



# Impact of Globalisation on Indian Art

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## ABSTRACT

*Beginning with the liberalisation of India's economy in the 1990s, there was a surge in economic and cultural engagement between India and the world. Globalisation had lasting effects on art production and the art market in India. This took place through the partial westernisation of contemporary Indian art practices, a new focus on local themes as distinct from the global and an increase in the prices and sales of Indian art, particularly modernist work, during a boom period in the 2000s. Contemporary Indian art made in the wake of the boom years by artists such as Subodh Gupta, Shilpa Gupta and Jitish Kallat often commented on the process of globalisation and the series of changes in India's consumption patterns and visual culture. Some critics have argued that while the increased sales and global recognition have benefited artists individually since the late 1990s, trend-driven eclecticism and pressure to stay relevant in the art world has hurt the overall quality of work produced in India.*

**KEYWORDS**-globalisation, Indian, modernist, liberalisation, cultural, art

## 1. INTRODUCTION

While Indian Modernism was directly influenced by colonial rule, scholars of the post-liberalisation period suggest that the present-day art scene in India is the result of lop-sided globalisation due to Western tastes and selective foreign investment via auction houses, such as Sotheby's and Christie's. For most of the twentieth century, Indian art received little attention on the global stage until the economic liberalisation in the 1990s. Following this event however, foreign investors were able and willing to speculate on the newly opened Indian market with confidence after seeing the rapid commercialisation of Chinese art around the same time. This influx of foreign currency — cautious at first, then gaining speed by 2000 — encouraged curators, collectors and art institutions to take note of it and prepare art historical timelines for viewing and discussing Indian art. This focus on India's modernist phase is seen by

many of those working in the field as having delayed and reduced the support for experimentation in contemporary art.[1,2,3]

During the boom period, the Indian diaspora was the largest consumer of Indian art, as they wanted to remain connected with India's changing cultural landscape. Apart from modernist art, contemporary art sold extensively as well, with prices for the more popular artists remaining high even after the deflation of the boom in 2009, but plummeting for others. Aside from sales at galleries and auction houses, funding for individual art projects also increased through grants and monetary aid offered by foreign cultural organisations. The global presence of South Asian art has also encouraged domestic corporate entities to invest in art, although the increase in private spending has reduced government funding for the arts substantially.

While the Indian art market continues to see a higher saleability among paintings and sculpture, especially Modernist pieces, than of conceptual, digital or installation art, the difference has reduced significantly in recent years, especially with more collectors and investors trading in the notional value of art objects, such as authenticity certificates and Non-Fungible Tokens (NFTs). Installation and performance artists continue to be funded largely through grants from organisations that specifically support the broad needs of contemporary art, such as the India Foundation for the Arts, the Foundation for Indian Contemporary Art (FICA), Goethe Institut/Max Mueller Bhavan and the Inlaks Shivdasani Foundation, or receive cultural visibility from residencies such as HH Art Spaces, KHOJ International Artists' Association, St+art India Foundation and 1Shanthiroad. Alternatively, artists and collectives who work mainly in non-traditional media, including Sonia Khurana, Nikhil Chopra, Raqs Media Collective, CAMP and Desire Machine Collective have moved to the global stage where they have received significant cultural and financial support from Western institutions.

Significant international exhibitions and events that have taken place in the past three decades have shaped artist careers as well as public perception of Indian art. In the 1990s, Indian art gained recognition particularly within ascendant Asian markets through organisations and events like the Japan Foundation, the Fukuoka Asian Art Museum, the Singapore Biennale and the Shanghai Biennale. Major exhibitions in the West followed soon after in the 2000s, notably *Edge of Desire: Recent Art in India* (2005), which was shown at multiple venues in Australia, Mexico, USA and India; *The Empire Strikes Back* (2007) at Saatchi Gallery in London; *Indian Highway* (2008–2009) at Serpentine Gallery, London; *Convergence: Contemporary Art from India and the Diaspora* (2013) at the William Benton Museum of Art, USA; and *Midnight to the Boom: Painting in India after Independence* (2013) at the Peabody Essex Museum of Art, USA. [4,5,6]

The 2000s have seen recurrent international art events being held in India, such as the Kochi-Muziris Biennale, the India Art Fair, Serendipity Art Festival, Delhi Photo Festival and the Chennai Photo Biennale, all of which

have contributed to making the Indian art scene more global.

