



SATHYABAMA

INSTITUTE OF SCIENCE AND TECHNOLOGY
(DEEMED TO BE UNIVERSITY)

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**SCHOOL OF BUILDING AND ENVIRONMENT
DEPARTMENT OF ARCHITECTURE**

UNIT – I FUNDAMENTALS OF VISUAL ARTS II – SDE 1201

UNIT 1	VISUAL CULTURE
Understanding visual culture; Visual Theories; Visual Design; Symbolism, Time, Sound; Point of View, Visual Experience of historical artefacts, relating visual experience to the cultural context.	

VISUAL CULTURE

Visual culture is the aspect of culture expressed in visual images. Visual Culture is everything that is seen, that is produced to be seen, and the way in which it is seen and understood. It is that part of culture that communicates through visual means. It is perhaps best understood as a tactic for studying the functions of a world addressed through pictures, images, and visualizations, rather than through texts and words. Visual Culture is a growing interdisciplinary field of study, which emerged out of the interaction of anthropology, art history, media studies and many other disciplines that focus on visual objects or the way pictures and images are created and used within society.

Visual Culture studies recognises that the visual image is not stable but changes its relationship to exterior reality at particular moments. A single image can serve a multitude of purposes, appear in a range of settings, and mean different things to different people. Representation and spectatorship involve relationship of power.

The study of Visual Culture can include anything from:• Painting• Sculpture• Installation• Video art• Digital art• Photography• Film• Television• The Internet• Mobile screening devices• Fashion• Medical & scientific imaging• Architecture & Urban design• Social spaces of museums, galleries, exhibitions, and other private and public environments of the everyday.

Visual Culture Studies involves an analysis of contemporary culture, media and society. It is important to understand how societies construct their visual perspectives through knowledge, beliefs, art, morals, laws, and customs, amongst other things.

VISUAL THEORIES

Sensual Theories: Concern for sensual theories is what the eyes sees; not so much what mind makes of it; sensual theories. A stimulus activates nerve cells in a person's sense organs (eyes, ears, nose, mouth, touch). Sensations are physical responses to stimuli and convey no meaning. sensations are raw data that the brain makes meaning from - a stimulus activates our senses; a lower order response.

The eye merely takes in all the visual stimuli and the brain arranges the sensations into a coherent image

The Sensual Theories of Visual Communication:

Gestalt --"The whole is different from the sum of its parts."

- Gestalt was originated by **Max Wertheimer**, German psychologist-
- Gestalt in German means "form" or "shape"
- Wertheimer says that the eye takes in all visual stimuli and the brain arranges the sensations into a coherent image
- Gestalt theory says perception is the result of a combination of sensations and not individual sensual elements
- Discrete elements are combined and understood by four fundamental principles of grouping: **similarity, proximity, continuation and common fate**
- The focal point of Gestalt theory is the idea of "**grouping**,"
- Grouping is about the method we use to interpret a visual field or situation.

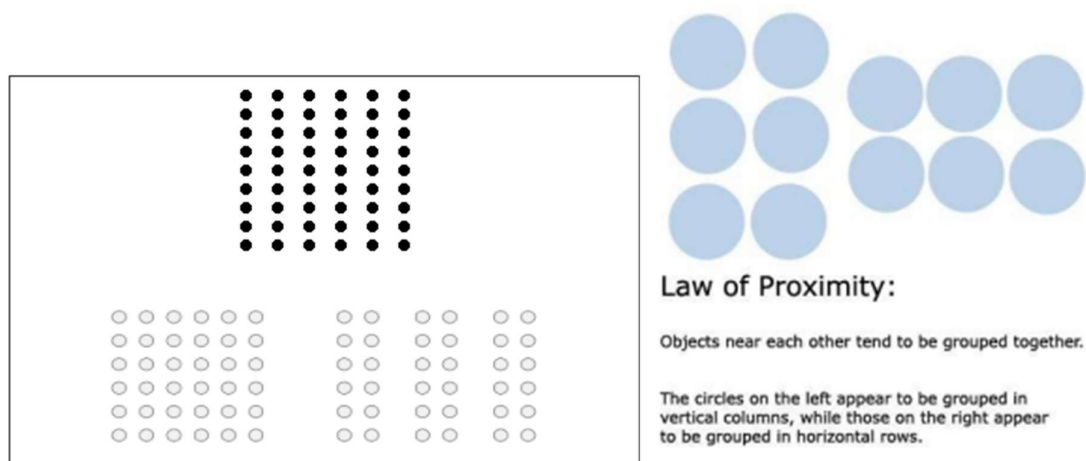
The main factors that determine grouping are:

PROXIMITY:

The law of proximity states that objects near each other tend to be seen as a unit.

According to this law, you will see arrangement to the right not as a set of rows but rather a set of columns. We tend to perceive items that are near each other as groups.

We see you the arrangement of dots to the right not as a set of rows but rather a set of columns. We tend to perceive items that are near each other as groups.



SIMILARITY:

Items that are similar in some way tend to be grouped together. Visual interest is increased by dissimilarity. States that, given a choice by the brain, you will select the simplest and most stable form to concentrate

Similarity occurs when objects look similar to one another. People often perceive them as a group or pattern.



Elements that are closer together will be perceived as an object. In this example the same dots are used, but their proximity creates two lines.

Similarity occurs when objects look similar to one another. People often perceive them as a group or pattern.



- The example (containing 11 distinct objects) appears as single unit because all of the shapes have similarity. Unity occurs because the triangular shapes at the bottom of the eagle symbol look similar to the shapes that form the sunburst.

CONTINUATION:

The law of good continuation states that objects arranged in either a straight line or a smooth curve tend to be seen as a unit. The brain does not prefer sudden or unusual changes in movement of a line – it seeks as much as possible a smooth continuation of a line. Continuation occurs when the eye is compelled to **move through** one object and **continue** to another object.



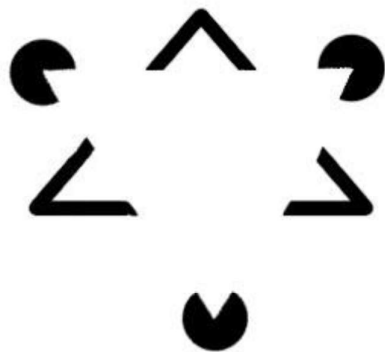
Continuation occurs in the example, because the viewer's eye will naturally follow a line or curve. The smooth flowing crossbar of the "H" leads the eye directly to the maple leaf.



We tend to assign objects to an entity that is defined by smooth lines or curves.

CLOSURE:

Items are grouped together if they tend to complete a pattern. The brain will mentally group items all pointing in the same direction – items pointing in a different direction than most of the whole create tension. Closure occurs when an object is incomplete or a space is not completely enclosed. If enough of the shape is indicated, people perceive the whole by filling in the missing information.



Law of Closure:

Objects grouped together are seen as a whole.

We tend to ignore gaps and complete contour lines. In the image above, there are no triangles or circles, but our minds fill in the missing information to create familiar shapes and images.



PERCEPTUAL:

The viewer constructs the scene with short-lived eye fixations that the mind combines into a whole picture.

Semiotics and **Cognitive approaches** to visual communications may be considered **Content-driven**. Perceptual theories see humans as complex as have the ability to create complex meanings for the things we see

A sign simply is anything that stands for anything else. For example, a check mark on an assignment means correct.

As humans we have a natural desire to make meanings of things we see. One of the ways we make things meaningful is through the creation of and the interpretation of 'signs'.

Each of us is born into a culture that has signs and symbols. As we grow we learn the signs of the culture as well as create our own interpretations. We build our own personal visual libraries.

The more knowledge and experience we have, the more we are able to interpret signs.

Semiotics: The Study of Signs - Transcript:

An icon is a sign that stands for an object by resembling it. Included in this category of signs are obvious examples like pictures, maps, and diagrams and some not so obvious ones like algebraic expressions and metaphors. The essential aspect of the relation of an icon to its object is one of Similarity.

Indexes refer to their objects not by virtue of any similarity relation but rather via an actual causal link between the sign and its object. Smoke is an index of fire. A mark on a fever thermometer is an index of body temperature and so forth. The relation between the sign and its object is actual in that the sign and object have something in common, that is the object really affects the sign.



