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CRITICAL REVIEW: ON KINETIC ART WITH RELATION TO PUPPETRY

1. Devidas Haribhau Agase, Assistant Professor, Guided by- 2. Dr. Amrita Rajput Professor

Department of Fine Art
MGM University Aurangabad, India

Abstract: This research would investigate the history of Kinetic Art via reviewing literature. And discuss the expression appearance in each stage and the influence on current Kinetic Art with The Relation of Puppetry. This study provides in-depth information and explanations on two major aspects. The first aspect is the Relation between Contemporary Kinetic art and Traditional Puppetry. Second aspect is the identification of origin and Influences of the visual Expressions. Also understanding the representation of motion and Gestures in contemporary context.

Index Terms - Critical review, Puppetry, Kalsutri Bahulya, Aesthetic, Kinetic Art, Contemporary Art, Visual Art and Expression, critical Thought,

I. INTRODUCTION

Since the early twentieth-century artists have been integrate movement into art. Known as Kinetic art. This has been partly to explore the possibilities of movement, partly to introduce the element of time, partly to reflect the importance of the machine and technology in the modern world, and partly to explore the nature of vision. Now In the contemporary scenario, puppetry has always been an ardent art that arouse the interest of audiences of all ages. To imagine the life stories of great kings and heroes, the traditional art form is extremely popular in rural India. Emerging from the grassroots, puppets in India have their own distinct identity which depends on their area of origin. The aggregation of regional styles of paintings and sculptures over the years is also influenced by them, which makes it more holistic. There are many types of puppets in India such as string puppets, shadow puppets, glove puppets, and rod puppets. Furthermore, even more, comfort is in the combination and is sub-categorized by size. String puppets are experienced in Maharashtra, Rajasthan, Andhra Pradesh, Assam, Karnataka, Manipur, Odisha, Tamil Nadu, and West Bengal. Rod puppets are used in Jharkhand, Odisha, and West Bengal. In Maharashtra, string puppets know that the word is kalasutri bahuli. The current study explored the Critical review on Origin and Relation of Puppetry with Kinetic Art with the Theory of motion. Researcher Aim to establish the value of Kinematic Puppetry art in contemporary visual art.

II. Critique

According to Researcher in western context Puppetry is a very ancient form of theatre which was first recorded in the 5th century BC in Ancient Greece. Some forms of puppetry may have originated as long ago as 3000 years BC. In India, puppetry was practiced from ancient times and is known by different names in different parts of the country. Excavation of clay dolls from Indus valley sites serve as an indication. The art of puppetry called Bommalattam is mentioned in Tamil literature Silappadikaram, Aristotle (384–322 BC) discusses puppets in his work 'On the Motion of Animals'. *The movements of animals may be compared with those of automatic puppets, which are set going on the occasion of a tiny movement; the levers are released, and strike the twisted strings against one another.* The word puppet can mean a supporting principal installed, support and controlled by commanding outside services, without authenticity in the nation itself. In Contemporary scenario the word kinetic means relating to motion. Kinetic art is from of any medium that contain association perceivable by the viewer or that depends on motion. Kinetic art has its origins in the late 19th century. According to Researcher kinetic art established with the relation of Puppetry. The puppet shares the mechanism, includes natural and manmade (violent) Kinematic Motion. The current study explored the Critical review on Origin and Relation of Puppetry with Kinetic Art? With the Theory of motion. How puppetry and Kinetic influenced each other?

III. Concept of Puppet

Puppet: Marionettes, small moving figures of men or animals operate with hidden strings to enact an interesting story are termed puppets. This is one form of puppet, whose movements and Expression can be controlled by a stick, string, or hand. Ancient Hindu Philosophers have paid the greatest tribute to puppeteers. They have likened God massive to a puppeteer and the entire creation to a puppet stage. Shrimad Bhagavata, the great epic depicting the story of Lord Krishna in his childhood says that with their strings Satta, Raja and Tama, The god manipulates each object in the universe as a marionette. In Sanskrit terms "puttalika" and "put tika" mean litter sons. The root of puppet is derived from the tin word 'Pupa' meaning a doll. India is said to

be the home of puppets, but it is yet to awaken to its infinite possibilities. A puppet is an inanimate object or representative figure animated or manipulated by an entertainer.

