



*Journal of Advances and
Scholarly Researches in
Allied Education*

*Vol. IV, Issue No. VII, July-
2012, ISSN 2230-7540*

HISTORY OF ART WESTERN & INDIAN

AN
INTERNATIONALLY
INDEXED PEER
REVIEWED &
REFEREED JOURNAL

History of Art Western & Indian

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Abstract – *The art of Indian subcontinent is idealistic in nature with strong traces of different cultures and civilizations in it. It is evident from the history that the cultural diplomats in the region were the invaders, warriors that brought the cultural diffusion through hard power but along with them there were a great number of soft power promoters as artists, suifs, and story tellers. The role of these cultural diplomats was significant in contributing to the better sociocultural understanding and building relationship between people of different faiths, sects and regions. Bachhofer provided a rigorous framework of stylistic analysis, which included details of individual forms and overall composition. While he was trained in Western art history, he was also sensitive to the distinctiveness of Indian art. His analysis of Indian sculpture from Bharhut, Sanchi, and Amaravati reveals keen insights, even if one encounters generalizations, such as the attempt to fit the sequence of development in sculpture from Bharhut to Sanchi to Amaravati in accordance with a universal inner logic of stylistic development. The Western mind, this knowledge seemed more remote and difficult to cultivate than to apply the already evolved Western art historical methods to an interpretation of form and style. Even so, the essential 'Indian-ness' of Indian art was also advocated strongly.*

Keywords: *Art, Western & Indian, nature, different, cultures, region, history, artists, sociocultural, relationship, development, etc.*

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INTRODUCTION

Study of history of art has developed in association with archaeological studies; however, it is now recognized as a specialized discipline. In the West, mainly in India, historical art as a discipline has grown considerably with numerous methodological inputs, whereas in India it is still in the process of development in its investigating mechanisms. As the study of art history has grown out of extensive documentations and excavations, one finds description of art objects as the prominent method of study (Carbonell, Bettina, 2012. Museum, 2012. Daniell et. al., 2011. Davis, Whitney, 2011. Dhar, Pandya, 2011). There are a few significant studies in the early twentieth century, where the concerns are addressed beyond mere description. Subsequently several generations of outstanding western and Indian scholars of Indian art history have studied the subject in great depth and the findings are a revelation of how glorious has been the Indian civilizational achievement through its art creations in the medium of architectural monuments, sculptures and paintings. We can claim a distinct Indian approach to the art of building edifices, sculpture making and the language of painting when compared with European art or the Far Eastern art (Burke, Edmund, 2009. Carroll, Khadija, 2008. Desai, Vishakha, 2008. Therefore, Indian historical art studies

have emerged as a prestigious academic discipline in the university level education.

In western India, many Buddhist caves dating back to the second century BCE onwards have been excavated. Mainly three architectural types were executed –

- (i) Apsidal vault- roof chaitya halls (found at Ajanta, Pitalkhora, Bhaja);
- (ii) Apsidal vault roof pillar less hall (found at Thana- Nadsur); and
- (iii) Flat-roofed quadrangular hall with a circular chamber at the back (found at Kondivite).

The front of the chaitya hall is dominated by the motif of a semi-circular chaitya arch with an open front which has a wooden facade and, in some cases, there is no dominating chaitya arch window such as found at Kondivite. In all the chaitya caves a stupa at the back is common. The most famous Buddhist cave site is Ajanta, located in Aurangabad district of Maharashtra. Ajanta has twenty-nine caves. It has four Chaitya caves dated to the earlier phase, i.e., the second and the first century BCE (Cave Nos. 10 and 9) and the later phase, i.e., the fifth century CE (Cave

Nos. 19 and 26). It has large Chaityaviharas and is decorated with sculptures and paintings. Many paintings have survived in Cave Nos. 1, 2, 16 and 17. The paintings have lots of typological variations. Outward projections are used in the Ajanta paintings of the fifth century CE. Lines are clearly defined and the rhythmic body colour gets merged with the outer line creating the effect of volume. The records are heavy like the sculptures of western India.

