

# Meaning and Nature of Art Criticism

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## Abstract

This article carries out the long tradition of criticism and contemporary art. This article presents many key elements. It present the definition of certain art colors and in front of everyone, more often than not the meaning and form of art criticism is more visible. Aristotle highcroche Tolstoy fraud Herbert ReidTagore etc. this article presents all aspects of art criticism. It provides important material with examples. Art criticism is a product of human culture its rise is reflective of the aesthetic sense of human, for the growth and mental development of this spirit, various art criticism have been developed. Art criticism is very important for every person. Art and art criticism artists also differentiate their latent emotions, Can express through mediums but sometimes according to the situation. This article is important in highlighting the art criticism and study of art world again will prove useful.

**Keywords:** Art Writing, Art Criticism, Indian Art Galleries And Space, Indian Fine Arts, Indian Art.

## Introduction

Art writing in India: Positive developments in the Indian art scene research and writings on Indian modern art are still very limited. If a broad review of critical and historical Indian writings were conducted, the inevitable discovery would be a gathering of shards. Fragments of writing confined principally to catalogues, articles and reviews and expressed in a vocabulary largely anecdotal and rooted in collection, and even within these, there is really little attempt at locating the making, Production and staging of Indian art works in a critical and historical perspective. The work is based on the principles of objective analysis, historicism, interconnectedness, and continuity of developmentart criticism study means by means of research which is helpful in knowing the history of ancient art criticism. The superintendent of Indian painting can be divided into the following categories. At present, some such art education has been received in which the information about the art of ancient times is available. But here I would like to reveal the definition of art criticism before the information of first art criticism, unless I present the definition of art criticism here, then this article of mine remains incomplete.

Art course or art criticism written in the technical art dictionary normally the epochal analysis of an artwork based on its surpassing value or established images is called art criticism.on the basis of the above researches, information has been collected in the subject of art criticism as well as information about art criticism received and preserved in direct form is being presented on further questions.

## Objective of the Study

1. To discuss the meaning and nature of art criticism.

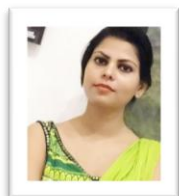
## Review of Literature

### A Separate Contribution of Art Review to Art

The following categories or criticism are visible in the field of art criticism from the mid-19<sup>th</sup> century to the present, order closed description comparative study of indian art, classification based on classical definition and interpretation of philosophical social aesthetic autonomic aspect contemporary art criticism again.

Kumaraswamy's debut was an important event in the field of Indian art, due to his critical and aesthetic sense,there were many changes in the study of fine arts, and he found a special affection for art by exploring the handicraft word knowledge prevalent among sh. Lankan goldsmiths.

The first book was published in Indian craftsman in 1999, followed by Rajput painting 1916 history of Indian and Indonesia 1927 etc. these arrangements published one after the other show their understanding of progressively moving from subtle to subtle, by Kumar swami seriously. Recognized and presented before the western countries a philosophical



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sense of beauty in its natural aspect. Kumaraswamy reputed the values in the study of art that were set by the original kartas. Kumaraswamy's writings reveal the mystical view of certain critics, but this statement is unfounded as stated earlier. Kumar swami's point of view is logical. The structure of a human picture discipline by recognizing the indirect at the circumstances of the origin of the art style, etc. he made it clear that Kumarswami adopted a purely humanistic approach from here and there.

#### **Visual Art Critic Reproduction**

"A notion has since been both criticized as un factual and as a virtue" and that art criticism is in crisis if only because it has given up judging artworks in favour of describing them. This is reprinted here; Andan envoi with several proposals which are omitted art criticism is in worldwide crisis. Its voice has become very weak, and it is dissolving into the background clutter of ephemeral cultural criticism but its decay is not the ordinary last faint push of a practice that has run its course, because at the very same art criticism of ancient.

