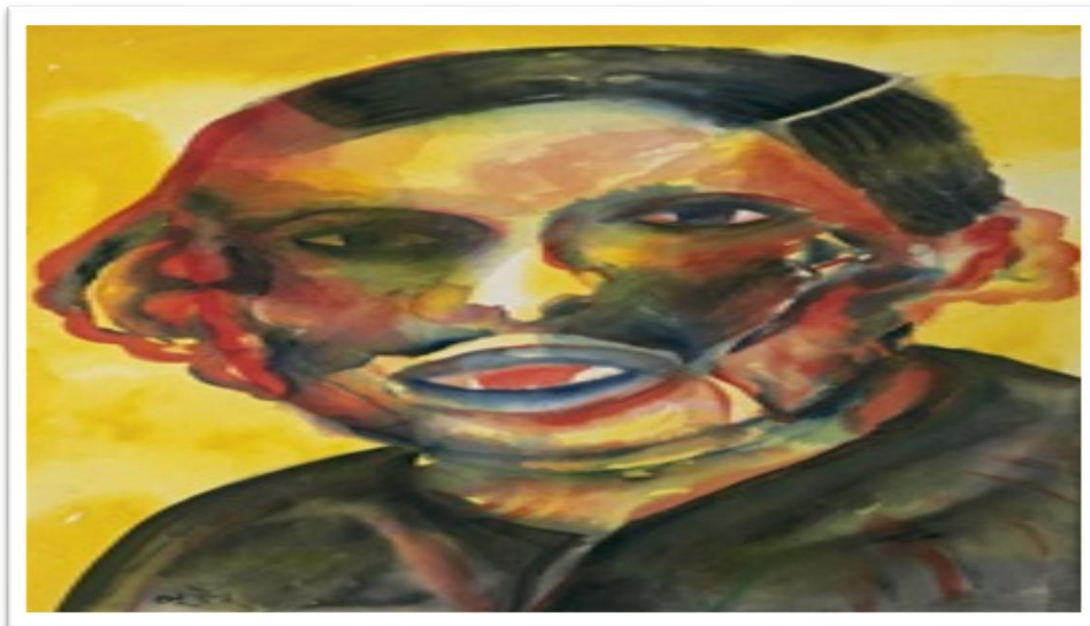
Pic.1
Artist: Bhupen Khakhar
Title: Untitled Elephants, 1993
Medium: Water colour on paper
Size: 40.6 x 30.4 cm. (16 x 12 in.)
Source: Online



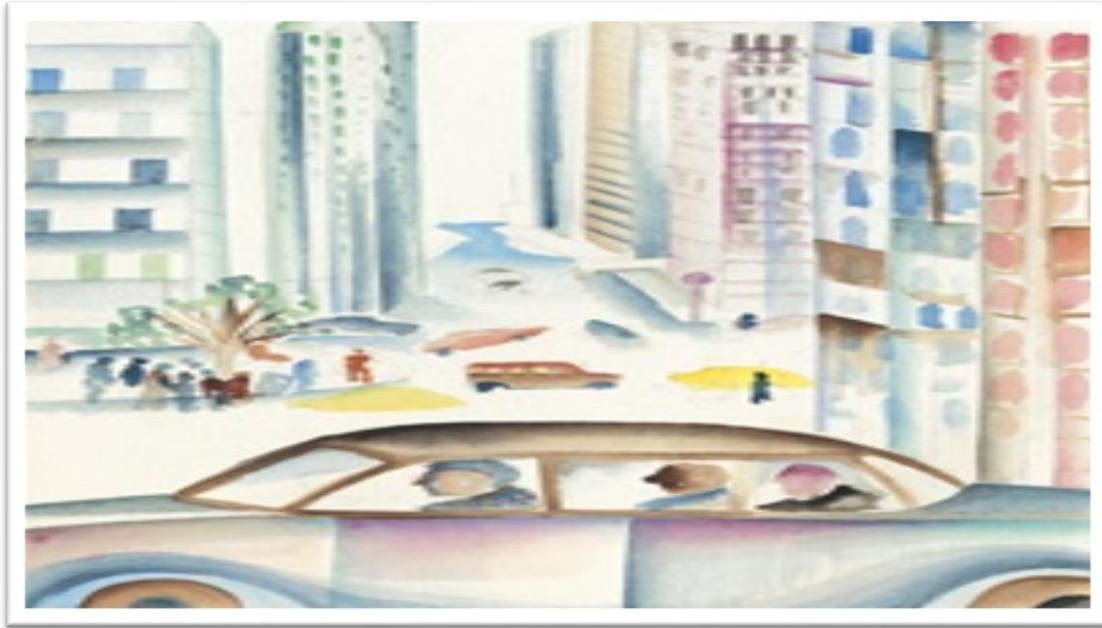
Pic.2
Artist: Bhupen Khakhar
Title: Buddha in Thailand, 2002
Medium: Water colour on paper
Size: 23.62 x 35.67 in. (60 x 90.6 cm.)
Source: online



