

GLASS ART IN CONTEMPORARY INDIAN ART

Dr. Ramavtar meena

associate professor

Drawing and Painting, Govt. College, Tonk (Raj.)

ABSTRACT

Glass has a long history that dates back to ancient times, and it holds an important place in the world of art. Glass production was one of the earliest skills developed by humans, and as a result, glass has always played an essential part in the evolution of human society as well as the cultural history of the world. Glass has been put to use in a variety of facets of human life throughout the entirety of human history. Due to the decorative qualities that it possesses, glass can be utilised in the production of artistic works, architectural designs, and aesthetic goods and services. As a result, the most common applications for glass are the production of utilitarian goods as well as works of aesthetic art. The purpose of this research is to conduct an in-depth analysis of the various facets and constituents of glass art, as well as the stages of its evolution from the past to the present day. In order for the study to be successful in accomplishing its goals, the method of document analysis was utilized. It was also mentioned that glassmaking evolved independently in a variety of societies and cultures. We went over in great detail the processes that led to the formation of glass, as well as its various stages and types of development. The findings of the study were discussed with reference to the aforementioned relevant literature, and suggestions for both additional research and best practises were also offered.

Keywords: *art, glass, glass art.*

INTRODUCTION

Glass is a substance that originated in the region surrounding the Mediterranean Sea between the years 300 and 2500 B.C., where it later evolved and gained widespread use. Throughout the course of human history, a variety of techniques have been utilised to form the glass (Aslan, 2007). Ancient times, which roughly equates to a few thousand years ago, is when people first started producing glass for the first time. Glass is primarily characterised as a substance that acquires a liquid-like state when it is heated, and then transforms into a solid that is brittle and brittle when it is cooled. This definition comes from Kucukerman (1985). Glass has been utilised in every aspect of life, such as a prerequisite for technology, a lavish consumable item, daily consumption, and an industrial product, despite the fact that glass is fragile and requires care due to its qualities (Aslan & Yazar, 2015).

The significance of glass may be understood by comparing it to other well-known materials and identifying its key differences. The transparency of glass is one of the substance's most notable and essential characteristics. In the past, Plexiglas was utilised in place of glass for the window coverings. However, this material was very difficult to see through as it had a very tiny form and poor light transmission. Because of the strong chemical feature of glass, objects made of glass may protect locations from the damaging effects of atmosphere agents such as rain, frost, and sunlight. These elements are

collectively referred to as atmosphere agents. Because of the rich chemical content of glass, glass items manufactured in ancient times have been able to maintain their original form until our day (Brill, 1992).

As is well known, glass possesses a unique set of ornamental features, and it plays a significant role in the creative process. According to the artistic point of view, the glass possesses the power to depict the game of light in a manner that precisely incorporates all of the colours of the rainbow. Because light can both live within the glass and pass through it, the glass takes on a more colourful appearance, which in turn makes the glass more appealing. The smoothness and clarity of the glass are characteristics that draw attention to it (Masaru, 2016).

In the realm of the arts, the method of mosaic artistry, which is very comparable to the technique of stained glass, is considered to be of particular significance. Silica, also known as silicon dioxide, is the primary component of glass and is responsible for all of the qualities that are characteristic of this material. This chemical plays a significant role in the natural world, since it accounts for sixty percent of the composition of soil. It is necessary to subject sodium carbonate to high temperatures in order to produce glass from the substance. The alkali is melted first, followed by the quartz and lime, and finally the lime is melted in the quartz. With the assistance of removing a variety of silicates, these combinations are converted into a chemical compound. As a consequence, the process of hardening causes a rise in the glass's mechanical strength. The conclusion is more trustworthy when the product has a higher level of complexity. As a consequence of this, the hardened product could be extremely vulnerable to the mechanical damage of the top layer. It is possible to categorise the chemical characteristics of glass as resistance to acid, resistance to alkali, and resistance to water (Kucukerman, 1985).

Furthermore, in the sphere of education, it is suggested that glass art should be more incorporated in the curriculum of educational institutions (Aslan, 2007), and it is vital to employ a variety of approaches and techniques in teaching for each and every student (Demirok and Baglama, 2015). As a result, one might draw the conclusion that instruction in glass art is considered an essential component of an arts education, and that it should also get a greater emphasis in classroom settings. It is clear from a review of the relevant published research that there are not many studies conducted on the many elements and constituent parts of glass art. In light of the widespread and all-encompassing role that glass art plays in a variety of spheres of life, the purpose of the current research is to conduct a review of the various stages of the development of glass art, as well as its various aspects and components, as well as various types of glass and examples of glass art from a variety of regions, in order to produce a general perspective on glass art from the past to the present. It is anticipated that this study will serve as a resource for scholars and artists looking to further their understanding of glass and glass art.