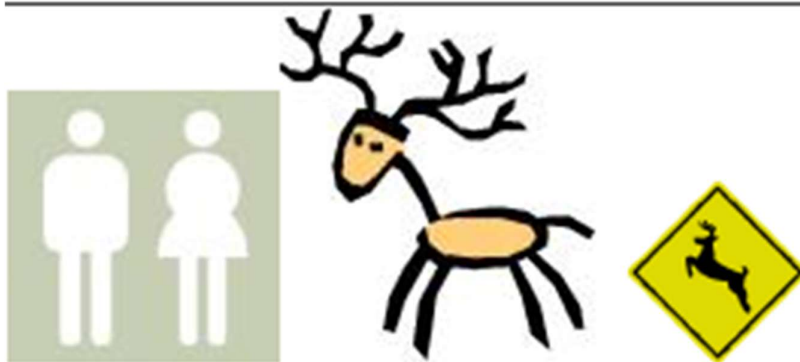


Three Types of Signs: Iconic, indexical and symbolic

- The three types are not mutually exclusive; one picture may have all three types represented at the same time

Iconic Signs - Icons

- Iconic or icons are the easiest to understand because they look like the thing they represent; examples- desktop icons- a garbage sign for the trash, prehistoric cave painting, the symbol on restroom door
- it is easy to see the connection



These icons resemble the thing they represent

Indexical Signs

- indexical signs have some logical or common sense connection to what they represent
- interpretation may take a little longer than an iconic sign.
- We learn these through life experiences
- Examples- sundial, footprint on the beach (represents the person), smoke from car exhaust (represents pollution)



Symbolic Signs

- Symbolic signs are the most abstract because they are not intuitive. We need to learn these signs.
- These symbols have no logical or representational connection between them and what they represent
- They are learned through social and cultural influence; for example passed down from generations or learned through media- advertising
- Examples-words, numbers, colours, gestures, flags, costumes, company logos, music and religious images are symbols
- They can be passed from generation to generation and they can have strong emotions compared to indexical or iconic
- We can have our own personal associations with these



COGNITIVE APPROACH

- According to the cognitive approach a person does not just see a light structured object, as in gestalt. In the cognitive approach a person uses complex mental operations to derive the meaning of things seen.



Memory - people use pictures as memory aids or mnemonics to recall events or verbal passages.



Projection- We see pictures in the clouds, or listen to readings of our future from tarot cards, or Rorschach test to reveal what our personality is. Here a person's mental state is projected on inanimate objects



Expectation- Expectation • Having preconceived expectations about how a scene should appear – often leading to false or missed visual perceptions



Selectivity • Unconscious, automatic act by which large numbers of images enter and leave the mind without being processed – the mind focuses only on significant details within a scene

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Culture • Images which span ethnicity, economic situation, place of work, gender, age, sexual orientation, physical disability, geographic location, and the entire composite of a person's life

VISUAL DESIGN:

Visual design aims to shape and improve the user experience through considering the effects of illustrations, photography, typography, space, layouts, and color on the *usability* of products and on their *aesthetic appeal*.

To help designers achieve this, visual design considers a variety of principles, including unity, space, hierarchy, balance, contrast, scale, dominance, and similarity.

Visual design is used to create and organize elements to

A) lead the user's eye to an item's functionality, and

B) make the aesthetics consistent.

For instance, designers compose and arrange website content around each page's purpose and are careful to ensure that content gives off the right **visual cues**. The smallest and subtlest details will affect what users think and how they feel. So, you must always **show them the right things in the right way**. Your enemy here is **user uncertainty**. If your users have to stop and think about your design, they won't trust it—or you. Therefore, a visual design should **draw their attention to the important aspects and strike the balance between a fresh, powerful design and something they expect to see**. How you apply visual design will depend on your product, its organization/industry and its users (including their culture). A major factor in visual design is that you work to accommodate **user limitations** such as **cognitive load**. For example, you use chunking to help users understand and remember information more easily.

These are some of the most common—and fundamental—**elements and principles of visual design**:

ELEMENTS

Lines (straight/curved/geometric/organic) – use these to create divisions, textures and shapes.

Shapes – use lines, different colors, etc. to create enclosed/self-contained areas.

Negative space/whitespace – use the blank area around a “positive” shape to create a figure/ground effect or calm the design overall.

Volume – use this to show the rich fullness of all three dimensions of elements on two-dimensional screens.

Value – use this to set the relationship between lightness and darkness, typically through a light source to create shadows and highlights.

Color – use this to set the theme/tone and attract attention.

Texture – use this to define an object's surface.

PRINCIPLES

Unity – use this to establish harmony between page elements, so they appear to belong together and users aren't distracted by chaotic (e.g., misaligned) layouts.

Gestalt – use these principles of how people perceive objects to guide how users interpret your design.

Hierarchy – use placement, font, etc. to show importance.

Balance – use this to distribute elements evenly.

Contrast – use differences in color, etc. to accentuate elements.

Scale – use this to emphasize elements to establish importance or depth.

Dominance – use an object's size, color, etc. to make it stand out.



Balance



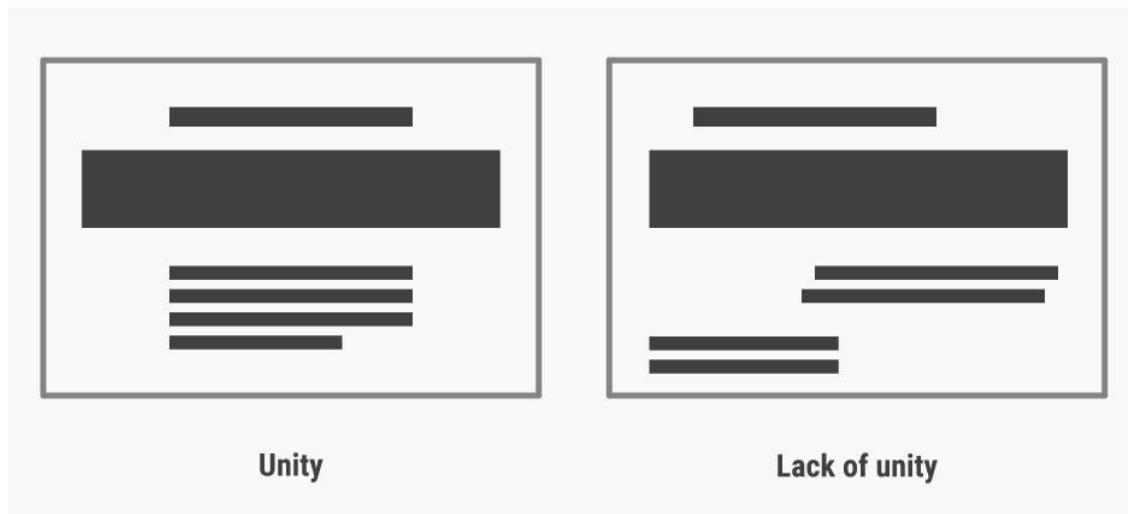
Imbalance



**Clear distinctions
between sections**



**Lack of distinctions
between sections**



Careful Visual Design + Good Usability = Successful Design

As a visual designer, you should strive to create content that is **consistent** and predictably **organized**, but at the same time impressively **distinct**. A visual designer wants to meet users' expectations so they win and keep their trust, and impress them with a unique brand presence. For instance, **users will appreciate effective chunking and whitespace** regardless of what you want to show them. Likewise, visual design should be a factor in how you apply copywriting. So, those carefully chosen plain words should appear in well-placed sections which users can easily digest. As part of the design process one shouldn't forget **accessibility** when you judge how best to approach visual design regarding color, contrast, etc.

SYMBOLISM:

Symbolism (also called semiotics) is a powerful tool in human communication. It is how we convey ideas that are too complex or nebulous for words, and it allows us to do so across language barriers. And graphic design, which is all about communicating through recognizable imagery, regularly depends on symbolism. Symbols are so ingrained in our cultural consciousness that we often use them without thinking. Sometimes, they are so old or obscure that it can be easy to forget their meaning. This presents a problem for graphic design: in order to use symbols effectively, designers must understand the ideas behind the icons. Otherwise, they may end up sending unintended messages through their work.

What is symbolism

Symbolism is the use of written marks, shapes, images and/or physical objects that have meaning assigned to them. They are all around us. The letters that make up the words on this page are technically symbols—we collectively agree that these abstract markings represent the sounds of human speech.

