Preface

“Art is not a thing — it is a way”- Elbert Hubbard

The diverse range of human activities is called art and the products of those activities, which include the creation of images or objects in fields including painting, sculpture, printmaking, photography, installation and other visual media. To explore the artistic thoughts and to represent feelings, scholars have designed this creative way of art. According to Paul Klee, “Art does not reproduce what is visible; it makes things visible.”

Art has always been a medium of expression of the human beings. Creative works have existed since the time of human existence. From pre-historic to the contemporary art world, art is something that stimulates an individual's thoughts, emotions, beliefs, or ideas through the senses. The creative arts are a collection of disciplines that produce artworks that are compelled by a personal drive and convey a message, mood, or symbolism for the viewer to interpret. Civilizations, all over the world have been uniquely defined by their art work and India is no exception.

Artists for long have been considered to be a passionate lot. They are supposed to struggle and survive in difficult conditions and yet continue to create art forms passionately. In the West, this was called the Romantic perspective of the Arts which entailed celebration of free expression of imagination, emphasis on authenticity of emotions. The Romantic theory viewed art as a medium of recovering human values and material progress that how the new material will be used in contemporary art. Artists were treated as "geniuses" with high emphasis on creativity and originality.
Art always comes in front of us in a new form in every era. It takes a new look at every stage and changing time of our century, and in this contemporary scenario, art acquired many kinds of new techniques and looks.

Installation Art is one of the new look and technique of contemporary art. Installation art describes an artistic genre of three-dimensional work that is often site-specific and designed to transform the perception of a space. In a way, it defines our thoughts without any impediments of medium (both interior & exterior area can be part of an installation, too) loaded with disparate items that evoke complex and multiple associations of thoughts, longings, and moods. It is a huge three-dimensional work. It can be either temporary or permanent.

Installation artworks are usually constructed in exhibiting spaces such as museums and galleries, public and private spaces.

Installation art became prominent in the 1970s, but its roots can be seen in early prehistoric cave paintings, in the contemporary art scenario, its roots can be identified in earlier artists such as Marcel Duchamp and his use of the readymade and Kurt Schwitters’ Merz art objects, rather than more traditional craft-based sculpture. There are a number of institutions focusing on installation art from the 1980s onwards, suggesting the need for Installation to be seen as a separate discipline. These include the Mattress Factory, Pittsburgh, the Museum of Installation in London, the Fairy Doors of Ann Arbor, MI and others.

The genre incorporates a broad range of everyday and natural materials which are often chosen for their "evocative" qualities as well as new media such as videos,
sounds, performances, immersive virtual reality and the internet. Many installations are site-specific; they are designed to exist only in the space for which they were created.

Hema Upadhyay was born in Baroda in 1972 and completed her Bachelor's and Master's Degree in painting and printmaking respectively from the Fine Arts Faculty of the M.S. University. Hema took a firm decision to establish herself in Mumbai (India) among the new generation of Indian contemporary artists to start her career in 1998. Hema Upadhyay used photography and sculptural installations to explore notions of personal identity, dislocation, nostalgia, and gender.

One of the most noticeable and admirable work of Hema Upadhyay is “Killing Site”; on the theme of migration and human displacement across Asia. It is an incomparable artwork, based on Mumbai’s dilapidated shanty (slum), which appear towns upside down and protruding out like a canopy over Upadhyay’s decorated montage. Upadhyay draws her own personal and family history of migration to express her concern and this is expressed through the way she portrays herself in her work. The upturned slums reference the repercussions and socio-economic inequalities that emerge as a hidden consequence of the relentless tide of urban development in the city.

In the words of Hema Upadhyay-"I like to tell any story, whether real or imaginative. These are even reflections of one's phobia and shortcomings. The recurring theme in my work is autobiographical. In addition, it is the cathartic factor that becomes the reason to take these objects and convert their ability. Yes…my work is cathartic in the process."
Like Hema Upadhyay, there are many other artists in India who are working in this new technique and exhibit their feelings or thoughts from installation art and contributed to the Art world with their outstanding and attentive work, some of them are Vivan Sundaram (He is the pioneer contemporary artist of installation art in India), Anish Kapoor, Bharti Kher, Subodh Gupta, Jitish Kallat, Reena Kallat etc. There are many other installation artists in India who have worked at national and international level, and made us proud.