#### **The Ethics of Art Criticism**

There is of course no standard ideal way of writing art criticism. The professional is made up of a remarkably diverse array of individuals. Each critic brings to the work a unique mix of a skill and view points, all deployed in the context of a specific publications and its readership. Criticism serves one purpose in a major Indian where it responds to powerful museum and a multitude of artists and galleries. It serves another purpose in smaller communities where artist might not enjoy the patronage of local art organizations, dealers or collectors, and where critics may not be able to draw on the resources of a big – budget news operation. The priorities of full time who, as is often the case, pursue criticism as a side line to their work as artists of educators. Critics at daily newspaper and those at weekly publications likewise approach their assignments with a different agenda and outlook. Many critics don't want to think of themselves as people who just describe art. The feeling that art criticism is in retreat continues to inspire a steady stream of conferences with titles like " crisis of art criticism", "future of art criticism" and "end of art criticism" in the years since my pamphlet appeared, I have attended conferences and lectured on the subject in colleges.<sup>1</sup>

#### **Art Criticism or Form of Criticism**

The development of any art tradition remains depended on philosophy in the then art criticism, so it is necessary to present here both the merits and demerits of the art critic. Art

#### **Critic Qualities**

He is cremated by the power and beauty of the composition and if his sensation begin with the power of imagination, then this taste is also of high order, but the critic has to do a lot more consciously than rising above the level of taste. Some questions are related to the purpose or purpose of the composition. These questions are related to the group of aesthetic effect of the composition and due to that beautiful autistic effect, we have to find in the texture

of the specific composition redeemed that it means complex. Critism karma also needs to be flexible to send this complexity. Every composition has to respect autobiography to other means. This proves to be important for determine the nature of the investigation trend and for assessing the relationship between epochs and artifacts and also indicates the creation of genres and their incomplete progress. The tendency to move towards the general is really beneficial that is, this process is complex but it cannot even challenged our perceived beliefs of history, for example, not based on the compositions of every decades, but the accusation of nature and the environment of the decade think of this situation as a major and important factor in the creation of literature. And viewing history in that way can actually be from the cultural process in the form of artwork and environment, economic political and superstructure. Critic courts have to take into account all the cultural elements involved in the creation process, the power to retain its potential. Its meaning is told, the power to survive in a number of future is dependent on the cultural elements related to them, but the right critic is composed from outside through the creation and then evaluates at his discretion assessment of speed and stress and contemporary life culture and politics in culture social facts, leadership psychology, realization of situations and challenges arising from science, meditation is active in the life of Buddhist philosophy, when truth criticism is born. When the truth of her husband priya towards a particular audience is created, when a critical sensation is born. The examination of the work is done as efficiency as possible by critically analysing the work and arriving at a prudent conclusion with respect to that work. Critics should only be able to inaugurate its beauty by making a subtle analysis of the expression craft. We are clear that the most important duty of the critic is to outline good works from the crowd of compositions. Critic has to evaluate and reevaluate. Compositions are less, so not only the evolution is the critics, invitation complete evaluation.

#### **Critic's Demerits**

The unbalanced inclination towards not interestdangerous for critique karma. The thinking critic's first devotion to life will be towards creation and later by recognizing the diverse forms of imaginative power of theory with its ability to see the value of righteousness and golden functional ability. The disenfranchised critic will not be able to do justice to his or her work. When discussing about narrative progress more than generality, there is an aesthetic vision of the specific composition pushes the traditional theoretical concept and presents it and presents it and forces the critics to organize. Knowledge should be it there, but it should be very open. It is money that gives which files.

Whena composition is evaluated by the process of analysis of analysis, it is not objectionable, and then it should be so true that the critic should not be real, knowledge has been studied from the point of view of science, the study is normal in Diwevedi. That is enough for it to be relatively high in terms of science friend of criticism, some criticism are inspired

by the mind-set of creation, like brahma, but like some themes, certain works have been written to follow art. Similarly some reviews are composed in the handle posture like Shivam. There is definitely a balance in seriousness in the first class review. The conclusion is that meaningful criticism is a sensitive one. The work has the responsibility of honest criticism among the reader to give meaning to the work. Giving coverage and meaning to his readers.

#### **Miscellaneous Favour Research Work Related To Art History**

The method of writing so-called political or dynamic history in India is very in India is very much practiced till date, but before that some art criticism or the definition of art philosophers is very important which is as follows.

According to Plato, each person chooses to use the beautiful object as his or her prema spade, hence the artist is vital beauty, and he has considered art to be a feeling of truth. Form the point of view art is an internal expression of influence.

