



SATHYABAMA

INSTITUTE OF SCIENCE AND TECHNOLOGY
(DEEMED TO BE UNIVERSITY)

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SCHOOL OF SCIENCE AND HUMANITIES
DEPARTMENT OF VISUAL COMMUNICATION

UNIT – I – Art and Aesthetics– SVCA1503

I. Introduction To Art

ART

Art is a form of self-expression. Good art does not go out of style. It reflects the society. It is a unique medium to express the creator. Art gives insight into human condition. It expresses the feel of the artist. Many do art for pure joy, as it makes one more moral and uplifts spiritually. Art serves as a tool of education or enculturation. It is a type of therapy or meditation, as well makes human more moral. Art has the value of allowing catharsis; it gives an insight into human condition.

According to Tolstoy: art is a human activity consisting in this, that one man consciously, by means of certain external signs on to others feelings he has lived through, and that other people are infected by these feelings and also experience them (or) Indirect means to communicate from one person to another. Art stimulates individuals' thoughts, emotions, beliefs, or ideas through the senses.

According to Albert Einstein, the most beautiful thing we can experience is the mysterious. It is the source of all art and science. i.e. Art provides a way to experience one's self in relation to others. Art express the imagination in harmony, balance and rhythm. According to Plato, Art is imitation, representing the persons, things and scenes of the world.

Fine Art: a visual art considered to have been created primarily for aesthetic and intellectual purposes and judged for its beauty and meaningfulness. Five main fine arts are painting, sculpture, music, poetry, theatre.

Applied Art: it incorporates design and creative ideals to objects of function and everyday use / utility. Eg. Cup etc. Art reflects not only the external world but also inner state of the artist.

THE SOCIOLOGY OF ART:

1. Art as a model of man's activity and a reflection of the world
2. Art as the condensed expression of social practice, the crystallized experience of communication.
3. Art as a form of social consciousness.

FUNCTIONS OF ART: -

Art as expression:

Art reflects not only the external world but also the inner state of the artist. It is the expression of man's inner life. Expression brings about a new combination of element in the medium. In the creative process the artist brings about a new dimension through the expressive process. The creation of art involves self-expression. It is not necessarily of one's own feeling but something more, such as the feeling but something more, such as the feeling of one's race of one's nation or of all men.

Art and pleasure (Enjoyment):

A work of art should be means towards pleasure. Great art may please; it may also move, shock; challenge the lives of those who experience it deeply. Pleasure is only one of many kinds of effect it produces.

Art as a means of truth and knowledge:

The purpose of art is its cognitive function. Art is a means to acquire truth. It is a path leading to the highest knowledge which cannot be attained by other means.

Art as a means of moral improvement:

Art functions as a handmaiden to morality. Art that does not promote moral influence of the desired kind is viewed by the moralist with suspicion. It is because sometimes art may undermine belief and attitudes on which the welfare of the society rests. When art does not affect people morally it is considered a harmless pleasure. But if it promotes questioning and defers established attitudes it is labelled as insidious and subversive.

Art and Culture:

Art is the creation of fundamental values of any culture which cease to be a creation as soon as the culture deviates from its basic values. The ideological concepts, the education or the culture of a particular period has great bearing upon its art and the various theories of beauty flourished in the art there upon.

Some of the other functions are as follows:

1. The social and transforming function (as activity).

2. Art as cognition & enlightenment
3. Art as research into the condition of the world.
4. Art as prediction.
5. Art as information & communication.
6. Educational function of art (cathartic) – shaping a harmonious personality.
7. Art's impact on the subconscious mind.
8. Shaping creative personality.
9. Art as enjoyment.
10. The unity of the object & the goal of art – humanism, the happiness & the meaningful existence of the individual. And to enhance the individual's social awareness & assert his absolute value.

ARTIST

An artist is a person engaged in one or more of any of a broad spectrum of activities related to creating art, practicing the arts, demonstrating an art.

- A person who creates art
- A person skilled at some activity

Artist is a person who expresses him or herself through a medium.

Functions of the artist:

1. Artist controls his art through the ideology of his own perspectives.
2. He enjoys & suffers with the common people of his own period.
3. He exposes the subtle beauty through his art, not yet enjoyed by people.
4. He creates consciousness or awareness in the people towards spiritual enlightenment.
5. In his art people find their respective solace.
6. Like a yogi artist attains the light through his art.
7. Artists do not accept the partial outlook but take life as a whole. For them religion, philosophy, politics & literature are not separate.

General principles of art

1. **Organic unity**:- A work of art must have what Aristotle called a beginning, middle and an end. It must be unified. It must hang together as one entity. The interdependency of parts often achieves a state of such perfection.
2. **Theme and thematic variation**: The unity and variety are held together by a central theme. In a work of art there must be a dominant theme or motif.
3. **Development and evolution**: In works of temporal art each part develops or evolves into the next. Each part is necessary to the succeeding part of the development.
4. **Balance**: the arrangement of various parts should be balanced. In painting the right and the left halves of it. For every item on the left there should be an item on the right

INDIAN ART

Indian art evolved with an emphasis on inducing special spiritual or philosophical states in the audience, or with representing them symbolically. According to Kapila Vatsyayan, "Classical Indian architecture, sculpture, painting, literature, music, and dancing evolved their own rules conditioned by their respective media, but they shared with one another not only the underlying spiritual beliefs of the Indian religio-philosophic mind, but also the procedures by which the relationships of the symbol and the spiritual states were worked out in detail."

In the Pan Indian philosophic thought the term 'Satyam Shivam Sundaram' is another name for the concept of the Supreme. 'Sat' is the truth value, 'Shiv' is the good value & 'Sundaram' is the beauty value. Man through his 'Srabana' or education, 'Manana' or experience and conceptualization and 'Sadhana' or practice, through different stages of life (Ashramas) comes to form and realize the idea of these three values to develop a value system.

This Value-system helps us to develop two basic ideas 1) that of 'Daksha' or the adept/expert and 2) of Mahana/Parama or the Absolute and thus to judge anything in this universe in the light of these two measures, known as 'Adarsha'. A person who has mastered great amounts of knowledge of the grammars, rules, & language of an art-form are adepts (Daksha), whereas those who have worked through the whole system and journeyed ahead of these to become a law unto themselves is called a Mahana. Individuals idea of 'Daksha' and 'Mahana' is relative to one's development of the concept of 'Satyam-Shivam-Sundaram.' For example, Tagore's idea of these two concepts should be way above any common man's and many perceive Tagore as a 'Mahana' Artist in the realm of literature. This concept of Satyam-Shivam-Sundaram, a kind of Value Theory is the cornerstone of Indian Aesthetics.

Of particular concern to Indian drama and literature are the term 'Bhava' or the state of mind and *rasa* referring generally to the emotional flavors/essence crafted into the work by the writer and relished by a 'sensitive spectator' or *sahṛdaya* or one with positive taste and mind.

Rasa theory blossoms beginning with the Sanskrit text *Nāṭyashāstra* (*nāṭya* meaning "drama" and *shāstra* meaning "science of"), a work attributed to Bharata Muni where the Gods declare that drama is the 'Fifth Veda' because it is suitable for the degenerate age as the best form of religious instruction.

The theory of the rasas develops significantly with the Kashmiri aesthetician Āṇandavardhana's classic on poetics, the *Dhvanyāloka* which introduces the ninth rasa, *shāntarasa* as a specifically religious feeling of peace which arises from its *bhāva*, weariness of the pleasures of the world.

RASA

Of particular concern to Indian drama and literature are the term 'bhAva' or the state of mind and **rasa** referring generally to the emotional flavors/essence crafted into the work by the writer and relished by a 'sensitive spectator' or *sahṛdaya* or one with positive taste and mind. Rasas are created by *bhavas*. They are described by Bharata Muni in the *Nāṭyasāstra*, an ancient work of dramatic theory.

Although the concept of *rasa* is fundamental to many forms of Indian art including dance, music, musical theatre, cinema and literature, the treatment, interpretation, usage and actual performance of a particular *rasa* differs greatly between different styles and schools of *abhinaya*, and the huge regional differences even within one style.

Eight Primary Rasas

Bharata Muni enunciated the eight Rasas in the *Nāṭyasāstra*, an ancient work of dramatic theory.

Each *rasa*, according to *Nāṭyasāstra*, has a presiding deity and a specific colour. There are 4 pairs of rasas. For instance, *Hasya* arises out of *Sringara*. The Aura of a frightened person is black, and the aura of an angry person is red. Bharata Muni established the following.

