



**ORIGINAL RESEARCH PAPER**

**Arts**

**VARIOUS CRITICAL FACTORS REQUIRED CARE FOR MAINTENANCE OF MODERNIZATION ON ART EDUCATION IN INDIA**

**KEY WORDS:** Modernization, Florence School, Salon De Refuses, Luvre, Bauhaus, Colonial Period, E B Havell, Tagore, Stella Karmrisc, N S Bendre, College Of Fine Arts, Cholamandhalam, Aesthetics.

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**ABSTRACT**

Modernization process took place on Art Education in India was a continuation of similar processes took place in various venues all over the world, beginning from the Florentine School which supported many major artists like Michelangelo. There is a straight clear path definable from 15<sup>th</sup> century developments through Salon de Refuses in Paris, and establishments of various schools all over the World to modern developments in India. In India British promoted art production in the lines of their tastes and educated Indian Artists productions to suits their tastes. In the past there was several developments lead promotion of an art education system which has roots with Bauhaus school of Europe. Starting from initiation of Kalabhavana by Tagore, also we fell in to the line of progress. It requires special care to keep the attitude of modernization while evaluating all different affecting faculties including changes in our walks of lives.

**INTRODUCTION:**

Application of a systematic approach on Art Education was begun to be followed since establishment of Florentine school. Intellectual products of this school like Da Vinci, Michelangelo, Giorgio Vasari (*Note-1*) and many others proved their efficiency in Painting, Sculpture and Architecture by 15<sup>th</sup> Century, by getting commissions from Medici family, the ever gigantic supports to cultural developments in history. Apart from Individual activities of artists, they are altogether made a productive teaching to the world around and in a later period it gathered a global cultural acknowledgement when the communication means developed into various levels. The artists worked in similar understandings (like mannerists) shaped inimitable style of teachings to the society where they dwelled in. There are several isms followed by and each of them marked evidence of its potentials during their existence in its time and space.

With challenging movements against French Royal society on its quality analysis by jury for selection to annual exhibition, the artists stepped on to a new mode at art practice. The protest against Salon (*Note-2*) and silent acceptance of the Royal, Napoleon III, took profile as a new teaching towards reception to public opinion. The effect by existence and continuation of Luvre Museum as a visual acknowledgement and proof for developments in art of past and its changing ethics over past several centuries is an outstanding success over all uncertainties in this connection. The art tendencies took shape after these incidents were totally beyond tendencies on art prevailed in Europe and any other part of the Globe. However all these tendencies took its own special role in teaching public, viewpoints on production and management of art objectivities in the manner they thought the right.

Bauhaus school (*Note-3*) initiative by Walter Gropius, Moholly Nagy, Paul Klee and many creative geniuses like Kandinsky made unparallel establishments in human mind by its activities a century ago. With the advent of Hitler and Nazi activists the Bauhaus spread to various parts of the globe and continued its growth to where ever they made escape in the globe. With all these changes through several centuries art education adapted a kind of standardization by exchange of ideas with the space and time where ever it welcomed openly. The standardization accepted inclusion of Art Historical studies and Philosophical studies on Art, Studies from natural sources, Studies of Human anatomy, and other living organisms, Acknowledgement of Perspective and Volume, Innovative attempts in new mediums, Adaptation of new thought processes, tendencies of experimentations and so on. In India, the first avenue for the acceptance of Bauhaus school tendencies was Kalabhavana of Santiniketan, at the new school begun by Poet Rabindranath Tagore. Dr Stella Kramrisc (*Note-4*) was introduced teach art Historical

revelations to its beneficiaries at Kalabhavana. It was an experimental activity but followed by introduction of many art historians like Charls Fabri (*Note-5*). The teaching style of the school changed immensely soon and it established a standardized system of art teaching against Colonial art schools and ideological conventions propagated by them. The Schools started by British during their rule in various upcoming cities in India were basically for the support of their wishes and ideologies, but the genius engagements like the one made by E B Havell (*Note-6*) at Calcutta Colonial school, challenged conventional British ideologies, and soon the art education scenario in each venue was shifted to a new one, which has strong affiliation with emerging tendencies on Science, Technology, Trade, Politics, ideological synthesis and social requirements. The major focal point here to be noted is the standardization of art education system in the background of a completely traditional society, adjusting with various tendencies of emerging world and acceptance of its necessity in the current society.