Symbols are useful because they provide a visual expression of meaning. For example, a red octagon is universally understood to mean “stop” and this can save lives on the road where reading longer words at high speeds is not practical. Often, the intended meaning can be much more complex than a single word, and symbols foster simplicity to speed up comprehension in the viewer. This is why graphic designers use symbolism in design to communicate visually.

NATURE AND SYMBOLISM:

When you consider the proliferation of scenes of animals in cave paintings, it is clear that the early humans understood their lives through their interactions with nature. This has remained with us even through the advancement of civilization and technology, and almost all symbols have some foundation in reverence for the natural world.

Animal symbolism usually associates specific, personified qualities to animals. These qualities have been built up over millennia through mythology and stories:

- Lions symbolize royalty
- Doves symbolize peace
- Bulls symbolize rage
- Owls symbolize wisdom
- Dogs symbolize loyalty

Floral symbols often infuse plant imagery with growth-related meanings like renewal, serenity and aspiration. Many have their roots in nature worship common in ancient religions—for example, the Knot Tree of Celtic symbology. But just like animal symbols, many plants have historically been associated with specific qualities, such as:

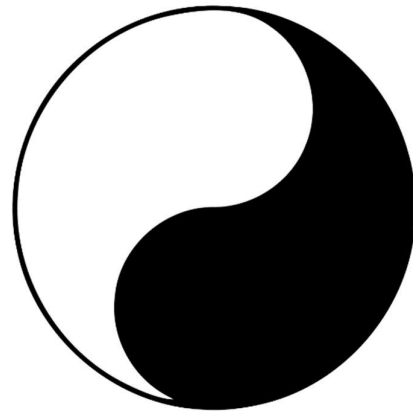
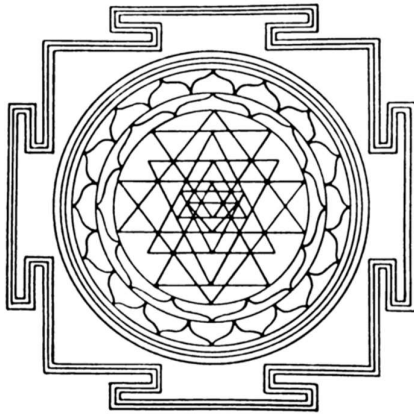
- The olive branch as a symbol of peace
- The 3-leaf clover as a symbol of luck
- The rose as a symbol of love
- The lily as a symbol of mourning
- The laurel as a symbol of victory

Geometric symbols

In addition to nature and cosmology, humans have historically interpreted their world through recurring shapes. This has much to do with pattern recognition: people naturally recognize repetition in the world around them, and one of the most commonly repeating elements is basic geometry.

Sacred geometry

While basic shapes can contain subtle meaning in their simplicity, complex geometry invites mathematical precision into the equation. In many ways, math is the fundamental expression of the laws that govern our universe. Sacred geometry, which is a wholesale term for geometrical symbols that have spiritual meaning, can be understood as a way for ancient people to visualize and tap into the universal power of mathematical proportions.



- **The Mandala** can take a variety of shapes, but the most basic construction consists of a square containing four T-shaped gates on each side and a bindu (a central point). Various geometric configurations, lotus petals, colors and/or depictions of deities emanate from the bindu. The meaning varies depending on the construction, as outlined in Hindu scriptures, but the mandala generally aids in meditation.
- **The Yin Yang** was used in Ancient China to represent the interconnectivity of opposing forces through perfectly proportioned curves.

IMPACT OF TIME and SOUND on Visual Culture:

The central claim of this article is that contemporary cultural forms such as television and the Internet involve more than the perceptual system of sight and more than visual images as a communicative mode. Meaning is made through an interaction of music, the spoken voice, sound effects, language, and pictures. This highlights the importance of sound. Also, when an emphasis needs to be created on a visual image, time takes its role... as play on time factor speeds up or slows down and this adds value.

POINT OF VIEW: Perspective is a point-of-view. In a way it is regarding something through a specific filter. Each perspective or filter has unique characteristics that direct how something is considered. Context or contextual knowledge relates to perspective, in that all perspectives are shaped by the circumstances around them that constitute a kind of background they form within.

3 Basic Types of Perspective

Cultural Perspective - Culture is a complex concept that encompasses the ways that social life effects and informs our experiences.

It could be said that growing up in America contributes to an 'American worldview'. We each may have variations to this, but unless you were raised outside of the United States, you are strongly (consciously or unconsciously) influenced by an American perspective. This is an example of cultural perspective. Where in the United States you were raised might also contribute contextually to this, as many regions of the country are unique and form a specific kind of background.

Representations, in whatever form they take, contribute to 'made meanings' of culture, specifically as visual culture. As Gillian Rose points out- these representations, whether they are high art or advertisements, are not transparent windows on the world, rather- they interpret the world.

Historical Perspective - As time passes, scholarship and research occur and many people become aware of a particular artwork, art form, art style, etc. Recognition may increase (and sometimes decreases). Vincent Van Gogh is an example here—totally unappreciated while he was alive, he's recognized worldwide as a notable painter. Other examples might be the negative attitudes towards jazz music or hip-hop in the mid-twentieth century.

Personal Perspective - Personal perspectives are formed by the layered aspects that form our individual identities. This could be any number of defining aspects such as, gender, class, race, where you were born and raised, education, aspects of family, group affiliations, etc., and the list goes on. These aspects form our unique biographical experiences that constitute our identities and color our personal point of view or the way we interpret our life experiences.

You may find that your personal response to art and artworks will change as you learn more about design, art making, and the history of art in general. Knowledge and/or education about art usually helps us appreciate and understand it.

Sweeping judgments based purely on a personal emotional response can be colored with bias and often come from having little knowledge of a subject or artwork or the larger cultural context. These are habits of thinking that inhibit a critical understanding of things that are new to us like artwork. In general, it's a good idea to take a generous stance to art forms or artworks we don't like or don't understand or just don't connect to.

UNIT – II FUNDAMENTALS OF VISUAL ARTS II – SDE 1201

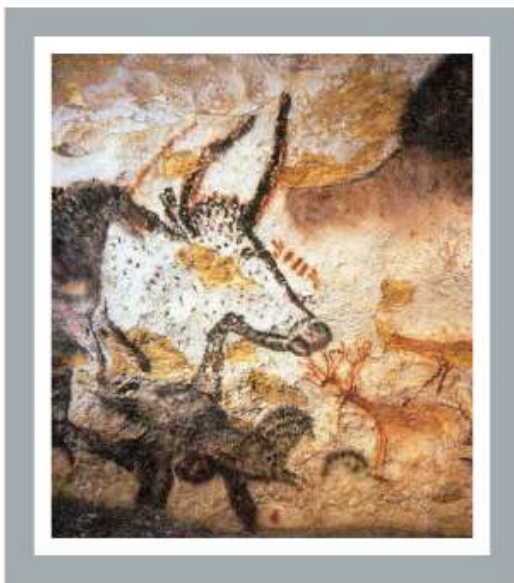
UNIT 2 VISUAL ART HISTORY: POST RENAISSANCE

Art history to come as various eras, styles and isms- Pre-Renaissance: Prehistoric Era, Ancient Civilizations, Classical Civilizations, Early Christian, Byzantine, Islamic, Romanesque, Gothic, Renaissance; Post-Renaissance: Baroque and Rococo, Neo Classicism, Impressionism, Expressionism, Cubism, Futurism, Surrealism, Pop art, Contemporary Art; Critically analyse art works and why works of art, craft and design change over in various times and from one place to another.

The foundation of art history can be traced back tens of thousands of years to when ancient civilizations used available techniques and media to depict culturally significant subject matter. Since these early examples, a plethora of art movements have followed, each bearing their own distinct styles and characteristics that reflect the political and social influences of the period from which they emerged.

Prehistoric

-40,000 B.C.–4,000 B.C.



