INTRODUCTION
Introduction

Abstract is a term, used to refer the state or condition, form, belief and idea in which various art forms, conditions in terms of developmental stage, unnatural shapes, concept of spirit, "nirvana" and realization of self could be encompassed. Abstraction in the sense of art carries all these things in two ways – one is ultimate result and the other is the process of abstraction. A wide range of cognitive thoughts are provoked, where the question of a specific definition arises.

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 norm 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 form is strictly prohibited. To contextualise, abstract art has to be defined largely by the elite domain who encroached every possible side of human brain.

The objective of this study is structured around the concept of a phenomenology of Indian art in context of abstraction. The subject is viewed from different vantage points such as: The dialectic of Abstract Art, A chronological survey 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 hat everything can be covered ofcourse, but a stock of the relevant past has been digged upon to re-read the category of Movements in Indian contemporary Art.

Long time back in the history, it was easy to describe a period of artists like, in the early fifteenth century a passion for imitating nature was a common phenomenon. In Italy Renaissance marked universally by the science to discover the laws of perspective, of foreshortening, anatomy, movement and relief while in the early 20th century the dominant factor is extremely opposite. The pictorial conquest of the external visual world had been completed and refined by now. The boredom was reflected in their discarding imitational natural forms. Impressionism opened a gate way to pore in many new adventures, marked by a common and powerful impulse to drive away from natural representation.
A chronological survey of world abstract art is required here 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. Along with him Kupka and later Malevich and Mondrian were considered the four great founders and real instigators of abstract painting.

Abstract Art during the last 60 years formed from two main modern art movements both of which emerged from Impressionism. The first current find its sources in the art and theories of Cezanne and seurat passes through the widen stream of cubism and find 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 Matiss 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, Supermatism, de STIJL, New -Plasticism, Elementarism, Abstract Dadaism, Surrealism, the Bauhaus, Abstraction - Creation group, Lyrical and Action painting, Informal art, Singh-paintings, Magical Abstraction, Hieroglyphics, colour -field painting, Genetic-figuration, L'Art in formal 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.

In the process of these development artist broke and formed many theory, Rules and the boundaries of their respective working area and place to seek and find new avenues, new inspirational sources. Primitive, traditional, folk, tribal and other arts were explored for drawing a new Language to art away from Imitational gravity.

India was still passing through a gigantic social and political revolution during 40s, when the Abstract Art already reached to half way throughout the world. The year 1947 identified as a landmark for the freedom struggle from Colonial rule and Academic art, both of which caused the aggravated feeling for Liberation break through all sorts of boundage specially in the field of Art. The early modernists experienced the Independence euphoria which took a while to subside.
Initially, artists who gathered around New Delhi, Bombay, Madras and Calcutta drew their inspiration from both Indigenous and Western sources. Moving from one direction to another, one concept to another until they reached an ultimate goal. The progress of art activity in India, in terms of trend and tendencies are surveyed on the studies based on major cities like Bombay, Delhi, Calcutta and Madras. Artist 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 Internationalist
3. Representational vs non representational
4. Idealistic vs Experimental
5. Individual conceptualism.

The first generation artists like B.C. Sanyal, Amarnath Sehgal, P. N. Maga, K. C. Aryan, Kanwal Krishna, Satish Gujral and other represented Delhi art value. Various Art Akademic, Institutes, Galleries and Organizations started emerging all over India, the process was slow but steady.
The Bombay group of M.F. Husain, S. H. Raza, H.A. Gade, S.K. Bakre, F. N. Souza, and K. H. Ara allowed every kind of freedom in their expression and enthusiastically adopted the expressionism of Rouault, Van Gough, Klee, Mondigliani, in vogue in Paris during the 1940s. This artistic thrust could marked as the beginning of Abstraction in Indian contemporary art in the form of Cubism, Expressionism Impressionism and pure Non-representational approach.

Madras and Calcutta remained behind for quite along time in terms of new perspectives of world art but later a new generation artist caught up with a strong, mature, more relevant and direct strike to the world art Gatonde, Narren Nath, Ramkumar, Surya Prakash, N, S, Bendre and other moved in the main stream of world art where inspiration from traditional and folk art was being drawn heavily by Klee, Mondrain Kupka, Kandensky and others.

