

DESIGN RESEARCH SEMINAR

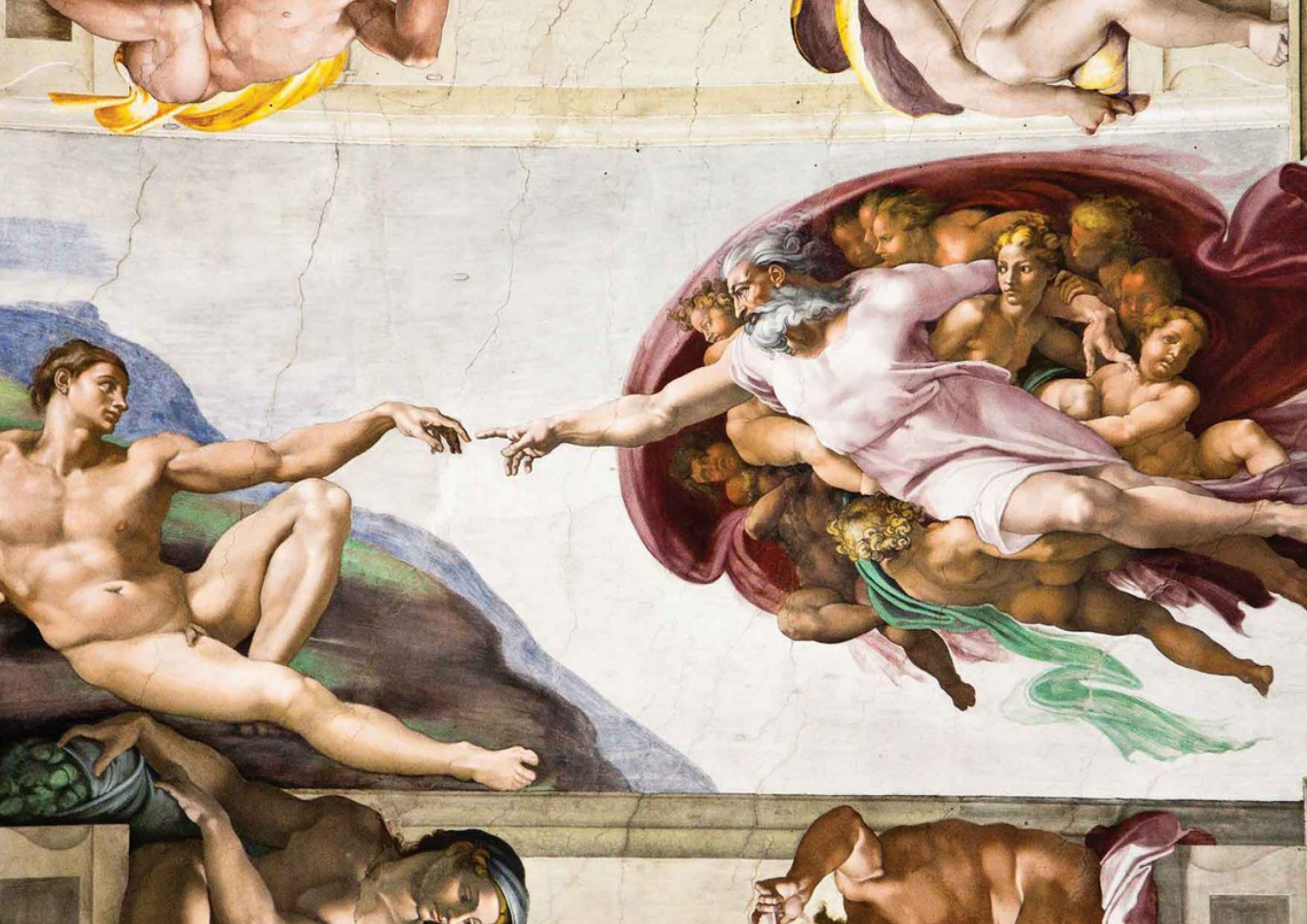
STUDY OF NARRATIVE MURALS AND ART INSTALLATION

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Master of Design (2015–2017)

Guide: Prof. Raja Mohanty





Declaration

I declare that this written submission represent my ideas in my own words and where others' ideas or words have been included, I have adequately cited and referenced the original sources. I also declare that I have adhered to all principles of academic honesty and integrity and have not misrepresentation or fabricated or falsified any ideas/data/fact/source in my submission.