Lascaux, cave paintings, Paleolithic era

CHARACTERISTICS

Rock carvings, pictorial imagery, sculptures, and stone arrangements

LEADING CONTRIBUTORS

Prehistoric cultures who existed before the advent of written language

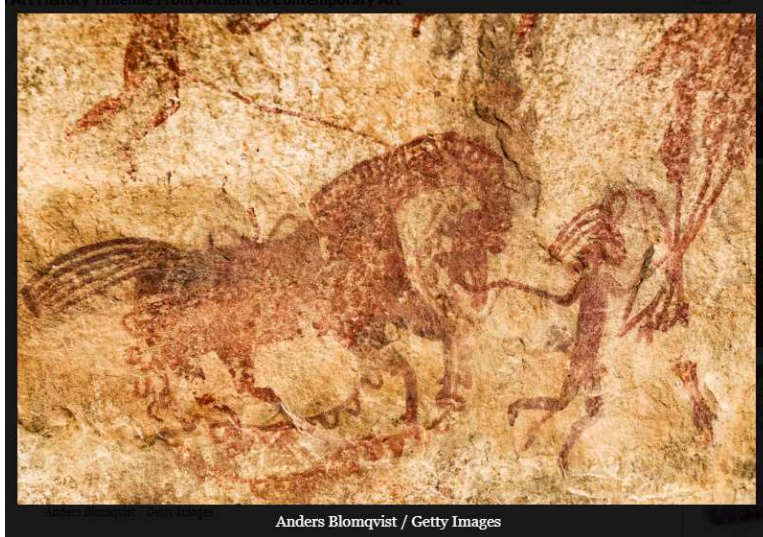
INFLUENTIAL WORKS

Lascaux, cave paintings, Paleolithic era

PREHISTORIC ART (~40,000–4,000 B.C.)

The origins of art history can be traced back to the Prehistoric era, before written records were kept. The earliest artifacts come from the Paleolithic era, or the Old Stone Age, in the form of rock carvings, engravings, pictorial imagery, sculptures, and stone arrangements.

Art from this period relied on the use of natural pigments and stone carvings to create representations of objects, animals, and rituals that governed a civilization's existence. One of the most famous examples is that of the Paleolithic cave paintings found in the complex caves of Lascaux in France. Though discovered in 1940, they're estimated to be up to 20,000 years old and depict large animals and vegetation from the area.



Lascaux in France - situated in southwestern France

Close to 600 paintings – mostly of animals -Horses are the most numerous, but deer, aurochs, ibex, bison, and even some felines can also be found.


also around 1400 engravings.

The art, dated to c. 17,000 – c. 15,000 BCE. Sandstone lamps that used animal fat as fuel, as well as by fireplaces. Reds, yellows, and blacks are the predominant colours.

- Red was provided by hematite
- yellow by iron oxyhydroxides
 - black by charcoal or manganese oxides

The pigments could be prepared by grinding, mixing, or heating, after which they were transferred onto the cave walls. Painting techniques include drawing with fingers or charcoal, applying pigment with 'brushes' made of hair or moss, and blowing the pigment on a stencil or directly onto the wall with, for instance, a hollow bone. flint tools, Bone tools - some of which display signs of being used specifically for carving engravings into the walls.

ANCIENT CIVILIZATION:

<p><i>Ancient</i> 4,000 B.C.–A.D. 400</p> <hr/> <p>CHARACTERISTICS Religious and symbolic imagery, decorations for utilitarian objects, mythological stories</p> <p>LEADING CONTRIBUTORS Civilizations from Mesopotamia, Egypt, Greece, and the Americas</p> <p>INFLUENTIAL WORKS Mesopotamia, <i>Code of Hammurabi</i>, 1754 B.C.E.</p>	 <p>Mesopotamia, <i>Code of Hammurabi</i>, 1754 B.C.</p>
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Ancient art was produced by advanced civilizations, which in this case refers to those with an established written language. These civilizations included Mesopotamia, Egypt, Greece, and those of the Americas.

The medium of a work of art from this period varies depending on the civilization that produced it, but most art served similar purposes: to tell stories, decorate utilitarian objects like bowls and weapons, display religious and symbolic imagery, and demonstrate social status. Many works depict stories of rulers, gods, and goddesses.

One of the most famous works from ancient Mesopotamia is the *Code of Hammurabi*. Created around 1792 B.C., the piece bears a Babylonian set of laws carved in stone, adorned by an image of King Hammurabi—the sixth King of Babylonia—and the Mesopotamian god, *Shabash*.

the highly religious nature - works of ancient Egypt depict gods, goddesses, and Pharaohs

characterized by the idea of order

Clear and simple lines combined with simple shapes and flat areas of color helped to create a sense of order and balance in the art of ancient Egypt.

define the social hierarchy - figures were drawn to sizes that were based not on their distance from the painter's perspective but on relative importance.

Symbolism also played an important role in establishing a sense of order.

Symbolism, ranging from the Pharaoh's regalia (symbolizing his power to maintain order) to the individual symbols of Egyptian gods and goddesses, was omnipresent in Egyptian art. Animals were usually also highly symbolic figures in Egyptian art.

Color, as well, had extended meaning— blue and green represented the Nile and life;

- yellow stood for the sun god; and
- red represented power and vitality.

CLASSICAL CIVILIZATION:

Classical period is the period of cultural **history** between the 8th century BC and the 6th century AD centered on the Mediterranean Sea, comprising the interlocking **civilizations** of ancient Greece and ancient Rome known as the Greco-Roman world.

- renowned for its harmony, balance and sense of proportion.
- In its painting and sculpture, it employs idealized figures and shapes, and treats its subjects in a non-anecdotal and emotionally neutral manner. Colour is always subordinated to line and composition.
- Classical architecture is closely regulated by mathematical proportions.

Classical Civilizations

800–323 BCE: Greece

The Greeks introduced humanistic education, which is reflected in their art. Ceramics, painting, architecture, and sculpture evolved into elaborate, highly crafted and decorated objects which glorified the greatest creation of all: humans.

Sixth–Fifth centuries BCE: The Etruscan Civilization

On the Italian peninsula, the Etruscans embraced the Bronze Age in a big way, producing sculptures notable for being stylized, ornamental, and full of implied motion. They were also enthusiastic producers of tombs and sarcophagi, not unlike the Egyptians.

509 BCE–337 CE: Rome

As they rose to prominence, the Romans first attempted to wipe out Etruscan art, followed by numerous attacks on Greek art. Borrowing freely from these two conquered cultures, the Romans created their own style, one which increasingly stood for *power*. Architecture became monumental, sculptures depicted renamed gods, goddesses, and prominent citizens and, in painting, the landscape was introduced and frescos became enormous.

- The greatest exponents of classicism include the following:
 - (1) Architecture: Donato Bramante and Andrea Palladio;
 - (2) Painting: Raphael, Jacques-Louis David and J.A.D. Ingres;
 - (3) Sculpture: Michelangelo and Antonio Canova..

(A) More sophisticated forms of ancient pottery and the invention of the potter's wheel.

(B) Elaborate forms of religious art, exemplified by Egyptian pyramid architecture.

(C) Narrative relief sculpture - the upright stone or wooden slabs known as steles.

(D) More intricate types of decorative art, either involving metalwork such as jewellery art and ornamental weaponry, plus architectural elements like mosaic art, and disciplines like ivory carving and pottery painting..



EARLY CHRISTIAN:

Paleo-Christian art or **primitive Christian art**, architecture, painting, and sculpture from the beginnings of Christianity until about the early 6th century, particularly the art of Italy and the western Mediterranean

Early Christianity used the same artistic media as the surrounding pagan culture. These media included fresco, mosaics, sculpture, and manuscript illumination. Early Christian art used not only Roman forms but also Roman styles. Late classical style included a proportional portrayal of the human body and impressionistic presentation of space. Late classical style is seen in early Christian frescos, such as those in the Catacombs of Rome, which include most examples of the earliest Christian.

Early Christian art falls into two categories: that of the Period of Persecution (up to the year 323) and that which came after Constantine the Great recognized Christianity: the Period of Recognition. The first is known primarily for the construction of catacombs and portable art that could be hidden. The second period is marked by the active construction of churches, mosaics, and the rise of bookmaking. Sculpture was demoted to works in relief only—anything else would have been deemed "graven images."

c. 526–1390: Byzantine Art

Not an abrupt transition, as the dates imply, the Byzantine style gradually diverged from Early Christian art, just as the Eastern Church grew further apart from the Western. Byzantine art is characterized by being more abstract and symbolic and less concerned with any pretense of depth—or the force of gravity—being apparent in paintings or mosaics. Architecture became quite complicated and domes predominated.

622–1492: Islamic Art

To this day, Islamic art is known for being highly decorative. Its motifs translate beautifully from a chalice to a rug to the Alhambra. Islam has prohibitions against idolatry, so we have little pictorial history as a result.

Islamic art was influenced by Greek, Roman, early Christian, and Byzantine **art** styles, as well as the Sassanian **art** of pre-**Islamic** Persia.