- **Śṛṅgāram** Love, attractiveness. Presiding deity: Vishnu. Colour: light green
- **Hāsyam** Laughter, mirth, comedy. Presiding deity: Pramata. Colour: white

- **Raudram** Fury. Presiding deity: Rudra. Colour: red
- **Kāruṇyam** Compassion, mercy. Presiding deity: Yama. Colour: grey
- **Bibhatsam** Disgust, aversion. Presiding deity: Shiva. Colour: blue
- **Bhayānakam** Horror, terror. Presiding deity: Kala. Colour: black
- **Vīram** Heroic mood. Presiding deity: Indra. Colour: yellowish
- **Adbhutam** Wonder, amazement. Presiding deity: Brahma. Colour: yellow

Śāntam rasa

A ninth rasa was added by later authors (See *History* section). This addition had to undergo a good deal of struggle between the sixth and the tenth centuries, before it could be accepted by the majority of the Alankarikas, and the expression *Navarasa* (the nine rasas), could come into vogue.

- **Śāntam** Peace or tranquility. deity: Vishnu. Colour: perpetual white

Shānta-rasa functions as an equal member of the set of rasas but is simultaneously distinct being the most clear form of aesthetic bliss. Abhinavagupta likens it to the string of a jeweled necklace; while it may not be the most appealing for most people, it is the string that gives form to the necklace, allowing the jewels of the other eight rasas to be relished. Relishing the rasas and particularly shānta-rasa is hinted as being as-good-as but never-equal-to the bliss of Selfrealization experienced by yogis.

In addition to the nine Rasas, two more appeared later (esp. in literature): Additional rasas:

- **Vātsalya** Parental Love
- **Bhakti** Spiritual Devotion

However, the presiding deities, the colours and the relationship between these additional rasas have not been specified.

Bharata defines bhaava as the basis of rasa as one which brings into existence the sense of poetry through four kinds of representation.

- i. Imitation by speech.(Vancika)
- ii. Imitation by costume.(Aahaarya)
- iii. Imitation by gestures.(Aangika) and

- iv. Imitation by psychic change.
(Saatvikam)

Bharata says that there are *staayibhaavas*, eight of them, and *vyabhinari bhaava*, thirty three of them. According to Bharata the salient *rasas* are four, they are *sringaara*, *veera*, *roudra* and *beebatsa*; '*hasyam*' rises out of '*sringaarn*', '*atbhutam*' rises out of '*veera*', '*karuna*' springs from '*roudra*', and '*bhayanaka*' springs out of *beebatsa*.

Some *bhavas* are also described as being *anubhava* if they arise from some other *bhava*. The *Natyasastra* lists eight *bhavas* with eight corresponding *rasas*:

- *Rati* (Love)
- *Hasya* (Mirth)
- *Soka* (Sorrow)
- *Krodha*(Anger)
- *Utsaha* (Energy)
- *Bhaya* (Terror)
- *Jugupsa* (Disgust)
- *Vismaya* (Astonishment)

The word *bhaava* in dramaturgy is used in the sense of mental state. (This is of forty-nine types).

Bhaava means that which causes something to be ('*bhaavana*') and also that which affects *Vaasanaa*. We can take *bhaava* as that which pervades the minds of the people.

Everyone avoids contact with pain and tends towards experiencing happiness. All desire to enjoy themselves, this is because of *rati* or delight. All people think highly of themselves and laugh at others. This is because of '*haasa*' (laughter). Everyone feels sorrow when he is deprived of the object of longing. This is '*sooka*' (sorrow). He is enraged at the loss of something close to his heart. This is '*krodha*' or anger, when he realises his inability he becomes subject to fear. This is '*bhaya*' (fear). Then he resolves somewhat to get over the difficulties. This is '*utsnuha*' (enthusiasm). He has a feeling of repulsion when he meets with repugnant objects. This is '*Jugupsa*'. He may be filled with wonder on certain occasions. This feeling is '*vismaya*' (astonishment) ultimately he wants to abandon something. This is '*saama*' (serenity).



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UNIT – II – Art and Aesthetics – SVCA1503

II. HISTORY OF ART & ARTISTS

Raja Ravi Varma

Raja Ravi Varma was a renowned Indian painter who greatly influenced the future generations of Indian painters. Raja Ravi Varma was born on April 29, 1848, in the princely state of Kilimanoor, in Kerala. At the young age of seven, he started showing signs of taking the artistic route. Whatever he came across in his day to day living, such as pictures of animals, everyday acts and scenes, later adorned the walls of his home, reflecting his creativity and artistic sense. Raja Ravi Varma, also known as 'The Father of Modern Indian Art' was an Indian painter of the 19th century who attained fame and recognition for portraying scenes from the epics of the Mahabharata and Ramayana.

Besides playing with the intricacies of light and dark, he was notable for making affordable copies (lithographs) of his paintings available to the public. This greatly enhanced his reach and influence as a painter and public figure. His colour palette has become the source for innumerable representations of Indian gods and goddesses, from the popular calendar art to the comic books of Amar Chitra Katha. Daubed in bright, dazzling colours, his paintings of goddesses, draped in Maheshwari and Paithani saris, evoked a kind of femininity that in popular representations henceforth came to define "Indianness" .

His works are the best examples for the fusion of European techniques with Indian sensibility. Kilimanoor Palace in Kerala was forced to put up a post office in order to settle the countless painting requests that arrived daily from everywhere.

Leonardo Da Vinci (Leonardo Di Ser Piero Da Vinci)

Born on April 15, 1452, in Vinci, Italy, Leonardo da Vinci was the epitome of a —Renaissance man. Possessor of a curious mind and keen intellect, da Vinci studied the laws of science and nature, which greatly informed his work as a painter, sculptor, architect, inventor, military engineer and draftsman. He is an Italian polymath. His ideas and body of work—which includes "Virgin of the Rocks," "The Last Supper" and "Mona Lisa"—have influenced countless artists and made da Vinci a leading light of the Italian Renaissance.

To accurately depict the gestures and movements, da Vinci began to seriously study anatomy and dissect human and animal bodies during the 1480s. His drawings of a fetus in utero, the heart and vascular system, sex organs and other bone and muscular structures are some of the first on human record. Leonardo created the cartoon of The Virgin and Child with St. Anne and St. John the Baptist, a work that won such admiration that "men and women, young and old" flocked to see it "as if they were attending a great festival". He is widely considered to be one of the greatest painters of all time and perhaps the most diversely talented person ever to have lived. Perhaps fifteen of his paintings survive, the small number due to his constant, and frequently disastrous, experimentation with new techniques, and his chronic procrastination. Nevertheless, these few works together with his notebooks, which contain drawings, scientific diagrams, and his thoughts on the nature of painting, comprise a contribution to later

generations of artists only rivalled by that of his contemporary, Michelangelo. As an engineer, Leonardo's ideas were vastly ahead of his time. He conceptualised a helicopter, a tank, concentrated solar power, a calculator, the double hull and outlined a rudimentary theory of plate tectonics.

Michaelangelo

Michelangelo is widely regarded as the most famous artist of the Italian Renaissance. Among his works are the "David" and "Pieta" statues and the Sistine Chapel frescoes. Michelangelo's "Pieta," a sculpture of Mary holding the dead Jesus across her lap, was finished in less than one year, and was erected in the church of the cardinal's tomb. He took over a commission for a statue of "David," which two prior sculptors had previously attempted and abandoned, and turned the 17-foot piece of marble into a dominating figure. The strength of the statue's sinews, vulnerability of its nakedness, humanity of expression and overall courage made the "David" a prized representative of the city of Florence. He vivid vignettes of Michelangelo's Sistine ceiling produce a kaleidoscope effect, with the most iconic image being the "Creation of Adam," a portrayal of God touching the finger of man. Michelangelo unveiled the soaring "Last Judgment" on the far wall of the Sistine Chapel in 1541. There was an immediate outcry—that the nude figures were inappropriate for so holy a place, and a letter called for the destruction of the Renaissance's largest fresco. Unlike many artists, Michelangelo achieved fame and wealth during his lifetime. He also had the peculiar distinction of living to see the publication of two biographies about his life.

Rembrandt

Rembrandt was born in Leiden on July 15, 1606 - his full name Rembrandt Harmenszoon van Rijn. In more than 90 portraits of himself that date from the outset of his career in the 1620s to the year of his death in 1669, he created an autobiography in art that is the equal of the finest ever produced in literature. Rembrandt was a 17th century painter and etcher whose work came to dominate what has since been named the Dutch Golden Age. One of the most revered artists of all time Rembrandt's greatest creative triumphs are seen in his portraits of his contemporaries illustrations of biblical scenes and self" portraits as well as his innovative etchings and use of shadow and light. Rembrandt's style soon took an innovative turn involving his use of light. His new style left large areas of his paintings obscured in shadow; through his interpretation, illumination grew rapidly weaker as it extended into the painting, creating spots of brightness and pockets of deep darkness.

