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PRACTISING VISUAL ART IS A FUNDAMENTAL WAY OF COMMUNICATION. A STUDY ON SPECIFIC CHRONOLOGICAL DEVELOPMENT IN THE CONTEXT OF PRACTISING SHAPES AND FORMS IN VISUAL ARTS AND THEIR EXTENT OF IMPACT ON HUMAN CIVILIZATION.

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Abstract- The research paper tries to bring the different essential aspects of visual art into human life. The chronological development of the visual arts and its importance in practise have been discussed throughout the paper. Specifically, the research paper addresses the various shapes and forms, ways of practise and their consecutive transformations, reflecting the effectiveness of human interaction. The development of tools, techniques, and modern technology has reformed the artistic approach to creating visual art throughout history. Hence, the research paper tries to emphasise the contexts of human interaction through shapes and forms of visual arts during different time frames, from the pre-historic period to the present.

Key Words- Effectiveness, Civilization, Visual Art, Emotions & Community.

I. INTRODUCTION-

Each creative practice has its own arena where artists and creative practitioners can experiment based on the scope of exploration. Technological development has also created a massive impact on our creative practice.

There are chronological developments in art practice, art creation, and various socio-cultural impacts that can be seen from the time of the pre-historic period till date. During the pre-historic period, people expressed their thoughts by creating rectilinear and curvilinear shapes over the metamorphic surface. Before the invention of the language, our ancestors during Pre-historic period started a spontaneous practice of creating diverse shapes not only for documenting their day-to-day activities but also for maintaining their principles of living.

Through the evolution of shapes, and forms, we are able to interact with this world and its various aspects. Hence, practicing art is not just a matter of interest or passion it is a way to understand diverse human approaches. Moreover, it stimulates us to understand human potential for solving different problems. Each and every shape and form has its own dimension and indigenous identity. Therefore, identifying the explicit existence of each shape and form becomes a primary concern in our research and investigations. In fact, the various shapes and forms play a very remarkable role in understanding of all kinds of human interactions.

Majorly, the research paper tries to emphasize how a shape and a form can play a starring role in terms of productive social conversation. There are questions such as, what are the benefits that society can achieve by interacting through various shapes and forms? How can the importance of various shapes and forms be defined? What specific strength or potential do shapes and forms have?

To reach a clear justification the research paper significantly concentrates on “**VISUAL ART PRACTICE AND ITS EFFECTIVENESS**”.

VARIOUS SHAPES AND FORMS HAVE BEEN REPRESENTING THE DEVELOPMENT OF HUMAN CIVILIZATIONS SINCE THE PRE-HISTORIC PERIOD.

Pre-Historic Art provides evidence of human psychic development. Evidence of innovative ideas represented through various artistic impressions over the cave walls dates back to 290,000 years, the Palaeolithic age. It was then that for the first time, the various shapes are considered as symbols. The perception of symbols divides into five different parts- Ceremonial, Artistic Expression, Narrative, Functional and Persuasive.



**Image1. Prehistoric hand impression at the cave of hands in Santa Cruz Province, Patagonia, Argentina, around 13000 to 9000 years ago
(Image has collected from the web sources.)**

Various shapes and forms of art were necessary for the pre-historic community because they probably believed that art was a way of communication. Mostly the subject of hunting the wild has occupied the pre-historic shelters between 700,000 BC to 290,000 BC. Through their practice, they tried to exemplify the nature of perception for pleasure and to generate various emotions in their community. Their practice has not only reflected the essence of communication but also, more importantly, spread an emotional response among them. It helped them to construct a similar sentiment among their community. Eventually, they also started documenting their everyday life through various drawn shapes and forms.

The Cave of Lascaux's (France) Painting has been discovered for the first time in the 19th Century which reflected the evolution of various creative shapes in the world of Visual Arts. More than 2000 painted shapes were mainly divided into two different Contexts- animals and symbols. Both of the contexts portrayed the significant envelopment with their everyday activities.