We do a lot of activity where separate our idea through the layers just through the wall only separation created between the toilet and kitchen only door keep open and excess by your turn makes feel about the distance and assume it is not so close that is the way our brain works. Once upon a time a child asked to a Bhingi known a lower cast person who cleans toilet; you don't feel bad while working and he said you are very small to understand all these but I let you show something from the garden, he took him from house where vegetable and flower plants were there and said see that all collected thing from the toilet which may waste for you but utilized by farmer. He spread over the roots in plants which is the organic compost there these plants takes energy to produce the quality of fruits and vegetable which you eat and enjoy the taste. (Ducasse Curt John, 1966) The entities which objectify most of the feelings that human being experience and desire to express in the art are entities that cannot be presented directly, but only indirectly, that is to say, represented. Such things as human relationships can be presented to consciousness only by being thought, meant, and signified through some perceptual fact (such as words, raiment, etc.). [12] Bhingi says- I am the person if don't takes my responsibility than who can do, I am the part of nature and nature protect me whereas while work I don't feel (Sug) disgust. Hatred (Ghrina) and Sensory disgust (Sug) both looks similar but have difference. Similar way once a Naga baba was travelling to the somewhere and village people requested him to come for a while to give blessings to their people. Ladies were came to pray where Baba given asana to sit, few of them touches the body for worship one lady keeps the chandan on most of the body including the private parts. For Baba clothes may not require that's why called Naga Baba but a child has curiosity to know about him. Baba asked to a person you looks like a 'Sarpanch' representative leader of the community or village you must be aware about your responsibilities and don't keep ego with you. Every place in the nature protected by it's ecosystem to balance and Naga Baba worship nature; asked a small kid where he lives. He was quite for a while and people were looking at his side and child replied he lives in a slum area where people used to go for toilet then Baba said so what happen a child asked to Baba – you don't feel (Sug)



So Naga Baba replied I don't. Let's go to your place for remaining discussion over there for let you gets your answer. He saw a two stones lying on the ground with very dirty which mostly people used on top for toilet asked by Baba to bring that stone and people requested not to use that stone which had been used for dirty purpose. Baba sited on the top of the stone and said to child I don't feel (Sug) sensory disgust, it's all about the part of nature we are nature so nothing can be feel like hatred. Similarities between the Naga Saint and Bhingi both have knowledge; believe on nature, and worship's workmanship. (Hodin, 1956) The conflict and stress of an idealist is apparent in the unrest of his brush work, as well as in his manner of composition, where everything is in movement and aims at achieving a spiritual relationship. The Inner face of Things A Sward cannot sunder it Nor fire burn it Nor water quenches it Nor air blast it.

## 2. DISCUSSION

From the Bhagvad Gita consciousness is the cause of all things even of ideas. It is a sea whose horizons are images Consciousness of image is not a condition in which we recognize or comprehend things but a state in which consciousness experiences itself. [13] The only connectivity is possible through the methods of imagination which based on concern, imagination and thought. Human has mental power of perception. There are two aspects of concept-norm and imposition. All human have knowledge one which we all already know by intuition and second which we update day today. Human has great ownership tendency, which makes distract from the intuition or (Pratibha); the attraction towards concept is a conscious tendency. The things which own we don't care, only try to get which is not achieved; human tendency takes away from the (Pratibha) intuition. Human governed by outer attraction. If someone is dedicated with conscious level of dedication may reach to the intuition or (Pratibha). Conscious level is also the part of intuition and state of mind which has been created by the layers. When a person is trying to come across the selfish nature can able to understand the essentiality. Every day somehow we are in the part of fashion these days technological adoption is more engaging even that the less interest in the subject to consume more time. The soldier being safe either defend or strike, for instance, artist Bhupen