Pablo Picasso

Pablo Picasso is probably the most important figure of 20th century, in terms of art, and art movements that occurred over this period. Pablo Picasso was born in Spain in 1881 Throughout the long course of his career, he created more than 20,000 paintings, drawings, sculptures, ceramics and other items such as costumes and theater sets. He is universally renowned as one of the most influential and celebrated artists of the twentieth century. As an artist and an innovator, he is responsible for co-founding the entire Cubist movement alongside Georges Braque. Cubism was an avant-garde art movement that changed forever the face of European painting and sculpture while simultaneously affecting contemporary architecture, music and literature. Subjects and objects in Cubism are broken up into pieces and re-arranged in an

abstract form. During the period from approximately 1910-1920 when Picasso and Braque were laying the foundation for Cubism in France.

Classification of Indian art from various Indian Geographical areas

Tamil Nadu: The Kalakshetra established by Mrs. Rukmini Devi Arundale in Chennai, Even older than Kalakshetra the other conservative organisation of Tamil Nadu is the Chennai Music Academy. Mrs. Subbulakshmi, Dr.M. Balamurali Krishna, Mandolin Srinivas and others have been exponents of Carnatic Music from Tamil Nadu.

There are different folk art forms prevailing in Tamilnadu which are more closer to the Tamilian culture and they are as follows: Parai Attam or Thappattam, Kummi, Kolattam, Karagattam or Karagam, Mayil Attam or Peacock dance, Paampu attam or Snake Dance, Oyilattam, Puliattam, Poikal Kudirai Attam, Bommalattam, Theru Koothu

Kerala: Kathakali style of dance, originated from Kerala has its origin in the courts of the Kings of Kerala. It is more than 300 years old. It is considered to be a highly synthetic art form, combining in itself the rudiments of its earlier forms like Krishnanattam and Ramanattam plus a highly scientific dance drama form.

Karnataka: Though no particular style of dance originated from Karnataka, some of the plays written by authors like B.V. Karanth & Girish Karnad have been noteworthy. K.S. Karanth has dedicated himself to the rehabilitation of the famous ‘Yakshagana’ of Karnataka. But he tries to present Yakshagana without dialogue.

Andhra Pradesh: In Andhra Pradesh the appearance of Kuchipudi on the all – India stage has been a notable event. Kuchipudi, a style of dance – drama, goes back to the 15th century. But for a long time, it was regarded only as a simplified version of Bharatha Natyam. Actually, its grammar is in one sense more complex having to maintain balance between prose, dialogue, classical songs and intricate tala system.

Orissa : Odissi style of dance as classical form has brought a much needed and richly deserved sense of self – confidence to Orissa. Odissi is a carefully structured blend of the classical and the devotional temple dance.

Maharashtra : During the last twenty – five years, Marathi genius has found expression in two different styles of theatre, one is represented by the modern critical and the other outrageously frank drama, as well as the bold and symbolical theatre productions.

Gujarat : The foundations of the plastic and the performing art of Gujarat and Saurashtra are primarily folk. Mrinalini Sarabhai founded Darpana. She is a highly talented dancer.

Madhya Pradesh : Tribal dances, folk plays and folk songs are the characteristics of Madhya Pradesh. The romantic folk drama of Malwa, has received country – wide attention.

Rajasthan : The art received royal patronage from princes in the pre – independence era itself. This patronage is being continually offered by Rajasthan’s Sangeet Natak Academy. The puppet shows given by the Bharatiya Lok Kala Mandal have won acclaim in Europe and Asia in several international festivals.

Jammu and Kashmir : Jammu and Kashmir was once the home of the cream of ancient India’s arts and letters. Now the Brian Jashn, a traditional folk play of the Kashmir Valley too is in

danger of extinction. The sofiانا music of Kashmir has now been brought to the notice of tourists.

Himachal Pradesh : Though a musical link can be established between Jammu and Himachal Pradesh, there is nothing comparable to Himachal Pradesh's satirical folk play. Kariala. Both Jammu and Himachal Pradesh could emerge as excellent centres of painting.

Punjab and Haryana : These two states have the true Indian character of accommodating the other forms of art and music. Punjab is perhaps the state which has contributed the largest number of stage actors and actresses to the Hindi theatre.

Uttar Pradesh : Uttar Pradesh's progress after independence has been more marked in the Kathak dance.

Assam and Manipur : The Sangeet Natak Academy of Assam started enthusiastically by Rani Sabita Devi has concerned itself with, promoting modern Assamese theatre as also the Satirya dance of the Ankiya Naat and the Bihu festival. For the preservation of the traditional Manipuri style of dancing, the Sangeet Natak Academy established Jawaharlal Nehru Manipuri Dance Academy. It maintains a high standard.

West Bengal : Bengali Cinema Directors like Satyajit Ray have produced films which have won international awards. The significance of the Bengal theatre lies in the strong formative influence, it has on the Hindi theatre.

HERITAGE ART FORMS

ELEPHANTA CAVES:

The small island is dotted with numerous ancient archaeological remains that are the sole testimonies to its rich cultural past. These archaeological remains reveal evidence of occupation from as early as the 2nd century BC. The rock-cut Elephanta Caves were constructed about the mid-5th to 6th centuries AD. The most important among the caves is the great Cave 1, which measures 39 metres from the front entrance to the back. In plan, this cave in the western hill closely resembles Dumar Lena cave at Ellora, in India. The 'City of Caves', on an island contains a collection of rock art linked to the cult of Shiva. Here, Indian art has found one of its most perfect expressions, particularly the huge high reliefs in the main cave.

The 7-metre-high masterpiece —Sadashival dominates the entrance to Cave 1. The sculpture represents three aspects of Shiva: the Creator, the Preserver, and the Destroyer, identified, respectively, with Aghora or Bhairava (left half), Taptapurusha or Mahadeva (central full face), and Vamadeva or Uma (right half). Representations of Nataraja, Yogishvara, Andhakasuravadha, Ardhanarishwara, Kalyanasundaramurti, Gangadharamurti, and Ravanaanugrahamurti are also noteworthy for their forms, dimensions, themes, representations, content, alignment and execution.

AJANTA CAVES

Ajanta is world's greatest historical monument recognised by UNESCO located just 55kms from Jalgaon city and 105kms from Aurangabad City of Maharashtra, India. There are 30 caves in Ajanta of which 9, 10, 19, 26 and 29 are chaitya-grihas and the rest are monasteries. These caves were discovered in AD 1819 and were built up in the earlier 2nd century BC-AD. Most of the paintings in Ajanta are right from 2nd century BC-AD and some of them about the fifth

century AD and continued for the next two centuries. All paintings show heavy religious influence and centre around Buddha, Bodhisattvas, incidents from the life of Buddha and the Jatakas. The paintings are executed on a ground of mud-plaster in the tempera technique.

Conjures before one's vision, a dream of beauty- of caves, the followers of Lord Buddha, embellished with architectural details with a skilful command of the hammer over the chisel, with sculpture of highest craftsmanship and above all, with the paintings of infinite charm.

At Ajanta, the paintings on the walls, illustrate the events in the life of Prince Gautama Buddha, the founder of Buddhism and in the more popular Jatakas stories pertaining to Buddha's previous incarnation. According to the older conceptions, the Buddha wrought many deeds of kindness and mercy in a long series of transmigration as a Bodhisattva, before achieving his final birth as the sage of sakyas.

ELLORA CAVES

The Ellora caves, locally known as “Verul Leni” is located on the Aurangabad-Chalisgaon road at a distance of 30 km north-northwest of Aurangabad, the district headquarters. The name Ellora itself inspires everyone as it represents one of the largest rock-hewn monastics-temple complexes in the entire world. Ellora is also world famous for the largest single monolithic excavation in the world, the great Kailasa (Cave 16).

The caves are hewn out of the volcanic basaltic formation of Maharashtra, known as ‘Deccan Trap’, representing the step like formation of the volcanic deposits. The rock formation, on weathering has given rise to the appearance of terraces with flat summits. At Ellora, one can also have a glimpse of the channels (near Cave 32) through which the volcanic lava once flowed. The Elaganga is in its full vigour during the monsoon, when the overflowing waters of a barrage in the upstream near Mahismati allows the gushing waters to land at —Sita-ki-nahani near Cave 29 as a crashing waterfall. The ancient builders at Ellora, like other places, particularly chose the fine grained formations of the Deccan trap, ideal for sculpting and rock hewing. In addition to this, the ancient builders also traced the horizontal and vertical joints in the rock formation to minimise the labour and time during excavation and rock splitting. The basaltic rock is also ideal for rock hewing, as they are soft during the initial excavation and hardens on exposure to environment. The basaltic formation of the Deccan is ideal for rock hewing, the technique widely understood during ancient times. This induced the religious followers of various creeds to establish their settlements in them. By a rough estimate, there are nearly 1200 caves of varying sizes in the entire Maharashtra, out of which nearly 900 alone belong to Buddhism.