Another remarkable discovery during the 19th century was of more than 20,000 years old Palaeolithic paintings of Altamira Cave- located near Santillana del Mar in Cantabria, Spain. Most of the roofs and walls of the Cave were painted with the image of Horse, Deer, and Bison. Each painting depicted the stories of their life and it's various aspects like hunting strategies, experiences, sacrifices and active participation. Those illustrated lithic documentations reminded them about their primary responsibilities for basic survival. These were some of the glorious evidences of the visual arts performed by pre-historic people, which played a noteworthy role in the context of Human Civilization.

WIDER EXPLORATION OF SHAPES AND FORMS BECAME THE SOCIO-CULTURAL INTEGRITY DURING ANCIENT CIVILIZATIONS- THE MESOPOTAMIA AND THE INDUS VALLEY.

Visual Art is always considered a frontline explorer of any civilization. Throughout the chronological growth of human settlement and civilization, different shapes and forms of Visual Arts gave a massive contribution to establishing various social ideologies. Practising art majorly referred to the richness of the ancient civilization. That is how art became a precise visual language that optimized the indigenous identity of any given civilization. The infrastructural development also seemed to be a basic necessity which led to improvised art in terms of both visuals and contextual aspects.

Most significantly the research paper would like to discuss two notable ancient civilizations- Mesopotamia and Indus Valley Civilization.

According to many historians and researchers Mesopotamia was known as the world's first urban civilization situated between Tigris and Euphrates river systems. The first human settled in this region in the Palaeolithic era during 14,000 BC. Primarily, the wide explorations of Mesopotamian Visual Arts were allocated into four major categories-painting, relief, three-dimensional sculptures, and architecture. The entire categories were associated with the social and religious context. The most remarkable relief – 'Hunting a Lion', represented the intricacy of their artistic skill and the real essence of Mesopotamian period.

Here the early symbolic and naturalistic visual narrative has been transformed into a realistic visual narrative, can be observed. In comparison to Altamira's "Dying Bison" – "Hunting a Lion" of Mesopotamia reflected the advanced improvised form of visual art. Furthermore, it depicted the growth of Human Psychology.



**Image 1 - Dying Bison- Paleolithic Cave Painting- Altamira Cave- Northern Spain (Right Side)
Image 2- Relief of "Hunting a Lion"- Mesopotamia (Left Side)
(Images are collected from web resources)**

The Development of Mesopotamian Visual Arts further flourished among Sumerians, Babylonians, and Assyrians. During Sumerian Period (4500-1750B.C). The rise of monumental and religious Architectural forms had been introduced for the first time. The typical religious structure had been divided into two primary parts- A structure on a

platform and a structure built at ground level. “Restored Sumerian ziggurat” was the best example of religious structure built at ground level.

Here “Restored Sumerian Ziggurat” is one of the major witness to the chronological development of human civilization. In the pre-historic period, people only explored various forms of the metamorphic structure. The surface of various explored shapes and forms has been totally transformed into a space of three-dimensional shapes. By the course of settlement, the Mesopotamians started constructing the religious monumental forms which signified the development of visual art practice originating from the cave art. Even from the early prehistoric period to Mesopotamian period the emphasis is on the chronological structural variation of art that creates a tremendous visual impact on humankind till today.



Image 1 - Metamorphic surface of visual art during prehistoric period, Altamira Cave- Northern Spain (Left Side)
 Image 2- Monumental religious structure- Sumerian Ziggurat- Mesopotamia (Right Side)
 (Images are collected from web resources)

The visual shapes were not only limited to Visual arts but also moved into a form of text during the time of the Mesopotamian Civilization. The Sumerians developed written text around 3400 B.C. The particular shapes of text that they were marking over the clay tablets were known as Cuneiform. Those texts usually consisted of administrative and economic information and used for official purposes. However, towards the later periods the entire literature developed in the context of Myth, poetry Hymns which continued till the third millennium B.C. “The Epic of Gilgamesh” started out as a series of Sumerian Poems and tales dating back to 2100 B.C which evolved from the original Cuneiform.



