

INSTALATION ART

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INTRODUCTION

Installation art is a relatively new genre of contemporary art practised by an increasing number of postmodernist artists - which involves the configuration or "installation" of objects in a space, such as a room or warehouse. The resulting arrangement of material and space comprises the "artwork". Because an installation usually allows the viewer to enter and move around the configured space and/or interact with some of its elements, it offers the viewer a very different experience from (say) a traditional painting or sculpture which is normally seen from a single reference point. Furthermore, an installation may engage several of the viewer's senses including touch, sound and smell, as well as vision.

Because of its flexibility and three-dimensionality, installation art is influenced by developments in computer art - such as software developments in video and film projection - as well as techniques used in avant-garde theatre and dance. Architectural and interior design are other influences.

Above all, installation is a form of conceptual art - a genre in which "ideas" and "impact" are regarded as being more important than the quality of a finished "product" or "work of art". If a traditional work of art allows us to appreciate the craftsmanship of the artist, an installation allows us to experience the "artwork" and perhaps even rethink our attitudes and values.

As in all general forms of conceptual art, installation artists are more concerned with the presentation of their message than with the material used to present it. However, unlike 'pure' conceptual art, which is supposedly experienced in the minds of those introduced to it, installation art is more grounded and remains tied to a physical space. Conceptual and installation art are two of the most popular examples of postmodernist art, a general tendency noted for its attempts to expand the definition of art. Both forms are widely exhibited in many of the world's best galleries of contemporary art.

INSTALLATION ART



Installation art is an artistic genre of three-dimensional works that often are site-specific and designed to transform the perception of a space. Generally, the term is applied to interior spaces, whereas exterior interventions are often called public art, land art or intervention art; however, the boundaries between these terms overlap. Art that is created, constructed, or installed on the site where it is exhibited, often incorporating materials or physical features on the site.

HISTORY

Emerging during the 1970s, Installation is associated with Conceptual art and can therefore be traced back to artists such as Marcel Duchamp (1887-1968) and his modernist readymades such as his controversial urinal called Fountain (1917). Other influences include the avant-garde Dada exhibitions in Berlin and Cologne; the work of the collage artist and sculptor Kurt Schwitters (1887-1948),



notably his 'Merzbau' assemblage which filled a whole building; the Proun Room at the Berlin Railway Station in 1923, designed by the Russian artist El Lissitzky (1890-1941), possibly the earliest ever installation; the Spatial Environments of the painter and sculptor Lucio Fontana (1899-1968) and his White Manifesto outlining his theories of Spatialism; the "4-33" silent musical composition composed by John Cage (1912–1992). In addition, the assemblages and writings of the American avant-garde artist Allan Kaprow (b.1927) - notably his 1966 book 'Assemblage, Environments and Happenings' - were also highly influential on the development of the Installation genre

TYPES OF INSTALLATION



Installation art ranges from the very simple to the very complex. It can be gallery based, computer-based, electronic-based, web-based - the possibilities are limitless and depend entirely upon the artist's concept and aims. Almost any type of material or media can be utilized, including natural or man-made objects, painting and sculpture, as well as recent media such as film, animation, various forms of photography, live performance art (including happenings), sound and audio.

Some compositions are strictly indoor, while others are public art, constructed in open-air community spaces, or projected on public buildings. Some are mute, while others are interactive and require audience participation.

INDIAN INSTALLATION ARTIST

SUDARSHAN SHETTY



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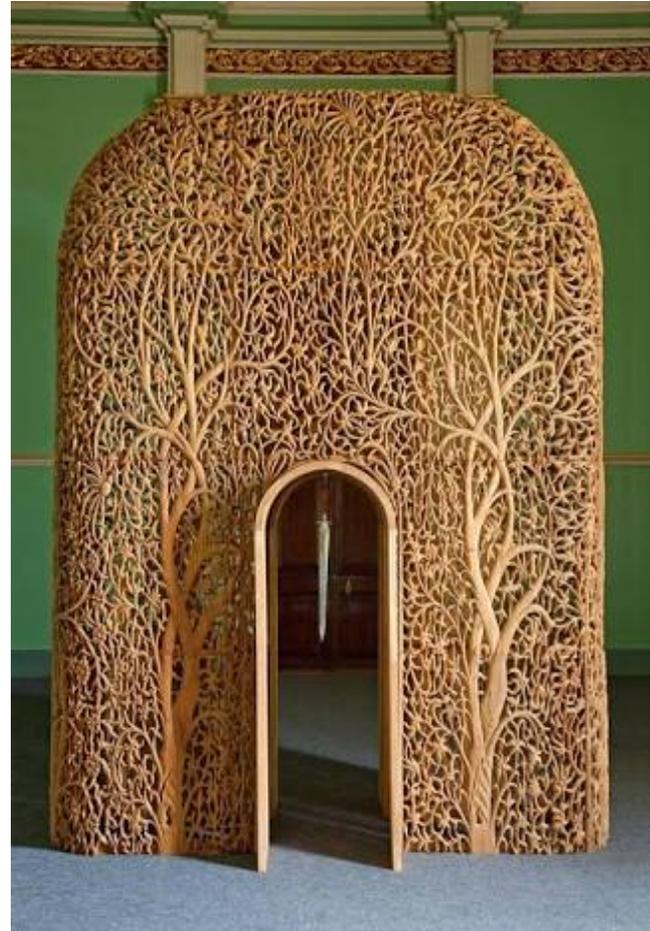