Central Asian styles were brought in with various nomadic incursions; and Chinese influences had a formative effect on **Islamic** painting, pottery, and textiles.

Islamic art is difficult to characterize because it covers a wide range of lands, periods, and genres, including Islamic architecture, Islamic calligraphy, Islamic miniature, Islamic glass, Islamic pottery, and textile arts such as carpets and embroidery.



ROMANESQUE ART

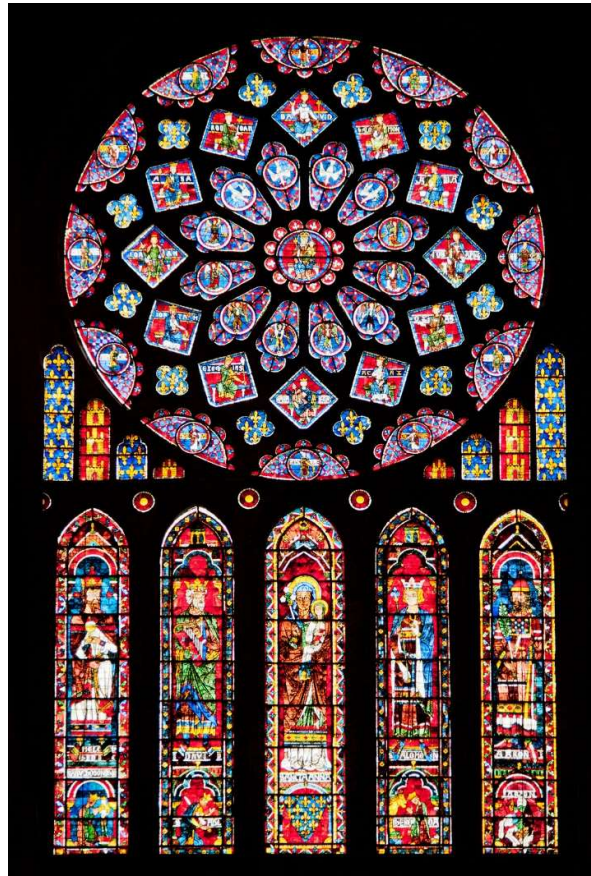
Romanesque art is the art of Europe from approximately 1000 AD to the rise of the Gothic style in the 12th century, or later, depending on region.

The term was invented by 19th-century art historians, especially for Romanesque architecture, which retained many basic features of Roman architectural style – most notably round-headed arches, but also barrel vaults, apses, and acanthus-leaf decoration – but had also developed many very different characteristics. Europe was becoming more of a cohesive entity, being held together by Christianity and feudalism. The invention of the barrel vault allowed churches to become cathedrals and sculpture became an integral part of the architecture. Meanwhile, painting continued mainly in illuminated manuscripts. Colours were very striking, and mostly primary. In the 21st century: these colours can only be seen in their original brightness in stained glass, and a few well-preserved manuscripts.

GOTHIC ART:

Gothic art, being exclusively religious art, lent powerful tangible weight to the growing power of the Church in Rome. This not only inspired the public, as well as its secular leaders but also it firmly established the connection between religion and art.

Among famous medieval artists in the Gothic style were Giovanni Pisano and Simone Martini of the Sienese School of painting. The earliest Gothic art was monumental sculpture, on the walls of Cathedrals and abbeys. Christian art was often typological in nature showing the stories of the New Testament and the Old Testament side by side. Saints' lives were often depicted.



Gothic Painting - figures become more animated in pose and facial expression, tend to be smaller in relation to the background of scenes, and are arranged more freely in the pictorial space, where there is room. Frescoes continued to be used as the main pictorial narrative craft on church walls in southern Europe. Frescoes continued to be used as the main pictorial narrative craft on church walls in southern Europe.

BAROQUE AND ROCOCO:

Artists of the Baroque period introduced human emotions, passion, and new scientific understanding to their works—many of which retained religious themes, the desire to evoke emotional states by appealing to the senses, often in dramatic ways, underlies its manifestations. Some of the qualities most frequently associated with the Baroque are grandeur, sensuous richness, drama, vitality, movement, tension, emotional exuberance, and a tendency to blur distinctions between the various arts.

The use of the chiaroscuro technique is a well known trait of Baroque art. This technique

- the interplay between light and dark used in paintings of dimly lit scenes

- to produce a very high-contrast, dramatic atmosphere.

Rococo style began in France in the 1730s. It is characterized by lightness, elegance, and an exuberant use of curving natural forms in ornamentation.

- exceptionally ornamental and theatrical style of architecture, art and decoration which combines asymmetry, scrolling curves, gilding, white and pastel colors, sculpted molding

Characteristics that Rococo has, and Baroque does not:

- The partial abandonment of symmetry, everything being composed of graceful lines and curves
- The huge quantity of asymmetrical curves and C-shaped volutes
- The very wide use of flowers in ornamentation, an example being festoons made of flowers.

NEOCLASSICISM:

Neoclassical art arose in opposition to the overly decorative and gaudy styles of Rococo and Baroque that were infusing society with a vanity art culture

art should express the ideal virtues in life and could improve the viewer by imparting a moralizing message.

It had the power to civilize, reform, and transform society, as society itself was being transformed by the Industrial Revolution, driven by scientific discovery and invention.

Neoclassical painting is characterized by

- the use of straight lines,
- a smooth paint surface hiding brush work,
- the depiction of light,
- a minimal use of color,
- clear, crisp definition of forms.

IMPRESSIONISM:

- the first distinctly modern movement in painting.
- Developed in Paris in the 1860s

- turning away from the fine finish and detail to which most artists of their day aspired, the Impressionists aimed to capture the momentary, sensory effect of a scene
- the *impression* objects made on the eye in a fleeting instant
- To achieve this effect, many Impressionist artists moved from the studio to the streets and countryside
- Part of the Impressionist idea was to capture a split second of life, an ephemeral moment in time on the canvas: the impression.
- **PERIOD : 1860s in PARIS**
- **ARTISTS : Edward Manet, Claude Monet**



The silence and calm of the water reflecting the flowering display; the tones are vague, deliciously nuanced, as delicate as a dream." - 1915-1926 **Water Lilies** - Claude Monet

simple, asymmetrical composition is balanced by the horizontal bridge, the boats floating upon the waves with the vertical wharf and ladder in the foreground. The entire scene is dominated by a layer of mist containing violet, gold, pink, and green, creating a dense atmosphere that renders the architecture in distant, blurred shapes.



1871 Westminster Bridge
Edward Manet

EXPRESSIONISM:

PERIOD : 1905 – 1933 IN GERMANY

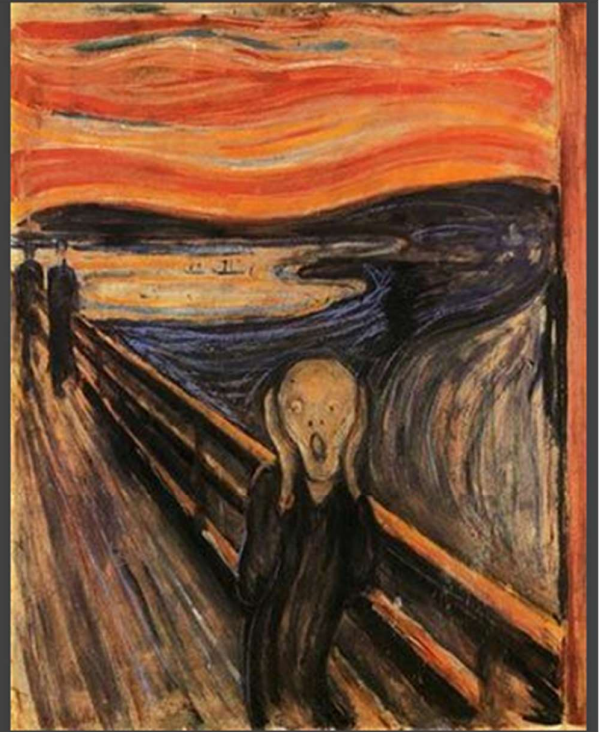
ARTISTS : Vincent van Gogh, Edvard Munch, and James Ensor

- emerged as a response to a widespread anxiety about humanity's increasingly discordant relationship with the world and accompanying lost feelings of authenticity and spirituality.
- **Characterized by - distortion of form and the deployment of strong colors to convey a variety of anxieties and yearnings.**
- Set up new standards in the creation and judgment of art.
- Art - to come forth from within the artist, rather than from a depiction of the external visual world,
- the standard for assessing the quality of a work of art became the character of the artist's feelings rather than an analysis of the composition.
- Expressionist artists often employed **swirling, swaying, and exaggeratedly executed brushstrokes** in the depiction of their subjects.
- to convey the turgid emotional state of the artist reacting to the anxieties of the modern world.

he depicts the battle between the individual and society.
"the sky turned as red as blood. I stopped and leaned against the fence...shivering with fear. Then I heard the enormous, infinite scream of nature."
evokes the jolting emotion of the encounter and exhibits a general anxiety toward the tangible world.