Image 1. Cuneiform- The Sumerian’s Developed Text around 3400 B.C.
 (Image has collected from the web source)

This evolution of symbol to a form which eventually converted into a simplified interactive symbols latter called as manuscripts, is the indistinct evidence, where the visual shape altered itself into a form of literature for the first time in the perspective of world history.

The Harappan Pottery Culture of Indus Valley Civilization created an indigenous identity in the field of visual arts in terms of the evolution of artistic form. The Indus Potter produced great quality pottery in various shapes and forms including some intricate designs. The potter used a pottery wheel, mould-made to reach a good quality. However, in the initial age of pottery making in Harappa the hand-formed pottery style can be seen. This eventually evolved into different styles. The pottery in those days was mostly used for storing purposes, for those reason many of the pottery can be seen as practically made rather than decoration. Conversely, those became a sign of cultural identity. Because of the Indus trading system, most of the pottery was exported to various countries including middle East, South-East Asia, and China. Hence the evolution of Indus artistic forms became an incredible language for social relationships.



Image 2. Harappan miniature Pottery Culture- c.1600 - c.1300 BCE
 (Image has been collected from the web source)

Mohenjo-Daro's seals were considered another important remark of the Indus civilization. The various forms interpreted the trading relationship including the various religious aspects. The most familiar shapes that have been imprinted were one-horned buffalo, a rhinoceros, an elephant, and a tiger including various symbols. All the images have been imprinted on the soft clay surface dated back to C. 2500-1400 B.C. E (According to the secondary resource). Dr. Arathi Menon mentioned in her article- "An Indus Seal" – that the seals from the Gulf region have similarly been found in Indus cities. Hence this evidence represented the active trade and exchange relationship between those areas in the third millennium B.C.E. Perhaps the production of seals reflected the cultural diversity in the Indus Valley Civilization.



Image 3. The image of Mahenjo-Daro's Seal
 (Image has been collected from web Sources)

PRACTISING VISUAL SHAPES AND FORMS AS A TOOL OF INNOVATION- LEONARDO-DA- VINCI-
 Leonardo's great innovative thoughts were reflected on the paper. His created visual plan became a source of inspiration in the field of invention. The designs for the

greatest machines were consciously visionary. He regarded Visual art as a form of Visual Knowledge, founded on an understanding of how nature works.

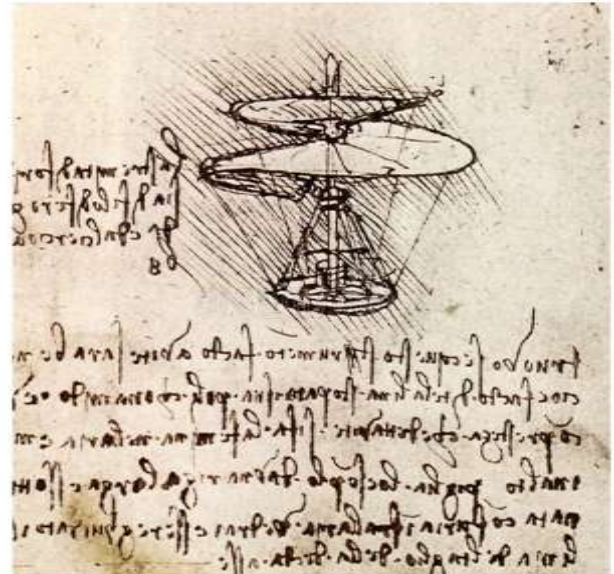


Image1. Sketch of Helicopter done by Leonardo-Da-Vinci
 (Image has been taken from web sources)

Throughout his artistic creation, he taught how humans should explore nature in art, science, and technology. Moreover, he believed that practising art is a path to understanding the natural mechanisms in each functional aspect.