The region is also famous for its antiquity. It has been inhabited since time immemorial, the stone tools belonging to the Upper Palaeolithic (around 10,000 to 20,000 years ago), Mesolithic (less than 10,000 years ago) bearing testimony to this fact. The Chalcolithic remains (2500-1000 BC) in the vicinity also indicates the continuity of human occupation in this region.

SITHANNAVASAL

Sittanavasal or Chittanavasal translates into _the abode of great saints and is known for its rock-cut architecture and gorgeous fresco paintings. The cave temples here are worth a visit not just for their historic significance but for the stark and haunting beauty of the place. The area is rocky so wear sensible shoes for all the climbing and trekking that is required. Right at the top of the hill is a natural shelter called Eladipattam or Ezhadippattam.

So significant is Sittanavasal that it is now under the control of the Archaeological Survey of India. Chittanavasal is a short drive from Pudukottai – just about 18kms. Scattered around are these natural caverns with stone beds where the austere Jain monks apparently meditated. The place is famous for its stunning fresco paintings, which are similar to those of the renowned Ajanta caves. One of the loveliest frescos is of a pond brimming with lotus flowers, ducks, swans and fish. Then there is the Samava-Sarana scene – an important aspect of Jainism.

The artists who painted the lovely fresco paintings here used black, white, yellow, orange, green and blue pigments. The knowledge of medieval artists is quite amazing, considering that these pigments have stood the test of time in spite of the damp air in the caves facilitating the growth of algae and lichen, which covered the paintings. The colors were mixed with lime but didn't bleach on contact with it and the natural pigments still astound with their beauty and vividness. This ancient abode of the Jains is steeped in history, dating back to the 2nd century BC.

Chittanavasal is also home to prehistoric man and has many megalithic sites that will delight history and archeology buffs. This cave has lithic records (Brahmi Script of 2nd Century B.C.). The cave temple was apparently excavated in the 9th century A.D. and is a Pandya creation.

SOUTH INDIAN TEMPLE ARCHITECTURE

South Indian temple architecture, also called Dravida Style, architecture invariably employed for Hindu temples in modern Tamil Nadu from the 7th to the 18th century, characterized by its pyramidal, or *kūṭina*-type, tower. Variant forms are found in Karnataka (formerly Mysore) and Andhra Pradesh states. The South Indian temple consists essentially of a square-chambered sanctuary topped by a superstructure, tower, or spire and an attached pillared porch or hall (*maṇḍapa*, or *maṇṭapam*), enclosed by a peristyle of cells within a rectangular court. The external walls of the temple are segmented by pilasters and carry niches housing sculpture. The superstructure or tower above the sanctuary is of the *kūṭina* type and consists of an arrangement of gradually receding stories in a pyramidal shape. Each story is delineated by a parapet of miniature shrines, square at the corners and rectangular with barrel-vault roofs at the centre. The tower is topped by a dome-shaped cupola and a crowning pot and finial.

The South Indian style is most fully realized in the splendid Chola Architecture style temples.

The Great Living Chola Temples were built by kings of the Chola Empire, which stretched over all of south India and the neighbouring islands. The site includes three great 11th- and 12th-century Temples: the Brihadisvara Temple at Thanjavur, the Brihadisvara Temple at Gangaikondacholisvaram and the Airavatesvara Temple at Darasuram. The Temple of Gangaikondacholisvaram, built by Rajendra I, was completed in 1035. Its 53-m vimana (sanctum tower) has recessed corners and a graceful upward curving movement, contrasting with the straight and severe tower at Thanjavur. The Airavatesvara temple complex, built by Rajaraja II, at Darasuram features a 24-m vimana and a stone image of Shiva. The temples testify to the brilliant achievements of the Chola in architecture, sculpture, painting and bronze

casting. The Brihadisvara temple at Tanjavur marks the greatest achievement of the Chola architects. The construction of this temple was inaugurated by the Chola King, Rajaraja I (985-1012 CE). A massive colonnaded prakara with sub-shrines dedicated to the ashatadikpalas and a main entrance with gopura (known as Rajarajantiruvasal) encompasses the massive temple. The sanctum itself occupies the centre of the rear half of the rectangular court. The vimana soars to a height of 59.82 meters over the ground. This grand elevation is punctuated by a high upapitha, adhisthana with bold mouldings; the ground tier (prastara) is divided into two levels, carrying images of Siva.

These three temple complexes therefore form a unique group, demonstrating a progressive development of high Chola architecture and art at its best and at the same time encapsulating a very distinctive period of Chola history and Tamil culture.



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UNIT – III – Art and Aesthetics – SVCA1503

III. AESTHETICS

The word aesthetics is derived from Greek word 'Aesthetikos' means sense perception. Aesthetics is a branch of philosophy dealing with the nature of art, beauty, and taste, with the creation and appreciation of beauty. It explores the ways in which objects are experienced by the senses, as well; it focuses on feelings of pleasure and displeasure rather than on the practical functions of things.

Theoretical Models of the Aesthetic explaining the essence of aesthetics:

1. Objective idealism: the aesthetic appears when god or the Idea spiritualizes the world.
2. Subjective idealism: the aesthetic appears when the individual's inner world is superimposed on life, which is aesthetically neutral.
3. Dualism: the aesthetic is produced by a union of the objective and the subjective. The materialistic approach to this problem has engendered two alternative viewpoints concerning the nature of the aesthetic.
4. Metaphysical materialism or the naturalistic doctrine: regards aesthetic characteristics as the natural properties of objects like, say, weight, symmetric composition, colour or shape. This model, which has become quite popular, contains, however, too many incongruities to be accepted as the model: aesthetic characteristics cannot be calculated or measured in the same way as natural properties can
5. Dialectical materialism: treats the aesthetic as an objective property of phenomena and objects which is a result of their relations with the life of society, mankind.

The aesthetic and the useful

Socrates identified the beautiful and the useful; the aesthetic was a derivative of the utilitarian, practical value of an object. A beautifully adorned shield which failed to protect its owner from the enemy could not in his opinion be called beautiful, but a shield which did its job well could, even be it devoid of any adornment whatsoever. He introduced social practice into the definition of the beautiful and the aesthetic.

EASTERN & WESTERN APPROACHES OF ARTS

Art in cultures has always represented the artist's reflection of the world he/she lives in.

Throughout the centuries, the artist's credo, i.e., his set of beliefs, has influenced his/her expression. The Western culture has been guided by the belief in an intelligent, judgmental creator, called God, a Superior Power who was always on the watch. This has alienated humans

from nature and created states of inferiority. Accordingly, literature and art have depicted that state of human psyche, with great emphasis on worship and admiration of that superior power.

In an effort to liberate themselves from the control of the omnipotent and omnipresent God, humans took a totally opposite direction and started to regard the world as an entity run by mechanical rules and lacking intelligence. In this world only humans possess intelligence and awareness. As a result, humans have taken the role of God into their hands, faced with the difficulties of assuming this powerful role, in an effort to give answers to the unanswerable. Where God was the judge, the individual becomes the authority. Trying to make sense of this, the world is seen in opposites: good and bad, right and wrong, black and white, disconnected from nature and lonely. This view is apparent in many works of Western modern art where you see the artist's alienation from nature and his/her subjective and arbitrary interpretation of everything.

In the Eastern view, however, it is the Universe that is regarded as the intelligent force, and everything in it, including humans, as an integral part and manifestation of it. Where the Western tradition tends to view the individual disconnected from the Universe, in the Eastern tradition the individual is a vitally integrated part of it.

Where in the Western view the world is seen in opposites, dual and separate in their nature, in the Eastern view those opposites are integral parts; they don't negate, but complete each other. This is the concept of yin and yang—if there was no ugliness there wouldn't be beauty, if there was no black, there wouldn't be white.

The goal of the Eastern individual is to dissolve the ego, to develop and cultivate inner values and understanding of one's true nature and experience it as part of the whole.

Differences in techniques and approaches of Western and Eastern artistic expression can be understood only if these fundamentally different views are discerned. In the West, art is based on external values showing the detailed description of the subject matter as seen and experienced by the artist. Even paintings depicting the beauty of Nature are manifestations of the artist's technical skills, showing detailed description influenced by his/her own personal mood or ideas.