**INVESTIGATING CURRENT STATUS:**

The teaching style of Santiniketan was initially set up by Nandalal Bose and it was followed by several artists like Benode Behari Mukherjee, Ram Kinker Baij and K G Subramanyan, (*Note-7*) all who acquired recognition as art teachers and celebrated art professionals. The education system followed in Santiniketan was able to provide a door of art professionalism wide opened to its beneficiaries. It is important to note that establishment of this school was against to then existing art schools including the one in Madras lead by D P Roy Chowdhuri (*Note-8*). When teaching and results associated matters are on focus, an evaluator can feel absence of an Art Teacher by retiring of D P Roy Choudhury, until his student K C S Paniker (*Note-9*) came in to teaching position at Madras School. It might have critically viewed when the art schools in upcoming cities in India were largely supported by British Colonial system during their governship.

During the inception of Faculty of Fine Arts at Maharaja Sayajirao University, the administrator Markhandeya Bhatt and Pinter Prof. NS Bendre (*Note-10*) were made efforts for creation of an outstanding art educational atmosphere there. The faculty there persistently worked there on its smooth and authorized status. It is to be measured that, apart from Santiniketan only art institution equally measured by artists for its potential of professionalism is the one institution at Baroda as both has vital inputs of marked genius personalities from the dates of beginning.

Simultaneously the professionalism celebrated by various art groups like Bombay Progressive Art Group, Calcutta group, Progressive Artist's Association in Madras, Shilpi Chakra at New Delhi and Group 1890 were made an awakening on art activities all over the cityscapes of India. (*Note-11*) When art

was accepted in the society as equal to any other subject factor such like Sciences, Social Sciences, Engineering, Historical studies and any other branch of studies, the demand for art institutions increased and several art schools were began to function all over India. It began to be considered as an essential integral part of university education in India. It is also noted that the artist's enthusiasm to learn art abroad, made them seek suitable up gradation of abilities utilizable for modernization process.

The current art education style materialized through modernization in several venues through a large time span. Currently we could see the teaching of art as a major subject and objectivity in universities and art educational Institutions with understandings of equality to any other subject. A disciple can select any one of the branches from several specializations and opt for higher education. The under graduate degree studies on art begin with common studies of all subjects for one or two years and continuation of studies of specialization subject for three years. Further studies bestow the student's chances for specialization of any one of the subjects for two years in postgraduate level. In advanced institutions the subjects are specifically taught and their courses are planned for more effective involvement to the subject chosen for specialization by the student. As the education generally came into platform to look for research based understandings, subject based specializations and specifications came into more potential and studying all different modes in Post Graduate level unproductively turns meaningless. The efforts of University Grants commission to focus and centralize the art education system with equal standards of general education are also mentionable here.

Theoretical studies which include the studies on History of Art and Philosophy of Art are unavoidable elements of art education and professional practice. When the theoretical studies have its special role on art practice, it has certain limitations such as the difference between Visual art and literary contributions have different grooming and functional entities. Since art production is a psychological phenomenon (feeling) connected with potential ability to create (connected to craft), when the quantity of literary understanding increases the stagnation of the artistic process increases. When the rate of literary understanding decreases in a work of art the aesthetic flattering of the objectivity takes places (*Note-1 Triennale, 2*).

Since its inception the efforts made by Central Lalit Kala Akademi, New Delhi is a major factor of influence in coordination of "being ness as artist", the feeling of an Indian National. The Triennale India (International Exhibitions) brought a sort of internationalization in artists and venues related with it. Art, mortality as artist and his longing as an artist were the ideologies of various artists groups began to function but the Artists Group at Chennai made its most initiative step by gathering of artists in their own Artists Village in Cholamandalam. It permanently marked its ideological necessity for the thoughtful survival further as artists. Jahangir Art Gallery in Mumbai, established a professionalism of art and its marketing which exposed potentials of gallery system in India, of course to a venue exposed to Metro cityscape. Currently there are many thousands of Art Galleries successfully doing business each day favoring Art and Artists which reminds a "Global Totter" (*Note-12*) the Indian situations are booming equal to any International business venue in the West, where Art was socially accepted largely in much advance due to various related factors.

