



Role Of Patronage And Art Market In The Development Of Contemporary Indian Art

KAPIL CHOWDHURY Department of Fine Arts, Graphic Era Hill University, Dehradun, Uttarakhand, India 248002

ABSTRACT

We shall examine the "role of patronage and art market in the development of contemporary Indian art" in this article. Throughout time, both art and artists have reached pinnacle levels of success. Many distinct styles have emerged as a result of this evolution in the arts. It's obvious, however, that without the support of art patrons, none of this would have been possible. Patrons advocate for both the arts and their own interests. However, they also laid the groundwork for the art market. The focus of this study is on the ways in which a shift in patronage affected the careers of certain artists. Please elaborate on the patronage and art market's influence on modern Indian art and identify the true patrons of the art world today.

Keywords: Art, Art Market, Arts and Humanities, Arts and Recreation, Indian art.

INTRODUCTION

Artistic and cultural growth in India has been supported by a long history of patronage. Support from a patron in the past has often taken the form of money, property, or the donor's personal labour. The relationship between the patron and the craftspeople was fruitful and enduring. Their historical relationship was a two-way street. The arts were often supported by many monarchs. They found work for creatives in their court or empire. The painters were engaged by the governing dynasties of the Pala, Chandara, and Assam kings, as well as the Ganges and Somavanshis of Orissa. The Central Indian kings of the Chandellas and Paramaras commissioned sculptures throughout their rule because they appreciated the value of art in other forms, such as architecture and wall painting. During the Shunga dynasty, which ruled from the second to the first century BC, patronage of the arts came not only from Emperors but also from the nobility. The western region of India was the site of the establishment of the Sakas dynasty in the first century A.D. These rulers built an empire and supported contemporary artists via patronage.

Mitadeva, a perfumer from Paithan, financed the excavation of the main chaitya hall of Pitalkhora in the second century BC. 1 The SakasGupta period that followed is often considered India's artistic high point. The Gupta monarchs of the sixth century A.D. were enthusiastic patrons of the arts and encouraged its flourishing.

During the rule of the Gupta monarchs, a great deal of learning took place and enormous works of art and outstanding sculpture were created. Harsh, king of Kanauj, commissioned Buddhist art in the seventh century A.D. During the seventh century, patrons wanted to spread religion, thus they supported a number of painters (such as those responsible for the Ajanta Wall Paintings). Vasithiputa supported the construction of the Ajanta Caves Nos. 16 and 17, as well as Caves 1 and 2 under the Vakataka dynasty; 2 "Kanhaka and Dhhammadeva are two other patrons who have contributed towards excavation of the cave." 3 Buddhist monks also served as patrons at Ajanta Caves. Monks Sanghapriya, Jasadeva, Bhadrasen, Somghagupta, Buddhasena, and Buddhasoma gave the pictures in Cave No. 9. 4 "The name of just one Patron called Mitradharma has been stated in the inscription about cave no. According to historians, Harisena's minister Varahadeva was the primary supporter of the cave's excavation in the late 5th century. At the same time that monk Dharmadutta was helping to excavate this cave, monk Bapuka was doing the same thing. 7 The paintings and preservation at Cave No. 17 are among the finest.

The monarch was the sole reliable patron for painters until the early eighteenth century. There was no other market for art but King. Throughout history, most monarchs acquired artwork only for aesthetic reasons. When deciding how much to spend on art, sentimental and societal value were essential considerations. Artists from the countryside began moving to Calcutta in the late nineteenth and early twentieth centuries in pursuit of a larger audience. After arriving, artists changed their practises to the local aesthetic in order to meet the needs of city dwellers. The majority of these artists originally served as court artists.

The artists were making great efforts to find a client or customer base. At the same time, the East India Company began doing business there. The East India Company's merchants have an appreciation for Indian art. As a result, there was a growing demand for Indian art and artists during the 1800s. Artists of the period often painted everyday activities, court scenes, festival celebrations, and other aspects of Indian culture and religion. In that era, water colours rose to prominence as a preferred medium for artists. The artist adapted to the preferred aesthetic and media of East India Company businessmen.

Art patronage is just as vital to the creative process as any other factor. The term patron comes from the Latin word for "father," therefore someone who is a patron of the arts is someone who helps and protects the creative community. Its positive effects on society may be traced back to prehistoric times. An artist's work and independence are protected by a generous benefactor. Artists used to have the support of kings and queens in the past. They bought paintings for fun and he sometimes supports causes that help people embrace their religious beliefs. In the past, creatives were restricted in the range of their expressions. Customers were the only arbiters of the establishment's concept and topics of portrayal.