Image 1 - Sketch of Flying Machine done by Leonardo da Vinci (Left Side)
 Image 2 - The complete drawing of Flying Machine done by Leonardo da Vinci (Right Side)
 (Images are collected from web sources)

His most substantial inventions were the barrelled cannon (the automatic weapon), the helical aerial screw (the helicopter), the anemometer, the revolving bridge, the winged fly machine, etc. In his process of innovation, he tried to understand the different mechanisms of the objects by creating different visual shapes. Apparently, his practise

of visual art helped to amplify his collective ideas into the different inventions that became the major inspiration for engineers and scientists to this day. He believed that the fundamental principle of innovation is the nature of understanding about any fictional aspects.

WIDER EXPLORATION OF INTANGIBLE 3D ART IN THE 21ST CENTURY

The Ivan Sutherland's invention- The first 3D Software called Sketchpad in 1960, has transformed the practice of Visual Art and Design towards a new perspective. As a result of this invention, the artists have incorporated 3D objects into their practices more than ever before.

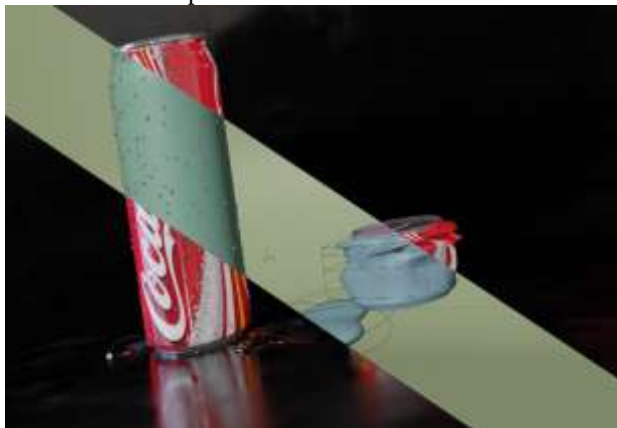
Mr. Dan Silveira described in his article- "3D Graphic Design: Definition & Principles Explained" that creating an object within a virtual three-dimensional space means the object has three key value associated with it, which determines where it is located within the space, these values are the X-axis (Horizontal), Y-axis (Vertical) and Z-axis (Depth). Understanding these variables provides the artist with the ability to determine where their 3D-built object can be moved and rotated throughout the space, giving it a similar perspective to what you are used to seeing in the real world.

The research paper would like to address two 3D creative explorers-

Mr. Aadhithyan KA- A technical Artist, Game Developer, and Assistant Professor at the School of Design Presidency University, Bangalore.

Mr. A Naveen Kumar – A Visual Artist, Designer, and Art Educator- Assistant Professor at the School of Design Presidency University, Bangalore.

Both of them have given a tremendous contribution to the field of Modern exploration of three-dimensional art.



**Image 1. Process of 3D Graphics work done by Mr. Aadhithyan KA- Software- Blender
(Image has collected from Mr. Aadhithyan KA)**

As a Game developer in 3D, it's become a major requirement for Mr. Aadhityan to follow the virtual rules and to push the boundaries continuously. Based on the

primary interaction he addressed that technological development provides him the fuel to get into the area of 3D graphics. It is an appropriate tool for Mr. Aadityan to interact with the millennium society, because of its realistic approach. Most of his works were done by using the Software- Blender and Substance Painter.

His practice is the witness of revolutionary creative impact and social demands. He said that he can visualize various textures of the objects in this world which are the remarkable specific nature that define the indigenous visual language. Therefore, the prime concern of his practice is to represent and explore different textures by using 3D graphics tools.