I Understant that any violation of above will be cause for disciplinary action by the Institute and can also evoke penal action from the source whiche have thus not been properly cited or from whom proper permission has not been taken when needed.

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Date: 6-7-2017

Approval Sheet

The Design Research Seminar entitled

“STUDY OF NARRATIVE MURALS AND ART INSTALLATION” by Kshetrimayum Dideshwor Singh, Roll No: 156250011 is approved in partial fulfillment of the requirement for the Mater of Desgin degree in Visual Communication.

Guide Prof. Raja Mohanty :.....



Acknowledgements

I wish to express my gratitude to **Prof. Raja Mohanty** under whose valuable guidance this research has been done. I sincerely acknowledge his inspiration, creative freedom, encouragement and expert guidance at every stage of the project.

I also like to thank **Prof. Shanthi Swaroopini** Project Co-ordinator, Dandi Memorial project for her guidance and support throughout the research at Jawaharlal Nehru Architecture and Fine Arts University, Hyderabad. Their effort and cooperation can't be underestimated as their willingness to help in bringing this project come to life. I would like to thanks to everyone involved in making my D.R.S. at IDC, IIT Bombay a successful one.

Last but not least my family, for giving me wings to fly ant lettering me seek my dustiny and all my dear friends who kept encouraging me till the end.

Content

INTRODUCTION

NARRATIVE MURAL

A brief History of Mural
Western Mural Art
Indian Mural Art

DANDI MEMORIAL PROJECT

Why Dandi Project
My contribution

ART INSTALLATION

Kochi Biennale
Some Artist works



Chapter 1: INTRODUCTION

Art is a diverse range of human activities in creating visual, auditory or performing artworks, expressing the author's imaginative or technical skill, intended to be appreciated for their beauty or emotional power. There are lots medium to express one's artists feeling. Mural is a form of art which has been in common use since the late 19th century. Understand the narrative mural art is essential for an artist and visual designer.

For my Design Research seminar I had chosen to study the narrative mural and Art Installation. Having the opportunity to work and study the murals making for ongoing Dandi project, I went to Hyderabad. I thought it would be a great experience for me to again go back to the place where the murals are making. For the art Installation I went to Kochi for Kochi-Muziris Biennale 2016. It is an international exhibition of contemporary art held in Kochi, Kerala. Through this study, an in-depth sense of traditional and contemporary art could be developed.

Chapter 2: Narrative Mural

A mural is any piece of artwork painted or applied directly on a wall, ceiling or other permanent surface. They can be either inside of the structure or outside structure. Mural have been around for long long time and really just back every civilisation has created some kind of mural, that is now part of the culture heritage.



History of Murals



To understand we have to go all the way back to the cave painting of Alta Mira. The Cave of Altamira located near the historic town Santillana del Mar in Cantabria, Spain, is renowned for its numerous parietal cave paintings featuring charcoal drawings and polychrome paintings of contemporary local fauna and human hands, created between 18,500 and 14,000 years ago during the Upper Paleolithic by Paleo human settlers. The earliest paintings in the cave were executed around 35,600 years ago. We can think about Mayan mural of Central America and of course Michelangelo's painting of the ceiling of the Sistine Chapel but when we talk about murals to day I think the relevant history starts in the early 20th century with what I like to call Modern Murals.