There were emperors who did not put limitations on their painters. The history of humanity is shown in Indian art on hand-made script. The Mughal Emperor Akbar is confident that the painters working in the imperial court's workshops would adopt the Iranian technique of creating miniature works of art. Allow the process to be influenced by the vivacious local culture of the participants. Indian minute painting is a broad term used in the market to exhibit several styles of Indian painting. These customs continued to develop until around the middle of the 19th century, although in a variety of forms and techniques throughout the country's grand and provincial workshops.

LITERATURE REVIEW

Anju Chaudhary (2016) Since the time of Raja Ravi Verma, Amrita Sher Gill, R.N. Tagore, A.N. Tagore, and his disciples Nandlal Bose, Asit Kumar Haldar, K.K. Habber, etc., contemporary Indian art has come a long way. All of their works were either representational or abstract. Over the course of abstract expressionism, cubism, and other movements, artists went through a process of gradual reduction and removal. To sum up, contemporary artists have an uphill battle to make ends meet due to the decline of patronage, which forces them to rely on the sale of their work for income. Therefore, the ability to market art is crucial for artists. It's what feeds their families and inspires other creative types to follow in their footsteps; it also helps the general public appreciate and strive to better comprehend their work by assigning a monetary value to it. Commercialising the arts is beneficial because it inspires the next generation to take up art as a profession. Artists are reorienting their careers and exploring innovative methods in response to the demands of the art industry.

Joy, Annamma et.al (2019). Purpose This article will analyse the significance of the Kochi-Muziris Biennale (KMB), the first international exhibition of contemporary art in India, from both a national and a global perspective. The Kochi Biennale Foundation (KBF) is in charge of organising the KMB with the goal of showcasing modern and contemporary art from India and throughout the globe. The KBF views art as a tool for social change. The writers go further into the ways in which government sponsorship and corporate patronage have contributed to the KMB's financial stability, and they examine the centrality of artistic opposition to the KMB's sense of self. Design/methodology/approach The KMB literature is the primary source for this analysis. One of the writers was present at the 2016 KMB and conducted interviews with other participants. The writers also looked at what people were saying online about the 2016 KMB. Findings The authors contend that the motivations behind corporate and government patronage are never limited to money or influence. Instead, the KMB thrives because of a pervasive spirit of mutual respect and cooperation between companies, the

government, and artists. The KMB, which was created by militant artists, keeps the resistance movement in the minds of its members. Originality/value The literature on biennales is scant when it comes to discussing the extent to which these events have an effect outside the art community. Unresolved questions are investigated by the writers, including how India might advance its global standing via the arts and how political opposition adopted by Indian artists can affect the KMB's future.

Rani, Archana. (2014). Archaeologists have discovered that every vanished civilisation left behind evidence of its creative splendour in the form of buildings, sculptures, drawings, and paintings that were meticulously designed for their aesthetic value, grandeur, and practicality. Later, Greek art and methods began to have an impact on Indian art, yet this blending of styles did not dilute but rather deepened the depth of Indian artists' expression. Once upon a time, monarchs, religious institutions, and the powerful and wealthy members of a society would commission works of art to decorate the walls of palaces, temples, and public spaces. In its most basic form. The advent of social media has brought about a change in the ways in which individuals gather and disseminate information. Online social networking has exploded in popularity because it facilitates the development of personal, political, and professional networks. Traditional and modern forms of art have merged with media in order to reach more people. Here, media educates the public on the aesthetic and psychological benefits of different art forms, which in turn drives their commercialization. The media have allowed the art of a single nation to be seen all around the globe.

Nataliya Komarova et.al (2018) In this research, we examine the role that regional factors play in the genesis of new markets. In particular, it clarifies what drives would-be business owners to take initiative in creating new markets. Contemporary art markets in two developing economies—India and Russia—are the empirical emphasis. This article is based on in-depth, qualitative interviews with 65 modern art dealers from New Delhi, Mumbai, Moscow, and Saint Petersburg. We demonstrate how many sociocultural settings operate as activation mechanisms; for example, in India, decision-making is heavily influenced by one's family history, which in turn shapes one's economic, social, and cultural capital. In contrast, there is no such thing as a family history in Russia. Instead, activation factors include the socioeconomic instability of the 1990s and 2000s and the state's robust engagement in both. We argue that these dissimilar activation processes help explain why the two markets have performed differently.

