

Course Number: **ART 102**

Course Title: **Introduction to Art Appreciation & Criticism**

Course Instructor: Koumudi Patil (kppatil@iitk.ac.in)

Course Objective:

The objective of the course on Art appreciation and criticism is to equip students with the skill to read and judge visual material for their personal aesthetic pleasure, need for understanding cultural expressions, or to simply communicate.

The course will cover multiple ways of reading an image, theories of visual perception, concepts of beauty, medium and technique, as well as a brief introduction to visual styles.

After completing this course, students should be able to read and interpret images; make plausible explanations of the processes involved in artistic production based on visual cues; interpret political, social, cultural, and aesthetic issues examined in the work; and appreciate the role of the work in the world outside the institution of art.

Students do not need any practical skills to make a work of art, nor any prior knowledge of an art movement or artist. A keen ability to observe images and artefacts and articulate the same will suffice.

Evaluation Scheme

End semester examination- 35%

Mid semester examination- 35%

Continuous class evaluation- 30%

S.No	Topics	Number of Lectures + Tutorials
1	Introduction to Art	3
2	Elements of Art Medium and Techniques	6
3	Art and Perception	3
4	Art Styles	6
5	Art in the Ages	3
6	Art and Categories	3
7	Art and Beauty	6
8	Economics of Art	3
9	Theories of art	9
	Total	42

References

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- Berger, J. (2008). *Ways of seeing* (Vol. 1). Penguin UK.
- Bryson, N. (1989). Chardin and the text of Still life. *Critical Inquiry*, 15(2), 227-252.
- Coomaraswamy, A. K., & Ashbee, C. R. (1909). *The Indian Craftsman* (Vol. 1). Probsthain & Company.
- Dutton, D. (1993). Tribal art and artifact. *The Journal of aesthetics and art criticism*, 51(1), 13-21.
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- Eco, U. (2004). On beauty.
- Eco, U., & McEwen, A. (2005). History of beauty.
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- Eco, U. (2007). History of Ugliness. *Lecture, presented in occasion of Eminent Speakers at the Faculty of Arts, University of Ljubljana*.
- Gardner, H., De la Croix, H., & Tansey, R. G. (1975). *Gardner's art through the ages: Renaissance, Modern, and Non-European Art* (Vol. 1). Harcourt Brace Jovanovich.
- Greenberg, C. (1993). Modernist Painting (1960). *The Collected Essays and Criticism: Modernism with a Vengeance 1957-1969*, 4.
- Greenberg, C. (1939). *Avantgarde und Kitsch* (pp. 3-21). na.
- Herbert, R. (1949). Meaning of Art.
- Janson, H. W., & Janson, A. F. (2004). *History of art: The Western tradition*. Prentice Hall Professional.
- Walton, K. L. (1970). Categories of art. *The philosophical review*, 79(3), 334-367.

Internet links

- Adajian, Thomas, "The Definition of Art", *The Stanford Encyclopedia of Philosophy* (Summer 2016 Edition), Edward N. Zalta (ed.), URL = [<https://plato.stanford.edu/archives/sum2016/entries/art-definition/>](https://plato.stanford.edu/archives/sum2016/entries/art-definition/).
- Livingston, Paisley, "History of the Ontology of Art", *The Stanford Encyclopedia of Philosophy* (Summer 2016 Edition), Edward N. Zalta (ed.), URL = [<https://plato.stanford.edu/archives/sum2016/entries/art-ontology-history/>](https://plato.stanford.edu/archives/sum2016/entries/art-ontology-history/).
- Shelley, James, "The Concept of the Aesthetic", *The Stanford Encyclopedia of Philosophy* (Winter 2017 Edition), Edward N. Zalta (ed.), URL = [<https://plato.stanford.edu/archives/win2017/entries/aesthetic-concept/>](https://plato.stanford.edu/archives/win2017/entries/aesthetic-concept/).

Documentaries

- Objectified: Hustwit, G.
- Renoir – Private life of a Masterpiece : BBC
- Rivers and Tides: *Andy Goldsworthy* Working with Time: Thomas Riedelsheimer
- Power of Art: Simon Schama
- John Berger: Ways of seeing