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ART OF ‘MOTION’ IN INDIAN CONTEXT WITH THE REFERENCE OF CONTEMPORARY VISUAL ART

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Abstract— As now in the world of contemporary Art scenario we know the new mediums and new techniques, execution of Display and thoughts are been changed so much. ‘Motion’ is also a part or we can say term it is applied every ware. Artwork, Handicrafts, Puppets, Toy, Installation art, sculptures and many more forms gives best example of today’s application of motion or Movement. In this research article Researcher Investigate the Motion in Indian contemporary visual art and consequences and depiction of Motion as Artwork. Researcher also highlights the theory of motion by Aristotle with few artworks.

Keywords— Kinetic, Art, Design, History, Motion, Theory, contemporary visual art, Indian art, Handicrafts, Aristotle, Artworks

I. INTRODUCTION

Kinetic art. What is it and what does it do? Why was it and whence it came? Well, we’re going to tell you. Kinetic art is just a additional science way of conversation — possibly remind you of those everlasting physics programme — about the kind of art that moves, or has a few type of progress build keen on its very environment. (No, alternative up and affecting in the region of a Picasso canvas wouldn’t construct it “kinetic art”.) The term is mostly functional to three-dimensional sculptures that are intended to be in motion since of natural fundamentals like wind or stream, or a automatic machinery, e.g. an electric motor. Motion is part of the art and the final aesthetic understanding, and therefore the nature of the art object constantly changes, depending on the environment the work is placed in or where you, the viewer, is standing

II. DEFINITION

WHAT IS MOTION?

To explain an object in motion, you must first be aware of that the object is in gesture. Something is in motion if it is shifting position. It could be a fast-moving airplane, a leaf swirl in the wind, or water trickle from a hose. Even your discipline, emotionally involved to ground, is moving through breathing space. When an thing moves from one location to another, it is changing position.

We can characterize motion as the transform of position of an item with value to moment in time. A book declining off a table, water fluid from the tap, rattle window, etc all exhibit motion. Even the air that we breathe exhibits motion! Everything in the earth moves. We live in a universe that is in frequent motion. The elementary constituent part of a stuff that is the molecule is in regular motion too. Every substantial process in the universe is composed of motion of some sort. The motion can whichever be fleet or time-consuming, except motion exist. It is significant with the purpose of we grant due thought to the study of motion for the reason that of its importance in the substantial humanity.

III. RELATION WITH MOTION THEORY BY ARISTOTLE’S

The puppet is mostly understood as a form of human obedience, which it expresses analogically all the way through its still and tame body. 1 As the Oxford English Dictionary indicates, the figurative sense of “a small figure, human or animal” is certainly that of “a person whose acts, while ostensibly his own, are suggested and controlled by another.” To man, naturally unable of fully realize his medial place,



Figure 1. Theo Jansen , (2019)

Since he is physically weak concerning the animal kingdom and mentally lacking for divine cleverness, the puppet offers not only the symbolic force as a sign but also the sad force as a performing object whose area of activity includes theater and

playtime. 2 These dual meanings can be found as early as this figure's first manifestation in the historical and philosophical records in Greek. It is evident that mainly very exactly describes the passive kinetics exemplify by Aristotle, even though the tendons of animals were also used as strings (as, for example, in archery bows) and therefore as transmitters of energy thanks to their specific flexibility. This definition would thus induce us to consider the puppet as an ingenious mechanism constructed as a replica of the human body, but it would leave mysterious the fact that both Plato in the Laws and Aristotle in the Metaphysics, in two very different contexts, think of these objects. Kinetic is a expressive formulation linked in exacting ways with the modernity of the human subject and objects, even though the concept has classical origins. While Aristotle in particular write a short article 'On Motion' in his Physics, where he define motion as a potentiality within,



Figure 2. jeanT inguely,

The term first arises in English in the nineteenth century. The Centre for Humanities Research at the University of the Western Cape has embraced the intangible idea of motion as a keystone of its abstract explorations of the Subject and its Objects. That construction explores the crisis of modernity throughout a study of the contact among the 'live' and 'made'. The concern of the moving object is linked too with the moving image. The strange is centrally associated with these concepts, and analysis, material culture, exchange theory, and economics as well as divinity, metaphysics, and aesthetics all inform the speculative medium inform our consideration. Aristotle categorize motions as "natural" motions or "violent" motions: The use of motions of the limb or body as a means of expression

A. Natural Motion: Any motion that an object does Naturally - without being forced - was classified by Aristotle As a natural motion. Examples of natural motions include: Smoke naturally rises.