Ithurbide, Christine. (2013). My study at the Rockefeller Archive Centre (RAC) aimed to provide a fresh perspective on the nature, development, and influence of Indo-American creative ties in the second half of the twentieth century on the development of the modern Indian art scene. This study is part of my dissertation, "Geography of Contemporary Indian Art: Cities, Actors, and Circulations," in which

I investigate the formation and structuring of Indian art territories across a range of geographic and administrative levels, from the neighbourhood to the state to the nation, and their incorporation into the international art market. This dissertation seeks to specifically question the role of foreign funds and scholarships on the emergence of a contemporary Indian art scene by focusing on the post-Independence context (after 1947), the social networks which contributed to the renewal of art spaces and practises in India, and the rise of a powerful art market. How significant was the role of American sponsorship and cultural policy in reshaping the landscape of modern Indian art?

THE ROLE OF PATRONAGE AND ART MARKET IN THE DEVELOPMENT OF CONTEMPORARY INDIAN ART

Many art enthusiasts and collectors have always been interested in Indian art. Most of them came from aristocratic backgrounds. These collectors' appreciation for and understanding of fine art was growing. They were equally enthusiastic by landscapes, religious art, and portraiture. The tradition of buying art and having it made especially for you was handed down from generation to generation. Successive generations not only preserved but also benefited from their forebears' art collections. There has been development in India's economy throughout the years, and globalisation has occurred. As a result of this expansion, a whole new demographic of collectors and consumers emerged. There is a burgeoning middle class in India. These folks are the new art patrons. And some of them are quite young.

According to Geetha Mehra of Sakshi Gallery in Mumbai, "the average age of collectors is decreasing" because "young people today have a lot of disposable income." 128 These art enthusiasts take their collecting seriously and with great care. Collectors of all ages continue to have trust in current and established artists, with young collectors particularly showing an affinity for and comfort with works that push the boundaries of convention. The elite of society has a responsibility to champion, protect, and perpetuate the arts. Some people choose to put their money into art instead. Their portfolio of investments benefits from the added diversity this provides. The aesthetic sensibilities of the collector are also important. No matter how refined their aesthetic sensibilities, it will always be challenging for these collectors to invest in their first piece of art.

Government art schools emerged in the 1950s, during the British period. The academic tenets of these institutions were modelled after those of the Western world. This shift in the classroom had a profound effect on how Indian artists worked. Soon after, artists in India and those studying art in India began to place a greater emphasis on the Victorian era and its art. This led to a lack of appreciation for the Indian aesthetic. Artists that choose to create work in an Indian aesthetic

during this period had their work devalued. The aesthetic and cultural significance of Indian art began to be devalued even among Indians. The influence of western art on Indian royalty was two-way. The King of Indore commissioned a sculpture by Brancusi. The King of Baroda journeyed around Europe, stopping at museums and galleries. His interest in Western art was greater than that in Indian art. Because of his interest in western art, he established museums devoted to it. The palaces of other monarchs also display this kind of cultural illiteracy when it comes to Indian art. The majority of them paid Raja Ravi Verma to paint a likeness of them. This began to shift in the first part of the twentieth century. Abanindranath Tagore was the impetus for this shift. He and his loved ones found the Indian artwork fascinating. The whole family worked together to revive Westerners' appreciation for Indian beauty. He pioneered the Bengal school, a new movement in Indian art. In addition, he was one of the first patrons of Indian miniature art. He amassed a collection of Mughal and Kangra-style miniatures.

He did not only amass works of art for his own enjoyment, but also swayed others to appreciate the Indian aesthetic. In Abanindranath Tagore's company, the famous Indian art historian Ananda Coomaraswamy learned the value of art collecting. Around 1909, when visiting Abanindranath Tagore, he gained an appreciation for, and a desire to amass, masterpieces of Indian art. In time, he amassed a considerable assortment of Indian artwork. He displayed his collection for the public in a number of shows. Rai Krishnadas¹²⁹ was only one of many people whose interest in collecting was piqued by shows like this. Rai Krishandas's involvement in the art collecting community paved the way for many more early enthusiasts. N.C. Mehta, an Indian Civil Service official; P.C. Manuk, a judge on the Patna High Court; and G.K. Kanoria, a businessman, were among the collectors who found this work inspiring. They saw an obligation to preserve the Indian artistic canon. They helped artists financially, and they also started their own gallery. The museums at Mumbai's Prince of Wales and Delhi's National Museum benefited from their contributions.

The Tata Institute of Fundamental Research Collection (TIFR)

The Tata Institute for Fundamental Research (TIFR) Collection's art purchases date back to the 1950s. Homi Bhabha, the institute's first director, began collecting artwork with the intention of decorating the institution's brand new headquarters. TIFR has spent a lot of time and energy attempting to help Indian culture. TIFR joined the Google Cultural Institute with the aim of coordinating participation in worldwide exhibits of their work. These actions serve to both promote and support Indian art and artists.