REVIEW OF LITERATURE:

The earth is a beautiful place for man to live. We can find all beauties of life under an ever-changing sky. The world is full of all the colours of life, all the colours that are present in the sun. There are different colours in the sun which depict different moods. Everywhere there is a movement and changes in the form of different seasons. These movements and changes helped man to become civilized. There is a close relation between man and nature (Henare, 2006. Rowlands, 2006. Tilley, 2006. Tilley, 2006). During prehistoric times, man was fully dependent on nature for his basic needs, for nature provides food when man is hungry; it provided shelter when needed (in the form of caves or rock-shelters). It gives warmth and light in the form of the sun, water in the form of rain. Science and technology were not known during the pre-historic period. Science was the latest development in human history, so it had little meaning to mankind. Man has been in love with nature for a long time and he has found nature to have a special kind of human relationship. Because of this attitude art derives itself from being a part of nature. One of the most primitive impulses in man is the urge to make patterns; in other words, to create something which appeals to the eyes and through which he can express himself, his feelings, his thought his customs etc. (Didi-Huberman, 2005. Honneth, 2005. Mitchell, 2005). As soon as the basic requirements of food and shelter have been satisfied, we find that a human being starts adoring his surroundings. Moved by the charm of nature man tries to express his appreciation for it in the form of art.

Works of art were created many thousand years before the invention of writing. Thus these works of art were our chief source of information concerning pre-historic and ancient people. The most primitive decoration is usually produced by simple and appropriate technique (Dewan, Deepali, 2004. Fabian, Johannes, 2004. Nelson, 2003). "The oldest human art probably consisted of floral gathering, found objects and skin marking".

Art is expression and communication in the sense that when we imagine something it is necessary for us to express it. If we confine our imagination to ourselves it will be merely 'fancy', not art. So art is the expression of our imagination. It is through art that man expresses his feelings, thoughts and ideas, either on canvas or marble or by writing it. In olden days, when the art of writing was not known, or language was not known,

people used to express their feelings, thoughts and ideas through painting or engraving. Art is the best mode of expression of one's mental and emotional state. When we express our feelings, thought or idea, we want that it should be communicated also, and art serves this purpose. It is a mode of communication. Mere expression is not art. To be called art, one's expression must be communicated also. Here communication means to publicize one's ideas, thought and feeling. If we express our thought, feelings, ideas on canvas or in any other form but do not make it public, it won't be art. If a person writes a poem (in this way he is expressing himself) but does not make it public, how can others know his feelings. Though he is expressing his ideas but not communicating them, it will not be art (Panikkar, 2003). Art is both expression and communication. As a human being we always want to share our personal experience with others and we are also interested in the personal experiences of others. Art serves the same purpose. Thus art is perception, imagination, expression and communication.

The earliest records of human creative activity are the paintings founded during the prehistoric period on the walls of caves at Altamira in northern Spain and Font-de-Gaume in South-western India. The materials used in making them were very simple. They used mineral colours. The colours used were browns and red which were supplemented by blacks and grays. The cavemen generally painted the animals which surrounded them. —The bison and deer in the Altamira Caves are shown almost without exception in profile views—whether charging, standing or reclining. From the twelfth century, there came a change in medieval society. People started leaving the countryside and started living in towns. City life made people more independent and they started taking a greater interest in the world around them. The towns soon became the centers of wealth, and of art and learning as well. Out of this new spirit came a new style in art called Gothic Art. It started in France and spread in all other countries of the Western world. The new powers which began to rise after the battle of Plassey were busy in acquiring new territory. They were alien and indifferent towards Indian culture.

CONCLUSION:

The art of Indian subcontinent is idealistic in nature with strong traces of different cultures and civilizations in it. The role of these cultural diplomats was significant in contributing to the better sociocultural understanding and building relationship between people of different faiths, sects and regions. India has produced great art since the ancient time, the earliest known paintings have been found on the walls of caves in northern India. Painted in red ochre, they represent animal hunts and so resemble similar scenes found in the Paleolithic caves of Spain that archaeologists believe the two to be contemporary. Traditionally art was made for the purpose of ritual, contemplation or delectation. Even today, the art is a

part of our life. The main stream Western art world in India However, it was not her immediate contemporary movements in India that she choose, but instead brought the influence of Post-Impressionism and in a certain sense re-enacted Gauguin-Tahiti with the poor, downtrodden and silent images of infinite submission of India.

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