Modernization of any objectivity is not always accidental. We have now learned to put into practice planned changes and reformations aiming modernization. The process of implementation normally begins with prepared work outs for the employment of acquired knowledge, through plans made

for modernization. All efforts of Modernization are formulated on the basis of existing circumstances. Slowly it takes a revolution to a form that is useful for the demands of changing world. Since it has implementation status as per demands of the society, it required to make exigent changes based on selected realities of human lives. When it is connected with lives, the approaches of "Giorgio Vasari", the Florentine artist who studied "Lives" of Artists during 15<sup>th</sup> Century is absolutely justified (*Note-14*).

As I pointed above, our imaginations always take growth into existing realities of time, from the perspective we look at it. Human generations are always on exploration of life realities according to rational changes in social spheres. Outcomes of all unique novel expeditions of the past get lost when it arrives at meaning of existence (modernization) in current social situations and again remain ordinary. As the nature of (existence of) modernization is questionable as such, it is very much required to sharpen the process of modernization. It is unavoidable for the creator advancement to depend on currently existing social factors in front of him. It is also required by him to evaluate all different spheres of human generations equally, during all marked time periods, comprehensively witnessed by social transcending observatories or goals.

A change which currently takes our immediate attention is the expansion and persistence of computers and its astuteness in all spheres of human life. It already established appearance and affections in lives of human generations. The scientists developed wide cyber space between sparks created in minute electronic circuits. It opens to any human a gigantic world of possibilities. Various kinds of computer programs are available for connecting human activities and thought processes with mechanical devises. The manufacturers introduce mechanisms and devices suitable for any demands of the artist for expression. There is only one demerit here to note is that, the receptor of these new electronic experiments are limited by the only possibilities of the device or mechanism the receptor owns. Not creativity but the quality of mechanism the receptor owns influences the freedom of expression. The amount of appreciation and depreciation depends up on the typical occasion in which the creator immerses.

The speed of computer supported mechanisms contributes to the entire time span of creation, when the creator depends on the possibilities of it. But when the creator gets limited by the inabilities of mechanisms to render the particular and unique requirements with stamps of personality owned by him, the computer becomes futile. It is found necessary to clarify here that any of the above described here is not to measure or evaluate the abilities of programs established and locked within existing device management, by use of binary systems in minute scrupulous electronic circuits. The mechanisms never permit any experimental activity of the creator beyond the capabilities of the programs filled within its cyber space. Any activity through mechanisms is channeled through already established parameters only. In this way the onlooker can evaluate the sound of the limitations of cyber space for creation of uniqueness and Individuality.

How the work through a mechanism can be utilized for expression of uniqueness and personality is a question of depth. New pathways are to be established for solving these issues. New methodologies are to be planned and implemented for unique utility demanded by individual creators for self expression. It is mandatory establishing creator's personality and uniqueness kept maintained in any production for announcing originality. It necessary to manufacture cyber space strata filled with abilities to preconceive personal and unique requirements of the creator

who proposes to utilize the mechanism. It should be capable and helps the creator rendering imagination accurately. It is necessary to develop such electronic circuits to be able to undertake and materialize above requirements.

To make the creator ready with capabilities for management and maintenance of the above status, endowment of the artists and art school students with advanced computer learning is mandatory. Computer studies should be limited to the one who requires it and it must be limited up to level of requirement. It is a simple fact that computer can be considered only as a tool of creator like a brush or pencil but surely not the brain.