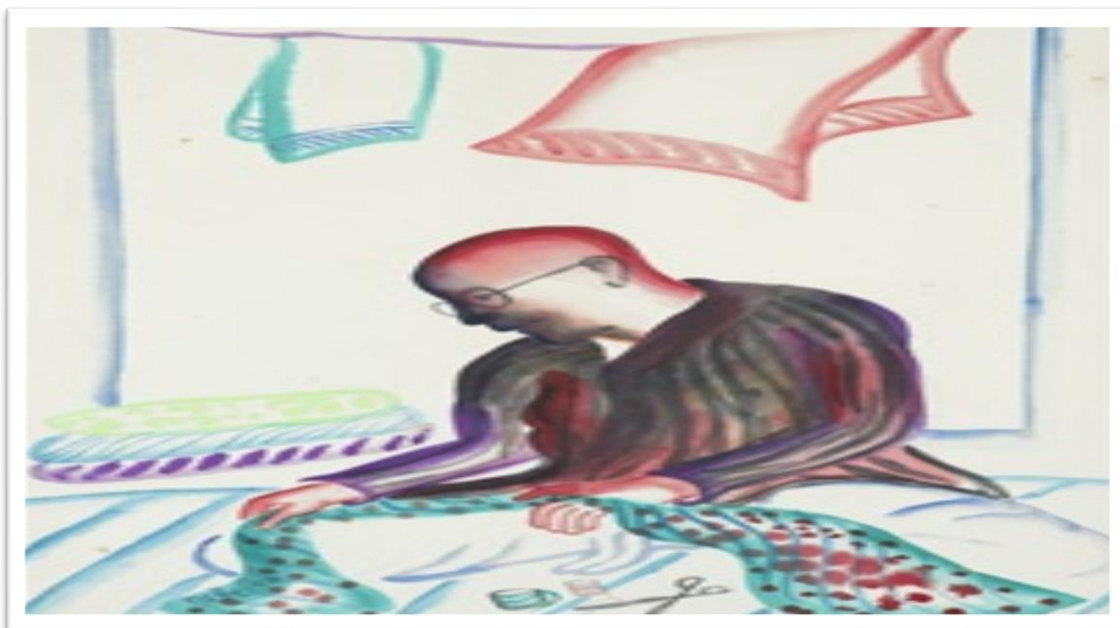
Pic.3
Artist: Bhupen Khakhar
Title: Sigriya Caves, 2002
Medium: Water colour on paper
Size: 36 x 28 in. (91.4 x 71.1 cm.)
Source: online



Pic.4
Artist: Bhupen Khakhar
Title: Untitled, 2000
Medium: Water colour on paper
Size: 19 x 14 in. (48.3 x 35.6 cm.)
Source: Online



