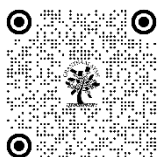


UNDERSTANDING SCULPTURAL GROWTH DURING BRITISH REGIME AND DECOLONIZATION THROUGH NATIONALISM

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ABSTRACT

Cave paintings and sculptures uncovered from prehistoric eras often represented human, mythological, ornately adorned animal, and other animal forms. Other animal species were also occasionally shown. Artists who contributed to the creation and distribution of concepts connected with Indian modernism were shaped by the most famous art institute and its teaching staff. This institute was responsible for moulding the artists who contributed. These art schools and centres stood in stark contrast to the royal art tradition practised in India's most important kingdoms. Not only was the old method of teaching art considerably different from how it was being taught now, but the activities that were being taught were also pretty different. The role that Calcutta played in the formation of contemporary art in India. This is necessary in order to understand the role that Calcutta played in the formation of contemporary art in India. There is considerable doubt that the majority of these centres originated in India's more recent cities such as New Delhi, Baroda, Chennai, Lahore, Nagpur, and Indore, amongst others, where there were essentially no pre existing artistic vocabulary to speak of. They rapidly developed into centres of artistic activity, complete with thriving communities of artists, patrons, galleries, prize-giving organisations, and educational institutions, thereby creating an ecosystem that fostered the art form and encouraged its dissemination. These centres of artistic activity are now known as cultural nexuses.

Keywords: Sculptural, Growth, Decolonization and Nationalism

1. INTRODUCTION

The art of Indian sculpture has a long and illustrious history that may be traced back to the civilisation of the Indus Valley. The antique sculptures found in Indian temples are still held in high regard for the aesthetic achievements they represent in the realm of art. Sculpture is a branch of the visual arts that focuses on creating works in three dimensions. It is comprised of the plastic arts, carving, and modelling, all of which permit the employment of a diverse selection of materials. [Datta \(2002\)](#).

1.1. INDIAN ART STYLES

The most defining characteristics of Indian art are the fluidity, organicity, and sculpturality seen throughout its works. It is aptly represented by the nature of Indian architecture, which is primarily a sculptural mass rather than an enclosure. This character of Indian architecture serves to effectively portray it. Despite the fact that the sculpture is the pinnacle of the Indian art equation, the national talent in architecture that showed it the most undoubted originality, and the fact that it is the largest Indian sculpture linked to architectural art, it is well symbolised by the nature of Indian architecture. When people talk about architecture as a whole, what a lot of them mean is the skill of arranging space in a way that makes it possible to do things in it while also making it seem nice. [Fabri \(1986\)](#).

The basic characteristics and problems of contemporary Indian Sculpture are very similar to those of contemporary art. It began in the academic style, based on mid Victorian ideas of naturalism and smugness, and was a legacy of the British. And then, when our sculpture was freed of this yoke, towards the 'forties' it looked again as in painting, to the western world for inspiration, resulting in similar processes of experimentations and eclectic exercise. From then on the story of Contemporary Indian sculpture is the story of a transition from academism to well- defined non objectivism.

1.2. FORMATION OF CONTEMPORARY ART IN INDIA IN NINETEENTH CENTURY

After the middle of the nineteenth century during British regime, when Western academic art training first started to be formally taught in India, various art schools and centres such as Bombay, Calcutta, and Madras began to emerge in the country. These schools and centres were primarily focused on the practise of painting.

These art schools and centres stood in stark contrast to the royal art tradition practised in India's most important kingdoms. Not only was the old method of teaching art considerably different from how it was being taught now, but the activities that were being taught were also pretty different.

The monumental sculptural work near Sangeet Bhavana is built-in terracotta looks like Ancient Totem. Two other students of Ramkinkar- Sankho Choudhury's abstract art gave importance to the spiral formation, in the early 1960s.

He has experimented with wood, metal strips and bronze. On the other hand, Balbir Singh Katt used marble, granite and stone to create abstract art. [Ghosh \(1980\)](#). He assembled large stone blocks and then continued to sculpt, Architectonic and biological form together. Both of these sculptors worked from outside Santiniketan. Even if Santiniketan does not have any of their creations, the discussions regarding Santiniketan's abstract sculpture always include their names. Another special sculptor joined Kala Bhavana faculty in 1973, in the place of Ramkinkar as Ramkinkar retired in 1971. He is none other than Ajit Chakraborty (1930-2005). At Kala Bhavana, he created in bronze Man the terrible (1974), in marble- Sacrificed goat (1985) and likewise.