The Eastern artist is not preoccupied with Self. He/she does not try to depict the external descriptive qualities of the subject matter, but aims to understand the spirit, the essence and the inner meaning of it. Once the artist has comprehended the essence of the subject, he/she expresses this understanding with a seemingly effortless spontaneous gesture. As effortless as it seems, it is supported by extensive practicing of complex techniques.

Western Categories of Aesthetics

The word 'category' entered the vocabulary of aesthetics at the end of nineteenth century, 1892 with publication of Karl Groos 'Einleitung in die Aesthetik' (introduction to Aesthetics). He was a German philosopher who proposed the evolutionary instrumentalist theory of play. He introduced the notion of category because he felt Hegelian definition of aesthetics as the science of beauty was simply too vague. So he defined aesthetic categories as substantive forms such as beauty, sublime, tragic etc.

The Beautiful

In the history of aesthetics, the secret of beauty is the secret of life. Ancient civilizations have produced objects which give an idea of our ancestor's understanding of the world and their philosophical and aesthetic views.

Beauty is harmonious, and harmony appears where there is inequality, the unity of diversity. In the presence of equality and absence of contradiction, harmony is unnecessary, but where the opposites are mixed in equal proportion, there is well-being and health. Musical harmony is a particular case of universal harmony, its expression through sound. Beauty is the measure of harmony and reality of existence, the measure of concord with cosmos. The Pythagoreans developed the idea of the harmony of spheres. The motion of the planets produces sounds whose pitch depends on the speed of the motion. But human ear is unable to perceive the universal harmony of the spheres. This fantastical theory reflects the cheerful idea of the Universe as a gloriously sounding orchestra.

For Socrates " beauty is not good nor the good beautiful". Plato's beauty is a specific aesthetic idea man can grasp only in a state of obsession or inspiration, through the memories the immortal soul has of the time when it has not yet inhabited the mortal body but existed in the world of ideas. He was the first to treat the beautiful as the product of man's aesthetic and spiritual relation to the object and not as an innate property of objects. Beautiful is the product of man's spiritual, specifically human approach to the world.

THE SUBLIME

'The sublime is a powerful nature force reflecting the greatness of God, which has a profound philosophical meaning and could help solve the problem of the meaning of life'. (Pseudo Longinus)The sublime renders man the greatness of God, gives him immortality and leaves a strong and indelible imprint on his memory.

The sublime in Art

The grand and the magnificent are best adapted to convey the sublime in Art. The temple of Zeus in Olympia(Greek), the Parthenon grand structure, the Pyramid of Egypt, the Gothic architecture soaring to heaven, Michelangelo's David, Beethoven's symphony 'Crescendo'.

THE TRAGIC

Tragedy is an irreplaceable loss and declaration of immortality.

'Tragedy is a mournful song about an irreplaceable loss and a joyous hymn to the immortality of man'.Sorrow leads to Joy. Death leads to immortality (e.g. legends, doctrines). Samsara-death leads to rebirth.

Veda – asserted beauty of life. 'Tragedy is a philosophical art which poses and solves metaphysical problems of life, tries to grasp its meaning, and analyses global problems'. Tragic – deals with universal problems and fundamental imperfections of existence, which affect the fate of the individual, and seeks to find a way out for mankind. The purpose of Greek tragedy is Catharsis (purgation of spectator). The highest aesthetic deal is the way to find a humane solution of the man and mankind.

THE COMIC (as a side of social and cultural life)

The comic arises out of substitution. We lend to another person's reasoning our understanding of the situation and the view of the things and are amused by the resulting incongruity.

'The comic always constitutes an aspect of the objective social value and a phenomenon'.

- Comic or funny – depends on situations.
- Laughter is infectious and is predominantly a group activity.
- Comic in art has a highly developed critical element. (Aesthetic form of criticism).
- The essence of the comic is a contradiction. The ugly, the beautiful, the negligible, the sublime.
- The presence of the comic in life must be supplemented by the ability to appreciate it. i.e., a sense of humor.
- A creative, active variety of the sense of humor is wit. Humor is the ability to perceive the comic, while wit is the ability to produce it.
- Unexpectedness is a must in the comic.

THE UGLY

The ugly is an aesthetic characteristic of the objects whose natural properties have a negative significance for society at the present level of its development but do not seriously threaten it as a man is able to control the objects possessing this characteristic.

TAMIL AESTHETICS

The **Tamil Sangams** were assemblies of Tamil scholars and poets that, according to traditional Tamil accounts, occurred in the remote past. Scholars believe that these assemblies were originally known as **kootal** or gathering, which was also a name for Madurai. Three assemblies are described. The legend has it that the first two Sangams of which were held in cities since "taken by the sea", and the third of which was held during the 5th century BC in the present-day city of Madurai. The word sangam has its mention in the sense of an 'academy' in several Tamil literary works

Sangam literature refers to a body of classical Tamil literature created between the years 300 BC to 300 AD. This collection contains 2381 poems composed by 473 poets, some 102 of whom remain anonymous. The period during which these poems were composed is commonly referred to as the Sangam period.

Sangam literature deals with emotional and material topics such as love, war, governance, trade and bereavement. In their antiquity and in their contemporaneity, there is not much else in any Indian literature equal to these quiet and dramatic Tamil poems. In their values and stances, they represent a mature classical poetry: passion is balanced by courtesy, transparency by ironies and nuances of design, impersonality by vivid detail, austerity of line by richness of implication. These poems are not just the earliest evidence of the Tamil genius. The Tamils, in all their 2000 years of literary effort, wrote nothing better."

The available literature from this period was categorized and compiled in the 10th century into two categories based roughly on chronology. The categories are: The Major Eighteen Anthology Series (பதினெண்மேல்கணக்கு) comprising The Eight Anthologies (எட்டுத்தொகை) and the Ten Idylls (பத்துப்பாட்டு) and The Minor Eighteen Anthology Series (பதினெண்கீழ்கணக்கு).

Sangam Poems falls into two categories: the 'inner field' (Agam – அகம்), and the 'outer field'(Puram – புறம்) as described even in the first available Tamil grammar, the Tolkappiyam.

The 'inner field' topics refer to personal or human aspects, such as love and sexual relationships, and are dealt with in a metaphorical and abstract manner. The 'outer field' topics discuss all other aspects of human experience such as heroism, valour, ethics, benevolence, philanthropy, social life, and customs.

The division into agam and puram is not rigid, but depends upon the interpretation used in a specific context.

Environmental classifications

Sangam literature illustrates the thematic classification scheme first described in the Tolkappiyam. The classification ties the emotions involved in agam poetry to a specific landscape. These landscapes are called thinai . These are: kurinji, mountainous regions; mullai, forests; marutham, agricultural land; neithal coastal regions; paalai deserts. In addition to the landscape based thinais, kaikkilai and perunthinai are used for unsolicited love and unsuited love respectively.

Similar thinais pertain to puram poems as well, though these categories are based on activity rather than landscape: vetchi, 'karanthai, vanchi, kanchi, uzhignai, nochchi, thumbai, 'vaagai, paataan, and pothuvial.



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UNIT – IV – Art and Aesthetics – SVCA1503

IV. EUROPEAN ART

Western art is the art of European countries, that encompasses the history of visual art in Europe and those parts of the world and that have come to follow predominantly European cultural traditions. European prehistoric art started as mobile rock, and cave painting art, and was characteristic of the period between the Paleolithic and the Iron Age.

Written histories of European art often begin with the art of the Ancient Middle East, and the Ancient Aegean civilisations, dating from the 3rd millennium BC. Parallel with these significant cultures, art of one form or another existed all over Europe, wherever there were people, leaving signs such as carvings, decorated artifacts and huge standing stones. However a consistent pattern of artistic development within Europe becomes clear only with the art of Ancient Greece, adopted and transformed by Rome and carried; with the Empire, across much of Europe, North Africa and the Middle East. The major influence upon Western art is Christianity, the commissions of the Church, architectural, painting and sculptural, providing the major source of artists' works for 1400 years. The history of the Church was very much reflected in the history of art, during this period. Western art is arranged into a number of stylistic periods, which, historically, overlap each other as different styles flourished in different areas. Broadly the periods are, Classical, Byzantine, Medieval, Gothic, Renaissance, Baroque, Rococo, Neoclassical, Modern and Postmodern.

PREHISTORIC ART

European prehistoric art is an important part of the European cultural heritage.^[5] Prehistoric art history is usually divided into four main periods: Stone age, Neolithic, Bronze age, and Iron age.