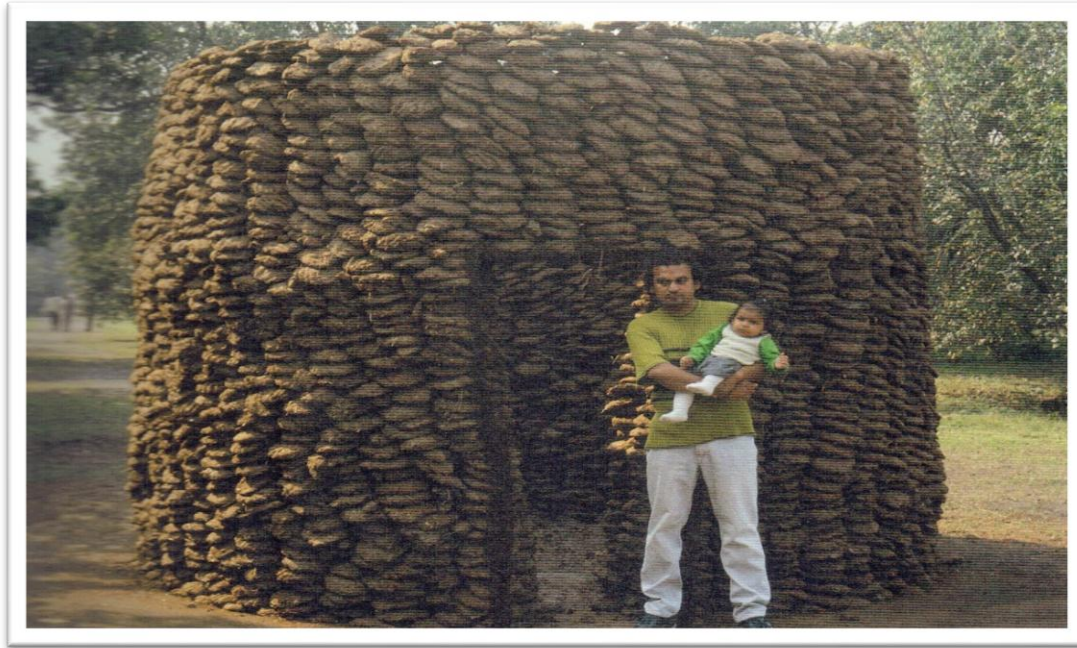
Pic.5
Artist: Bhupen Khakhar
Title: Untitled (New York), ca 1980-1989
Medium: Water colour on paper
Size: 35.9 x 25.7 cm. (14.1 x 10.1 in.)
Source: Online



Pic.6
Artist: Bhupen Khakhar
Title: Untitled (Tailor), 1999
Medium: Water colour on paper
Size: 48.7 x 33.5 cm. (19.2 x 13.2 in.)
Source: Online



