

Assignment

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Ques. 1: Define Aesthetic in your own words (300 words).

Ans. 1: Aesthetic refers to the appearance of something, particularly in relation to its beauty. It is a term that predominantly refers to visual elements and can also be used as a noun to describe criteria by which an artistic movement or artist is defined, such as the postmodern aesthetic.

Aesthetics refers to a branch of philosophy regarding the nature of art. A common question often asked by aestheticians throughout the study of the philosophy of aesthetics is: “What is meant when something is said to be beautiful?”

The word aesthetic comes from the Greek word ‘aisthētikos’. At the time, it was defined as ‘relating to perception by the senses’. This early form of the word was a combination of the Greek words ‘aisthēta’ meaning ‘perceptible things’, and ‘aisthētai’ meaning ‘perceive’. The definition as we know it today comes from 18th century German. It was not adopted into the English language until the early 19th century.

“Since ancient times, the Japanese have had a unique aesthetic referred to as wabi-sabi. This generally means that they prefer the mundane over anything showy, quiet over noise and stillness over any movement. But street photographer Junya Suzuki believes all that is disappearing: ‘As time goes by, and as people become more and more superficial, they have

lost touch with their aesthetic sense.’” – Creative Boom, Friday 8th September 2017: Aesthetic of everyday life: Junya Suzuki shows us why the Japanese prefer the mundane.

“Inside, the architects sought to create a gallery-like aesthetic, with white walls accommodating the owners’ art collection.” – De Zeen, Tuesday 12th September 2017: SkB Architects imbues Washington residence with art gallery.

To provide more than a general definition of the subject matter of aesthetics is immensely difficult. Indeed, it could be said that self-definition has been the major task of modern aesthetics. We are acquainted with an interesting and puzzling realm of experience: the realm of the beautiful, the ugly, the sublime, and the elegant; of taste, criticism, and fine art; and of contemplation, sensuous enjoyment, and charm. In all these phenomena we believe that similar principles are operative and that similar interests are engaged. If we are mistaken in this impression, we will have to dismiss such ideas as beauty and taste as having only peripheral philosophical interest. Alternatively, if our impression is correct and philosophy corroborates it, we will have discovered the basis for a philosophical aesthetics.

The aesthetics of nature can be understood to concern itself either with certain distinctive properties of natural phenomena that can be classified as aesthetic, e.g. beauty, sublimity, grandeur, or profusion, or with certain kinds of experience distinctively provoked by nature, or certain kinds of attitudes appropriately brought to nature. The theory of criticism can be understood as a study of part of the practice of art: that part concerned with the reception of artworks, including their description, interpretation, and evaluation. And craft can be readily conceived as art-related or quasi-artistic activity.