Khakhar reached to the intuition by late age because his conscious mind was strong enough. (R Baala, 2009) Like any other living thing man is also active and when the basic activity of human activity is material activity, and any such usual activity can be called as practice and any 'active activity' that is directed towards a change is normally known as 'creativity'. That is, something known as creativity will always oppose the convention of any form and will be an expression of the interaction of somebody with the surrounding essentially towards a change. [14] In contemporary world what is going on how you decide? A fresh sensibility which is genuine, socalled new have no form and Auchitya (Concern); the things which are happening mostly are weightless. The genuine artist doesn't think but a historian, viewers often; an idea can be right or wrong but feeling can 'not be wrong. It is always being said as the feeling is personal and can feel individually for instance if someone says today I feel humid it means no one denies that statement yes, it can be your feeling. But an idea can be changed as the individual efforts for instance if someone says this summer I want to go to tour for Goa but other may say Spain, Kerala, or Himalaya etc. (Jackson Deborah, 2016) The impact of globalization upon contemporary visual art reflects in its socio-cultural spheres of production, circulation, and consumption; Globalisation is a mechanism that tries to chain and connect to planet together whereas globalism is an attempt to make sense of it or even counteract it. In contrast, globalization refers to the increase or decline in the degree of globalism. It focuses on the forces, the dynamism or speed of these changes and cross-cultural fertilization. [7,8,9] Which one you consider as the contemporary the one which is in front of you or which is in your memory; the emotive connection must be involved in the practice. The word contemporary word is a political, historical term. The digested memory roams around the states of metal layers and reflects the emotional level by artistic expression. These two things are connected together and both are the part of the dream. Inner feelings are the internal contemporariness which can 'not be denied and physical or superficial contemporariness which don't have a connection but that is visible contemporary. An artist only justifies the contemporariness with (Sahridaya) neutrality for imparting art by the amalgamation of internal and external properties of contemporariness. Resources are

available but we keep our energy for so-called politics and other diverting channel need to utilize all those energy and channel for creative purpose. Nandagopal S. says - The works of art is inscribe by hand, and with a sensitive eye and mind supervising the inscription, a visual metaphor that relates feeling and perception with the nuances obtainable from material and matter. [16] Human eats food and that food goes inside the body by sensory experience and that will be a part of body, intuition, and soul. That food needs to be digested, devotion is everywhere which is free from all the fears; eating food is the big deals actually that all exterior properties going to the part of the human soul, intuition (Pratibha) and body. (J Krishnamurti, 1981) If one realizes, not an actual fact, that one is the world-psychologically, inwardly, one is the world. Wherever one goes have the same problems as here suffering, loneliness, death, anxiety, sorrow this is the fact common to humanity. You realize the immense fact, feel it as something vital, something that is tremendously actual then that psychological fact affects the mind, the brain not one's little mind narrowed by national or family concerns, it affects the human brain. [17] The essential part has been the part of a body and other departed through the various channels like urinate, latrine and gas similarly physical and internal contemporary amalgamated through the three sectors of the state of mind for functionality and rest of waste goes to satisfied by the illusion of dreams. The artist is living and existing with real contemporariness which no one can be detached from his thoughts. (John R, 1950) An Artist is always striving for a higher and higher standard of draftsmanship and it develops with an increasing clarity of vision, together with mastery over technique and materials. It is evident that the mind can be expressed only through the body and it is equally evident that the artist can express the vision of his mind only by means of tools and materials. Therefore the sooner the technique is acquired the easier it will be for the artist to express his vision. [10,11,12] Indian thinking about Globalization is different from the western thinking. India is governed by its cultural, spiritual and philosophical phenomenon; within that, we live life but influences of global culture blend with modernity and somehow still it remains with the specific value. The woman has realized the mystery of life in her child more intimately than man has done. This woman's nature in