Most of the remaining artifacts of this period are small sculptures and cave paintings.

Ancient Classical Art -Ancient Egypt

The art of Ancient Egypt represented the dominant high culture in the Mediterranean and exerted a strong influence on Minoan art. Egypt was a civilization with very strong traditions of architecture and sculpture (both originally painted in bright colours) also had many mural paintings in temples and buildings, and painted illustrations on papyrus manuscripts. Egyptian wall painting and decorative paintings is often graphic, sometimes more symbolic than realistic. Artists as contemporary as Pablo Picasso have been directly inspired by Egyptian painting and sculpture. Egyptian painting depicts figures in bold outline and flat silhouette, in which symmetry is a constant characteristic. Egyptian painting has close connection with its written language – called Egyptian Hieroglyphs. The Egyptian also painted on linen, remnants of which survive today.

However it is Ancient Egypt's mysterious and compelling architecture that has had the most impact on modern art historians. The Great Pyramids, the Great Sphinx of Giza, and the smaller pyramids and tombs of Ancient Egypt are among the Seven Wonders of the World.

Ancient Greece

Ancient Greece had great painters, great sculptors, and great architects. The Parthenon is an example of their architecture that has lasted to modern days. Greek marble sculpture is often described as the highest form of Classical art. Painting on the pottery of Ancient Greece and ceramics gives a particularly informative glimpse into the way society in Ancient Greece functioned.

Roman art

The rule of the Pharaohs officially ended in 31 B.C. when early Roman Empire conquered Egypt and made it a province. Roman art was influenced by Greece and taken as a descendant of ancient Greek painting and sculpture. Roman sculpture, is primarily portraiture derived from the upper classes of society as well as depictions of the gods. However, Roman painting does have important unique characteristics. Most art was created for the church for illiterate population. Drawings were rendering of biblical stories.

Medieval

Most surviving art from the Medieval period was religious in focus, often funded by the Church, powerful ecclesiastical individuals such as bishops, communal groups such as abbeys, or wealthy secular patrons. Many had specific liturgical functions — processional crosses and altarpieces, for example.

Over 1000 years of art in Europe, Middle East and North Africa was Medieval Art. A great deal of knowledge of perspective in art and understanding of the human figure was lost with the fall of Rome. But realism was not the primary concern of Medieval artists. They were simply trying to send a religious message, a task which demands clear iconic images instead of precisely rendered ones. Time Period: 6th century to 15th century

Byzantine

After 843 until 1453 there is a clear Byzantine art tradition. It is often the finest art of the middle Ages in terms of quality of material and workmanship, with production centred on Constantinople. Byzantine art's crowning achievement was the monumental frescos and mosaics inside domed churches, most of which have not survived due to natural disasters and the appropriation of churches to mosques.

Romanesque

Romanesque art refers to the period from about 1000 to the rise of Gothic art in the 12th century. This was a period of increasing prosperity, and the first to see a coherent style used across Europe, from Scandinavia to Switzerland. Romanesque art is vigorous and direct, was

originally brightly coloured, and is often very sophisticated. Stained glass and enamel on metalwork became important media, and larger sculptures in the round developed, although high relief was the principal technique. Its architecture is dominated by thick walls, and round-headed windows and arches, with much carved decoration.

Gothic

Gothic art is a variable term depending on the craft, place and time. The term originated with Gothic architecture in 1140, but Gothic painting did not appear until around 1200 (this date has many qualifications), when it diverged from Romanesque style. Gothic sculpture was born in France in 1144 with the renovation of the Abbey Church of S. Denis and spread throughout Europe, by the 13th century it had become the international style, replacing Romanesque. International Gothic describes Gothic art from about 1360 to 1430, after which Gothic art merges into Renaissance art at different times in different places. During this period forms such as painting, in fresco and on panel, become newly important, and the end of the period includes new media such as prints.

Renaissance

Early Renaissance

Renaissance began in Florence, Italy in the year 1500. The Renaissance is characterized by a focus on the arts of Ancient Greece and Rome, which led to many changes in both the technical aspects of painting and sculpture, as well as to their subject matter. It began in Italy, a country rich in Roman heritage as well as material prosperity to fund artists. During the Renaissance, painters began to enhance the realism of their work by using new techniques in perspective, thus representing three dimensions more authentically. Artists also began to use new techniques in the manipulation of light and darkness, such as the tone contrast evident in many of chiaroscuro by Leonardo da Vinci. This genre of art is often referred to as Renaissance Classicism. In the North, the most important Renaissance innovation was the widespread use of oil paints, which allowed for greater colour and intensity.

High Renaissance

High Renaissance artists include such figures as Leonardo da Vinci, Michelangelo Buonarroti, and Raffaello Sanzio.

The 15th-century artistic developments in Italy (for example, the interest in perspectival systems, in depicting anatomy, and in classical cultures) matured during the 16th century, accounting for the designations —Early Renaissance‖ for the 15th century and —High Renaissance‖ for the 16th century. Although no singular style characterizes the High Renaissance, the art of those most closely associated with this Period—Leonardo da Vinci, Raphael, Michelangelo, and Titian— exhibit an astounding mastery, both technical and aesthetic. High Renaissance artists created works of such authority that generation of later artists relied on these artworks for instruction.

These exemplary artistic creations further elevated the prestige of artists. Artists could claim divine inspiration, thereby raising visual art to a status formerly given only to poetry. Thus, painters, sculptors, and architects came into their own, successfully claiming for their work a high position among the fine arts. In a sense, 16th- century masters created a new profession with its own rights of expression and its own venerable character.

Mannerism

In European art, Renaissance Classicism spawned two different movements— Mannerism and the Baroque. Mannerism, a reaction against the idealist perfection of Classicism, employed distortion of light and spatial frameworks in order to emphasize the emotional content of a painting and the emotions of the painter. The work of El Greco is a particularly clear example of Mannerism in painting during the late 16th, early 17th centuries.

Baroque art

Baroque art was characterised by strongly religious and political themes; common characteristics included rich colours with a strong light and dark contrast. Paintings were elaborate, emotional and dramatic in nature. Baroque art is often seen as part of the Counter Reformation— the artistic element of the revival of spiritual life in the Roman Catholic Church. Famous Baroque artists include Caravaggio, Peter Paul Rubens and Rembrandt.

Rococo art

The term Rococo derived from Rocaille means Rock-work. Rococo art was characterised by lighter, often jocular themes; common characteristics included pale, creamy colours. Paintings were more ornate than the Baroque, and usually feminine, playful and light-hearted in nature. Rococo used pale, creamier shades. The artistic movement no longer placed an emphasis on politics and religion, focusing instead on lighter themes such as romance, celebration, and appreciation of nature. Rococo art also contrasted the Baroque.

Neoclassicism

Neoclassical art was characterised by an emphasis on simplicity, order and idealism. It was inspired by different classical themes.

Throughout the 18th century, a counter movement opposing the Rococo sprang up in different parts of Europe, commonly known as Neoclassicism. The movement was in part also influenced by the Renaissance, which itself was strongly influenced by classical art. Neoclassicism had become widespread in Europe throughout the 18th century, especially in the United Kingdom, which saw great works of Neoclassical architecture spring up during this period; Neoclassical art places an emphasis on order, symmetry and classical simplicity; common themes in Neoclassical art include courage and war, as were commonly explored in ancient Greek and Roman art.

Romanticism

Romanticism attitude or intellectual orientation that characterized many works of literature, painting, music, architecture, criticism, and historiography in Western civilization over a period from the late 18th to the mid-19th century. The movement validated intense emotion as an authentic source of aesthetic experience, placing new emphasis on such emotions as apprehension, horror and terror.

Realism

Realism is a style of art that depicts what the eye can see. It tries to capture everyday people doing everyday things. Artists have tried to do this for a long time.

Realism (or **naturalism**) in the arts is the attempt to represent subject matter truthfully, without artificiality and avoiding artistic conventions, implausible, exotic and supernatural elements.

Examples of Realism can be found throughout art history. Greek sculptures carved lifelike replicas of their models like this old peasant woman.

Realism has been prevalent in the arts at many periods, and is in large part a matter of technique and training, and the avoidance of stylization. In the visual arts, illusionistic realism is the accurate depiction of life forms, perspective, and the details of light and colour. Realist works of art may emphasize the ugly or sordid. The realist painters rejected Romanticism, which had come to dominate French literature and art, with roots in the late 18th century.

Realism as a style or movement needs to be distinguished from "realism" as a term to describe the very precise, detailed and accurate representation in art of the visual appearance of scenes and objects. Realism in this latter sense is also called naturalism.

Realists depicted everyday subjects and situations in contemporary settings, and attempted to depict individuals of all social classes in a similar manner.