Contemporary Art

The term "contemporary art" refers to any and all works of visual art that have been produced in the most recent few decades. The term "contemporary art" refers to a wide variety of aesthetic approaches that are difficult, if not impossible, to classify and develop at a rate that is hard to foresee. It is a generic term that refers to work that is both current and contemporary rather than to a particular artistic mode or category. To put it another way, contemporary art refers to any form of artistic production that takes place in the current era. The art scene that emerged after the 1980s provided clear evidence of the creation and growth of new art genres and mediums. Since that time, art fairs, biennales, and exhibits have exhibited a mashup of many types of art from throughout the artistic spectrum. Before continuing the conversation on new

subgenres, new mediums, and new art forms in modern Indian art, it would be best to explore the origins and dissemination of these forms from the historical perspective of the West. After that, an investigation into the introduction of these art forms into Indian art at the turn of the 21st century will be carried out.

George Braque, Pablo Picasso, Marcel Duchamp, and Wassily Kandinsky are just a few examples of the outstanding artistic talents who emerged around the turn of the 20th century and went on to achieve great success in the fields in which they were most interested. These artists are frequently credited for redefining what it means to be an artist by dismantling the barriers that traditionally separated works of art from other types of items. Marcel Duchamp, a founding member of the Dada movement, is credited for challenging conventional notions on what art should be and how it should be created.

As time went on, he became less and less interested in painting, eventually declaring that "I was interested in thoughts, not only in aesthetic results." Artists who participated in postmodern art movements (Conceptual Art, Minimal Art, Installation Art, Performance Art, and Video Installation), including Joseph Beuys, Anselm Kiefer, Christo, Jeanne Claude, and Robert Smithson, among others, were inspired to create their work by adopting this method. Postmodernist artists have broadened the definition of art to the point where almost anything can be considered to fall within its purview by developing new art forms. Postmodernism has resulted in nearly five decades' worth of artistic experimentation with new media, including "Conceptual Art," various types of "Performance art," and "Installation art," as well as computer-aided movements like Deconstructivism and Projection art. These developments all occurred around the same time.

These trends began to take shape in the 1960s and gradually ushered in an entirely new era of experiences. As a result of the rise of electronic communication, the world has shrunk to the size of a village, which has fueled the development of innovative artistic practices. It took place on a more prominent platform for discourse and debate, and it questioned the use of electronic media as a means of expression for artists, the utilisation of unfamiliar material, and the body itself as a tool for expression, as well as site-specific concepts and the installation of objects in a variety of private and public locations.

Antique Glass

During the time of the ancient periods, two significant developments occurred in the production of optical glass. First, people started making transparent and colourless glass like mountain crystal. Second, people started making large and beautiful containers that were made from this by blowing method. Both of these developments occurred during the ancient periods. It looked that glass was the only substance that could restrict space while allowing the light beams to travel through it. People were taken aback by this aspect to such an extent that after a few centuries they began exchanging it for gold. However, during the ancient times, the information that was necessary for the furnaces that were used to manufacture glass could not be stored and safeguarded (Greiner-Wronowa, 2011).

It is possible to infer from the explanations provided by individuals such as Pliny, who lived during the middle ages, as well as Herakli and Teofilos, who lived during later eras, that there were two methods utilised in the production of glass. Because of this, the ovens have been divided into three sections: one for cooking, another for cooling, and the third for storing. They were made by adding cullet during the cooking of glass, which is the mixing of the stuff materials, similar to how it is done today. The composition of glass has evolved throughout the ancient period, moving closer in direction of the current

glass technology. It can be seen that the technique was excellent because the glass was produced at a high temperature, and it was also close to the composition of modern glass because it contained a lot of qelevinin (30%) and very little ehengin (35%). Both of these characteristics can be seen in ancient Egypt.

Glass Blowing

Some proposed techniques for the formulation of glass products using the blowing method are as follows: 1: assembling the initial sections of glass and making preparations for the bottle of glass. 2: the gathering of more sections of glass, the formulation of the produced solution according to form, and the measuring of the substance that is ready to use. 3: the expulsion of the solution, either in solid form or without form. 4: material adhering to ponti and detaching from the pipe throughout the process. 5: separating the material from the ponti, then sending it to be cooled (Eisen, 1916; Senkal, Ahamed, Trusov & Shkel, 2013)

Mosaic and Murano glass from Venice (Murana Glass). The period during which new fabrication of aesthetically pleasing glass items took place in Venice is considered to be its most famous. The Czech Republic is currently in first place worldwide for the production of glass. Since the end of the 17th century, this state has been producing colourful glass, and it was able to make an initial breakthrough in the European market thanks to the heavy, well-decorated, and one-of-a-kind products it created.