**Image 2. Process of 3D Graphics work done by Mr. Aadhithyan KA- Software- Blender
(Image has collected from Mr. Aadhithyan KA)**

He says- "Since the day I received my first computer, I was enthralled by video game visuals. I was born during a period of change in computer graphics, from 8-bit graphics to 4K hyper-realistic games. The first 3D game I ever played was Tomb Raider. Its graphics perplexed me as a child, even if they are out of date. Those low-poly characters and environments had a significant influence on my work. I've been using 3D and CAD software since elementary school, and it made me choose my professional path. The evolution of 3D graphics has been so rapid that it is difficult to tell what is real and what isn't in games or movies and what the future holds for us, 3d artists."

THE INVENTION OF 3D PRINTERS BECOME A TECHNICAL UPRISING OF INTERACTIVE SHAPES AND FORMS IN THE CONTEMPORARY WORLD.

According to the secondary resource, the first documented iterations of 3D printing can be traced back to the early 1980s in Japan. In 1981, Hideo Kodama was trying to find a way to develop a rapid prototyping system. He came up

with a layer-by-layer approach for manufacturing. By a photosensitive resin that was polymerized by UV light. Later Period Charles Hull developed a system for creating 3D Models by curing photosensitive resin layer-by-layer. Eventually, the first commercial SLA printer, SLA-1 was released by his company in 1988. From that time onwards the entire technical revolution has created an impactful tool in the modern human community and also became an inspiration for any creative explorers.



**Image 1. Interactive 3D printed Sculptures done by A. Naveen Kumar
(Image collected from A Naveen Kumar)**

As a result, the research paper would like to address Mr. Naveen Kumar who explored 3D Printed Technology and is considered a major language of his creative practice. Being a visual artist he says that he never restricts himself to a specific medium rather he loves to explore different mediums to express his visual stories. Even though he creates a body of works like painting, Printmaking, and traditional sculpture, he never ties himself to experimenting with the 3D printing technique.



**Image 2. 3D printed interactive works done by A Naveen Kumar
(image collected from A Naveen Kumar)**

Throughout his practice, Mr. Naveen discovers a unique visual language that conveys his stories to the spectators in a more distinctive manner. According to the primary interaction he says- “My goal is to combine traditional shapes and forms of art with modern technology in order to address the fact that a traditional identity does not have to be lost in a world with modern technologies. 3D printing is a perfect manufacturing method that is capable of respecting these values in its outcome.”

II. CONCLUSION-

Practising visual art is deeply associated with various shapes and forms. The intense representation of those shapes and forms are majorly context-specific. Without context, the visual narration is near to impossible. Therefore, the revelation of creating art is the witness to versatile stories based on different contexts. The entire research area attempts to provide wider possibility to designers and Artists. Which in course of action gives importance to practice visual arts in terms of Innovations and effective social interaction. It also provides an organized sense of understanding of any situation, an efficient approach to an object and any occurrence.

The essence of visual art is infinite. It's not only helpful for the psychological harmony of the human society but, also a tool for rational reasoning throughout the process of innovation and design. Moreover, the approaches of visual art is extensively spread in every field in modern society. Based on the research area, emphasis is given to the visual art in a certain degree. This is an astonishing sentiment of human being that helps humanity to reunite and live ideally in this world.

Acknowledgement – I express my gratitude to my colleagues – Prof. Aadithyan KA (A Technical Artist and Game Developer) and Prof. Naveen Kumar A (Visual Artist and Researcher) for their enormous involvement throughout my research. The collective resources encouraged me to start the initial research for this topic. They have continuously assisted me with their valuable interaction and coordination and have showed me the right way to proceed in my endeavour. Eventually I express my gratefulness to Dr. Bhagyashree Nadig Y S, my another colleague (Assistant Professor- School of Design, Presidency University, Bangalor) who majorly guided me in terms of research methodology. I am sincerely grateful to all of them for infusing in me the confidence and inspiration to carry out my research with assertion. For all this, I would once again like to thank all of them for keeping me enthusiastic and creative all along.

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