The art in the fraud is to extinguish the repressed desires of human beings. According to Tagore, man expresses his serious difference through art. If art is anything, then there is evidence of solid life in its joyous expression and its rich heritage of art that has come close to us in this context despite the victorious former countries former countries of other religions. An explanation is trying to explain how to experience Indian art in Indians colors. Here, by experience, I mean that how can I appreciate the joy in Indian art like iconography the science is not mathematical in the typical assay, nor the basis of art discovered in the name video in the languages of ancient India. In the village or other grounds have been discovered. It is coming here. It needs to be at the level often we art students are not able to make such a model of Indian art, what is the nature of Indian art, sometimes literary basis, sometimes religion in philosophy, race autobiography does not make any definite form and complicates our thinking.

And the elements is there will be foreign influence on which many scholars have researched, the question is how to explain Indian art, how life was created in aesthetic beauty or why there are some such questions which are related to art answer; NihranjanRaithe place of art in religion, culture and life is also a detailed discussion. Here, at the level of thought also explains their relation to these things. Indian art should be recognized as a subject of western and eastern serious studies. Even after going, the attention went on, which seems to me to be a wrong view. Firstly, India has been seen as a mere material of Indian philosophy and its ideas and symbols at all cost, as a subject matter to remain with the leaders of most the object has become art was not recognized in the field of second-hand understanding and thought, that art is not autonomous provincial relationship of man, but discipline and activity. The third point is that in our later literacy literature, the soul of art and its body is discussed in this the question of form and the form of evolution of art in the order of intended variety and underlying rules could not enter our consciousness, yet if the

question of form was brought up then this western perception and recognition of the themes the conversion of artist before they are named as art, are named as art, no matter how subtle and complex they are, the process of the artist has been seen from the point of view and imagination of the artist and art as much as the concept of the idea Indian life and Indian activism in the arts have recognized that creative art is the first goal bimb thought sensations protected by sensing and requesting, the impulse of it is subject to the intellectual and intellectual experimentation of protection in other mosques that infuse the divine infidel it is through knowledge and brain through which there is as much protection as there is control and coordination for the purpose,

In the art subject of art, in the evaluation of Indian traditional theory, I have tried to propose that art outside there is no goal or purpose and it is not intended to provide the reader with the pressure to deal with the answer and levels of artistic achievement to the facts and situation of his real world and to experience pure and blissful. The name of ethics is also the life of the morality and is immutable. It is not another person of one's character and personality apart from this, the the work is done keeping in view of other purpose and that sedately is selfish. So in your infinite expression, life is still confirmed to you and there is evidence of this fact in the rich heritage of the art which has come close to us in spite of preaching the law fullness of these religions in this context how to experience Indian art, I will try to explain it here.

How can I celebrate artistic bliss with Indian art forms the talk of iconography is on typical but is not mathematical but on the basis of art? According to Indian tradition, there is no importance of such things, which is called observing the tree in general, the simple reason for this is that while the eyes are engaged in seeing something, the picture from behind also remains active. The relation of the artist to the material ideological aspect chronologically which sect of thinkers first tried to answer the question of the relation between matter and cleric was said to be unified according to which the form appears or is the potential hidden in the substance. the accomplishment is that this substance is the object of something form which something from which can originate, that is the tone in which the rupiah idol can be formed, but on speaking loud, that from becomes a body. the conclusion is that women according to the pure substance is absolutely but in its extreme state, it is so mixed with the form that it has to be revealed separately according to the fashion. He is the god who doesreinterpretation professor Raiclifies that in other words it means that both the continue to influence each other and that ideas and trustness mature and take shape and form during the process of continuous communication with the material.

#### **The Visual Art Critic**

Thecritics opinions about what their work about to accomplish are as varied as their backgrounds and work situations. They set the following goals for their enterprise educating readers, describing art works; forming a bridge or opening a

dialogue between artists and readers evaluating art; placing art in an historical cultural or political context; writing well; motivating readers to see and buy art; motivating artist's to produce work; introducing readers to different culture and alternative view points; and finally entertaining readers.