Erotic imagery sex theme symbology, Neo Tantre inspirations were drawn by Souza, Himmat Shah Jivan Sundaram, J.Sultan Ali, Biren De, Bhupen Khakkar, Mansaram and others. The Genesis, the science, socio-political and cultural aspects and atrocities, personal fantasy, lyricism and poetic fantasy were represented with a personal idiom and exploration.

NCPA, AIFACS Lalit kala Akademi, Gallery of modern art
New Delhi, etc. contemporary art in India and the new generation artists of the later period of 80s and 90s. The adaptation of Abstraction in the contemporary art threw open a debate for a long time. The fear of losing one’s identity as Indian or deforming the sanctity of indigenous culture was surfaced during the debate. Various point of views and concepts were offered to solve the problem. Ultimately the transitional phase of Indian contemporary art absorbed the term Abstract and became comfortable with it as a suitable rapport was settled between Indigenous art and Abstract art with the realization that Abstraction is not a foreign thing but it had always been there in the very root of our traditional art.

Coomaraswami aptly suggest here “On the other hand we have said ourselves that in the greatest work of art there is always a quality of abstraction, and have invoked the platonic endorsement of a geometrical beauty; we have said go, to, let us also make use of abstraction and have invoked the plastic endorsement of a geometrical beauty; we have said, go to, let us also make used of abstract formulae of ancient art were its natural vehicle and not a personal or even local invention but the common language of the world. The result of the modern interest in abstraction as such, and apart from questions of context and communicability, has been indeed to eliminate recognizability in art, but scarcely to modify recognizability in art, but scarcely to modify its still essentially representative purpose”. ¹
As far as Indian traditional art is concerned it is emphatically structured in the framework of religion, religious beliefs, superstition, myth and spiritual connotation where imagery, non-representational symbols and elementary representation of sign, objects, and forms are used. In the ritual performance many Geometrical patterns, symbols of delights, of good or bad Omen are painted for the well being and the protection from all kind of atrocity to the family. Spiritualism which is based on concept, faith and self realization has been achieved through tantra performance and practice also both in art and ritual. Tantra is a 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.

The symbology of Folk and tribal art and also encompasses grade of abstracted forms, patterns motifs to achieve the simplest motives of daily house hold job & religious rituals.

Different states represent different beliefs, rituals and religious faith but the common factor is to achieve spiritual delight and religious beliefs.

The persistence of abstraction in Indian traditional art has
nothing to do with the changing scenario of the world refined art. It remain simple, elementary and pure as it was ages ago. The newness about that is that it caught the interest of 20th century Artists of the whole world. It reached to the places like France, Holland and Germany first because the situation out there was more suitable and the boredom from imitational representation was too strong.

While the world art was winding up all their experimental querry after achieving the ultimate of abstraction, Indian artist were just started gathering, the broken wings of what they called Traditional art.

After an initial Chaos of independence, about a decade or so, the term Abstract started being heard and very few names like Raza, Gaitonde, Ram Kumar, Nasreen, Mohammedi and after a while Jeram Patel, Reddappa Naidu, J. Swaminathan Sunil Das, received recognition as an abstractionists. Abstraction though employed first by Rabindranath Tagore Gagindranath Tagore to some of their work in its present form or some times as a Cubist expression. It did not receive any strong hold in the Renaissance revolution of Bangal.

The most Interesting phenomenon about abstraction in Indian contemporary art is that they did not have to go for a second hand experience. A whole range of possibilities could be surfaced from their own root and the moment this fact was realized they zoomed to catchup
with the latest trends of the world art.

A second group of artist who believed that figuration has been an integral part of Indian culture, had so many possibilities to catch with main stream through following only process of abstraction. Nandlal Bose, Jamini Roy, Husain, Ram Kumar, Suza, Akbar Padamsi and others approached abstraction without reaching the ultimate goal. Taking into account their individual peculiarity and conservatism, they defined the traditional Indian art intermingled with contemporary art of the worlds.

In short, three dimensions: Tradition, Modernism & Post Modernism have been involved in Indian Contemporary Art. All three dimensions overlap and intersect. Indeed, their occurrence is often simultaneous. We take the uses of tradition first. Following this, is the difficult problem in Indian Modernism. Next comes the periodization of post Modernism. Then we focus on the Progressives, we go abroad to consider regionalist perspective on Modernity and Modernism in Asia. These issues crisscross the canvas of Indian Art implicating one from another multiple perspectives.