Girdharilal Vaid had been able to remain a covert collector of contemporary and modern art from India for over half a century. Few people outside of the art world

are aware that Girdharilal Vaid, a businessman from Mumbai, was one of the first collectors. A "representative retrospective" of the painters he acquired from may be said to be on display in his home. Since he began collecting artworks, he had almost become friends with contemporary art's creators. Both his daughter Anita Narain, a successful artist, and son Ashish were raised in a similar setting. As a group, they observed the other performers. They have learned and persisted along the way. They accompany their father on trips to museums and art galleries, where they observe and take notes on the exhibitions and related talks. They grew up among well-known poets, writers, artists, and painters as frequent houseguests. It's hardly surprising that they have such a deep appreciation for the arts. Anita just tied the knot and settled in Lucknow. She has shown her work extensively as a professional painter. Ashish works in real estate, but he has a deep appreciation for art and helps his father manage the collection. Both have been very supportive of Vaid's interest in art collecting. Girdharilal Vaid has maintained his schedule of trips to museums, studios, and auction houses around India and the world. By doing so, he is able to stay up with the latest trends in the art world. Every nation has its own art fund. However, investors in India face a lack of openness in the data they get. At that time, SEBI mandated that all art funds register with them. Better corporate governance in India is likely now that regulators are getting involved. The subsequent valuation of Indian art as an investment class ranges from \$500 million to \$1 billion. Despite the fact that India's GDP has grown to a trillion dollars. This represents less than 0.0001% of India's GDP.

Years ago, **Suresh Neotia** fell in love with Indian art. Today, he is the chairman of Ambuja Cement and a member of India's prominent business family. Suresh is a collector of Indian artefacts of many kinds, including miniatures, bronzes, sculptures, terracotta, and more. This was all done in the days before the Government of India passed the Antiquity Act. Just when his interest in art and curiosity were peaking, the Antiquities and Art Treasures Act of 1972 was passed. The legislation had a negative impact on the home market for Indian collectors. Due of the time and effort required for registration, exhibitions, etc., some collectors have ceased purchasing works of art. As a consequence, many of the country's most prized artworks have been stolen or have been sitting in storage for years.

Harshvardhan Neotia's Engaging Modern Culture The Ganesha statue that his uncle Suresh gave him for his birthday sparked his interest in painting. He was surrounded by artwork at his house. Harsh has introduced his wife, Madhu, to his passion for the arts. They've both put on art camps to inspire the next generation. They held performances, discussions, and workshops covering many genres of art. He was such an avid art collector that he seldom parted with any of his prized possessions. Being in the real estate industry affords him many opportunities to incorporate works of art into his business endeavours. The Suresh and the Harsh

Neotia had a deep interest in the arts, music, philosophy, and charity. Suresh Neotia has recently wished to rid himself of an insatiable need for art. It's like a dream come true for him to have his collection of enduringly cute art stored and shown at the museum of Jnana Pravaha. His book, Indian Art Treasures: The Collection of Suresh Neotia, was released in September 2006. Harshavardhan Neotia has maintained his art collection for both himself and his real estate developments. They've both put together shows of mine to raise money for humanitarian causes.

Mahinder Tak has opened a museum dedicated to modern and contemporary Indian art at her mansion in the nation's capital. Mahinder often held shows at the museum gallery in her house to support Indian artists and advance the field of modern Indian art. These initiatives have helped to promote South Asian artists into the established American art scene. Through her paintings, she tried to promote peace in the world. She also enjoys sharing Indian heritage and art with her American pals. Mahinder Tak often persuaded Indian performers to come to the United States so that she could promote them internationally. She now counts 121 of these artists as close friends. In terms of both time and money, Mahinder is very generous to the creative community. In reality, she supported underappreciated artists who were having trouble making ends meet. And she looked at these occurrences as opportunities to expand her art collection, which she saw in a very optimistic light. Helping artists in this way has boosted Indian art and made it more accessible on a global scale.



FIG : 1 museum of Modern and Contemporary art

Market

The evolution of Indian art may be traced in large part to the influence of art galleries. They continue to play crucial roles in modern art in the present day as well. However, the art market developed throughout the era of colonial control. Nonetheless, patronage was the backbone of this business. With the rise of art academies, creativity was isolated from the realm of craft. The artist was no longer beholden to the sponsorship of several palaces. The art market saw rapid shifts after independence. Royal patronage was on the decline, and powerful businessmen were taking its place. These business tycoons eventually supported the arts by opening their own galleries. However, institutions of higher learning like as museums and galleries did not prioritise or invest much in 20th-century

art. The government has ignored contemporary art and artists in favour of preserving historical works. It is a question of economics to promote a country's art. India's economy has flourished since independence.