### **The Purpose of Criticism**

We must have knowledge of the different environments of nature and of the systems and elements within those environments. In the way in which the art critic and the art historian are well equipped to aesthetically appreciate art, the naturalist and the ecologist are well equipped. But unlike art works, nature's works have no objective boundaries or frames. Absent some shared system of conceptual categories by which to sort natural objects and discriminate them from what lies beyond, we have no inter-subjectively warrantable basis for deciding where any particular natural object or event's internal composition begins or ends. If, for example, while walking along a coastline, I were to praise a patch of marsh pink as beautiful and you demurred on the grounds that the spot of color it added to the seascape as a whole was insignificant, on what non-arbitrary grounds could I defend my choice to appreciate the pink for its own properties and not as part of the composition of the seascape I have a feeling on the content and indicates the women also controls cultivation and process.

I will elaborate on the relationship of the content with examples in the next chapter. In the context presented in the *Aitareya Aranyak*, the knower is the creator of the object, yet he argues that the subject of knowledge is the object and because of doing and for that he comes into existence. So the idea of singing in the Upanishad of marriage is not the power of visual object, it is completely opposite to the meaning if it is not the reality of the subject forms, then the power of visual senses is no longer the stone of anti-Hindu thoughts. In his view, knowledge is impossible as long as the subject is considered something outside the subject.

Formalism, as championed by Nick Zangwill amongst others, is not subject to the same objections as Bell's extreme formalism. Moderate formalism's conception of the aesthetically valuable properties of objects and performance is centered upon but not restricted to their internal compositional properties, any aesthetic property grounded upon the object's or performance's perceptual properties is salient for its aesthetic appreciation. Moreover, moderate formalists grant that knowing the kind of thing an object or performance is, its context, or relations will sometimes directly affect our perception of it. For example, knowing that painting was intended to be a work of 'abstract expression,' might change how we perceive it. If so, that knowledge is salient for optimal perception and appreciation of a work's aesthetic properties. Turning to works of nature, if it is the case that knowledge of the natural kind to which a natural entity belongs will directly affect how we perceive a work of nature, then that too will be relevant for optimal perception and appreciation of a natural entity's aesthetic properties. The principles of science

seem to confirm that the meaning and forms are the rise of the Chakras consciousness, clarifying that someone meaning of object.

Meaning is a matter of fact in direct speculative keen concentration on meditation in Indian religious and art related terminology. In the active process of concentration, a particular point or art becomes the subject becomes one. The symposium of perfection from practical action in the superintendent texts is called a kind of perfection. In this type of realization there is pleasure in direct knowledge. and it is also believed that there is a type of coming in and there is a feeling of it. it is not possible to express the feeling of the latent, in fact, its existence is said to be accused for reasons of existence, if its feeling is called an internal expression, then there is no objection but it also requires any physical means or medium to speak and move. In order to express you it is also said that the person can be expressed only through the boutique week, According to the rationable effectiveness, durability and use of the medium, the idea of fixed affordability etc.

In the art of the artwork keeps the artist with constant consideration in the absence of sophisticated knowledge of the development and use of materials and equipment, is it even possible to produce the best art work? There is not develop low of craft and the spokes of the artist and the imperative of art from the time, the problem has come from the primitive painting series consider as a class way and even today such a depth has not being reduced by the artist to show his expression. He has to compromise with the reality, it is an enjoyment. From this it is clear that the material done on the basis of a certain material is based on his achievement; the artist increased and makes some material understood.

As all configurations of matter and energy are more or less temporary products of natural forces, any one of these can in principle be appreciated as we do objects, performances, and/or as components of larger, more complex configurations such as art installations. This marks an important difference between nature's works and art works.

### **Conclusion**

Since moderate formalism does not entail that all natural entities or environs possess aesthetically rewarding perceptual properties, let alone properties distinctive enough that their loss would seriously diminish opportunities for individuals' personal flourishing, it will not warrant judgments that every natural entity or environ merits preservation. However, moderate formalists would position themselves to discover more such distinctive properties by devoting greater attention to the aesthetic qualities of the dynamic per formative aspects of natural configurations. The current study might be considered as the first reportage on the most cited articles of art criticism. The findings represent that the articles written in English established mostly on art criticism.

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**Endnotes**

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