B. Violent Motion: Aristotle classified any motion that mandatory a force as a "violent motion". (He did not mean

violent in the modern sense...) Examples of violent motion include: Lifting a book. Aristotle's view of motion is "it requires a power to make an object move in an deviant" way - or, more simply, "motion requires force" With the Theory of Motion By Aristotle I think Kinetic art and Kinematic Puppetry have a relation and similarities because both have the mechanism to perform stories

IV. SIGNIFICANCE OF MOTION IN ART

Visuals allow the artist to capture a moment in time. The moment is frozen ... or is it? Numerous artists have attempted to depict motion and show movements over time. In Marcel Duchamp's staircase from 1912. The person is highlighted as if there be multiple depiction of the same human being departure down the stairway, the viewer can see each step creature taken. In giacomo Ball's Dynamism of Dog on Lash, also from 1912 on can almost feel the frantic energy of the little dog. Its feet shuffle speedily, its tail wagging animatedly and the rushed footprints of the person annoying to keep up. The Great Wave from 1823. By the Japanese artist Hokusai. This Wave has reached its peak, and is starting to curl into a downward movement. The impending crush of the wave creates a tension in the picture. Now in 21 century we look forward to Indian contemporary art scenario there are many upcoming and young artists are working with motion.

V. KAUSHIK MUKHOPADHY

Kausik was born in 1960 and live in Mumbai, his believe, his home, and the article of his friendliness and annoyance. Trained at Shantiniketan, influenced by Mumbai's architecture, he and his ephemeral work have travelled the globe. His multimedia, multi universe invoking installations show complex, crowded cities controlled by mechanical men and their magnificent machines: buildings, water flows, glittering lights, chunks of managed wood, neon colour blocks and bolts, truly a miniature Mumbai. 'Energetic, vibrating, strong' come to mind, along with, alas, ugly urban dynamics. His replicas of experienced reality are not mirrors of exact representations but a springboard, a trampoline of constructions and views. There seems to be no space and no break for the individual in modern society as our collective energy constantly moves and manifests itself in a number of different, related forms.

To create "art with broken down gadget and make a show out of it, Mukhopadhy's new work is more than just a nudge, wink flash at a post-everything world where not anything makes any logic — a insurrection of aesthetics, form and the role of an artist." "In a way, I am still an old school artist. I have not able to internalize the new theory. For me, the post modernism made an impact, and that's where I'm still comfortable. If I can strip the aura from the art, the artist or even the art gallery, I think I would be relatively successful," he said. His art, he said, is not in the aesthetic quality of the work, but in the making of it. "Actually I'm very particular

about the circuit board. I use different colors of wire, and the board has to be neat,” he adds. One could hardly miss the hint of irreverence.



Figure 3. Kaushik Mukhopadhyay (2018)

VI. AKHILESH KUMAR

Mumbai based artist Akhilesh Kumar Creates sculptural Installations, Video, Performances. Akhilesh completed his master degree from Banaras Hindu University. Depiction of human on cycle is one of the best example of motion, Through the Motion Artist convey to viewer to Interact with artwork, Interactive artwork ‘Pined Alarm’ through this artwork artist speak about environmental crises. He convey significant messages by showing small truth on life through video installation in the process of viewing. The viewer unknowingly comes between fan and black thread the fan represents the human and the jungle of concrete made by them supporting pollution and the black thread showing the pollution. The mechanism of art gives us today fast growing Constructions. Aesthetically Approach of artist gives us questions about Enjoinment. Kinetic art not only depends on 3D form it can be 2D also. As we view the Akhilesh work it gives us idea about 2D motion this works was part of pol0tial “collective stand” exhibition happened in artist center art gallery Mumbai.



Figure. 4. Akhilesh Kumar, Pined Alarm 2020

VII. SUDERSHAN SHETTY

Born in Mangalore in 1961. Sudarshan is now Mumbai based artist. A city that echoes through many of his love for painting and sculpture developed early. He mostly works with found objects, putting them together and painting over them. Sudarshan Kinetic sculptures installation evolved out of early experiments with mechanized motors. When he went to Ahmadabad to study at KCA. He added another component to his repaire and begins to cast found objects in large installation, ‘Sudarshan say the objects were humble items for everyday use which are usually never given a thought. The putting together of these divers object was such as to why they were together there was something absurd about it this created a seven of to otherness for the objects’ The process of combining these objects was sometimes conscious and sometimes sublimed, almost subconscious in his installation everyday objects are tea cup, terra cotta pots, tables, are cleverly juxtaposed in curious ensemble that lead beyond ordinary forms and function. Sudarshan say our concept of art is shaped by modernist art of the west, which we imbibed without questioning it.



Figure 5. Sudarshan shetty 2014

VIII. CONCLUSION

Through reviewing the literature, we can have a complete rethink of the existing model and present a new form. According to the literature review, the study summarizes the following conclusions: Art and technology both have Relation like motion, Gesture, Movement. Natural and Manmade Motion both appear in Kinesthetic Artwork. According to Theory of Motion by Aristotle, ‘I think Kinetic art and Kinematic Puppetry have a relation and similarity because both have the mechanism to perform stories or Thoughts’. In contemporary Scenario most Appreciated Animation and Gaming technological tolls and relevance are recent Exemplas of Motion Artworks. In Contemporary world Kinetic Art works has been established with numerous aspects because in contemporary technology is mostly used in installations and



sculptures. Motion is not only depiction; it is actual experience of Interactive Installations. Indian art scenario many artist are using kinetic concept with new media. Now days Motion and art build with Aesthetical approach that gives us new ways of viewing artworks and thinking critically on art world.

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