Almost 40 years passed before the Indian economy began trading regularly in the global art market. This began around 1992, when Sotheby's first set a shop in the country of India. The Antiquities Act of 1973 was the impetus for the illegal export of the vast majority of India's classical and traditional artwork at the time. The arrival of Sotheby's in India piqued the attention of India's newly minted millionaires in the arts. They discovered that investing in artwork had certain benefits. The culmination of these factors created a domestic market. There are two main sectors in the contemporary art market, the primary market and the secondary market. The artist has several avenues open to him now. The art market relies on galleries, auctions, and collectors to thrive. There would be no art world or secondary art market without the work of critics, curators, museums, consultants, art fairs, charitable organisations, book and magazine publishers, and restorers.

CONCLUSION

Patronage was pivotal in the lengthy history of art. The historical record reveals a connection between a work of art and its sponsor. Art was fed and the artist was supported by their patrons, the King. Artists often received patronage in the form of a position as court painter. Rather than their accomplishments or reforms, many kings are known today for the art and artists they supported. For a long time, or until the British colonised India, this practise persisted. By that time, patronage had taken on a different shape. After leaving the court, patronage became a personal affair. The patronage evolved into collecting throughout time. Art patrons had evolved into art collectors. The evolution of art collecting into its current form Patronage and collecting on their part have made them indispensable to the current situation.

Before the country's population developed a penchant for collecting, artists had a tough time making ends meet. Since then, additional money has come in. The conditions in which artists toil have improved. The state of affairs is not quite as rosy as in the West in 163. A favourable turn is on the horizon, however. As Indian artists begin to get worldwide recognition. Over time, the art market established itself as an integral part of the global art trade between buyers and sellers. The Indian art market expanded considerably over time. Everything that may be bought or sold has, since the advent of the market, been reduced to a question of profit or loss. According to earlier discussions, the Indian art market formed around 2005, having first developed after 1992. For the wealthy and privileged, art is just another kind of investment. These buyers are solely interested in the art market. There are some collectors who have not made a huge splash in the world

of modern art. Even yet, the art market has been crucial to the growth of the field in the modern era.

REFERENCES

1. Anju chaudhary (2016) commercialization of contemporary art in india
issn-2277-5811
2. Joy, annamma & belk, russell. (2019). India's kochi biennale: sponsorship, patronage, and art's resistance. *Arts and the market*. 9. 10.1108/aam-11-2018-0015.
3. Rani, archana. (2014). Role of media in the commercialization of contemporary arts. 9. 83-87.
4. Nataliya komarova and olav velthuis (2018) local contexts as activation mechanisms of market development: contemporary art in emerging markets
5. Ithurbide, christine. (2013). Shaping a contemporary art scene: the development of artistic circulation, networks, and cultural policies between india and the u.s. Since the 1950's.
6. Capgemini world wealth report, 2018curion, s. B. (eds.):
7. Cosmopolitan canvases. The globalization of markets for contemporary art , 2015
8. India: special report. Art and philanthropy, 2019 by arttactic limited
9. Korzinek, r.: a note from our partner, in: india: special report. Art and philanthropy,2019 by arttactic limited
10. Lal, t.: is a gallery still a gallery without a space?, in: the south asian art market report,2018 by arttactic limited
11. Sooudi, o.k.: morality and exchange in the mumbai contemporary art world, in: velthuis, o and curion, s. B. (eds.): cosmopolitan canvases. The globalization of markets for contemporary art , 2015
12. The south asian art market report, 2018 by arttactic limitedvelthuis, o and curion, s. B. (eds.):cosmopolitan canvases. The globalization of markets for contemporary art , 2015
13. Velthuis, o and curion, s. B.: making markets global, in: velthuis, o and zorloni, a.: the economics of contemporary art. Markets, strategies, and stardom,2013.
14. Vermeulen, f.: the india art fair and the market for visual arts in the global south, in:in: velthuis, o and curion, s. B. (eds.):cosmopolitan canvases. The globalization of markets for contemporary art , 2015
15. Gerlis, m.: india's art market is poised for liftoff—but haven't we heard that before?the backdrop is healthy, but experts agree there are no shortcuts to building meaningful trade.artnet (<https://news.artnet.com/about/melanie-gerlis-791>), 22. February, 2018