



INTERNATIONAL JOURNAL OF CREATIVE RESEARCH THOUGHTS (IJCRT)

An International Open Access, Peer-reviewed, Refereed Journal

The Constancy And Esthetics Of Site-Specific Installation Artwork By Baalaa.R: Staging Contemporary Art In Museum

¹Kalaiselvan. S, ²Dr. K. Rajendren

¹Research Scholar, Tamil Nadu Music and Fine Arts University, Chennai
HOD and Assistant Professor, Dept. of Animation, Vels Institute of Science Technology and Advanced Studies, Chennai

² Research supervisor, Govt. College for Architecture and Sculpture, Mamallapuram,

Abstract: Art developed specifically for a particular location is known as site-specific art. Usually, the artist plans and creates the artwork with consideration for the place. According to Russian artist Andrej Monastirsky site-specific Installation art is "an artist working on an installation uses space as an instrument, but creates something located in time that looks like an aesthetic act". A site-specific piece of art is created for a particular place; as such, it loses all or most of its meaning if taken out of that place. This study aims to determine how contemporary art appreciation is facilitated by the placement of site-specific installation artworks. The study focuses on the artist Baalaa.R and his site-specific installation art known as "Dynamism and Machine Speed". He created this Installation art at the site of the Chennai Rail Museum in Tamil Nadu, India in 2018. He took one year to complete the work and used the concept "Invisible to visible" in his artwork. This is a conscious initiation of Baalaa.R after the futurists like Marcel Duchamp, Jacamo Bella, Umberto Boccioni, and Jean Tinguely. Invisible-to-Visible visualizes real truth through constructed reality to create the ultimate connected experience for viewers. It helps to realize unseen truth with meaning. With his installation art, Baalaa.R reveals the force and speed of mechanical origin. He created his art like a dynamic machine in one direction and speed in another direction. He brought the invisible Dynamism and Machine Speed into a visible form of art. Railway iron and other metal scrap materials are used in this installation art. Baalaa created this installation art as a movable installation and this can be shifted to any other Rail Museum. Chennai Rail Museum maintains this art in a good way and Baalaa's art has an everlasting life.

Index Terms –: Installation art, Site-specific, Dynamism, Machine Speed, Invisible to visible

1. INTRODUCTION

Installation is a term used to describe mixed-media constructions or assemblages usually designed for a specific place and a temporary period. Works often occupy an entire room or gallery space that the spectator invariably has to walk through to engage fully with the work of art. Unlike the assemblage environment, installation stands separately. Art developed specifically for a particular location is known as site-specific art. Usually, the artist plans and creates the artwork with consideration for the place.[1] The creative category of installation art consists of three-dimensional pieces that are frequently site-specific and intended to alter the way a space is seen. Russian artist Andrej Monastirsky once noted that "an artist working on an installation uses space as an instrument, but creates something located in time that looks like an aesthetic act".[2] This makes us understand that installation art is a fine work that simultaneously interacts with space and time. A site-specific piece of art is created for a particular place; as such, it loses all or most of its meaning if taken out of that place. Such an installation artwork was created by Baalaa.R in 2018 and installed at the Chennai Rail Museum telling its aesthetics still.[3] This study seeks to determine how site-specific installation of

artworks promotes appreciation of contemporary art. The study focuses on the artist Baalaa.R and his site-specific installation artwork known as "Dynamism and Machine Speed".

2. REVIEW OF LITERATURE:

SITE-SPECIFIC INSTALLATION ARTWORK

Site-specific art is also called environmental art. It involves the intervention of the artist in a certain place, creating a work that is integrated with its environment.[4] The term "Site-Specific" is often used concerning installation art. When a site-specific artwork is removed from its intended location, it loses its meaning completely or substantially.[5] However, because site-specific work is created for a specific setting, it can take different forms and meanings in different regions. The fact that installation art pieces could change in appearance throughout their alleged "life" is another crucial consideration.[6] These modifications could result from the curator's vision, the artist's choice, unique circumstances, etc. When all these elements are considered, we can see that installation art requires the viewer's presence because of the existence of the art.