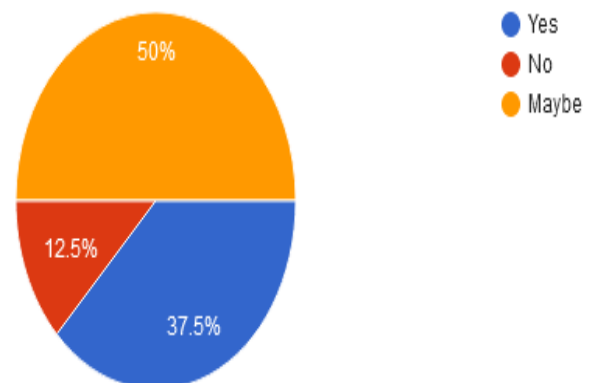
IV. Indian Mythological origin of Puppetry

Puppetry is a very ancient form of theatre which was first recorded in the 5th century BC in Ancient Greece. Some forms of puppetry may have originated as long ago as 3000 years BC. Puppetry takes many forms, but they all share the process of animating non-living performing objects to tell a story. Puppets originated in India around 4000 years ago. There is proof of puppetry in the Indus Valley Civilization. Discussion of the puppet is present in historical works 500 years old to 1500 years ago. The puppet is also described in the Ashokan notice. Puppets are described in epics like Mahabharata. In addition to the mythological origins we find evidence in the 1956 book Kamaladevi Chattopadhyay, the chapter provides at least two stories that hold our attention to the importance of puppet art, even though they do not provide any historical data. According to one legend, once the creator of the universe "Brahma" gave life to the first nut puppet 'Adi'. A puppet, Brahma created the first puppet for entertainment His wife Saraswati. Saraswati is not satisfied with her work; Brahma exiled the puppet to Earth, Nat Bhatt started the puppet line. This legend probably applies to the Rajasthani tradition, "Nat Bhatt" being the puppet name of the region (Sarma and Singh). In an alternate tale, Lord Shiva as the protagonist is the guardian of the puppet and his wife Parvati. An artisan produced two wooden dolls that caught Parvati's attention - the goddess and her divine companion entered the doll and began an excellent dance; and when he became ill with this play, he left the dolls and the artisan was deeply saddened by his doll becoming lifeless again. With the help and blessings of the gods, the artisan invented a system of wires to move the doll, and so the puppet was born.

V. Sutradhar (Manipulator)

Man made motion is depends on Manipulator (sutrdhar) every kinematics artwork there is Narrator. In Hindu mythology the narrator was called the sutradhara or 'holder of the stars'. An excellent treatise on the Natyashastra, written sometime during the second century BCE to the second century BCE, the Natyashastra does not refer to the art of puppetry, but the creator-cum-director of human theater is called the 'sutradhaar'. There is a wire. In Hindu mythological context (Rangarajan-2014), it shows the importance of Lord Shiva and Goddess Parvati as chieftains of various folk art forms in India- With special reference to South India. According to Rangarajan 2014 'Once in Kailasa, Parvati and Parameshwara were engaged in conversation, and then came the devotees of Shiva who wanted their help to save them from the annoying demons. To fulfill the request of his devotees, Shiva left Kailasa on Nandi's vehicle. While Parvati remained alone, and she made the same complaint to Lord Shiva. To make her happy, Shiva made some dolls and asked the dolls to entertain Parvati and follow her orders until she returned. While all the dolls obeyed Lord Shiva and started performing. Parvati who saw him for some time; Started thinking about Lord Shiva. Meanwhile all the dolls were playing around her. She flared up and the doll shouted "Can't you just keep quiet for a while". All the dolls were quite safe, following her orders. After some time Parvati realizes her mistake and she asks Gudiya to perform. But the doll did not move even an inch. He requested them, yet they did not move. By then Lord Shiva returned to Kailas and asked about playing the doll. Parvati narrates the whole story and asks Lord Shiva to request her to

play. Lord Shiva replied that "Dolls are obedient servants and they obey their master or mistress. However, their job is to entertain and not to cause discomfort. However, you can still ask them to play and perform for themselves. Having said that, Lord Shiva tied the strings. Said "sutras" and asked Parvati to manipulate them. So, she became a 'sutradari'. Thus originated the 'sutradhar' puppet. With the Reference of Mythical story I must say in Kinetic art also have sutradhar. Any kinematic sculptor using man made motion there will be controller. Survey through Google form Q. Do you think 'Kalsutri Bahuli' (Puppet) has Relation with Kinetic Art?