Tempera and crayon on cardboard

1893 **The Scream**
Edvard Munch



- a lone rider racing across a landscape
- represents a decisive moment
- Here, the sun-dappled hillside reveals a keen interest in contrasts of light and dark as well as movement and stillness

Oil on canvas - Private collection



1903 **Der Blaue Reiter**
Wassily Kandinsky

CUBISM:

In France, Picasso and Braque invented Cubism, where organic forms were broken down into a series of geometric shapes. Cubism was established by Pablo Picasso and Georges Braque, who rejected the concept that art should copy nature. They moved away from traditional techniques and perspectives; instead, they created

radically fragmented objects through abstraction. Many Cubist painters' works are marked by flat, two-dimensional surfaces, geometric forms or "cubes" of objects, and multiple vantage points. Often, their subjects weren't even discernible.

PERIOD : 1907 – 1922

ARTISTS : Pablo Picasso, Georges Braque, Piet Mondrian

- these artists used multiple vantage points to fracture images into geometric forms.
- figures were depicted as dynamic arrangements of volumes and planes where background and foreground merged.
- The movement was one of the most groundbreaking of the early-20th century
- The artists abandoned perspective, also turned away from the realistic modeling of figures.
- Cubists explored **open form, piercing figures and objects by letting the space flow through them, blending background into foreground, and showing objects from various angles**
- a response to the changing experience of space, movement, and time in the modern world.

no horizon line and no use of traditional shading to add depth to objects, so that the houses and the landscape all seem to overlap and to occupy the foreground of the picture plane. As a whole, this work made obvious

Houses at L'Estaque (1908)
Artist: Georges Braque



- Braque was experimenting with **shallow spacing** by reducing the color palette to **neutral browns and grays** that further flatten out the space.
- The piece is also indicative of Braque's attempts to show **the same item from different points of view**.
- Some shading is used **to create an impression of bas-relief** with the various geometric shapes seeming to overlap slightly.



Violin and Palette (1909)
Artist: Georges Braque

SURREALISM:

Surrealism was all about uncovering the hidden meaning of dreams and expressing the subconscious. It was no coincidence that Freud had already published his ground breaking psychoanalytical studies prior to this movement's emergence.

PERIOD : 1924 – 1966

ARTISTS :Max Ernst, Salvador Dalí, Joan Miró

- the **importance of dreams and the unconscious as valid revelations of human emotion and desires**; his exposure of the complex and repressed inner worlds of desire, and violence provided a theoretical basis for much of Surrealism.
- The Surrealists sought **to channel the unconscious as a means to unlock the power of the imagination**.
- the psyche had **the power to reveal the contradictions** in the everyday world and spur on revolution.
- Nature, however, is the most frequent imagery:
 - **Max Ernst** was obsessed with **birds**
 - **Salvador Dalí's** works often include **ants or eggs**,
 - **Joan Miró** relied strongly on **vague biomorphic imagery**.

the playful shapes are arranged with an all-over quality that is common to many of Miró's works during his Surrealist period, and that would eventually lead him to further abstraction especially known for his use of automatic writing techniques in the creation of his works, particularly doodling or automatic drawing



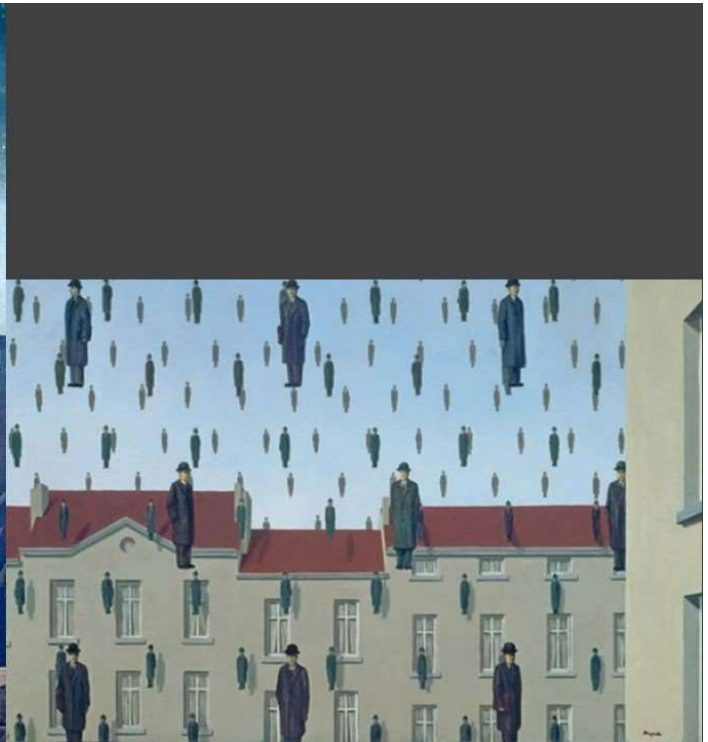
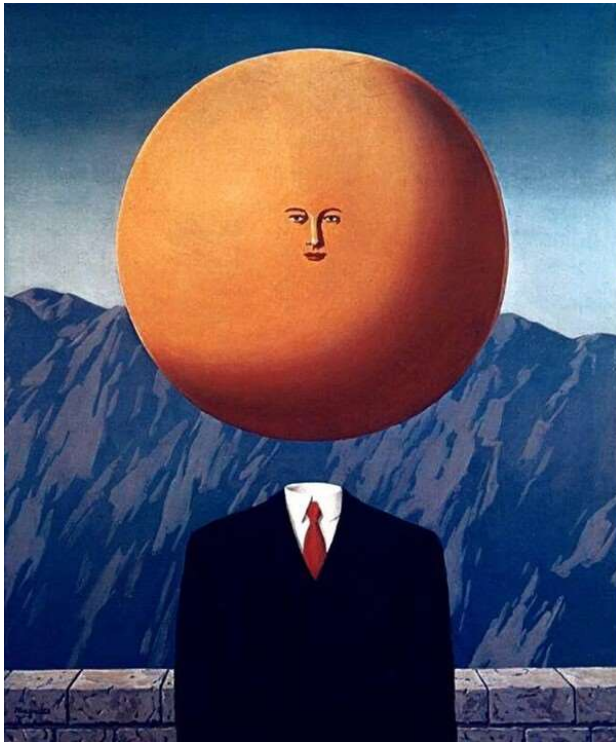
Carnival of Harlequin (1924-25)
Artist: Joan Miró

- tend to be intellectual, often dealing with visual puns and the relation between the representation of something and the thing itself.
- In The Human Condition a canvas sits on an easel before a curtained window and reproduces exactly the scene outside the window that would be behind the canvas, thus the image on the easel in a sense becomes the scene, not just a reproduction of the landscape.

René François Ghislain Magritte - was a Belgian surrealist artist, who became well known for creating a number of witty and thought-provoking images. Often depicting ordinary objects in an unusual context, his work is known for challenging observers' preconditioned perceptions of reality. His imagery has influenced pop art, minimalist art, and conceptual art.

The Human Condition (1933)
Artist: René Magritte





Salvador Dalí was a Spanish surrealist artist renowned for his technical skill, precise draftsmanship, and the striking and bizarre images in his work.

Influential Surrealist artists like Salvador Dalí tapped into the unconscious mind to depict revelations found on the street and in everyday life. Dalí's paintings in particular pair vivid and bizarre dreams with historical accuracy.