In its broadest sense, the term "mosaic" refers to a form of aesthetic art in which the individual elements of a picture are fixed to one another and the work is produced by combining a variety of small pieces of appropriate materials. Mosaics found in buildings from the late ancient period hold a particularly important place in terms of mosaic programmes that make use of geometric patterns. It is feasible to divide anything that has to do with mosaic art into two distinct categories: 1. The "mosaics" that were used to convey the descriptions of the items that belong to this category were constructed by a number of cubes that were all the same size and included the same amount of information. 2: This group was referred to as "mosaics," which are characterised by colourful layers that vary in both their composition and their size.

Stained Glass

The term "stained glass" comes from the French word "vitre," which literally translates to "window glass." Stained glass was originally developed to cover window holes and was made by adhering a variety of colourful glass pieces to clear glass using a method that involved burning. The cut pieces have been figured, and then a composite material is used to connect them to one another. According to Reynolds (2013), the use of stained glass windows began to become more common around the middle of the 12th century. In addition to this, it is mentioned that the term "stained glass" typically refers to coloured glass that has been formed with metallic oxides as well as glass that has had colours painted onto it and then fused in an oven. The finished work should first be depicted on the window in the form of sketches or cartoons by the artist.

The 19th century saw the widespread adoption of stained glass. In the early 1900s, artists began preparing stained glass works in the Ar-Nuvo style as a serious step toward elevating this field of aesthetic art. Their goal was to make the field more accessible to a wider audience. But the real breakthrough in stained glass didn't come about for a very long time after that. Restoration work on stained glass dating back to the 13th century was carried out in France between the years 1900 and 1920. They were thought of as an exciting

new development for artists. Around the same time, an unstoppable surge in the popularity of this aesthetic art got its start. Henry Matios, Ternan Leje, and Mark aqal were three of the most well-known artists of the 20th century for their work with stained glass.

OBJECTIVE OF THE STUDY

1. To study glass art in contemporary Indian art.
2. To study art of glass.

Paradigm Shift in Indian Art:

The decade of the 1990s, which saw newer innovations and experiments regarding new materials, new structures, and conceptually coded signs, thus bringing out questions of art and its object-hood, has been hailed as the most instrumental and ground-breaking by a large number of art connoisseurs as being the most significant decade for art. 8 As a result of the development of conceptual art within the context of the Indian art scene, an increasing number of artists have the confidence to transition into other genres or mediums and experiment with unique approaches.

The following factors served as the impetus for significant shifts in the conceptual framework of Indian art that emerged throughout the decade of the 1990s:

- i. As India moved closer to more liberalisation and a free market economy throughout the decade of the 1990s, new aspects emerged within contemporary Indian art. This period in time is recognised as the moment when the paradigm shifted in contemporary Indian art. Artists of Indian ancestry have reported feeling a better sense of flexibility, exposure, and access to the global art scene, allowing them to conduct a higher number of experiments based on a wider variety of subjects, genres, and forms.
- ii. Significant shifts have taken place all over the world as a result of simultaneous developments in globalisation and technology, both of which began in the 1990s. Artists actively participated in new digital media or postmodern media such as photography, installation, cinema, video technologies, and digitally modifying works that capture the actual physical environment. Many artists moved to engage themselves with the world that was around them. As a result, the people in the surrounding area became the topic of artists' works and also participated actively in the production of artwork.
- iii. Art historians and critics started attending international conferences where, in addition to expanded theory, questions of creative and critical curating were becoming more prominent. This led to an increase in the amount of travel that artists did to international institutions, workshops, and exhibition sites. Opportunities for Indian critics and curators to present Indian art worldwide began to emerge in the 1990s; the advent of foreign curators interested in showing contemporary Indian art in their respective settings further transformed the situation. They introduced transcultural standards, which had an indirect influence on the ideas and language employed by younger artists, which in turn caused private galleries in India to initiate a process of self-learning. First participating in art auctions, Indian galleries are beginning to make their way into the international circuit, which may include participation in art fairs and even even exhibitory partnerships.