**CONCLUSION:**

It is indispensable to invite attention of all the ones who care to certain most important factors before concluding. The society currently exhibits three or more strategically different situations in art education system. When the major side of the system is equipped with abilities to confront and adjust to use for various utilities, the traditional teaching systems are lacking innovations, and are completely neglected. Contradictorily the situations, where the fake pretends acts like authentic in traditional knowledge and mislead the society with wrong monetary intentions, are eventually staged. So that the general public is getting confused, regarding the path to pursue and the final destination where to reach for the appreciation of aesthetics. The third notable factor is the growth of technical aspects in a commercial atmosphere, mechanization of the world day by day and thriving of individuality, uniqueness and originality against disquieting societal issues. When the one construe for maintenance of the process of modernization of Art Education in India, all various aspects discussed above are to be taken in to consideration.

**LIST OF IMAGES**

**IMAGE-1:**

At Front Gate of Luvre Museum, Paris, France. This was the residential Royal Palace of Nappolean III, until he opened it with large collection of works o Art in 1860s. Currently one of the largest museums of rare acquisitions with titles never found elsewhere in the universe.

**IMAGE-2:**

The front title sign board of "Bauhaus" School workshop at Desseau, Germany.

**IMAGE-3:**

E B Havell. The superindant of Art Education School at Calcutta who sold of old british models and samples and tried for a revolution in art by bringing Indian style with help of Ananda Cooaraswami and Abanindranath Tagore. A technically produced image with use of photography vastly available.

**IMAGE-4.**

Partially colored Drawing by M V Duranhdar, done in 1927. Showing ideologial confusion.

**IMAGE-5.**

Students and Faculties on Interaction with local people opened during Nandan Mela of Visw Bharati University each year.

**IMAGE-6.**

At front gate of Department of Painting, Faculty of Fine Arts, M S University, Baroda. Muhammed Shafi Photography 2016.

**IMAGE-7.**

Main Academic block of College of Fine Arts, Trivandrum, Kerala. A building renovated from Colonial period.

*Courtesy Note: all are common files available except Images 1 and 6.*

**IMAGE-1:**



**IMAGE-2:**



**Image-3:**



**Image-4.**



**Image-5.**



**Image-6.**



**Image-7.**



**NOTES:**

*Note-1. Florentine School; began to establish by the end of 15<sup>th</sup> Century in Italy. Leonardo Da Vinci, Michelangelo and Giorgio Vasari were products of this school and most of them were commissioned by Medici Family later.*

*Note-2. Paris Salon : Salon began to exhibit paintings in early 1860s annually in Paris with support of Napoleon III.*

*Note-3. Bauhaus School was initiated by Walter Gropius in association with Moholy Naggy, Paul Klee and several artists and genius like Kandinsky before 1<sup>st</sup> World War but it was closed by Nazi Government during World War II.*

*Note-4. Dr. Stella Kramrisch was invited by Rabindranath Tagore to teach Art History in Santiniketan which turned makeable in the History.*

*Note-5. Charls Fabri could not continue in Santiniketan for long as students objected entrance in to studios with shoes. They compelled him and made out of classrooms.*

*Note-6. E B Havell was appointed to be the Head of the Art Institution at Calcutta. He replaced all western models with Indian style including Miniature in Calcutta School with help of Tagore brothers.*

*Note-7. Benode Behari Mukherjee, Ramkinker Baij, and K G Subramanyan were students of Nandalal Bose, the Bengal School artist who taught in Kalabhavana.*

*Note-8. Well known ist/ sculptor D P Roy Chowdhury was the superendant at Madras School while KCS Pannier was a student there.*

*Note-9. K C S Paniker become superintend of Madras School after his studies there under D P Roy Chowdhury. Later he initiated for Cholamandhalam Artists Village with his friends.*

*Note-10.. N S Bendre was Faculty in Fine Arts Faculty who introduced courses in Fine Arts there.*

*Note-11. The Groups established in various cities, Bombay, Calcutta, Delhi, Chennai were known as Progressive Artists Groups.*

*Note-12. Psychological Phenominon: creativity is due to some psychological problem of the beholder. Over enthusiasm on theoretical studies an easily burden the artists and make his mind stagnated.*

*Note-13. Global Totter, is a person travel through the various major cities of the world.*

*Note-14- Checknote 1.*

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