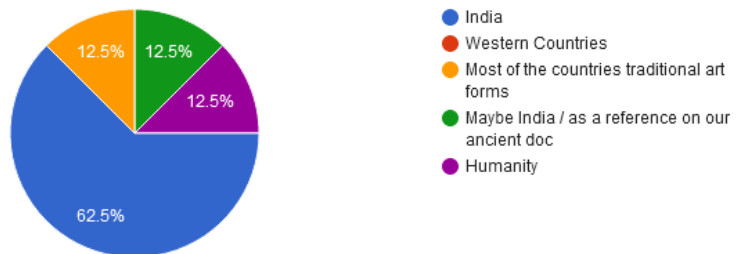
VI. The History and Evolution of Kinematic puppets



In 1897, the mural art about jumping cattle drawn by ancient people 20-30 thousand years ago was found in the grotto cave in Cantabrian, France. The amazing streamlined approach vividly capture the pace and dynamic extracts of the animals, which could serve as the proof that they concerned about the dynamic things. In the ancient ceremony of Osiris in Egypt, one doll with height about 50 centimeters that could be pulled by a string was found. Then in the ancient tomb coffin in Memphis, and etc, many dolls with movable shoulders and foot joints were also found. These dolls take advantage of the towing and used up of string to produce motions. In addition to the joints of hands and legs, the arms of these dolls could also do simple up-and-down motion. In the middle ages, Europe was an together with this society. There were few development and elevation of related technology within that time period of about 1000 years. It was not until the 14th century that "Renaissance" rose in Da interest Florens Adams did the science and art highly break through. automatic music instruments started to prevail in the middle ages. For the kinetic shaping facet, it is a concrete description that totally integrate "technology" into daily life. It is also a novel expression for the development of kinetic shaping. The first automatic instrument was a clock configured with bells and the pushing of steelyard weights. This device took advantage of the mechanical principles to roll a metal cylinder covered with pegs to beat the chimes, which allows the instruments to play different tunes.

Also I have been did survey through Google form Link given below I got supportive Answers Almost 75% Responses Got Positively

Q. According to you where is the origin of Kinetic Art?
https://docs.google.com/forms/d/1cx2DzMPuqwlAaJc4LEZnI51YPglOto_GM_hqXGCV7U/edit#responses



VII. Relation with Motion Theory by Aristotle's

The puppet is mostly understood as a form of human obedience, which it express analogically through its inert and tame body. 1 As the Oxford English Dictionary indicates, the figurative sense of "a small figure, human or animal" is certainly that of "a person whose acts, while ostensibly his own, are suggested and controlled by another." To man, naturally unable of fully realize his medial place, since he is physically weak concerning the animal kingdom and mentally lacking for divine cleverness, the puppet offers not only the symbolic force as a sign but also the sad force as a performing object whose area of activity includes theater and playtime. 2 These dual meanings can be found as early as this figure's first manifestation in the historical and philosophical records in Greek. It is evident that mainly very exactly describes the passive kinetics exemplify by Aristotle, even though the tendons of animals were also used as strings (as, for example, in archery bows) and therefore as transmitters of energy thanks to their specific flexibility. This definition would thus induce us to consider the puppet as an ingenious mechanism constructed as a replica of the human body, but it would leave mysterious the fact that both Plato in the Laws and Aristotle in the



Metaphysics, in two v Theo Jenson, 2018 of these objects. Kinetic is a expres Jean Tinguely, (1960) exacting ways with the modernity of the human subject and objects, even though the concept has classical origins. While Aristotle in particular write a short article 'On Motion' in his Physics, where he define motion as a potentiality within, the term first arises in English in the nineteenth century. The Centre for Humanities Research at the University of the Western Cape has embraced the intangible

idea of motion as a keystone of its abstract explorations of the Subject and its Objects. That construction explores the crisis of modernity throughout an study of the contact among the 'live' and 'made'. The concern of the moving object is linked too with the moving image. The strange is centrally associated with these concepts, and analysis, material culture, exchange theory, and economics as well as divinity, metaphysics, and aesthetics all inform the speculative medium inform our consideration. Aristotle categorize motions as "natural" motions or "violent" motions: The use of motions of the limb or body as a means of expression

Natural Motion: Any motion that an object does naturally - without being forced - was classified by Aristotle As a natural motion. Examples of natural motions include: Smoke naturally rises.

Violent Motion: Aristotle classified any motion that mandatory a force as a "violent motion". (He did not mean violent in the modern sense...) Examples of violent motion include: Lifting a book. Aristotle's view of motion is "it requires a power to make an object move in an deviant" way - or, more simply, "motion requires force" With the *Theory of Motion By Aristotle I think Kinetic art and Kinematic Puppetry have a relation and similarities because both have the mechanism to perform stories*

VIII. Mechanism Through machine/ Through Man-made

In ancient Greek reflection of mechanism, based on the notion of "simple machines" (the lever, inclined plane, and screw), machines were considered to be powered from the outside (as by human or animal power). "Mechanistic" was contrasted with "animistic," meaning powered from within, or self-powered. In western background definition of Mechanism is a astral guess which holds that all phenomenon in environment are reducible to simple phenomenon in such a way that the critical reality of the material world are mass and motion. This system has render signal service; it exhibit in great clarity the material cause or phenomena; indeed, this explains why its method may, in extraordinary cases, give a method relevant to some fact as yet unknown. But it is impossible to observe Mechanism as a real symbol of our cosmos. It created its own waste when it claims a range and a meaning which are without it by the reality of things and the exigency of reason.