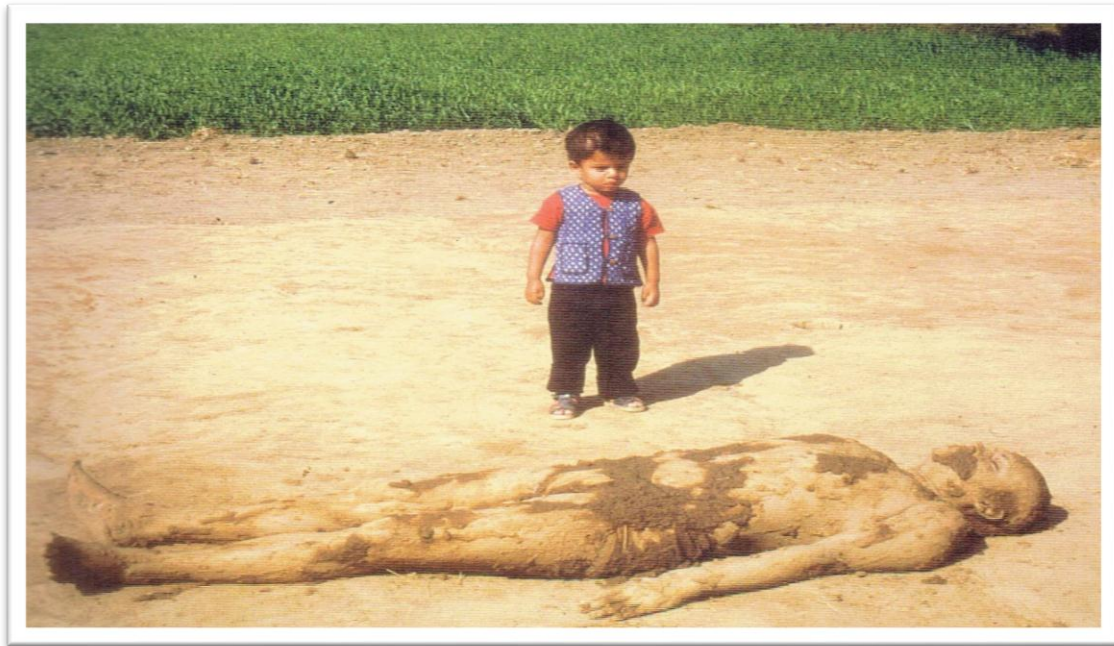
Pic.7
Artist: Subodh Gupta
Title: Mother and Child, 1990
Medium: Acrylic on canvas
Size: 83.5 x 2.5 cm.
Source: Book, Everything Is Inside



Pic.8
Artist: Subodh Gupta
Title: My Mother and Me, 1997
Medium: Cow dung cakes
Size: Variable dimension
Source: Book, Everything Is Inside



Pic.9
Artist: Subodh Gupta
Title: 216 Sacks, 2012
Medium: Jute bags
Size: Variable dimensions
Source: Book, Everything Is Inside



Pic.10
Artist: Subodh Gupta
Title: Pure (I), 1999
Performance
Source: Book, Everything Is Inside



Pic.11
Artist: Subodh Gupta
Title: Gauri 1, 2000
Medium: Oil on canvas, cow dung with glue
Size: 168 x 228 cm.
Source: Book, Everything Is Inside



Pic.12
Artist: Subodh Gupta
Title: Spill, 2007
Medium: Stainless steel, stainless steel utensils
Size: 170 x 145 x 95 cm.
Source: Book, Everything Is Inside



Pic.13

Artist: Subodh Gupta

Title: Giant Leap of Faith, 2006

Medium: Stainless steel

Size: 275 x 70 x 70 cm.

Source: Book, Everything Is Inside

8. Data Analysis: The main thrust of these researchers is to prove that artists are very important actors to diffuse the severe financial crisis since the 1990's. They have also realised from their deep research that artists and their creative process is not only crucial but invaluable also. Artists can bring valuable perspectives ⁵to the socio-economical development processes. In this paper, they have found, artists of previous generation in the last decade of 20th century using art in different way. Their representatives like Bhupen Khakhar worked with different art mediums, oil and watercolours at the same time. From his art creations as we see , The rendering of elephants (pic.1), Reclining Buddha in Thailand(pic.2), the recollection of Sigriya caves (pic 3) , self-portrait(pic 4), Taxi in front of large buildings in New York (pic.5), and reclusive and desolate Tailor(pic6)he is treating his selected subject with one angle from the confines of his studio. He is rarely perturbed or bothered by audience. For his creation he is engrossed within himself. It is obsession for him to create something that attracted his sensibilities. He is faithfully treating his subjects and themes as per his traditional knowledge and aesthetic sense. Compared to him, Subodh Gupta started his career in the same methodology. A Girl (pic 7) is the finest example. By mid 90's he changed his approach as his audience demanded an innovative, path breaking method. Mother and Me (pic 8) heralds a new beginning. He has put himself in front of his creation in the open sky as if inviting his audience.