- iv. Contemporary Indian art has reborn itself as a hybrid genre of art, such as photography, digital representation, video, installation, performing arts, and new media inventions. This is in contrast to the traditional manner of painting, which has been used for centuries. It is an absolute medley, an amalgam of numerous trends and practises shaped by the free flow of global exchanges such as unrestrained experimentation with tone, content, medium, and form. In other words, it is an absolute medley. The following topics tend to be prevalent: the natural world, regional identities, sexuality, corruption, violence, displacement, and the denial of diverse subaltern groups and identities.

Artists working in India today are embracing the opportunities presented by the blurring of genre lines and pushing the limits of their disciplines. Their works frequently investigate newer options within the environment around them, frequently exhibiting a sharp political awareness with the goal of creating context-sensitive connections to politics, personal problems, and historical disputes. Rather than relying on the traditional, their works frequently explore newer options within the environment.

The following are some of the most prominent new art forms, genres, and techniques, as well as their developing histories. These are some of the things that developed as a result of a paradigm shift in Contemporary Indian Art, which is used to characterise art in modern times.

CONCLUSION

The purpose of this research was to produce a comprehensive review of the stages of development, types of glass art, aspects of glass art, and component parts of glass art from the past to the present. In order to accomplish this objective, an exhaustive review of the relevant prior literature was carried out, and document analysis served as the research approach for the study. The information that was gathered was organised and presented in a methodical manner in order to give an overarching perspective on the aspects and components of glass art from a historical point of view. The findings demonstrated that glass art can be found in every facet of our lives, that it has a long and significant history, and that it has been utilised in a variety of guises and locations across the globe throughout the course of history. In light of the findings of the research, the following suggestions are offered for the conduct of additional studies and practises related to the field of glass art:

- Artistic individuals ought to be encouraged to compose and create works of art using glass.
- A greater emphasis in research ought to be placed on the application of glass art in instructional settings.
- There needs to be more education about glass art distributed throughout society.

REFERENCES

- [1]. Aslan, G. (2007). Cam sanatının eğitim kurumlarındaki yeri. (Unpublished master thesis). Gazi University/Institute of Educational Sciences, Ankara, Turkey

- [2]. Aslan, T. & Yazar, T. (2015). Turkish art of glass as products of culture within the context of traditional handicrafts: Analysis of Surname-i Humayun. *International Periodical For The Languages, Literature and History of Turkish or Turkic*, 10(5), 13-26.
- [3]. Bowen, G. A. (2009). Document analysis as a qualitative research method. *Qualitative research journal*, 9(2), 27-40.
- [4]. Brill, R. H. (1992). Chemical analyses of some glasses from Frattesina. *Journal of glass studies*, 34, 11- 22.
- [5]. Buyurgan, S. & Buyurgan, U. (2007). *Sanat egitimi ve ogretimi*. Ankara, Turkey: Pegem A Publications.
- [6]. Carboni, S. & Sabah, N. S. A. A. (2001). *Glass from Islamic lands*. USA: Thames & Hudson
- [7]. Demirok, M. S. & Baglama, B. (2015). Perspectives of faculty of education students on autism spectrum disorders in North Cyprus. *Procedia-Social and Behavioral Sciences*, 190, 399-408.
- [8]. Eisen, G. (1916). The origin of glass blowing. *American Journal of Archaeology*, 20(2), 134-143.
- [9]. Fernandes, H. R., Tulyaganov, D. U. & Ferreira, J. M. F. (2009). Production and characterisation of glass ceramic foams from recycled raw materials. *Advances in Applied Ceramics*, 108(1), 9-13.
- [10]. Gage, J. (1982). Gothic glass: Two aspects of a Dionysian aesthetic. *Art History*, 5(1), 36-58.
- [11]. Greiner-Wronowa, E. (2011). Influence of organic pollutants on deterioration of antique glass structure. *Acta Physica Polonica*, 120(4), 830-811.
- [12]. Helvajian, H. & Janson, S. W. (2005). *Integrated glass ceramic systems*. Washington, DC: U.S. Patent and Trademark Office.
- [13]. Kucukerman, O. (1985). *Cam sanati ve geleneksel turk camciligindan ornekler*. Ankara, Turkey: Turkiye Is Bankasi Kultur Publications.
- [14]. Mant, S. (2014). Resim sanatindan nesne. *Akdeniz Sanat Dergisi*, 7(13), 112-123.
- [15]. 'Matsumoto, S. & Wakuda, T. (2013). *Glass fusion method*. Washington, DC: U.S. Patent and Trademark Office.
- [16]. McCray, W. P. (1999). *Glassmaking in renaissance venice: The fragile craft*. Aldershot: Ashgate.