Impressionism.

Impressionist painting characteristics include relatively small, thin, yet visible brush strokes, open composition, emphasis on accurate depiction of light in its changing qualities (often accentuating the effects of the passage of time), ordinary subject matter, inclusion of movement as a crucial element of human perception and experience, and unusual visual angles. Impressionism is a 19th-century art movement that originated with a group of Paris-based artists.

Impressionists violated the rules of academic painting. They constructed their pictures from freely brushed colours that took precedence over lines and contours, following the example of painters such as Eugène Delacroix and J. M. W. Turner. The Impressionists found that they could capture the momentary and transient effects of sunlight by painting.

Post-Impressionism

The term coined by the British artist and art critic Roger Fry in 1910 to describe the development of French art since Manet. Fry used the term when he organized the 1910

exhibition *Manet and the Post-Impressionists*. Post-Impressionists extended Impressionism while rejecting its limitations: they continued using vivid colours, often thick application of paint, and real-life subject matter, but they were more inclined to emphasize geometric forms, to distort form for expressive effect, and to use unnatural or arbitrary colour.

Fauvism

Short lived movement but one that marked the advent of Modernism. The style of painting, using non-naturalistic colors, was one of the first avant-garde developments in European art.

Symbolism

Symbolism was a late nineteenth-century art movement of French, Russian and Belgian origin in poetry and other arts. In literature, the style had its beginnings with the publication (*The Flowers of Evil*, 1857) by Charles Baudelaire. The works of Edgar Allan Poe, which Baudelaire admired greatly and translated into French, were a significant influence and the source of many stock tropes and images.

The aesthetic was developed by Stéphane Mallarmé and Paul Verlaine during the 1860s and '70s. In the 1880s, the aesthetic was articulated by a series of manifestos and attracted a generation of writers. The name "symbolist" itself was first applied by the critic Jean Moréas, who invented the term to distinguish the symbolists from the related decadents of literature and of art. Symbolism of art is related to the gothic component of Romanticism.

Symbolism was largely a reaction against naturalism and realism, anti-idealistic styles which were attempts to represent reality in its gritty particularity, and to elevate the humble and the ordinary over the ideal. Symbolism was a reaction in favour of spirituality, the imagination, and dreams.

Symbolists believed that art should represent absolute truths that could only be described indirectly. Thus, they wrote in a very metaphorical and suggestive manner, endowing particular images or objects with symbolic meaning.

Cubism

Cubism was a movement that began in France in the early 20th Century by Spanish artist Pablo Picasso and French artist Georges Braque. Cubism rejected the idea of using perspective to create art as seen in nature. It was geometric and two dimensional. Objects were "broken apart" and the pieces could be viewed from all sides. Cubism was popular in Czech Republic.

Expressionism

Expressionism was a modernist movement, initially in poetry and painting, originating in Germany at the beginning of the 20th century. Its typical trait is to present the world solely from a subjective perspective, distorting it radically for emotional effect in order to evoke moods or ideas. Expressionist artists sought to express meaning or emotional experience rather than physical reality.

Expressionism was developed as an avant-garde style before the First World War. It remained popular during the Weimar Republic,^[1] particularly in Berlin. The style extended to a wide range of the arts, including expressionist architecture, painting, literature, theatre, dance, film and music.

Pointillism

It is a style of art in which only tiny dots of primary colours are used to create the secondary colour. One of the most popular art forms is Pointillism. When viewed from a distance, the eye blends the dots, in a process called optical blending. French Artist Georges Seurat, the founder of this movement in the 1880s.

Surrealism

Surrealism was started in the 1920s. Paintings focused on things found in the imagination or fantasy. You might find everyday objects but they aren't doing everyday things. Spanish artist, Salvador Dali, is the name that first comes to mind for many people when they think of Surrealism.

The aim was to "resolve the previously contradictory conditions of dream and reality." Artists painted unnerving, illogical scenes with photographic precision, created strange creatures from everyday objects and developed painting techniques that allowed the unconscious to express itself and/or an idea/concept.

Pop art:

Pop art was an art movement in the late 1950s and 1960s that reflected everyday life and common objects. Pop artists blurred line between fine art and commercial art.

Abstractionism

It is the theory that the mind obtains some or all of its concepts by abstracting them from concepts it already has, or from experience.

Postmodern art

Modern art foreshadowed several characteristics of what would later be defined as postmodern art; as a matter of fact, several modern art movements can often be classified as both modern and postmodern, such as pop art. Postmodern art, for instance, places a strong emphasis on irony, parody and humour in general; modern art started to develop a more ironic approach to art which would later advance in a postmodern context. Postmodernism led by Jasper Johus, David Hockneygrown since the 1960s.



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V. ART IN DIGITAL ERA

ART

Art is a kind of activity that comes out of man with a creative sense. Art represents a mode of value—aesthetic value, independent of practical interest. Art makes one happy, relax and entertain. Art can be represented through sketching, painting, photography, filmmaking, music, singing, drama and it has various dimensions.

Art develops social relations, interpersonal relations, and communication; it strengthens human values and makes money. Art explores dimensions in life, exposes our environment, natural beauty. Art brings out inner feelings, perspectives of emotions.

An art manifesto is a public declaration of the intentions, motives, or views of an artist or artistic movement. Manifestos are a standard feature of the various movements in the modernist avant-garde and are still written today. Art manifestos are sometimes in their rhetoric intended for shock value, to achieve a revolutionary effect. They often address wider issues, such as the political system. Typical themes are the need for revolution, freedom (of expression) and the implied or overtly stated superiority of the writers over the status quo. The manifesto gives a means of expressing, publicizing and recording ideas for the artist or art group—even if only one or two people write the words, it is mostly still attributed to the group name.

In 1855 Gustave Courbet wrote a Realist manifesto for the introduction to the catalogue of his independent, personal exhibition. And in 1886 the poet and essayist Jean Moréas published the Symbolist Manifesto in the French newspaper *Le Figaro*.

The first art manifesto of the 20th century was introduced with the Futurists in Italy in 1909, followed by the Cubists, Vorticists, Dadaists and the Surrealists: the period up to World War II created what are still the best-known manifestos.

Before the early 20th century, the manifesto was almost exclusively a declaration with political aims. The intention of artists adopting the form, therefore, is to indicate that they are employing art as a political tool.

The art manifesto has two main goals. The first is to define and criticize a paradigm in contemporary art or culture; the second is to define a set of aesthetic values to counter this paradigm. Often, manifestos aspire to be works of art in their own right; for instance, many manifesto writers intend for their texts to be performed. Other manifestos cannot be fully appreciated simply as written statements because they rely heavily on graphic design for communication, a common feature in Dada manifestos. Several artists have written manifestos about artistic mediums not their own.

Historically, there has been a strong parallel between the art manifesto and the political manifesto. It was not uncommon for manifesto writers of the early 20th century to also be politically active. Often however, these political organizations rejected the artists' attention; in other cases, artists were censored and persecuted by European authoritarian governments, like Fascist Italy and Communist Russia, which institutionally rejected the avant-garde.

VISUAL ART

Drawing and painting, photography, graphic design, filmmaking, sculpture, architecture & drama

MODERN ART

“Modern” is itself a modern word, developed originally to express the sense that the “rebirth” of western European culture after what then became the “Dark Ages” was not just a revival of ancient virtues but the creation of something new, with a character all its own. Modern art is a term, which represents beauty of art, which is coined after the word ART was derived, and the term FINE ART was derived to say something new, which is not present in the past. It says something changed in the usual practice. Picasso started painting something new from then the term was popular during his period. His painting GUERNICA is one of the best example to say as modern and cubistic form.

Figure1: PICASSO’S Guernica



ABSTRACT ART

The main concept is not to make an accurate, realistic representation of something but to take an object and exaggerate or simplify it using its form/shape, and colours.

Form, shape, color, texture, technique plays a major role in abstract art, Wassily Kandinsky Painting is an example.

Figure 2: Kandinsky Painting (1913)



Abstract Expressionism

Abstract Expressionism was a movement of abstract style art which originated in New York City, and was prominent during the time period of 1940-1955. The concept was to display, through abstract art, emotion and expression rather than objects. These arts often attempted to display a reality of the artists mind, or simply other than the real world.