8.01 Gesture: Some definition

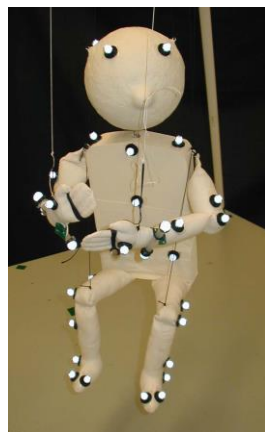
There are many definition of gesture. From the dictionary given example below. What do we mean by gesture? In everyday life, we do gesture just as much as we see other Peoples gestures being execute. Even animals and objects describe their own single logic of Gesture. In human sciences, gesture is the way in which our body moves, without words, in such a method that the gestures converse meaning to the recipient. A grip is a gesture. A Finger point to the sky, a face looking down and a squint eye are also gestures. Even the way our clothes move can be resolute in a relative description to form a representative gesture.

Gesture can be seen as a performance of human kind, and is what *Hobart and Kapferer* Describe as a 'process that continually forms itself before reflection, engaging those embraced in its dynamic field to its constructive and experientially constitutive force'. In the act of Gesture we can see the culture of its creator. *Hirsch* defines gestures as semiotic phenomena, characterizable as 'non-conventional, Non-vocal, non-verbal, non-alter contact communicative behavior produced by movements and configurations of the upper extremities of the body. These two definitions advise that gesture appear in such a way that the human voice is silenced, and that gesture is spoken non-verbally throughout kinesis and physical motion. A Person Who raise a hand and waves it up in the air communicate bodily in sequence which can give up different Meanings to the receptor of this presentation. In this way, gesture too is a words, the kind That is fixed as kinetic power. At the same time, gestures clearly belong to the area of movement they give kinesthetic feelings that remain in excess of what the gestures themselves might mean or finish within that Culture. In accepting gesture as aesthetics, we must know that the understanding of the gesture reside in our observation. With the above References I think Puppetry and Kinetic Art both are have similar Gestures to perform in aesthetically way.

8.02 Influences of Technology on puppetry



Traditional Kathputli



a string puppet



Mechanical Motion used in puppet



Animation Puppetry



Indonesian Puppetry



Through manmade motion

Puppetry is one of the most ancient forms of entertainment in the world. Over the centuries, puppetry has developed into a powerful media of communication. By tradition, India has a rich heritage of puppetry. Puppeteers from different region conduct their shows in their everyday languages, off-putting the value of communication to the viewers who know the language. The purpose of the present scenario is to develop a robotic Puppet which derives profit from modern technology. An aware effort has been put to realize a Influences which adapts to Traditional puppets without alter the traditional construction of the puppets. Hence now we can see in digital world puppetry has new version Digital animation methods are most sougthed today and are high demand in the movie industry today. In spite of its grey shadow, puppetry proves to exist by reaching the community through community and by community. Every means of interactions has its own limitations. But puppets plays are traditional and verified technical means of communications that not only cross all the limits but expand in building

IX. Conclusions

Through reviewing the literature, we can have a complete rethink of the existing model and present a new form. According to Researcher the study summarizes the following conclusions. Puppets originated in India around 4000 years ago, Kinetic art originated between 1913 and 1920 but both have relation and similarity of expression. Kinetic Art is a model of energetic perceivable expression. As the permanent progress and development of science and technology, Kinetic Art collective with the technology of each year and displayed different appearance that it has been deeply influenced by technology and its improvement. Puppetry is an extension of one's self. It may be motivated by the need to explain, explore, and embrace or analysis the human condition. The Traditional Maharashtriy string Puppet (Kalsutri Bahuli) Have similarities with Rajasthan, Karnataka Puppets, also western and Chinese and Indonesian Puppet Have similarities with Indian string Puppet. Puppetry is not an ancient form of Kinetic art, But Today's Kinesthetic Art and propose influenced by Traditional Puppetry, Both Have Relation like motion, Gesture, Movement. Natural and Manmade Motion also Gestures both appear in Kinesthetic Artwork. According to Theory of Motion by Aristotle, 'I think Kinetic art and Kinematic Puppetry have a relation and similarity because both have the mechanism to perform stories or Thoughts'. In contemporary Scenario most Appreciated Animation and Gaming technological tolls and relevance are recent Exemplan of Kinesthetic Artworks.

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