Indian conceptual artist Sudarshan Shetty (b. 1961), best known for his enigmatic sculptural installations, he has long been recognized as one of his generation's most innovative artists. The exhibition features two distinct bodies of work 'A Song, A Story', and 'The Empty Vessel' including 2 central installations, video pieces, and works of recycled teak wood and found ceramics. Large sculptural installations and multimedia works define Sudarshan Shetty's oeuvre, often employing assemblages of quotidian objects that suggest new possibilities of meaning and perception, through diverse approaches that have included sculptural and architectural elements.



‘A Song, A Story’ comprises a two-channel film anchored by two installations of hand-carved wood —an allegory for artistic expression and the need to tell the stories we carry within us. Ostensibly, the narrative is simple, drawn from a popular South-Indian folktale, narrated by a vocalist in Braj Bhāshā (a Western Hindustani language). A woman has held on to her song and her story for far too long, and they escape her breath in rebellion. Assuming the form of a man’s umbrella and a pair of shoes, they station themselves outside her door. When her husband returns at dusk, stunned by the signs of another’s presence, he gets suspicious. Unsatisfied with her answers, he leaves the house and finds shelter in a public place.

Alone, he hears voices conversing in the darkness – gradually realizing that the voices belong to the lights from different homes that are extinguished as people fall asleep. Eavesdropping on the conversation amongst the lights as they slowly brighten the darkness, he learns that the umbrella and the shoes belong to no one – they were merely the forms taken by the song and the story submerged within his wife’s silence. He brings back this story to his wife who is surprised by their provenance for once they have escaped her, she can no longer claim any knowledge or connection to them.



SUBHODH GUPTA



SUBODH GUPTA

Subodh Gupta artistic practice is an ongoing investigation into the sustaining and even transformational power of everyday objects and activities. The artist has long explored the effects of cultural translation and dislocation through his work, most famously using Indian kitchen utensils – particularly his nation’s ubiquitous metal tiffin tins, thali pans and buckets in order to demonstrate art’s ability to traverse cultural and economic boundaries.





The mass-produced objects that have played such a prominent role in his art offer an ambiguous symbolism: while they are seen by those in the West as exotic and representative of Indian culture, to those in India they are common items that are used daily in almost every household, from the poorest to the most wealthy. Gupta harnesses these varying associations and, in the process, makes his materials subjects in their own right.

BHARTI KHER



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To experience Bharti Kher's work is to enter a labyrinth of complex questions based on cultural misinterpretation, social structures and memory. Her works have a language of their own, of which the visual aspect is only a fraction of the overriding narrative. Kher's works reflect the displaced identity that she experienced back in India. A recurring element of her work is the bindi, a common cultural symbol in India.



A female adornment worn on the forehead, it is a Hindu symbol of femininity, fertility or marital status. Meaning essentially “a dot,” it originates in ancient Indian philosophy as a vortex of energy as well as a “third eye” or “all-seeing eye.” The stick-on bindi is a popular cosmetic accessory, which is available everywhere in India. Kher explained in an interview: “In India, when you go to people’s bathrooms, you will see bindis on the mirror, because women take them off and stick them there at the end of the day, and that very bindi is the witness of the day and life of this person. It has been everywhere, it has heard everything.” This dimension fascinated Kher. The bindi, of various sizes, shapes and colors, became an integral part of her works as a tactile surface on large-scale sculptures and “mirror paintings.”

ANISH KAPOOR



ANISH KAPOOR



Anish Kapoor, one of the most influential artists of his generation. The show explores the affective nature of painting from the multiple perspectives of Kapoor's varied working practice. His works evince overlapping dimensions, at once image and object, illusion and representation, substance and skin, surface and depth.



The exhibition debuts three large-scale, amorphous, hybrid forms that exist somewhere between paintings, sculptures and anamorphic objects. These signal an important development into sculptural objecthood from the expressive silicone ‘paintings’ that premiered in the artist’s last London show two years ago. The exhibition features work further exploring the shift between two and three dimensions, including a pair of red stainless steel mirrors – employing different types of reflectivity – as well as a number of significant gouache works on paper made over the past six years.



The exhibition foregrounds a maroon-red palette of colours, darkening to an earthy black, continuing his interest in the interior void and the 'dirty corner' of the world's material and psychic realities. Even his concave polished mirrored works are here complicated by a coating of hazy matte colour with a seductive satin surface, which blurs and softens the reflection of space including the viewer. A rare presentation of recent works on paper sees Kapoor utilising paint to similar, visceral effect. Ranging from the apocalyptic and abstract to transcendent and gestural, the leap from paper to object is palpable without these works being containable as drawings or studies towards larger pieces.

THANK YOU