India, one of the oldest civilizations in the world, possesses a rich and highly cultivated culture, philosophy and art. Indian traditional art which is emphatically structured in the framework of religion, is based on beliefs, superstitions, myth and spiritual connotation, where imagery, non-representational symbols and elementary representation of signs, objects and forms are used in folk, tribal and tantra art.

The symbology of folk, tribal and tantra art, which also encompasses grade of abstracted forms, patterns and motifs to achieve simple motives of daily house hold jobs, religious rituals and spiritual delight and ecstasy, has gained a new perspective in the world contemporary art scenario. The abstract quality of all these art forms have become an inspirational source for Abstract Art, all over the world.

Artists like Kandinsky, Kupka, Malevich, Mondrian and others are considered the real instigators of abstract painting, who structured a new form of art through employing primitive & traditional art of the
world with their creative impulses.

The realization and understanding of such possibility explored in India quite late, due to the political and social disturbance of 1940s. But parallel to the political developments, Indian art also underwent a sea change and in the wake of the most significant political development, "attainment of independence from the yoke of colonial rule," Indian art reached into a new era. Among the various contemporary art forms. Abstraction also gained many innovations.

The objective of this study is structured around the concept of phenomenology of Indian art in context of abstraction and the adoption of indigenous sources with the innovative measurements. The subject is viewed from different vantage points such as: The dialectic of Abstract art, A chronology of world Abstract Art, Abstraction in Indian Contemporary Art and the Interpretations of Indian traditional Folk, Tribal Tantra art, symbols and scripts, The topic is vast and not everything can be covered of course, but a stock of all relevant past has been digged upon to re-read the movements in "Indian contemporary Art". In the first Chapter the dialectic of Abstract is approached where along with several definition and interpretation, various stages of abstraction is also discussed.

Abstract which is a term, used to refer the state or condition, form, belief and idea in which various art forms, conditions in terms of
development stage, unnatural shapes, concept of spirit, and self realization could be encompassed.

Abstraction in the sense of art carries all these things in two ways: one is ultimate result of non-representational form and the other is the process of abstraction, where the ultimate goal on non-representational form is deliberately avoided.

Abstraction has been defined as *pure form*, elementary form, absolute idea, other being, non-representational and non-objective. Where a slightest adulteration of realistic form breaks the norms of Abstract art, a slightest gateway from the imitational representation brings it in the category of *abstract*. Such conditions are termed as near naturalism and semi-abstraction.

In pure abstraction, identification of natural forms is strictly prohibited. To contextualise, abstract art has to be defined largely by the elite domain who encroached every possible side of human brain.

In chapter two, a chronological survey of world abstract art is approached for a close speculation of the Abstract Art of Russia, Germany, Holland, America and in the light of such survey, the impact and transitory attitudes of Indian contemporary art scenario.

The saga of world abstract art begins with Russian Kandinsky's first pure-nonrepresentational picture in 1910 which was inspired by lyricism of music and colour. *Abstract Art* during the last 60 years
formed from two main modern art movements both of which emerged from Impressionism. The first current finds its sources in the art and theories of Cézanne and Seurat, passes through the widening stream of cubism and finds its delta in various geometrical and constructivist movements which developed in Russia and Holland during the war and have since sprouted throughout the world. This current is based on geometrical language.

The second current has its principal source in the art and theories of Gauguin and his circle, flows through the Fauvism of Matisse to the Abstract Expressionism of the pre-war painting of Kandinsky, which is intutional and emotional.

Various groups formed in further developmental process in Germany, France, Holland and later in America like Blue Rider, Rayonism, Abstract Expressionism, Orphism, suprematism, De STIJAL, New - Plasticism, Elementarism, Abstract Dadaism, Surrealism, the Bauhaus, Abstraction- Creation group, Lyrical and Action painting, Informal art, Singn-paintings, Magical Abstraction, Hieroglyphics, colours field painting, Genetic - figuration, L’Art informel and Tachism, CoBrA concrete Art, Post - Painterly colour field Abstraction, Hard-Edge painting, the shaped canvas, Optical painting, Minimal Art and Primary Structures, Patterns and Decoration, the New Abstraction etc.

A chronology of contemporary Indian art is studied on the basis
of happenings in Calcutta, Bombay, Madras and Delhi in chapter three. Artists belonging to these cities represent several contradictory attitude regarding art trends and their dilemma for acceptance and rejection of various art tendencies, these trends and tendencies could be roughly classified as

1. Traditionalistic vs Modernistic
2. Nationalistic vs Internationalists
3. Representational vs Non Representational
4. Idealistic vs Experimental
5. Individual conceptualism.

Chapter four comprises of different interpretation's & dilemma of acceptance and rejections of Internationalism and Abstraction in art. In the fifth chapter the abstraction quality of folk, tribal, tantra, symbols and scripts are approached. In the ritual performance of all these art forms many geometrical patterns, symbols of deities, of good or bad omen are painted for the well being and protection from all kind of atrocity to the family. Body tattooing is also a part of it.

Spiritualism which is based on the concept, faith and self realization has been achieved through tantra performance and practice. Tantra is creative mystery which impels inner awareness through transforming our act into creative evolution. To achieve fullest spiritual and material potential various diagrams, symbols and patterns are
drawn to perform the act. Most of these forms, symbols and diagrams are based on non-representational structure.

Chapter six deals with some abstract artists like Nasreen Mohammedi, Biren De, K.C.S. Panikar Jamini Roy & S.H. Raza. Their Ideology and concepts are shortly discussed on the basis of the previous discussions of Abstraction.