FUTURISM:

PERIOD : 1909 – 1944

ARTISTS : Umberto Boccioni, Carlo Carrà, Giacomo Balla

- Started in Italy
- the Futurists sought to sweep away traditional artistic notions and **replace them with an energetic celebration of the machine age.**
- Focus was placed on creating a **unique and dynamic vision** of the future and artists incorporated portrayals of urban landscapes as well as new technologies such as trains, cars, and airplanes into their depictions.
- **Speed, violence, and the working classes** were all glorified by the group as ways to advance change and their work covered a wide variety of artforms, including architecture, sculpture, literature, theatre, music, and even food.
- A key focus of the Futurists was the depiction of movement, or dynamism. The group developed a number of novel **techniques to express speed and motion, including blurring, repetition, and the use of lines of force.**

- This humorous painting shows a woman, as she walks her small black Dachshund down a city sidewalk. Cropped to an extreme close-up, the woman's feet, along with the bottom folds of her black dress, as well as the dog's feet, tail and floppy ears are multiplied and depicted in varying degrees of transparency and opacity. The fine metal leash becomes four parabolic curves connecting the woman to the dog. This repetition and replication of the moving elements creates a sense of forward motion which is in opposition to the pavement's diagonal lines.



Dynamism of a Dog on a Leash (1912)
Artist: Giacomo Balla

- it depicts the construction of Milan's new electrical power plant. In the center of the frame, a large red horse surges forward, as three men, their muscles straining, try to guide and control it. In the background other horses and workers can be seen. The blurred central figures of the men and horse, depicted in vibrant primary colors, become the focal point of the frenzied movement that surrounds them, suggesting change is born from chaos and that everyone, including the viewer, is caught up in the transformation.



The City Rises (1910)
Artist: Umberto Boccioni

POP ART:

The movement transitioned away from methods used in Abstract Expressionism, and instead used everyday, mundane objects to create innovative works of art that challenged consumerism and mass media. This introduction to identifiable imagery was a shift from the direction of modernism.

Pop artists like Andy Warhol and Roy Lichtenstein sought to establish the idea that art can draw from any source and there is no hierarchy of culture to disrupt that. Perhaps the most famous pop culture work of art is Warhol's Campbell's Soup Cans production.

Pop art is an art movement that emerged in the United Kingdom and the United States during the mid- to late-1950s. **The movement presented a challenge to traditions of fine art by including imagery from popular and mass culture, such as advertising, comic books and mundane mass-produced objects.**

One of its aims is to use images of *popular* culture in art., It is also associated with the artists' use of mechanical means of reproduction or rendering techniques. In pop art, material is sometimes visually removed from its known context, isolated, or combined with unrelated material.

Eduardo Paolozzi and Richard Hamilton in Britain, and Larry Rivers, Robert Rauschenberg and Jasper Johns among others in the United States.

Pop art is widely interpreted as a reaction to the then-dominant ideas of abstract expressionism, as well as an expansion of those ideas



CONTEMPORARY ART:

Contemporary Art

1970–present

CHARACTERISTICS

Exploration of Postmodernism,
Feminist art, Neo Expressionism,
Street art, Appropriation art,
Digital art, and other schools

LEADING CONTRIBUTORS

Jeff Koons |

INFLUENTIAL WORKS

Jeff Koons, |
Michael Jackson and Bubbles, 1988



Jeff Koons, *Michael Jackson and Bubbles*, 1988

CONTEMPORARY ART (1970–PRESENT)

The 1970s marked the beginning of contemporary art, which extends through present day. This period is dominated by various schools and smaller movements that emerged.

- **Postmodernism:** In reaction against modernism, artists created works that reflected skepticism, irony, and philosophical critiques.
- **Feminist art:** This movement arose in an attempt to transform stereotypes and break the model of a male-dominated art history.
- **Neo Expressionism:** Artists sought to revive original aspects of Expressionism and create highly textural, expressive, large works.
- **Street art:** Artists such as Keith Haring, Jean-Michel Basquiat, Barry McGee, Banksy, and more created graffiti-like art on surfaces in public places like sidewalks, buildings, and overpasses.
- **The Pictures Generation:** Artists Cindy Sherman, Louise Lawler, Gary Simmons, and others who were influenced by Conceptual and Pop art experimented with recognizable imagery to explore images shaped our perceptions of the world.
- **Appropriation art:** This movement focused on the use of images in art with little transformation from their original form.
- **Young British Artists (YBA):** This group of London artists were notorious for their willingness to shock audiences through their imagery, and a willingness to push beyond limits of decency. They're also known for their zestful, entrepreneurial spirit.
- **Digital art:** The advent of the camera lent way to this artistic practice that allowed artists to use the infusion of art and technology to create with mediums like computers, audio and visual software, sound, and pixels.

Art movements throughout the history of Western art have offered a swath of diverse, influential styles, techniques, and media across the globe. Each movement shed light on distinctive painting, sculpture, architectural achievements, and other defining works. Understanding the timeline of art history and how each period has influenced later movements is paramount to building a thoughtful, cohesive collection.

UNIT – III FUNDAMENTALS OF VISUAL ARTS II – SDE 1201

UNIT 3 APPLIED ARTS

Applied Arts- Book cover design and illustration, cartoon, poster, advertisements for newspaper, magazine, hoardings, T.V., photography, computer graphics, animation, printing processes.
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The **applied arts** are all the arts that apply design and decoration to everyday and essentially practical objects in order to make them aesthetically pleasing. It combines aesthetics, design, consumer need, and finding practical solutions to problems. It is an area in which design and decoration come together to create objects and ideas that are both useful and beautiful. The applied arts are very distinct from fine art, where the aim is to produce an aesthetic that is beautiful for its own sake or that consciously places itself within an artistic tradition or movement. And although the boundary between the two areas is often blurred, it can be summarized in the following way: fine art is essentially an intellectual pursuit, whereas applied arts focuses on utility and usefulness.

UNIT – IV - FUNDAMENTALS OF VISUAL ARTS II – SDE 1201

UNIT 4 ART CRITICISM AND AESTHETICS

Purpose of Art Criticism; Steps of Art Criticism: Description, Analysis, Interpretation, Judgement; Aesthetic theories in Visual Art, Painting, Architecture and Sculpture, Artistic Styles, Aesthetic Experience Modes of Aesthetic Experience, Basics of Aesthetic values, Aesthetics of Thinking and Creativity, Taste and Aesthetes, Aesthetics of Symbols and Language Qualities of Visual Art- literal qualities, formal qualities, expressive qualities

Art criticism is the discussion or evaluation of visual art. Art critics usually criticize art in the context of aesthetics or the theory of beauty. **Art criticism**, the analysis and evaluation of works of art. More subtly, art criticism is often tied to theory; it is interpretive, involving the effort to understand a particular work of art from a theoretical perspective and to establish its significance in the history of art. Many cultures have strong traditions of art evaluation.

For example, African cultures have evaluative traditions—often verbal—of esteeming a work of art for its beauty, order, and form or for its utilitarian qualities and the role it plays in communal and spiritual activities. the Western tradition has a set of evaluative criteria—sometimes shared with other cultures, sometimes unique—as well as elements of historiography.

Within the history of Western art writing, however, is a distinct critical tradition characterized by the use of theory; theoretical analyses of art in the West—made either to oppose or to defend contemporary approaches to art making—led to what is generally understood as the discipline of “art criticism.” Art criticism developed parallel to Western aesthetic theory, beginning with antecedents in ancient Greece and fully taking form in the 18th and 19th centuries. Critical approaches vary and depend upon the kind of art engaged—it makes a certain critical difference whether critics deal with painting, sculpture, photography, video, or other media.

- Art criticism is responding to, interpreting meaning, and making critical judgments about specific works of art.
- Art critics help viewers perceive, interpret, and judge artworks.
- Critics tend to focus more on modern and contemporary art from cultures close to their own.
- Art historians tend to study works made in cultures that are more distant in time and space.
- When initially introduced to art criticism, many people associate negative connotations with the word "criticism."

The Role Of The Critic

The critic is “minimally required to be a connoisseur,” which means he must have a “sound knowledge” of the history of art, as Philip Weissman wrote in his essay “The Psychology of the Critic and Psychological Criticism” (1962), but “the step

from connoisseur to critic implies the progression from knowledge to judgment." The critic must make judgments because the art dealt with is generally new and unfamiliar—unless the critic is trying to re-evaluate an old art with a fresh understanding of it—and thus of uncertain aesthetic and cultural value. The critic is often faced with a choice: to defend old standards, values, and hierarchies against new ones or to defend the new against the old.