1.3. WESTERN AND TRADITIONAL INDIAN CUSTOMS BLENDED INTO SCULPTURE IN THE MODERN CONTEXT

During this historical period, sculptures were created in order to meet the demands of the newly formed upper and middle socioeconomic strata. A excellent indication of the ingenuity of Indian sculptors is the powerful and nearly hyper-realistic realism that was popular throughout this time period. [Joshi \(2014\)](#).

Only in the 1940s and 1950s did Indian modern sculpture create its own distinct indigenous vocabulary, which is most eloquently expressed by the works of Ramkinkar Baij. Only in the 1940s and 1950s did Indian contemporary sculpture establish its own distinct indigenous vocabulary. In order to prove his argument, he took a fresh look at both western and traditional Indian customs and then blended them in a modern context. He established his own distinctive style by working with unconventional substances such as cement, gravel, and concrete, and he drew inspiration for his artwork in the landscape of rural areas and in the cultures of indigenous people.

Experiments with wood and stone, in which the essential qualities of the solid block were maintained, came to be the hallmark of the decade of the 1950s.

During the next two decades, sculptors developed new ways to connect with the material, the subject matter, and the shape of their works by employing a broad variety of techniques. The sculptures paid homage to humanism as a school of thought, and in addition, the artists filled their work with a sense of the spiritual that was reminiscent of more conventional forms of sculpture.

The search of perfect form, as pushed by European aesthetics, contributed a new and interesting angle to the conversation, which kept people interested and engaged.

Experiments that were performed with unusual materials, frequently in conjunction with others that were performed with materials that were more traditionally used, provided intriguing discoveries. The artistic imagination was significantly influenced not just by classical traditions but also by folk and tribal elements. [Kurtha \(1998\)](#).

2. OBJECTIVES OF THE STUDY

- 1) To study on Formation of Contemporary Art in India in nineteenth century
- 2) To study on Western and traditional Indian customs blended into sculpture in the modern context.

3. RESEARCH METHOD

The research methodology for the present study was descriptive survey method, research is based on characteristics and problems of contemporary Indian Sculpture which are very similar to those of contemporary art. Sculptors used a variety of techniques to create new relationships between elements, themes, and forms. The sculptures celebrated the consciousness of humanism, and their work blended with a spiritual feel that was reminiscent of the style of classical sculpture were examine.

4. DATA ANALYSIS

4.1. CREATING NEW RELATIONSHIPS BETWEEN ELEMENTS AND THEMES OF SCULPTURE STYLE

The 1950s were characterized by experiments with wood and stone, where the essential character of the hard block was retained. [Ketkar \(2017\)](#). Over the next two decades, sculptors used a variety of techniques to create new relationships between elements, themes, and forms. The sculptures celebrated the consciousness of humanism, and their work blended with a spiritual feel that was reminiscent of the style of classical sculpture. A new and interesting dimension was added to the search for authentic forms inspired by European aesthetics. Experiments with unusual ingredients are sometimes combined with unusual solvent components, thus resulting in the fun. In addition to rejecting the myth of the classical traditions, folk and tribal sources had a profound influence on artistic fiction.

Representations of ladies and other animals are common motifs in his work. It is significant that the work of Chaudhury, who is regarded as one of the major passionate of modern Indian sculpture, was significant in the evolution of Indian sculpture away from academic houses based on the Mid-Victorian ideal developed under the British [Kunhiraman \(2020\)](#).

4.2. HUMANITARIAN CRISIS IN SCULPTURE

A significant number of artists have been forced to evaluate their role in society as a result of the continuing humanitarian crisis. The Calcutta Group was founded in 1943, and some of the young artists who were a part of it included Nirode Mazumdar, Paritosh Sen, Gopal Ghose, and Rathin Moitra.

The group, which also included a few other young artists, was headed by the sculptor Prodosh Das Gupta. The group promoted art that was free from historical traditions and had a universal appeal. They didn't like the Bengal School of Art because it was extremely sentimental and focused too much on the past. They wanted their paintings and sculptures to evoke the time period in which they were produced.

They started simplifying their aesthetic representation by cutting out the complexities. If they made an effort, they may emphasize additional elements, materials, surfaces, forms, colors, hues, and textures, among other things. The sculptures of South Indian artist P. V. Janakiram (Ganesh), who was renowned for his inventive use of metal sheets in his work, could be compared. [Lynn \(2005\)](#).

Many young artists in Calcutta were inspired by the deplorable poverty they saw all around them and the fight of people in both rural and urban areas to embrace socialism, particularly Marxism. This modern idea, which Karl Marx promoted in the West in the middle of the nineteenth century, piqued the interest of these painters since it raised serious questions about the social inequality that prevailed at the time.

- **Triumph of Labour:**

Large enough to be displayed outside, this bronze sculpture was created by Debi Prasad Roy Chowdhury (1899–1975). In 1959, on the evening before Republic Day, it was installed at Marina Beach in Chennai. The location was Chennai. It depicts four men struggling to lift a rock in order to demonstrate the significance of human effort and the contribution it makes to the growth and development of nations.