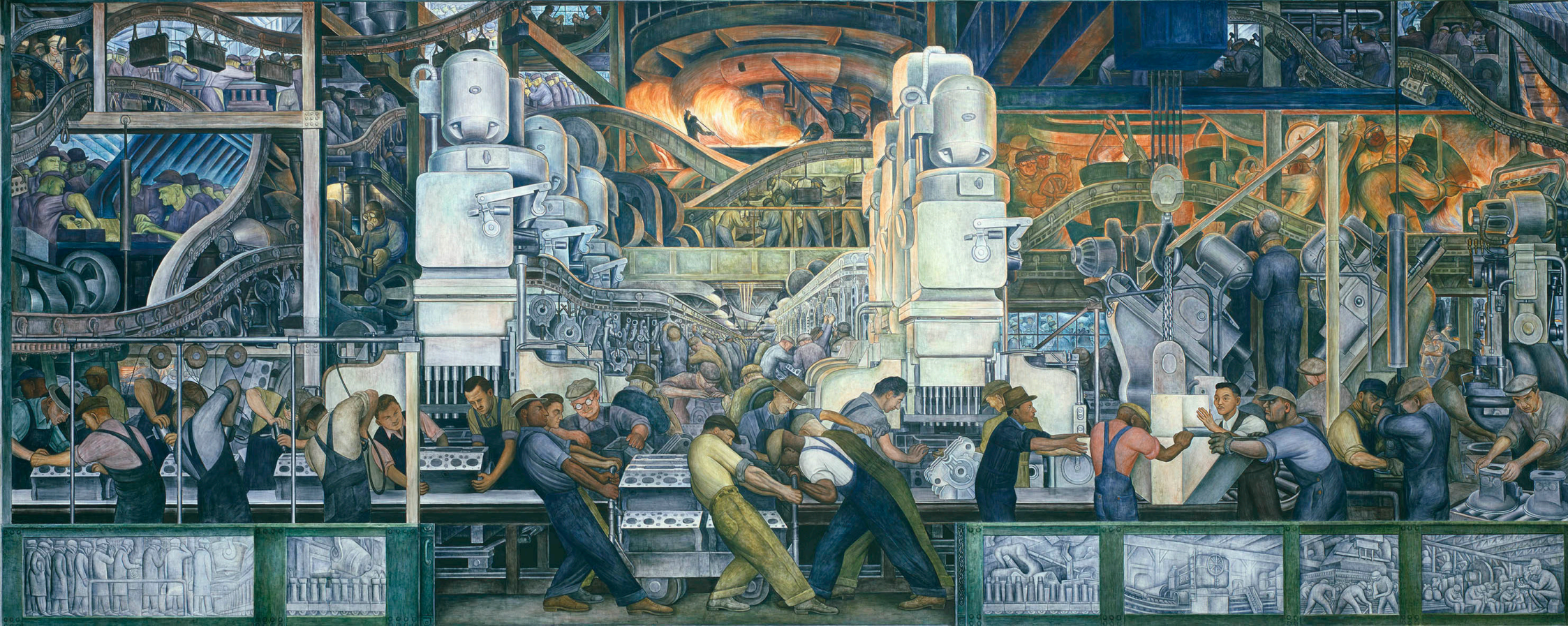
Western Mural Art

In 20th century in North America the role of murals kind of shift and talk on a new purpose. One event that dramatically shape American cities and really cities around the world was the Chicago world's fair in 1893. That introduce a new ways for architecture and art to create public space. That was designed to be representative of the aspiration of the government itself or the public's they served with the modernisation

and growth of cities more government funded public art. They were emerging like Post office, Library, Hospital, and Federal building and with rise of these space and place an interest in decorating them also rise.

In 1920's painter in Mexico were hired by the government to create murals telling the story of the Mexican Revolution.

The three painter that become the best known form this work are Diego Rivera, Jose Clemente Orozco and David Alfaro seek arrows they were called Los Tres Grandes which mean The Three Great One. They were really great painter each had a big impact in demonstrating.



“Mural art is the most significant art for the proletariat. But the easel picture is an object quite beyond the means of the proletariat”

- Diego Rivera

The role that murals can play in define the aspiration of the government and also have mural can work to tell complex narrative. Diego Rivera believe that painting on the wall of public building was the highest form of art because it made art accessible to everyone.

His mural tell the story of contemporary society and scientific culture at the time he

also use them as a way to advance his own political agenda and while Rivera mostly painted in Mexico. He also made also made a number of mural in US. The US president Franklin D Roosevelt started the Federal Art Project with Diego in 1935 to support artist in need of employment and to integrate the fine with practical art and now especially the art is general with daily life of the community.