CONCEPTUAL ART

This was an art movement of the 1960's and 1970's which would involve the art representing ideas or concepts behind the art itself. Constructing the meaning through the paintings,

Paintings done based on issues like issues on ceylon, water scarcity

DADA

This was an art movement from 1915-1923 which rejected popularized aesthetic values, and attempted to create bizarre, nonsensical "anti-art". Dadaism was also a cultural movement of a post World War I era, and the artworks tended to have no implied meaning. The works often mocked the artwork or styles of other artists, and the most popular example of dada seems to be Marcel Duchamp's mockery of the Mona Lisa

Figure 3: Marcel Duchamp (1919)



FORMALISM

Formalism whilst not being a particular movement was a period in Modern art from the late 1800's to the 1960's where form in art took priority over realism. It gave emphasis to shape, colour, texture, lines and contrast in art. In this post-impressionist period, the basis of formalism gave rise to other art movements such as cubism, conceptual art, minimalism, and to some degree, pop art.

Modernism

Modernism was again more of an overall movement which simply signified the change from traditional art forms and the strive to create more complex artworks which were abstract and expressionist in form. It was a movement containing many other movements; which made the move away from conventional artwork, and happened during the period of 1890-1940. It was

an overall tendency pioneered by artists such as Paul Cézanne, Edouard Manet, and Sigrid Hjertén

Figure 4: PAUL CEZANNE(1876)



POSTMODERNISM

Post modernism is an overall reference to a wide range of cultural occurrences and subjects, including many art movements. It is a term which became common in the 1970's, for a technically controversial designation of a period between 1960 and today. The basis of the idea of Postmodernism is that it is the move from modernism, including art movements before this time. It is an overall subject concerning itself with areas such as deconstruction, idea of reality, simulacra (Baudrillard), and structuralism. Artists whose works are considered post-modern include those in the art movement periods within that of post modernism, including those such as Andy Warhol and other pop artists.

PRIMITIVISM

Primitivism [1890-1950] was an art style whereby artists would display bizarre works attempting to make touch with the 'primitive' side of the world, and highlight the phenomena of the European /Western world which was argued to have lost touch with primitive aspects. Early pioneer Henri Rousseau argued that the 18th century art lacked "*nature, passion, emotion, instinct and mysticism*", which brought about the focus on highlighting these aspects of difference. Much of this original primitive style art displayed a rough look giving outlooks on 'primitive' life including African cultural themes and ritualistic aspects. Other artists who can be classified into this movement include "*Grandma Moses*", and Paul Gauguin. Grandma Moses (1946)

TACHISME

Tachisme was more or less a style of abstract expressionism, prominent in France/Europe in the 1940's and 50's. Tachist artists had a more spontaneous touch to their artwork, with a common look of blotches and splashed paint which involved much use of gestures and actions.

Example of Tachist artists are Georges Mathieu, Maria Helena Vieira da Silva and Hans Hartung

Hans Hartung (1951)

Maria Helena Vieira da Silva (1949)

CONTEMPORARY AESTHETICS

Creating and appreciating art is a rational activity. Aesthetic appreciation is also an activity that is valued highly. We enjoy aesthetic appreciation for its own sake and tend to think

that engaging with art cultivates our minds in ways that add to our understanding of the world. The bewitching elegance of a painting or design can not only be absorbing in its own right but the ways in which a work is expressive, profound or insightful can enhance our understanding.

New Media Art

The so-called new media art, an increasingly important part of contemporary artistic practice, challenges the traditional art world-its customary methods of presentation and documentation, as well as its approach to collection and preservation. Like other art forms before it, new media art has shifted the focus from object to process: as an inherently timebased, dynamic, interactive, collaborative, customizable, variable art form, new media art resists "objectification" and challenges traditional notions of the art object. The terminology for technological art forms has always been variable, and digital art has already undergone several name changes. Once predominantly referred to as computer art and then multimedia art, it became "new media" at the end of the twentieth century, co-opting the term that had been used mostly for film/video, sound art, and various hybrid forms. New media thus made a fluid transition from the analog to the digital.

New media art is often characterized as process-oriented, time-based, dynamic, and real-time; participatory, collaborative, and performative; modular, variable, generative, and customizable. These features need not all surface in a particular artwork but can appear in varying combinations.

NEW AESTHETIC

The New Aesthetic, we believe, is a recent and important phenomenon, permeating much of everyday life as well as more rarified circles in academia and the art world; a perfect example of this is the proposed new designs of Norwegian banknotes that were revealed in October 2014 and which use a broad arrangement of pixels in a manner supposedly 'typically Nordic' in character but which, perhaps deceptively or unconsciously, could be more accurately described as driven by digital aesthetic.

Norge Bank Notes

Digital umbrella design

The New Aesthetic is primarily, though not entirely, an internet-based approach or a cultural phenomenon and, as such, affects or will affect the lives of the entirety of humanity

real-time web-based enquiry, one that functions within the construct of web-based activity and is determined by the conditions of the enquiry

The New Aesthetic covers so many theoretical and practical fields media art, media archaeology, digital art, digital aesthetics HCI, internet privacy, object-oriented ontology and programming

ROLE OF THE ARTIST

an artist who operates together with other professionals in the development of the contemporary society, a professional whose "value-added" dimension is in bringing creative thought to planning, who has the courage to imagine in non-conformist ways, and brings innovation to production. The artist must be everywhere, not only in galleries and museums;

he/she must participate in every possible activity. The artist must be the sponsor of thought in different human enterprises, on all levels, from execution to decision-making. "Today, after more (lived) our experience with living, we can affirm that making art for us is, in primis, the natural way in which we create relationships in the world; and also where we build life experiences. Being an artist is to express one's soul: it takes form as a job and in daily life. We believe that the responsibility of artists is to act with awareness in order to produce and inspire responsible changes in ourselves, in personal relationships and in society. Through experience, we have learned that we cannot bring to the world what we ourselves have not digested and metabolized.

Digital Era

The Digital Era is characterized by technology that increases the speed and breadth of knowledge turnover within the economy and society. The Digital Era can be seen as the development of an evolutionary system in which knowledge turnover is not only very high, but also increasingly out of the control of humans, making it a time in which our lives become more difficult to manage.

Art in digital era

Art can connote a sense of trained ability or mastery of a medium. Art can also simply refer to the developed and efficient use of language to convey meaning with immediacy and or depth. Art is an act of expressive feelings, thoughts, and observations. A common view is that the epithet "art" particular in its elevated sense, requires a certain level of creative expertise by the artist, whether this be a demonstration of technical ability, originality in stylistic approach, or a combination of these two.

A common contemporary criticism of some modern art occurs along the lines of objecting to the apparent lack of skill or ability required in the production of the artistic object. The actual production in many modernist and contemporary works of art is a matter of assembly of found objects. However there are many modernist and contemporary artists who continue to excel in the skills of drawing and painting and in creating hands-on works of art.

In this digital era, art used for psychological and healing purposes. It is used by art therapists, psychotherapists and clinical psychologists as art therapy. The diagnostic Drawing Series, for example, is used to determine the personality and emotional functioning of a patient. The end product is not the principal goal in this case, but rather a process of healing through creative acts, is sought.

Graffiti art and other types of street art are graphics and images that are spray-painted or stenciled on publicly viewable walls, buildings, buses, trains and bridges, usually without permission. Certain art forms, such as graffiti, may also be illegal when they break laws (in this case vandalism).

Art for the purpose of entertainment may also seek to sell a product, i.e. the movie or video game.

ART IN CINEMA

Cinema is a perfect combination of art and industry. It's a brilliant creative work and a superb saleable product as well. If there is sufficient resource to be patronized, the filmmaker as an artist can exist without bothering about the box-office. But it is difficult to survive, as the producer may not be interested always to waste money for such benevolence. ‘

When any creative art comes to the market, it becomes a product. And whenever there is any necessity to depend upon the returns from the market the absolute independence of the creator is compelled to compromise with the conditions of the market. On the other hand the quality of the product can also control the character of the market. Even it can create its niche market for its own survival. Cinema has this quality in abundance. So a filmmaker has got enough opportunity to experiment. As the vast community culture of film viewing is changing very rapidly to small group culture or to individual culture, the scope to reach the target audience is also increasing very speedily. Shifting from large single-screen theatres to small multiplexes or to personal home monitors, creates wider opportunity to ignore the box-office oriented complex market mechanism controlled by the nexus of financiers, producers, distributors and exhibitors.

Film sense is increasing apace amongst the educated viewers through the constant persuasion of the support groups like film clubs, film schools, film studies departments of colleges and universities, other film education centres et al which could be a good help for the independent filmmakers to ignore the box-office. Art in cinema represents different dimensions in cinema; it includes the overall craft of cinema, the making of film starts from location, the beauty of the place, the character selection (casting), props (mis-en-scene). In every part of the filmmaking art is involved, it is not only art direction but more than that. It is involved from preproduction to postproduction.

Figure 5: Set drawings of film BAHUBALI