the poet has self the deep stir of life in the entire world. [19] So many invaders came to India but still, it has the inner strength which cannot be destroyed. In Vedic period people estimated life at least one human can live for hundred years and planned according to the life for various responsibilities like brahmacharya, Grihastha, Vanaprastha, and Sanyas. The stage of Sanyas human works for the humanity without thinking about the self, society, community or nation the concerned area will be broader and that workshop people do in the effort of awakening self for the universal cause. In Sanskrit we say- 'Sarve Bhavanti Sukhinaha Sarve santu niramaya Sarve bhadrani pasyantu ma kaschid dukh bhag bhavet'. We see the ego of human wherein any moment third world war can start and destruction of the conflict may be suffered by innocent living being on the earth. Krishna Reddy says-The human being in the posture of prayer, with legs crossed, hand folded, eyes closed, imaging the imageless-acknowledging, beseeching, hoping, a body in aspiration which is corporal and limited in itself, but responsive to what is greater and universal. [20] Through the technological information we are able to understand the western approaches of art but our cultural intuition is somehow different with diversified situations and interest of concern. Niskam Bhava is an important aspect in worship through the submissiveness to acquire knowledge from the selfrealization of a goal of human life. Changing trends in performing arts rarely manifest themselves with dramatic abruptness. More often than not, they creep up silently, diverting the flow of continuing traditions and practices stealthily but resolutely. As the relentless tidal wave of globalisation swept across the world in the last two decades, Indian performing arts too were swept, tossed high and hurled down, without many even noticing that some of the great rivers of performing traditions and systems had changed course or, at times, been reined in forcefully. Looking back on some of these changes, particularly in the sphere of Indian music, it may be worthwhile to begin by examining a few words, terms and phrases that provide clues to some of the many ways in which globalisation has impacted the performing arts in India.

Other than in academic discussions, performing arts in India and its practitioners are today referred to most commonly as being part of the "entertainment industry."



This may seem innocuous enough to some, but the usage of the term and its passive acceptance in most circles definitely indicate a paradigm shift in the manner in which the arts are viewed by society at large. That today the arts must entertain and amuse in the manner defined by showbiz, and that they must form part of organised industry is the clear and unambiguous message conveyed by this shift. For creators and artistes who, in an ideal world,[13,14,15] create art driven by an artistic urge or by that inexplicable creative charge that propels artistes towards their respective forms of expression, this shift from being an individual artiste or part of an artistic community, to being absorbed into or discarded by the politics and commerce of the entertainment industry, has had a far-reaching impact.

Globalization, the multidimensional global phenomenon, has substantially affected almost every aspect of our day-to-day lives. Standing on the threshold of this new millennium, the people of this world can now distinctly feel the glaring presence of globalization in every aspect of their daily lives and the profound changes it has wrought. However, for some people, this transition has proven to be immensely beneficial and rewarding, while for others, globalization is nothing but another form of western imperialism in the 21<sup>st</sup> century, that has played an instrumental role in eroding the indigenous cultural identity of a nation. Globalization has adversely affected the lives and cultures of the indigenous people around the world. The rich traditional heritage of the tribals, their distinctive tribal art and handicrafts, traditional cultural practices, their unique dance-forms and musical styles-are presently at the brink of extinction because of globalization. The dynamic forces of globalization have inadvertently created an existential crisis for the Indian indigenous communities, who are now somewhat forced to adapt their traditional practices and performances in order to thrive in this brutally competitive environment. This research aims to study the adverse impact of globalization on the socio-cultural milieu and the ethnic identity of the Indian Indigenous people and also to explore the consequential paradigm shift wrought by Globalization in their traditional cultural expressions.

## RESULTS

Through the information technology, an artist is effortlessly express their idea and interact with an artistic circle in the all over the globe. Creativity can go away;

perfection with many people doing art but professionals is to do with sensibilities and work on the mainstream. An artist developed layered vision with professionals in the society with interaction. People learn in the society with math's, science but you learn art when you only determined to become an artist so that why they think it is useless, they don't understand how void this creativity is in all professions in creativity everybody looking for innovation. This is what art trends towards creativity when you learn art it does not need to become an artist for example when you learn science you don't need to become a scientist like that an artistic creativity is needed for all the field for innovation. Malik Keshav says- The artist adhered to the study of nature, succeed in translating their experience of reality without rendering an accurate imitation. [16,17,18] The profession is the mindset they can't change from one to another. But people do work with multidisciplinary by keeping professionalism in any one specific area. For occurrence Bollywood actor Amitabh Bachchan is sing songs but not claim himself as a singer the main area of acting is his professional commitment. Future of art which trends to maintain global standard and global standard is understood as how the west has designed the standard. How multiculturalism of art is western art they judge with the context of social structure creates a bias which deals with the global society, the different country falls with different modes not that become everything into the layers you express with visual language and translate into the different language makes difference. Here we can see Hindi is our national language but politically imposed to express through the language of the west, which is not justifying the exact flow of transformation of thoughts and idea. If a poem written in Hindi cannot be a justified translation in English or another language as rhythm captured in the origin language by the poet; it cannot be substituted by the another language with the punch of the words. Overall we get different concept when translating with grammatical understanding by another writer. We have to keep in mind when everything is mixing and disappearing. Globalization has impacted the cultural beliefs and practices of the people of India differently. It has led to the impurity and destruction of the people's cultural traditions. Some of them have contributed positively to the development of Indian culture. [2] The conversation of future of the art cannot be ok. Creativity

