

ENVIRONMENTAL AWARENESS THROUGH INSTALLATION ART: AN OVERVIEW OF FINE ART EVENTS IN INTERCOLLEGIATE COMPETITION

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Abstract

In India, majority of Art institute's are promoting eco-friendly artwork through various creative practices. Innovative ideas are playing a big role in sensitizing the people with a deep understanding of Nature's role in building a fruitful environment. The Impact of frequent changes occurring in the environment is before many discussions on it are now evaluated with certain policies and restrictions on product consumption to safeguard the future. To promote the awareness of the importance of Nature the visual Art institute's are engaged in promoting the global issues by organizing visual-related events and competitions at intercollegiate, national, and state-level for students. The message of eco-friendly products through such an event rises the need to supply additional training to that student participant for the competition. To acknowledge the awareness, nowadays the Colleges have started to invite expert artists to conduct workshops or seminars on how to represent social awareness topics through visual art, to tackle the current issue more fruitful and effective. Such collaborative activity relates to eco-friendly productivity of artwork is restricted to winning the Trophy in the competition. The highly merited artwork of the students' needs to be highlighted as a product of service in society. Product and service development based on sustainable criteria is one of the important tasks of innovation in design activity. Public policies, consumer preferences, and corporate social responsibility lead to the growing importance of applying sustainability principles in the current design process. However, to make this practice widespread, sustainability assessment of such art activities must be included in the curricula of bachelor's and master's degrees in visual art, so that the graduates have the precise tools to use when they start their professional careers. In this search, the aim was to identify and conserve authentication of the style derived from the instinct to tendency to observe natural form by each of the new generations and to understand its sustain in productive services. Workshops that provide basic training in visual art practices for the art department in metro city were organized. The training to represent natural patterns with organic medium was given to the students. The study found that those with regular painting could able to associate with the natural forms and enjoy the desire to learn such patterns derived from nature. This study encourages the various views of students studying fine art and designs. It formulates that a new generation of art students and Art designers can collaborate work on a project with sustainable environmental art production.

Keywords – Art Institute, Fine Art Events, Environmental Art, Training, Design

1. Introduction

, An artist must possess Nature; He must identify himself with her rhythm, by efforts that will prepare the mastery which will later enable him to express himself in his own language' quoted from

the artist Henri Matisse, points out the methods to improve the sustainable art through environmental studies. As Aristotle said that marvelous can apply to the new generation of art students practicing innovative culture and trends. Like Albert Einstein said 'Look deep into nature, and then you will understand everything better'. In the past two decades, however, efforts have been made to re-establish a dialogue between art and life throughout the country (Chakravarty 2011). To do so, these arts have been corrupted with commercial distortions and turned into doppelgangers, imitations of the original, invading the predatory market forces (Chakravarty 2011). In these commercial distortions of authentic environmental forms, workshop activities aimed to apply original form, style, and technique to understand and satisfy consumers' market needs. By conducting the workshop activity, we were able to create the enthusiasm and curiosity of 'sample' participants to learn Natural forms in their most authentic style, rather than their shallow (imitated) counterparts. Such kind environment awareness-based themes in education (Fine art event workshop) aim to promote sustainable culture, skills, and arts through designs, and undermine belief systems. The alternative would be to enable the preservation of authentic Art forms to prevent their gradual extinction and urban exploitation. This workshop taught the 'sample' participants the authentic style, technique, and forms of the natural environment. To avoid duplicate market interventions in original art form and to enhance design within the creative process, this workshop proposed to evaluate participants' grasp (understanding technique), value (worth), and interest (curiosity) levels without separating forms from their original meanings.

2. Literature Review

In 2019, Green Lab initiated a festival entitled POSTFES 2019, Dystopia: Plastic Hypnosis, an ecological festival in urban environments that addresses plastic waste. The festival also opened a space for joint discussion and invited the public, as consumers, to rethink their use of plastic. In 2010 Environmental artist John Garland Tyson adapted the nature element to compose his art in the open air under the sky. German Artist Nils -Udo started creating site-specific sculptures and installations from found natural materials. British artist Andy Goldsworthy crafts installations out of rocks, ice, leaves, or branches to understand the need for life. Indian artist Subodh Gupta uses stainless steel utensils to replicate nature. Many upcoming artists from academic training are utilizing the eco-balance environment in their art practices.

3. Research Methods

The qualitative study approach focused on the observation made for the graduate students participating in fine art Events-Installation for intercollegiate, state, and national level competitions. Visual understanding of environment-related topics was the central theme and the topic was presented in three ways, perceiving ideas of the said topics from different sources 1) Percept information through observing Images, 2) Percept information through auxiliary mode, and Percept information through dexterity. The participant in the workshop was the general graduate students and visual art students. Participants were asked in the first part to indicate their age, gender, and educational level; whether they had heard or known about a new trend in art like environment art, green art, and land art; and some of the indicators of their exposure regarding how to utilizing the art materials from the nature-friendly product to produce the artwork. The second section displayed the art's historic background and live demonstration by the author. Participants completed their piece of art in the third segment. The workshop lasted for twelve hours (six hours each day). During which participants practiced the sketches of the designs and Final artwork in the provided space after systematic demonstrations of the basic technique of the material. At the end of a two-day workshop, each participant completed one authentic artwork using earlier taught elements.

4. Workshop Result

These participants' observations and reactions were documented for gauging their capacities (technique), as well as their levels of interest (curiosity) and purpose (value). The youth from general graduate tried to collect information from auxiliary mode was unable to perform more effectively than students utilizing the information from visual mode, whereas the dexterity type of student was more successful in replicating the nature eco-friendlier than the other types of students. ("I never knew this kind of art ever existed", "I am drawing this for the first time"). General students were slower than visual art students were as they "tried to practice extra before starting actual painting. The Non-artistic youth faced a "knowledge, but "appreciated" the art form. Both students saw the importance of an environment-friendly art form. Further demonstration of this technique was shown to these two groups when it was morphed into "modern" elements.



Picture Left-Hand side –Indoor Installation produced by Art students in gallery.

Right-hand side Picture-Outdoor Installation produced by Non-art students.

5. Conclusion

Through the study, the engagement of audience with the artworks can be seen as their experiences can be observed through their engagement. In the case of the reach, the student should be learning the basics of form, technique, style, and characteristics; examples have been studied and are proving successful. In terms of purpose and/or interest levels, design students exhibited a keen interest in learning practicality and cultural expression when applying the art form to any viable use. Furthermore, sustainable design methods have mainly been applied to improve only the environmental behaviour of products. In this work, a methodology that simultaneously evaluates environmental, economic, and social aspects was applied to project more sustainable designs in products and services. Art students implemented this approach in higher education to develop Bachelor's and Master's degree final projects. Collaboration with different companies and institutions allowed the study of some cases.

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