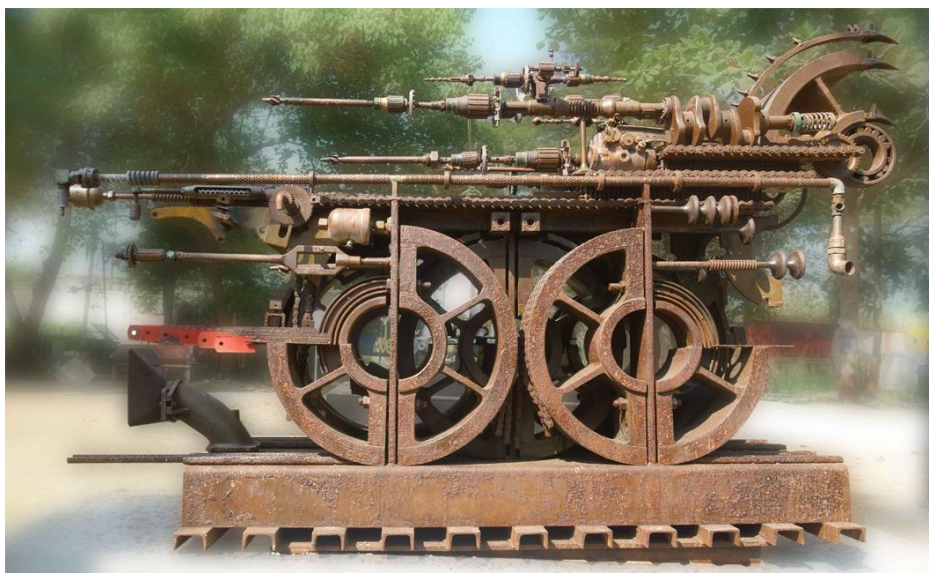
Over the past fifty years, ideologies have evolved, and contemporary artists are creating an increasing number of site-specific installations, frequently in collaboration with curators of museums and gallerists. These days, it's common for artists to be asked to design eye-catching installations for particular spaces within a commercial gallery or museum. Installation art is a modern art form in which an artwork is created by arranging materials in a particular space. The objects and the space make up the artwork. The purpose of installation art is to elicit an experience from the spectator. Installation art has the power to activate and immerse the observer psychologically.[7]

BAALAA.R – THE CONTEMPORARY ARTIST

Rajchandar Balasubramanian, an Indian printmaker born in Chennai in 1970, also goes by the moniker "Baalaa.R". He is a fully-fledged freelance artist who specializes in etching and earned his bachelor's and master's degrees from Chennai's College of Fine Arts in 1990 and 1999, respectively. He is the creator of Timeproofart, a printmaking studio in Chennai, Tamil Nadu. This paper seeks to elaborate on an Installation artwork of this artist.

SITE-SPECIFIC INSTALLATION ARTWORK BY BAALAA.R

He created an Installation art at the site of the Chennai Rail Museum in Tamil Nadu, India in 2018. He took one year to complete the work and named "Dynamism and Machine Speed" to his artwork. It is installed inside the campus of Chennai Rail Museum in the open place with the dimensions of 50 inches height x 100 inches width x 25 inches depth. This is an effort to start the trend of using mechanical equipment to photograph "Dynamism in speed." Any unseen energy that exists without material manifestation should also be captured with a material interaction attachment. For instance, speed exists in materials but is concurrently disconnected from them, encouraging the start of hybrid futurism and reinvigorating historical artistic endeavours and their aesthetics.



CONCEPT OF THE ARTWORK

Rather than using a physical form, Baalaa created his art as a conceptual framework. He used the concept "Conversion of Invisible to Visible" means explaining by visual display to understand some reality that cannot be seen naturally. This principle is at the root of understanding power, which refers to disclosing pertinent but concealed facts so that we may make sense of it all. Having access to pertinent details facilitates greater understanding and more productive work. It translates to improved actions, solutions to problems, and outcomes. This idea lies at the foundation of all knowledge.