isn't going anywhere the art is going anywhere, art express with the context most of the time people don't worry and don't understand the concept in art. We don't have retrospective so that's why we are unable to understand or trace the future of art why is it called contemporary. How you distinguish from the contemporary art we have perspective but we don't have the retrospective. Foremost and now which we considered as future it required awareness of activity and event with contextually. People are outreach because they don't understand and context only thinks with materialized form so what we do create keep creating. Beckett Chris John -The art industry is no doubt taking a hit. Sotheby's, Christie's and Phillips De Pury & Co, the three biggest art auction houses, have seen bids for Modern and Contemporary art drop by a 30-50 percent. Just as emerging markets are a hot spot for investors and speculators, the art industry has also grown tremendously in emerging markets, such as India, China, Russia, and the UAE. Europe and the United States are no longer the only hubs of the art industry. [3] The art is becoming like any other commodity or product exported and imported worldwide, the Internet is equalizing the art world allowing anyone anywhere to buy and view pieces; no longer is the art world constrained by location so that young artists benefit from a larger platform and other cultures and societies through seeing the artwork. Everything happens when it get seasoned before that a farmer may pour as many possible efforts in the pouring water but the only fact is that fruits will come on the tree when the season comes. So that every wound can be healed only one must be calm and patient. Immediately no one understands what is going on with life but the gradual understanding of the self-import the actual goals of life, whereas new things cannot be achieved from outside it should be initiated by the inner self. Vilem Flusser (1920-91) The metaphors of the web and the net to characterize what he called the telematics society; argue that the culture of the written world has come to an end that a new age characterized by the dominance of the image has downed. Humanity now finds itself in a situation where technical images-photographs, televised pictures, video and above all computer generated images are transforming our existence. [4] Contemporary means we only understand the meaning given by western perspective of the things

which lead to the current time being. The further discussion will be clarifying various aspects of the analytical faculty of mind which gives scope to understand with a difference of construction. Indian scholars have written about the aesthetical analysis of poetry by grammatically how it has been said, constructed and means towards the intention imparted by the states of mind by a poet which may be relevant to the various point of situations with all another area in the field of visual arts. Most of the situation people only have fascinations about the technical or grammatical area even not reach to the meaning or intention of the emotions. For instance, lithography done with twenty colors; when someone speaks about that so the focus will be to satisfy the ego and braveness which has done technically and no one can do those possible efforts there; it can't reach to the means to the creation of arts or its emotional or aesthetical area. Different stage of poetry can be understood by the Abhidha, Lakshna, and Vyanjana. After world war, II Dada movement started thinking about anti-academic art movement and becomes very aggressive and later shifted towards surrealism and conceptual art but people always stick towards the historical art; the emotive level of appeals reach to the conceptual value. The historical event most of the time restricted to the imagination. When an artist starts working on the canvas must have a state of (shunya) or selfless so that the intuition or actual talent leads by unconscious states of mind and creation takes place in the subconscious states. The art should not be predefined it always be a challenge for an artist to do a new creation; new creation where it comes from? It's within the practice of an artist and selfrealization. A printer can do an exact edition of prints as the command has been given but an artist can't The intuition (Pratibha) should not be understood by social-political issue and rigidly conclude with any judgment, (Auchitya) meaning will be vindicated with a specific purpose and contextual level. The mind has a very strong imagination power and it can impart by churning not gain by the simple efforts it demands a high level of mediatory intuitions. (Milton Albrecht, 1970)-Man sought unceasingly for new materials, techniques, and ideologies by which to develop his creative abilities in the face of superior natural forces. In the ground level, the nature of which remained a mystery for him produced what he needed by exasted labor that entailed