Unconquerable men are waging a persistent, tough, and strongly contested battle against nature.

This depiction of human work pitted against the forces of nature was a common one in romantic literature during the nineteenth century. Chowdhury delighted in drawing attention to the robust muscles of his staff and displaying the bones, veins, skin, and other aspects of their bodies (Figure 1).

He gave an example of the tremendous amount of physical effort that is required to lift a sizeable boulder that is unyielding. The human forms in the work fascinate the audience, including ourselves. People are intrigued by it and want to see it from every possible perspective. The concept of collective labour, which is elevated and placed on a high pedestal, replaces the idea of portraits of kings or British officials as the central focus of the installation.

Figure 1



Figure 1 Triumph of Labour

Source https://www.wikiwand.com/en/Triumph_of_labour

- **Cries Un-heard:**

This bronze sculpture was created by Amarnath Sahgal in the year 1958. Despite the fact that the artist only uses abstraction in one of his works, which depicts three stick-like characters portrayed on flat rhythmical planes, it is not difficult to recognize the figures as members of a family, specifically a husband, a wife, and a child. They are seen wailing incoherently while holding their arms high above their heads in the video. Through the use of sculpture, their helplessness, which is communicated through the use of the hand gesture, is made permanent (Figure 2). It is possible to take this work in a socialist direction, in which case the artist is paying tribute to the millions of destitute families whose cries go unanswered. Mosteller (1991).

Figure 2



Figure 2 Cries Un-Heard

Source <https://pwnonlyias.com/ncert-notes/modernindia-art-2/>

4.3. NATURAL PHENOMENA OF A SCULPTURE IT'S MATERIALS, FORM, SIZE AND EXPRESSION

In the years that followed the proclamation of the nation's independence, a period that came to be known as the "post-independence period" was characterised by a less constrained appearance, a wider range of objectives, and a departure from formalistic principles that expressed contemporary aesthetic ideals. Sculpture is an art form that is traditionally practised in three dimensions and places an emphasis on the production of volume. [Mago \(2001\)](#). The most natural phenomena of a sculpture are its tool, materials, form, size, proportion, positive-negative space setting, and expression. This is true despite the fact that one may surround a sculpture, see it, touch it, feel it, and analyse it from a number of viewpoints. [Rao Ramachandra \(1969\)](#).

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This is true despite the fact that one may surround a sculpture, see it, touch it, feel it, and analyse it from a number of viewpoints. It wasn't until the 1930s that Indian sculptors started encouraging experimentation with a wide range of methods and materials, as well as promoting the use of diverse styles.

4.4. TWENTIETH CENTURY CULTURAL MILIEU THROUGH INDIAN ART AND CULTURE

The development of modern art in India has been closely linked to the expansion of modern art movements in Europe, despite the fact that the history of contemporary modern art in India has been rather distinct from that in the West.

This has been the case for a long time due to the fact that both India and Europe have been hubs of cultural invention. After the middle of the nineteenth century, additional art colleges were created in the metropolitan cities of India such as Madras, Calcutta, and Bombay in order to give training in Western methods in a methodical manner. These cities included Bombay, Calcutta, and Madras. After then, in the year 1600, the British East India Company was established in India. This led to the events that followed. It was during this period when what is considered to be the beginning of "modern" art in India took occurred.

When Dr. G. Buist, editor of the Bombay Times, established a School of Industries in 1850 with the intention of educating those responsible for the creation of Indian art-craft, the seed was planted for the idea of creating a School of Art. This educational institution was known as the School of Industries. Dr. Hunter had previously founded an institution of art and craft in Madras that was remarkably comparable to the one he was currently operating. [Tomory \(1989\)](#).

5. CONCLUSION

The most natural phenomena of a sculpture are its tool, materials, form, size, proportion, positive-negative space setting, and expression. This is true despite the fact that one may surround a sculpture, see it, touch it, feel it, and analyse it from a number of viewpoints. The art of Indian sculpture has a long and illustrious history that may be traced back to the civilisation of the Indus Valley.

The antique sculptures found in Indian temples are still held in high regard for the aesthetic achievements they represent in the realm of art. Sculpture is a branch of the visual arts that focuses on creating works in three dimensions.

This character of Indian architecture serves to effectively portray it. Despite the fact that the sculpture is the pinnacle of the Indian art equation in the British period, the national talent in architecture that showed it the most undoubted originality, and the fact that it is the largest Indian sculpture linked to architectural art, it is well symbolised by the nature of Indian architecture.

CONFLICT OF INTERESTS

None.

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