

Emmanuel Kant, *Critique of Judgement* (1790) and Aesthetic Theory

Critique/Critic?

Judgement: Sensation, Understanding,
Reflection, Systematic explanation

Rationality

What do you think about this image?
How would you judge this?



Kant on Beauty

Four Characteristics of Beauty

Disinterest

Subjective/Objective: Can there be a Universal way of approaching Art?: Universality and Necessity

Purposive without purpose: what is the purpose of art?

Beautiful as a criterion: Things/concepts that influence our imagination/creative faculty

Four Characteristics of Beauty?



Juan Gris, [*Flowers*](#), 1914. Conté crayon, gouache, oil, wax crayon, cut-and-pasted printed wallpapers, printed wove paper, newspaper, white laid and wove papers on canvas; subsequently mounted on a honeycomb panel, 21 5/8 × 18 1/8 in. (54.9 × 46 cm). The Metropolitan Museum of Art, New York

Can there be universality in this image (*Imagine you haven't seen this image before*)?

Purposive without purpose: What can you find here as the purpose of this architecture/art?



Can this be considered as “Art”? Why?

Is there any purpose for this image? Can there be purpose without purposiveness?



Pieter Claesz, "Still Life with a Turkey Pie," 1627

Erwin Panofsky: Iconography and Iconology

A way to see, read, decipher images

Form and Subject Matter/Meaning

Three stages of reading images:

Primary Meaning: Natural or Expressional

Secondary meaning: Conventional or Culture specific meanings

Intrinsic Meaning: Content, Personal information, Specificity

How would you interpret this image?

How would the three stages of reading this image be implemented?



Symbols and meanings



Domenico Veneziano, Annunciation, fresco, Florence, Italy

What would be the three layers of Meanings here?



Right: Bhu-Varaha, 15th century, Tamil Nadu

Salome and the head of St. John
The Baptist?

Or Judith beheading Holofernes?

**Inconsistencies between textual
Records and role of visuals**



Art, Emotion and Experience

Phenomenology and Art

Description and Detail

To be in the World,
at Present



Edouard Manet, A Bar at Folies-Bergere, 1882

How do we paint Experience? How does Experience translate into images?

Transience



Claude Monet, *Arrival of the Normandy Train, Gare Saint-Lazare*, 1877

John Dewey and *Art as Experience*

Recognising the extraordinary in the everyday life



Paul Cezanne, Still Life with a Ginger Jar and Eggplants, oil on canvas, 1893-4

Roland Barthes and *Structuralist Approach* to Art

Everyday myths

What we see and what we believe

Role of text and images in our belief

Context

Why was that image created? Who created it?
For whom?



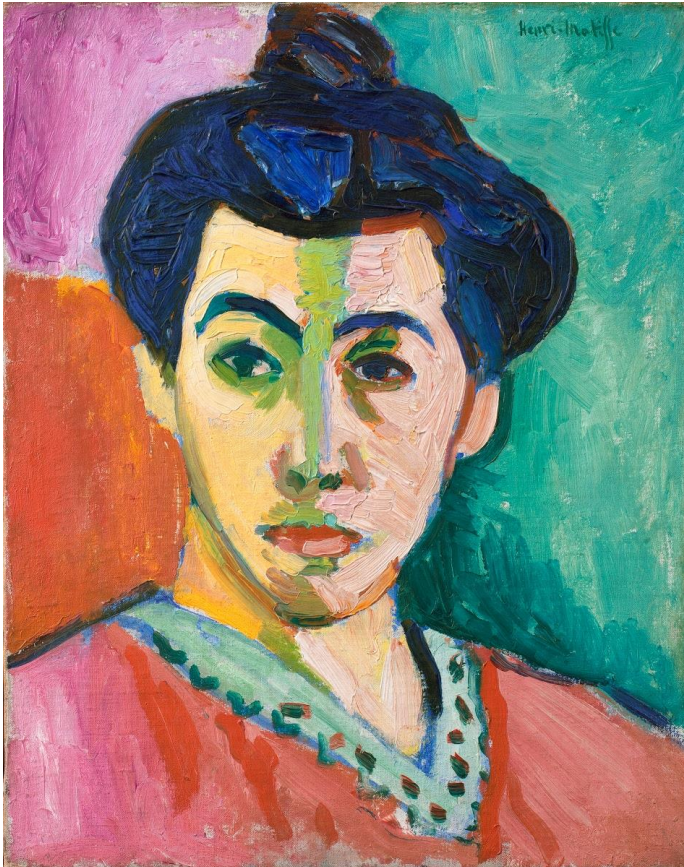
A cover of Paris- Match, 1940-50s

Roland Barthes and *The Death of the Author*

Authorship to Art

Art belongs to whom?

Role of viewers/readers



Paul Smith's iconic striped fabrics, after Henri Matisse, to a selection of furniture by Danish designer Hans J. Wegner, 2015, Milan, Italy





Left: Edouard Manet. *Luncheon on the Grass*. 1863. Musée d'Orsay, Paris. Right: Marcantonio Raimondi. *Judgment of Paris* (fragment of an engraving). 1514-1518. British Museum, London