About street art and graffiti, about artist painted on the wall in the public space without permission. Lot of graffiti artist also express their important artistic statement have been made without permission. Like The Chicano art movement which look hold throughout the southwest. In the late 1960 frequently represent the Mexican American people in US and their cultural, economic and political struggle the role of the mural as a tool of community activism. It is decided to shift and what a mural can do. murals in late 1960's and early 1970's demonstrated how art can highlight the value of local community and instead of being paid by a government to tell the story of a nation or some similar thing. Artist were working on a community level to tell their own story.

Indian Mural Art

The history of Indian murals starts in ancient and early medieval times, from the 2nd century BC to 8th – 10th century AD. There are more than 20 locations around India containing murals from this period, mainly natural caves and rock-cut chambers. Some of the famous places of this time are the caves of Ajanta, Bagh, Sittanavasal, Armamalai Cave (Tamil Nadu), Ravan Chhaya rock shelter, Kailasanatha temple in Ellora Caves. All the Murals from this period depict mainly religious themes of Buddhist, Jain and Hindu religions.





Chapter 2: Dandi Memorial Project

In 2005, Prime Minister Manmohan Singh had announced a countrywide project called National Salt Satyagraha Memorial at Dandi, Gujarat, a project of the Union ministry of culture, to commemorate the 75th anniversary of the Dandi March movement. IIT Bombay has been charged with the responsibility to design, coordinate and implement the memorial project. As part of this project, IIT Bombay is organising two workshops in November from 7-24 and in December from 7-22 this year, with a countrywide participation to create the life-size sculptures of the 80 marchers.

There would moreover, be a pathway towards the main memorial which will replicate the Dandi March route, through 24 spaces representing the 24 halts. Each space will have a panel (mural) carrying a visual depiction of the main events which occurred during the day's journey to the halt, thorough bas-relief sculptural narratives.

Why Dandi Project

This is my second chance to work in this project. Last time I was went to Hyderabad for this project as summer project. It is a golden opportunity to work in such project again. So I went to Hyderabad where the murals were creating. I spend one month at Hyderabad from 2nd Dec 2016 to 2nd Jan 2017. It is relevant to work in this project to understand the narrative mural. As a memorial to mark the historic Dandi March led by Gandhiji with 80 selected marchers in March 12, 1930. A visual depiction of the main event which occurred during the 24 days journey

My Contribution

Out of 24 relief sculpture panels for 24 day journey of Dandi March, I was working mainly in 2 mural panels. The size of the murals are 2 meter in length, 1 meter in breath and 18 inches depth. The mural are made in clay and to be cast in bronze. I was working in panel no 5 and panel no 6.



Panel no 5.

In this panel we have to create the scene of Gandhiji seating on a chair and Pandit Khare singing “Raghu Pati Raghav.....” this has to be made prominent and brought to the foreground. People are gathering large

in number. On the right side of the panel we have create a scene of Kankapur the last village of Borsad Taluka, a 105 year old lady blessing Gandhiji by putting tilak and asked him to return soon having obtained Swaraj.



Panel no 6.

The scene is Dandi marchers crossed the Mahi river on boats. There was a low tide in the river, so they had to walk through knee deep mud for 2 miles. Gandhiji and marchers got off the first boat ferried by Raghunath kaka at around 12:00am. Villagers lined on the banks holding oil lit torches. At Kareli, Nehru and Gandhiji having private talks at 04.30 am.

Chapter 3: Art Installation

Installation art is an artistic type 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. Installation art can be either temporary or permanent. Installation artworks have been constructed in exhibition spaces such as museums and galleries, as well as public and private spaces.

Kochi-Muziris Biennale 2016

An international exhibition of contemporary art held in Kochi, Kerala. The first edition was held in 2014 and it will held in every two consecutive year. The Kochi-Muziris Biennale is an initiative of the Kochi-Biennale Foundation with support from the Government of Kerala . The exhibition is set in spaces across Kochi, Muziris and surrounding islands with shows being held in existing galleries, halls and site-specific installations in public spaces, heritage buildings and disused structures.

Indian and International artists exhibits artworks across a variety of mediums including film, installation, painting, sculpture, new media and performance art. Through the celebration of contemporary art from around the world. Alongside the exhibition the Biennale offers a rich programme of talks, seminars, screenings, music, workshops and educational activities for school children and students.