a number of equally mysterious and unknown changes beyond the control of man. [5] If a person says he eats twenty-five chilly in his food means that cooked well with the food and taken by the gradual process which takes in the parts of breakfast, lunch, and dinner. It does not mean someone takes twenty-five chilly at a time and eat directly that can't make any sense and a man may die with such act. We know that ultimately it is going to be in the part of the body so we do not cut skin and mixed with skin. For instance, Glucose is important for the patient but it goes by the nerves system if we drink that with that understanding ultimately it is going to mix in the body can it worth anymore? Current logic may be given by the people are correct from their perspective but observer must understand by his appropriate (Auchitya) otherwise it contradicts and misleads. According to Sukumaran Likhil Cultural globalization can be approached from 2 angles. 1. The popularization of cultural property - Involves the global distribution of cultural products such as fictions, films, and songs. 2. The popularization of cultural attitudes - Involves the spread of such ideas as democracy, human rights and striving for efficiency. [6] You may think contemporary is that which happening at present or today's event; which is happening in one hour, one second right now. It is very superficial understanding of contemporary means how can we say when your mustache comes you become an adult and when your hair becomes white old age come it varies with individuals. It required the experience along with the witness of time frame when we see a matured tree hard surface of bark we feel and say it is very hard and strong in contemporary but we forget another side of the same tree it is simultaneously having a very soft leaf which becomes leaf, flower, fruits, and branch and becomes part of the strong bark so the transition will take place with seasoning. The tree is live until it has sprouted to achieve a new source of knowledge. The pinpoint situation cannot justify the obtained experience by the overall entity as a being. History of art is the situation given named by historians to remember the periodical point of view with the concerns of the overall context. (Robert and Daphne Bransten, 2016) The art world is clustering of squabbling subcultures which identifying by individual artists from the different sectors of character arts, shifting subject matters and hierarchy. The emigration is an important part of many artists and it is unfortunate facts that the

term local artist, art opted in the ranked national artist and being an international artist is set aspiration with an international artist being into the international structure. [7] The contemporary term is very much tricky which must be understood so that unified respond of the situation reflected by an individual artist and there it should not merely follow the force by the trends or fashion in the society or art world. One must be aware of looking another perspective also was artist never intend to do the design which is already there but keeps possible efforts to achieve values, uniqueness, and originality.

### 3. CONCLUSION

The situation of maturity is depending upon the situation which reaches to the Auchitya and Auchitya reaches to the situation. When you see the nature as a great artist which can enjoy observing its beautiful play; a mango tree having new fresh roots which mesmerize transformation of colors of the fruit. The color changes from gray to green, and yellow to crimson red so that if we fix the one-time frame that is not actually the final truth. The experience of transformation required getting maturity level but it only achieved by the going through the process of development only. Nature has created new creation through the eggs also which comes out with instant hatching and internal development. So that contemporary is the witness of time that is true but without overall experience, if any situation and (Auchitya) Purpose analyses do not make any sense. We can see nature were newborn baby comes up from the egg within second but its organism will take time to break the wall of a cell. K.G. Subramanyan realized that the emotional resonance and semantic nuances of works do not all come from their syntactical structures; they also come from the cultural and experiential associations they invoke. [8] Only to growing the illusion and denying the ultimate truth is the signifier of the ego; one must try to come away from the illusion. For instance people worship moon in the special situation at Duj (Duj Ka Chand) the visible image is truth only but partial moon is actually round and get sourced from the Sun and shadow area we cannot able to see so that its appearance with very thin curvature line so that acceptance must there and can be enjoyed the illusion with understanding ultimate truth. One must break the illusion otherwise it becomes the delusion. For instance,

