

Disability High Arts: Social World View in India

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The concept of culture serves to explain the way of life of particular groups, peoples or epoch (Spencer-Oatey, H. & Davidson, A. 2015). Afterward with the publication of Matthew Arnold's *Culture and Anarchy*, the word came to be coupled with the arts, particularly the 'high arts' such as sculpture, classical music, painting, theatre and certain types of film.

We employ the word culture in these two senses: to denote a total way of life – the general meanings; to denote the arts and learning – the special process of breakthrough and creative endeavor (Educating for creativity: Bringing the arts and culture into UNESCO 2005).

Art is creative endeavor, and its philosophy is based upon legitimizing the experience of people and all other cultural observance (Severyn T. Bruyn). Art is a procedure of re-presenting a more correct image of society, life, and art itself (Encyclopedia Britannica).

A culture entrenched in the dominion of normality, co modification of art is the way in which 'high' art has become the preserve of privileged groups, reflecting their cultural practice (K Coffee-2008). In relation to high art, the 'general public' is fundamentally a peripheral nature. The predicament is that with the mainstream art we will nearly never see any authentic Disability Art in a theatre, film, museum, gallery or even at a Disability Arts festival) The Guardian, 2014(. We will see works that are entrenched in the conformist norms of society: 'heroic works' that emphasize the possible normality of disabled people to fit in, Non-disabled people love this 'triumph over their disabilities' kind of an act 'activities' which victory the ideals of the 'normal' through parody or pastiche.

Disability Arts had been around before in the UK, and in the USA, began during the mid-1980s(C Barnes, 2003). The Disability Arts Movement has its line in the disability activism, instituted on a Social Model considerate, empowering disabled people to make a stand against bigotry and marginalization (Carri sandahl), and it is a emerging stream in disability studies and culture in India. (Campbell and Oliver 1996) states Disability Arts culture linked to and coming from within the political disability movement of great optimism collective with huge enthusiasm were held by all involved; it would be a beyond doubt inclusive, accessible, groundbreaking and free cultural expression in a mainstream culture which excluded, categorized used, and maltreated disabled people both culturally and in its own social and arty fantasies.

Disability Art make use of the social model of disability (and society) to investigate disability (not impairment) and society through arts observance and culture as a cooperative and individual experience of socioeconomic barring in a society that is marginalizing, humiliating and manipulative of the metaphors and experience of disabled people.

In this paper I will try to understand how Disability Art and culture of high arts in India, to recognize and make known how 'cultural forms and practices do reflect to the social world but, rather, play a constitutive role in the construction of that world'. Disability art establishment in India drawn on the lines, perhaps, the last great innovatory art at humanity's disposal that is an exclusively humanitarian and non-ideological connotation.

Using art as an intermediate to convey oneself and touch the lives of others is certainly a beautiful contribution. India is a land of rich art heritage; we find an ample array of artists experimentation with various forms of art. India is also home to nearly a 100 differently-abled artists. Indian mouth and foot painting artists Members paint with the brush held in the mouth or foot due to a disability sustained at birth or due to an accident or illness that prevents them from using their hands. Instilling a sense of freedom and dignity. Mostly, though, it is pseudo-therapy workshop products or impairment-orientated works. Generally it is from a craft basis or developed in an empowerment course, ostensibly prearranged within the social model of disability but actually impairment-specific. From the lens of the general public these people go on to enthuse millions of people the world over with their incredible ability to create art with only their mouth or feet. In their view these artists are living testimony that any challenge or disability can be triumphed over and something beautiful can materialize from the worst possible situation and considered them as true heroes and heroines who attest everyday that the unattainable is very much achievable (zeenia Baria, 2013).

Theatre is storytelling. Audience seeing live theatre for the first time, all carves up the bliss of story. Stories hook up us. In recent time disability theatre has emerged, there has been an increase in theaters, acting companies, and playwrights beginning to sight disability as an imperative asset to the theatre world across the globe (S Chatterjee, 2016), but they are still in the minority in India. In India disabled theatre just in its beginning stage, New Delhi-based Guru Salauddin Pasha, who runs the theatre troupe, Ability Unlimited, exclusively for disabled artists with conditions varying from polio, cerebral palsy, dyslexia and autism, as well as visual, other mental and hearing difficulties. His endeavor is to make consciousness throughout the world by instilling the communication of a 'disabled-free India'. The theatre believes these theatre performances will make a 'barrier-free and disabled-friendly India' one day. The theatres gamut which draws upon the loaded outpouring of traditional Indian folklore and myths – includes 'Martial Arts on Wheels', 'Ramayana On Wheels', 'Durga', Bhagawad Gita, and The Panchatantra Tales, among others (Neeta Lal, 2017).

Disability theatre has been in India fuzzy to become a tool simply to concentrate on issues such as 'disability' access, training and audience development. This has diluted the capacity of Disability theatre to develop a solemn philosophy and to contribute to the culture of disabled people.

Cinema is well thought-out to be an influential intermediate that mirrors the occurrence in a society. While it is wedged up amid the real and reel life, it still doles out as an imperative intermediate of amusing people, educating them and bringing a behavioral transform in their practices and outlook. Given the reach of the film industry in India and across the world, it has been particularly effective in transforming people's view and pull up societal stereotypes (Preserve Articles, 2011). Given the deficient of consciousness and unswerving experience with disability, media representations such as Cinema representations can provide influential and unforgettable definitions for the public. In films that portray a character with a disability, the character goes up to the occasion in order to demonstrate people with that particular disability – showing to the audience how individuals with that disability feel, behave, communicate, reveal symptoms and experience life. It, thus, turns out to be vital that disability is presented responsibly.

There have been two leanings in film-making insofar as Indian films are concerned. While a number of film-makers have brought into play disability as a humorist interval or to give a striking turn to their script with scant regard for the rights of a large group of people with disabilities, there have been some film-makers who have been able to build a story around the inconsiderateness of society towards the disabled. Depiction of disability in films sways chiefly amid two farthest – fun, pity, sympathy, caricaturing, and overwhelming heroism are at one end of the gamut while bigotry, coping-up, emotional swings and hopes of the human soul are at the other end." (S Prasad, 2018).

If the function of culture (specifically that part of culture called art) is to encourage the cultural museums (galleries, art schools, films, venues and the like) to legitimize the hegemony of normality (Bourdieu P 1988) and strengthen the otherness of disabled people, then a re-evaluation of Disability Art is in arrears. Such a re-evaluation is predominantly pertinent given the growth of cultural homogenization and the intensifying alienation and barring of disabled people from the broader essentials of cultural life.

As a result of on hand of art hierarchies and high arts, Disability Art events, exhibitions, films and theatre performances are perpetually marginalized as art *per se* or held merely as education-based events. There is just about on no account a single artist exhibition of a Disability Artist, for example, there are only ever shared exhibitions. The only disabled artists who get such showcases totally reject any significance to Disability Art or even the idea of a social model of disability. Instead, such artists are notable as stirring role models despite being, for example, 'severely crippled with arthritis' or having triumphed over so 'heroically' the onset of paralysis.

Art should not center uncritically on a medical approach to the body, as this might add force to old stereotypes of Disability as a medical tragedy. Art's function is to transform society's views.

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