Invisible-to-Visible visualizes real truth through constructed reality to create the ultimate connected experience for viewers. It helps to realize unseen truth with meaning. With his installation art, Baalaa.R reveals the force and speed of mechanical origin. He produced his works of art with the fluidity of a machine moving in one direction while speeding in another. He transformed Dynamism and Machine Speed, which are invisible, into a visible kind of art. The theory of dynamism holds that forces, as opposed to motion, are responsible for occurrences involving matter or the mind. The action's dynamism conveys the Machine's speed. This is an attempt to start using mechanical equipment to paint a portrait of "Dynamism in Speed." Any invisible energy should be captured with an attachment of material interaction, at the time it also exists without material manifestation, for example, speed lies in the material and also simultaneously detached from the same.

MEDIUM USED

Railway iron and other metal scrap materials are used in this installation artwork. No expense was incurred for the purchase of the necessary materials. Baalaa.R made a sculpture by joining small pieces of iron together. Ironware is joined together by tilt welding where necessary. Overall, it looks classy with a majestic look. The finely made horizontal line structures at the top give the appearance of moving the machine forward with force. Those horizontal structures look like gun barrels. All those gun barrel systems are set up to point in the same direction. At the bottom, the wheel-like structures give the illusion of spinning if you look closely.





MOVEABLE INSTALLATION

Installation artwork can be either movable or non-movable. Non-movable artworks cannot be moved without being destroyed, however, they can be collected and recreated through the use of photographs and other archival documentation, with the cooperation of the artists. Baalaa created this installation art as a movable installation and the weight of this installation artwork is ~2000 KG that can be moved to other Rail museums.



LIFESPAN OF INSTALLATION ART

It is possible to create either permanent or temporary installation art, and that depends on the space that was installed and the types of materials used to create the installation art. Installation art constructions in a particular location are frequently intended for a limited time. However site-specific installation arts are permanent and depend on the stability of the material used. This installation art by Baalaa.R is made up of iron materials which if maintained in a good way will last forever. In Chennai Train Museum Baalaa's art is well maintained and has an everlasting life.

SITE-SPECIFICITY AS AN ARTISTIC APPROACH

Various tactics could be used when it comes to the conservation, reinstallation, and museumization of site-specific installation artworks. The artist Baalaa aims to express Dynamism and speed through his modern machine installation sculpture art. Other factors can contribute to its longevity, including artist networks, museum collaboration, the expertise of assistants and professional staff, theoretical discourses, and technical methods like pictures and other recordings. Baalaa's approach is based on the futurists like Marcel Duchamp, Jacamo Bella, Umberto Boccioni and Jean Tinguely.

PROTOTYPE SCULPTORS OF BAALAA.R

This is a conscious initiation of Baalaa.R after the futurists like Marcel Duchamp, Jacamo Bella, Umberto Boccioni, and Jean Tinguely.

Marcel Duchamp (1887 – 1968) created the Ready-mades, commonly manufactured products he chose and altered, and the found object was transformed into art as Found Art.[8] This concept is used by Baalaa

to create his Installation art Invisible to Visible. He used the found objects available in the Chennai Rail Museum.

Italian painter Giacomo Balla (1871 – 1958) is most remembered for being a leading figure in the Futurism movement. He painted images of speed, movement, and light. His focus in his paintings was conveying movement.[9] Baalaa also in his Installation artwork focuses on conveying Dynamism and speed.

Umberto Boccioni (1882–1916) was a painter and sculptor from Italy. As one of the main protagonists of the Futurism movement, he contributed to shaping its revolutionary aesthetic and his perspective on the dynamic nature of form.[10]

Swiss sculptor Jean Tinguely (1925–1991) is best known for his kinetic art sculptures, or Métamatics, which carried the Dada tradition into the later decades of the 20th century. Tinguely mocked automation and the overabundance of material commodities produced by technology in his artwork.[11] Baalaa's art is similar to the Meta-Matic sculpture art of Jean Tinguely

DISCUSSION

Before the term "installation art" became well known, many pieces were defined as "environments" by Russian art critics, which was not always a proper definition of these artworks. So, if an environment piece is an act of an artist interacting with nature, an installation art piece is something that you usually see in a gallery or museum and is created from multiple parts. Russian philosopher Oleg Krivtsun defined it as a three-dimensional expressive construction that is made from specific materials or found objects and is intended to create a special emotional and sense atmosphere of a peculiar environmental effect. First of all, installation art is a feeling-capturing object. This definition makes a lot of sense if you use it in the installation art context. We understand that installation art is site-specific: "Installation art is one of the most important and provocative developments in the visual arts during the last half century and has become a key focus of artists and contemporary museums."