There are thus avant-garde critics, who become advocates of art that departs from and even subverts or destabilizes prevailing norms and conventions and becomes socially disruptive, as well as reactionary critics, who defend the old order of thinking and values and the socially established familiar art that goes along with them. Extreme innovators—artists whose work is radically different, even revolutionary—pose the greatest challenge to the critic. Such artists push the limits of the critic's understanding and appreciation or else force the critic to fall back on established assumptions in intellectual self-defeat. The greatest threat to art criticism is the development of defensive clichés—settled expectations and unquestioned presuppositions—about art, while the adventure of art criticism lies in the exposure to new possibilities of art and the exploration of new approaches that seem demanded by it.

Four levels of formal analysis, which you can use to explain a work of art:

1. Description = pure description of the object without value judgments, analysis, or interpretation.

- It answers the question, "What do you see?"
- The various elements that constitute a description include:
 - a. Form of art whether architecture, sculpture, painting or one of the minor arts
 - b. Medium of work whether clay, stone, steel, paint, etc., and technique (tools used)
 - c. Size and scale of work (relationship to person and/or frame and/or context)
 - d. Elements or general shapes (architectural structural system) within the composition, including building of post-lintel construction or painting with several figures lined up in a row; identification of objects
 - e. Description of axis whether vertical, diagonal, horizontal, etc.
 - f. Description of line, including contour as soft, planar, jagged, etc.
 - g. Description of how line describes shape and space (volume); distinguish between lines of objects and lines of composition, e.g., thick, thin, variable, irregular, intermittent, indistinct, etc.
 - h. Relationships between shapes, e.g., large and small, overlapping, etc.
 - i. Description of colour and colour scheme = palette

j. Texture of surface or other comments about execution of work

k. Context of object: original location and date

2. Analysis = determining what the features suggest and deciding why the artist used such features to convey specific ideas.

· It answers the question, "How did the artist do it?"

· The various elements that constitute analysis include:

a. Determination of subject matter through naming iconographic elements, e.g., historical event, allegory, mythology, etc.

b. Selection of most distinctive features or characteristics whether line, shape, color, texture, etc.

c. Analysis of the principles of design or composition, e.g., stable,

repetitious, rhythmic, unified, symmetrical, harmonious, geometric, varied, chaotic, horizontal or vertically oriented, etc.

d. Discussion of how elements or structural system contribute to appearance of image or function

e. Analysis of use of light and role of color, e.g., contrasty, shadowy,

illogical, warm, cool, symbolic, etc.

f. Treatment of space and landscape, both real and illusionary (including use of perspective), e.g., compact, deep, shallow, naturalistic, random

g. Portrayal of movement and how it is achieved

h. Effect of particular medium(s) used

i. Your perceptions of balance, proportion and scale (relationships of each part of the composition to the whole and to each other part) and your emotional

j. Reaction to object or monument

3. Interpretation = establishing the broader context for this type of art.

· It answers the question, "Why did the artist create it and what does it mean

· The various elements that constitute interpretation include:

a. Main idea, overall meaning of the work.

b. Interpretive Statement: Can I express what I think the artwork is about in one sentence?

c. Evidence: What evidence inside or outside the artwork supports my interpretation?

4. Judgment: Judging a piece of work means giving it rank in relation to other works and of course considering a very important aspect of the visual arts; its originality.

- Is it a good artwork?

- Criteria: What criteria do I think are most appropriate for judging the artwork?

- Evidence: What evidence inside or outside the artwork relates to each criterion?

- Judgment: Based on the criteria and evidence, what is my judgment about the quality of the artwork?

AESTHETIC THEORIES IN VISUAL ART

The aesthetic qualities that are discussed most often by aestheticians (specialists in aesthetics) are the literal qualities, the design qualities, and the expressive qualities.

The literal qualities are the realistic qualities that appear in the subject of the work. For instance, if the artist depicts a realistic figure of a man on a horse, the literal qualities of the work are the images of a man on a horse.

The design qualities, or how well the work is organized, are found when you look at the composition of the work. Does it look balanced? Is there a rhythmic quality? Is there variety? Has the artist made a unified work of art? These are the types of questions one must ask to determine how well organized a work is.

The expressive qualities, or those qualities that convey ideas and moods, are those you notice when you study the content of a work. Is there something in the work that makes you feel a certain emotion or conveys an idea to you?

The three aesthetic theories of art criticism are most commonly referred to as **Imitationalism, Formalism, and Emotionalism**.

Imitationalism and Literal Qualities: Some critics think that the most important thing about a work of art is the realistic presentation of subject matter. It is their opinion that a work is successful if it looks like and reminds the viewer of what he or she sees in the real world. People with this point of view feel that an artwork should imitate life, that it should look lifelike before it can be considered successful. This aesthetic theory, called **Imitationalism**, focuses on realistic representation.

Formalism and Design Qualities: Other critics think that composition is the most important factor in a work of art. This aesthetic theory, called Formalism, places emphasis on the design qualities, the arrangement of the elements of art using the principles of art.

Emotionalism and Expressive Qualities: This theory is concerned with the content of the work of art. Some critics claim that no object can be considered art if it fails to arouse an emotional response in the viewer. The expressive qualities are the most important to them. Their theory, called Emotionalism, requires that a work of art must arouse a response of feelings, moods, or emotions in the viewer.

AESTHETIC EXPERIENCE:

Aesthetics is a discipline concerned with the perception, appreciation, and production of art. Aesthetic experiences, such as looking at paintings, listening to music or reading poems, are linked to the perception of external objects, but not to any apparent functional use the objects might have. Aesthetic experience involves more than preference, encompassing a variety of emotional responses ranging from beauty to awe, sublimity, and a variety of other (often knowledge-based) emotions.

An aesthetic experience arises in response to works of art or other aesthetic objects. Although the term *aesthetic* itself was not introduced until the eighteenth century, it is clear that what are identified in contemporary discussions as "aesthetic experiences" were "felt" by individuals long before this: for example, when Plato worried about excessively emotional reactions to recitations of poetry or when Aristotle described the positive effects of attending the theater. Nevertheless, the exact nature of aesthetic experience—even the idea that there is such a unique form of experience—remains a matter of controversy.

One area of contention concerns what it feels like to have an aesthetic experience—that is, whether there is some special emotion or attitude or other internal sign that enables one to recognize that what one is having is an aesthetic experience and not some other kind. Immanuel Kant, one of the first philosophers to have addressed these kinds of questions, characterizes aesthetic experiences as those pleasures associated with occasions when one judges something to be beautiful. He asserts that one recognizes that this pleasure does not result from a realization that an object is useful or agreeable to one because of special things about oneself. Instead the pleasure arises simply because the form of the object is delightful and could and should be enjoyed by anyone.

The simplest way of summarizing this approach to aesthetics is in terms of two fundamental propositions:

1. The aesthetic object is an object of sensory experience and enjoyed as such: it is heard, seen, or (in the limiting case) imagined in sensory form.
2. The aesthetic object is at the same time contemplated: its appearance is a matter of intrinsic interest and studied not merely as an object of sensory pleasure but also as the repository of significance and value.

AESTHETIC VALUE:

Aesthetic value is the value that an object, event, or state of affairs (most paradigmatically an artwork or the natural environment) possesses in virtue of its

capacity to elicit pleasure (positive value) or displeasure (negative value) when appreciated or experienced aesthetically.

Everything that is valuable is valuable in a variety of ways. Art objects often have sentimental value, historical value, or financial value. Wilderness can have economic value as well as recreational value. But great artworks are thought to possess a distinctive sort of non-instrumental and non-utilitarian value that is of central concern when they are evaluated as artworks. It might be thought that this value is beauty, but many artworks are not beautiful. So, it is more plausible that beauty is a particular species of aesthetic value. The aesthetic value that a work of art possesses.

TASTE AND AESTHETES:

Taste is the most common trope when talking about the intellectual judgment of an object's aesthetic merit. This popularity rose to an unprecedented degree in the eighteenth century, which is the main focus of this article. Taste became a major concept in aesthetics. This prominence was so pronounced that it might seem that taste as an aesthetic idea developed from nothing during this time. However, the roots for theories of taste stretch back, as many things do, to Plato and Aristotle. In talking about the human soul, for example, Aristotle emphasized the role the senses play in obtaining knowledge and making judgments. As a condition for sentient beings, touch is the main component of taste, since the tongue must touch what it tastes. So, the idea that taste can be used to make judgments was present early on, as the embryonic idea for the more robust theories of taste.