Some Artist works

The 108-day celebration, which opened on December 12, features 97 artists from across the world and end on March 29. The Kochi-Muziris Biennale 2016 is spread all across Fort Kochi -- its curator Sudarshan Shetty, the distinguished Mumbai-based artist, wants spectators to find their way around the exhibits.

Some glimpses from the Biennale:



Defile: *Tatiana Arzamasova, Lev Evzovich, Evgeny Svyatsky, Vladimir Fridkles*

At first glance it comes across as a series of life-sized photographs of seven people. When I take a closer look, I realise that they are all dead. Four Russian artists dressed the deceased in haute couture -- the high-end clothing represents an industry, unlike any other, obsessed with youth and trends.



12 Stories: *P K Sadanandan*

Using natural colours and hand-made brushes, Sadanandan and his students painted a popular folktale from Kerala, Parayi Petta Panthirukulam, the story of a lower caste woman and her 12 children, who are brought up in different communities.



Bathroom Set: *Dia Mehta Bhupal*

This is no regular bathroom. The building blocks for these life-sized installations are made from a collection of thousands of images from magazines and pop culture. Hyderabad artist and photographer Dia Mehta Bhupal built her bathroom piece by piece, by playing with size and scale, reality and element. Each scrap of paper is cut, rolled and glued, forming thousands of layers.



Big Dog: *Liu Wei*

Big Dog is a large sculptural installation crafted primarily from ox-hide dog chews.

Through hand-sewn pieces of the animal edible product, Beijing artist Liu Wei sculpted installations including buildings, temples, amphitheatres, ornate columns and imposing domes alongside skyscrapers and museums.



19th Century Marble Bus: *Jonathan Owen*

Jonathan Owen's untitled sculptures are about deduction. Marble statues and reliefs are intricately carved into, creating disjointed and reduced versions of the original form, presenting an unsolvable yet intriguing puzzle.

別說再見

吳天章



Wu Tien-chang Never Say Goodbye

臺北市立美術館
TAIPEI FINE ARTS MUSEUM OF TAIWAN

Farewell, Spring and Autumn Pavilions: *Wu Tien-Chang*

This is one of my favourite work, set within a stage in the exhibition space, there is a colourful screen with cheerful multi-coloured lights around its frame. It is a work about visual artist Wu Tien-Chang's home in Taiwan. Wu attempts to symbolise and reveal the hybrid nature of his Taiwanese identity, which is constantly haunted by memories and nostalgia of regime changes.

**Room for Lies:** *Sunil Padwa*

A room you can only dream of! It is filled with everyday objects, documents now only worth the paper they are typed upon, photo frames found in flea markets and images shot in passing on an iPhone. The artist's understanding of the modern city -- as a play of uncertainty and illusion -- is grounded in the street experiences of his youth in Mumbai in the 1970s and 1980s. Sunil Padwal's work captures the abundant possibility for creativity through a game of rhythms and patterns, chaos and order, noise and silence, nature and construction.



Ye Yan Tu: *Yang Hongwei*

This epic 12 metre scroll made out of traditional Chinese paper and ink Through a fantastical and fictional world, the artist examines the manner in which discussions of sexuality (and society's associated problems) have been shunned out of a historical narrative in China.





Ghost Keeping: *Istvan Csakany*

Ghost Keeping is a sculptural installation depicting a textile factory. This realistic model of a sewing factory workroom could almost be frozen in time. Built from building materials, it is a detailed work in two parts

concerned with ideas of memory and monumentalism. Surprisingly the figure of the worker is absent, perhaps referring to the demise of modernity.



The New Along the River during The Qingming Festival: *Dai Xiang*

A stunning 25 metre panaromic (photographic scene) digitally sewn together. It is inspired by Zhang Zeduan's 12th century song, The Riverside Scene at Qingming Festival. Dai Xiang borrows from the visual frameworks of the original to depict politically charged subjects, portraying contemporary society in China. The re-imagined historical moment of public life is satirically transformed with

contemporary characters and events. In a re-imagination of Zeduan's work, Dai Xiang foregrounds the conflict between imported culture from the West and local Chinese traditions since the opening up of Chinese society in the late 1970s and 1980s.



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