Installation art comes from a psychological point of view, which gives us an interesting perspective and allows us to take some material that has an impact on our definition of installation art. The artwork under study is an example of museum art. Thus, the audience views it and gives their feedback on the artwork displayed. Depending on how appealing a given artwork is, it is likely to influence how consumers of contemporary art appreciate it.

Baalaa.R used the concept "Conversion of Invisible to Visible," which means explaining by visual display to understand some reality that cannot be seen naturally. Invisible-to-Visible visualizes real truth through constructed reality to create the ultimate connected experience for viewers. With his installation art, Baalaa.R reveals the force and speed of mechanical origin.

How does this way of displaying one's artwork help its promotion? The pieces of art reveal their nature best by being located in specifically chosen places. The idea behind the site-specific sculpture is bilateral. Not only has it been erected to affect the environment, but the environment itself influences the sculpture in its turn. You can object to this and argue that the best way to showcase a work of art is in a gallery or a museum. This holds true. The Chennai Rail Museum in the Indian Railway premises promotes the pride of Indian Railway history and performance in transport. The art in the museum, including the installation art by Baalaa.R, proclaims the feelings of pride of Indian Railway.

CONCLUSION

The artist Baalaa.R created this Installation art at the site of the Chennai Rail Museum in Tamil Nadu, India in 2018. He took one year to complete the work and used the concept "Invisible to visible" in his artwork. Railway iron and other metal scrap materials are used in this installation art and no expense was incurred for the purchase of the necessary materials. Baalaa created this installation art as a movable installation art. Since it is well maintained by Chennai Train Museum, this art has an everlasting life. With his installation art, Baalaa.R reveals the force and speed of mechanical origin. He created his art like a dynamic machine in one direction and speed in another direction. He brought the invisible Dynamism and Machine Speed into a visible form of art. Installing site-specific artwork like this enhances the enjoyment of contemporary art.

REFERENCES

1. Site-specific art. (2023, October 28). Wikipedia. https://en.wikipedia.org/wiki/Site-specific_art
2. Interviews with Russian artists. (n.d.). Garage. <https://garagemca.org/en/exhibition/marcel-broodthaers/materials/intervyu-s-hudozhnikom-interviews-with-russian-artists>
3. Dynamisam and Machine Project - Timeproof art Studio. (2023, March 5). Timeproof Art Studio. <https://www.timeproofart.com/projects/dynamisam-and-machine-project/>
4. What is Site-Specific Art? | A guide to art terminology. (n.d.). <https://avantarte.com/glossary/site-specific-art>
5. Site-specific | Tate. (n.d.). Tate. <https://www.tate.org.uk/art/art-terms/s/site-specific#:~:text=As%20a%20site%2Dspecific%20work,site%2Dspecific%20almost%20by%20definition.>
6. SAAZE, V. V. (2013). INTRODUCTION: Challenges of Installation Art. <https://doi.org/j.ctt46n18r.4>
7. Karadjova, L. G. (2023). Installation Art and the Elaboration of Psychological Concepts: A Definition of the Term 'Excursive'. Arts, 12(3), 87. <https://doi.org/10.3390/arts12030087>
8. Marcel Duchamp. (2024, January 27). In Wikipedia. https://en.wikipedia.org/wiki/Marcel_Duchamp
9. Giacomo Balla. (2023, December 12). In Wikipedia. https://en.wikipedia.org/wiki/Giacomo_Balla
10. Umberto Boccioni. (2023, December 6). In Wikipedia. https://en.wikipedia.org/wiki/Umberto_Boccioni
11. Jean Tinguely. (2024, January 1). In Wikipedia. https://en.wikipedia.org/wiki/Jean_Tinguely