He is aware how he is treating his spectators (pic 9). He used 216 sacks with variable dimensions. He has planned how he is to treat his spectators. Another live show in which he has reduced himself to a nude with a very thin transparent dhoti, cotton cloth, splashed with fresh cow dung on his body. His antic recreation takes him to do this kind of frolic gamble. Another composition Gauri 1 done I 2000 (pic 11) show him using oil-colours, with chemicals and cow dung splashed on canvas. His two art creations (pic 12 & pic 13) show him using utensils in large numbers and covering a larger space.

From the above discussion these investigators have realised Bhupen was using his art works to follow previous traditional practices and methods and his audience was ready to appreciate his Art creations at the affordable prices. On the other hands, Subodh though groomed and trained in the academic methodology carted away his creative path when his spectators demanded with the change in the socioeconomic situation. The public demand and the dictation of international art market led Subodh to try and experiment new ideas, methods and approaches to meet the rising expectations.

9. Conclusions and recommendations: From above detailed discussion and case studies of above artists the investigators have concluded that above mentioned world renowned creative Visual artists have worked extensively. What divides their approach is caused by the economical demands exerted on them. It is deduced that Bhupen was bit a traditionalist while Subodh is a modern performer who is guided by his monetary interests. From their works it is deduced that Indian artists though are controlled by the social and cultural ethos but economically they cannot bring a change in economical sphere directly, but their works show a journey from frugality to the open-handed prodigality. It is judicially gathered by investigators that Indian artists are not catalyst for socio-economical change in a given period but strong indicator of decisive change in trade, development of wealth and strong financial reliability.

It is strongly recommended to allow artists and art lovers to comeat a platform to chalk out a well-oiled scheme to bring creative artists to help cultural vibrancy of our country as they have potentials to widen the net of our economy like other trades. They must be encouraged to play as a catalyst for the change of national economical scenario by initiating conducive policies.

Reviews and notes:

1. Event– November. The Future of Arts & Culture and Economical Development. A Report prepared by first Public policy group regarding arts for the economy of New York in 2002.
2. Seifter, H., Buswick, T., & Nissley, N. (2010). Arts- based learning at work: economic downturns, innovation upturns, and the eminent practicality of arts in business. *Journal of Business Strategy*.
3. Reeves, M. (2002). *Measuring the economic and social impact of the arts: a review*. London: Arts Council of England.
4. O'Hagan, J. W. (1998). The state and the arts. *Books*.
5. Perloff, H. S. (1981). The arts in the economic life of the city. *Ekistics*, 238-243.
6. Borgonovi, F. (2004). Performing arts attendance: an economic approach. *Applied Economics*, 36(17), 1871-1885.

7. Dungey, J. (2004). Overview: arts, culture and the local economy. *Local economy*, 19(4), 411-413.
8. Vaughan, D. R., & Booth, P. (1989). The economic importance of tourism and the arts in Merseyside. *Journal of Cultural Economics*, 21-34.
9. Ingerson, L. (2002). A comparison of the economic contribution of hallmark sporting and performing arts events. In *Sport in the City* (pp. 58-72). Routledge.
10. Phillips, R. J. (2011). *Arts Entrepreneurship and Economic Development: Can Every City be "Austintatious"?*. Now Publishers Inc.
11. Schaafsma, P. E. (1997). An Economic Overview of Patents. *J. Pat. & Trademark Off. Soc'y*, 79, 241.
12. Economic Overview of the Arts in the Act. A Report-prepared by the State Government of Australian Capital Canberra for widening the Arts Spaces and Festivals for economical development.
13. Why Art and culture contribute more to an economy than growth and jobs? An article written by Jen Snowball, Rhodes University. Jan 20, 2016.
14. Creative industries in the Caribbean: a new road for diversification and export growth. Diverse studies and perspectives. Collections of articles ...Port of Spain July 2012.
15. Why Art Works. The value of the contemporary visual arts in Lancashire and Cumbria, a detailed report prepared by James Rebanks, Rebanks consulting Ltd.
16. Assessing Arts for Social Change, from the book titled FINDING VOICE by Kim Berman. University of Michigan Press. (2017).