a small child may break bike toy without any casualties but once grow up and drive original bike there it is not just same as the toy here cares about self and others is the concern if don't so that result comes with broken bike and bones also. From the childhood memory, we can see so many examples of illusion. When a child fight with his father may feel he is very strong because defeated a person who is bigger than his size and age but when encounter some other person outside home and school with some conflict. In that situation, a child may have the courage and give a strong punch to the fat person but when come for his turn to grab with two heavy arms and shoulder it breaks the illusion his father is strong because he feels he always defeats his father where ultimate reality is something else. His father doesn't break his illusion and encourage but the realization of truth will teach actually what the ultimate truth is. Vatsyayan Kapila says - The developments and changes have taken place which have made it possible for the artists or the audience to term one group of manifestation as 'traditional' and the other as 'modern' and 'contemporary.' [19] Only believing in illusion creates ego and when illusion breaks ego will hurt with guilt and leftist lives with illusionist ideology. People deny the intuition because it cannot be scientifically proved but exist and works. Sex is the basic instinct and phenomenon in all living being which do not need to teach by intuition it comes and realize, no one child taught to cry, laugh and have milk from the mothers breast even the animals also that intuition comes from the heritors which cannot be learned or taught but today in the name of so-called elite and civilized society provide sex education and says before marriage sex is not good in Indian culture but through the western fascinations people adapting living relationship and when needed to be detached. The people may not control the pregnancy so that they came up with an idea of using a condom and having safe sex which may create more curious to know about the sex before the maturity level of marriage, and that may exploit the childhood purity and innocence. In the name of freedom this kind of practice, feeling creates uncertainty and unsatisfactory in youth which is the biggest challenge for the society. Indian marriage system provides functional commitment not only between the two people but also two families where cooperation, discipline, service, and tolerance were the main concern in their relationship.

(Alain Quemin, 2006)-The widespread art world discourse on globalization, mixing and the abolition of borders is to a large extent based on illusion by objectifying the positions occupied by different countries in the field of art. Beyond the development of international exchanges, the art world still has a clearly defined centre comprising a small number of western countries, among which the US and Germany are pre-eminent, and a vast periphery, comprising all the other states. [10] By intuition you sometimes able to meditate and realize such meaning and contextualize particular situation or event; feeling comes that is developed only by you with that illusion ego satisfied when peaks to the master sometime they don't directly hearts sentiment and encourage they think let understand the illusion and realize with its real experience. After a years later when the same theory written by some author gets an encounter with my knowledge that illusion breaks which assumed about the new thoughts realized by the individual. Artistic creations from a platform over which we mirror our senses of appreciation. Drawing and painting are related to a firsthand imitation that is not directly dependent upon nature for its development Human discovered his hands and its various uses which cause for evolution. [11] The things which connected with past become iconic by idealization; the word connected by idealized things and image comes in our mind as iconic for instance our institutional director is Mr. Joshi and that becomes very much repeatedly used as an icon when someone shows interest to express the goals of life as a director my mind impart image of Mr. Joshi which may not be understood by other people but my imagination of idea restricted. For instance, mother weave sweater for her child that is mundane activity becomes ideal for an artist which comes as the idea is also said by heavenly. Plato said God is the matter of idea and that is the ultimate truth. No one thought about the muffler becomes the iconic images for the representation of chief minister Arvind Kejriwal, When he became CM mostly get suffered by cold so that identical imagery registered in peoples mind and that become iconic of the person. Very sensitive level of our imagination works we feel naked only by the very thin coat of garment on the overlay of skin that makes big question clothes are the signifier of civilized means everyone is naked under the civilized clothes. How our mind works with a very rigid understanding of the



layers of material. When we go to the toilet we don't feel shy even we know just one feet distance next person is sitting next to the wall but through the wall, we feel shameless. For example teen and young child may watch porn at his bed and imagine that model for masturbation where next to the wall may not able to recall the image of the couple making live on their bed. It must be recognized that the term modern is a complex one. It refers not only to the current moment, but it refers also to an epoch – It means both today and the recent past. Modern art places value on those things appreciated by Western society: – Openness to the new – Vitality – Sensitivity, awareness, and relevance to the present situation. Contemporary on the other hand is the most recent of the modern – Contemporary art is a part of modern art; it is not distinct from it.[20]

### Conflict of interest statement

Authors declare that they do not have any conflict of interest.

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