Shri Ram College, Muzaffarnagar
(Department of Fine Arts)

Schedule of Saturday Tea Club
Session 2017-18

I N D E X

S.No.	Name of Faculty	Name of Topic	Date	Signature
1	Dr. Roupal Malik	Friedrich Wilhelm Nietzsche	23-09-2017	
2	Dr. Binnu Pundir	Installation art	30-09-2017	
3	Dr. Rajni Kant	Graphic media and techniques	21-10-2017	
4	Mr. Amit Kumar	Camera Lenses	28-10-2017	
5	Dr. Anu Nayak	Thomas Aquinas	18-11-2017	
6	Ms. Anita Chauhan	Alexander Gottlieb Baumgarten	25-11-2017	
7	Mr. Gaurav Sharma	ISO, Shutter Speed and Aperture	20-01-2018	
8	Ms. Silky Jain	Elements art	27-01-2018	
9	Ms. Yashika Kathuria	Introduction to flat pattern cutting	17-02-2018	
10	Dr. Ashish Garg	Indian contemporary artist	24-02-2018	
11	Dr. Ravindra	God of Indian painting- Raja Ravi Verma	17-03-2018	
12	Ms. Ruby Narwal	Father Of Aesthetics	24-03-2018	
13	Ms. Reena Tyagi	Artwork	31-03-2018	
14	Mr. Tarun Kumar Paliwal	René Descartes	14-04-2018	
15	Ms. Ruby Narwal	Kerala Murals	21-04-2018	
16	Ms. Reena Tyagi	History and emergence of sneakers	28-04-2018	

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Convener, Saturday Club
Dept. of Fine Arts

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HOD
Dept. of Fine Arts

Shri Ram College, Muzaffarnagar
(Department of Fine Arts)

Notice

All the Faculty members of Fine arts Department are hereby inform that there will be a discussion over ".Friedrich Wilhelm..." topic delivered by Dr. Roupal Malik, HOD, Department of Fine Arts on dated 23-09-2017 at 3:30pm. Kindly participate in it and have healthy discussion over the topic.

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—Friedrich Wilhelm Nietzsche —

Friedrich Wilhelm Nietzsche 15 October 1844 – 25 August 1900) was
a German philologist, philosopher, cultural critic, poet and composer. He wrote several critical texts on religion, morality, contemporary culture, philosophy and science, displaying a fondness
for metaphor, irony and aphorism. German philosopher and artist who deconstructed morality and celebrated the Romantic myth as an expression of life .

Nietzsche is known for his use of poetry and prose (sometimes together in poetic prose style) in his writings. He was interested in the enhancement of individual and cultural health, and believed in life, creativity, power, and the realities of the world we live in, rather than those situated in a world beyond. Nietzsche was a German philosopher, essayist, and cultural critic. His writings on truth, morality, language, aesthetics, cultural theory, history, power, consciousness, and the meaning of existence have exerted an enormous influence on Western philosophy and intellectual history.

For Nietzsche, Man is the source or order and structure in the universe. Man moulds the universe through language and ideas. Life itself is devoid of sense and meaning. The only meaning life may have is the one Man endows it with, therefore, Man is also the source of sense and meaning in the universe. A practical question then arises: Through what ways and means may Man bestow the world with meaning, that it will further his growth and development towards perfection? It is by virtue of artistic creativity that Man may be enabled to justify his existence, and give meaning and direction to it. It is through art that Man may find the path to self-engrandizement, to the übermench.

In Nietzsche's view, the beautiful lies in the eyes of the beholder. Man is the source and cause of beauty. Man mirrors himself on the world and reflects the beauty that resides within him upon the world. In the beautiful, Man praises and glorifies himself. For Nietzsche, the first esthetical truth (for him, the only true values are the esthetical values): "Nothing is beautiful, except for man alone: all aesthetics rests upon this naïveté." His second truth is then, "Nothing is ugly, except the degenerating man." In reference to man, Nietzsche writes: "His feeling of power, his courage, his pride - all fall with the ugly and rise with the beautiful." Hence, we can appreciate the scope that aesthetics holds in Nietzsche's philosophy: "Only as an aesthetic product can the world be justified to all eternity."

Nietzsche identifies a basic physiological condition that engenders, or makes possible, the artistic production: "If there is to be art, if there is to be any aesthetic doing and seeing, one physiological condition is indispensable: frenzy. Frenzy must first have enhanced the excitability of the whole machine; else there is no art." Nietzsche uses the term "physiological" because he denies the dichotomy of body and soul. For him the psychical state is to be found in the bodily condition proper to that specific psychical state; that is, in the corporeal-psychical unity. Thus, The constituent of this basic aesthetic state is frenzy, or rapture: that rapture engendered by sexual excitation above all - sensuality for Nietzsche is a fundamental ingredient for the aesthetic condition - or rapture reached through dance, music or narcotics. What is primordial is the increase of strength, fullness, and plenitude bestowed by rapture. It is in this state that Man's artistic will is enhanced: "In this state one enriches everything out of

with strength. A man in this state transforms things until they mirror his power - until they are reflections of his perfection. This having to transform into perfection is - art."

For Nietzsche, art is not the imitation of nature, but a metaphysical complement that will enable the transcendence of nature itself. Art is the fundamental metaphysical activity of Man; art is the highest form of human activity. Nietzsche's view of art is, at the same time, the most sublime and metaphysical: "The world is a work of art that gives birth to itself."

The realm of aesthetics holds for Nietzsche a supremacy over ethics and knowledge. Hence, Nietzsche launches an attack on Schoppenhauer's and Aristotle's interpretation of art, but above all, against the Christian posture: "The purely aesthetic interpretation and justification of the world I was propounding...[sic]...placed them at the opposite role from the Christian doctrine, a doctrine entirely moral in purport, using absolute standards: God's absolute truth for example, which relegates all art to the realm of falsehood and in doing so condemns it." Here we can clearly appreciate how Nietzshe propounds a counterdoctrine of an esthetical nuance to oppose the Christian view of life. So, we arrive to the basic role of art Nietzsche's philosophy, art as a countermovement to nihilism: "Art as the single superior counterforce against all will to negation of life, art as the anti-Christian, anti-Buddhist, anti-Nihilist par excellence."

Nietzsche states in "Twilight of the Idols": "In art man enjoys himself as perfection." Art is then the supreme delight of existence; art is the fountain and source of joy in the world par excellence. And joy for Nietzsche does not require justification because joy justifies itself; joy, too, justifies existence: through joy, life is affirmed. Thus, we reach another basic role of art: art as the supreme source of joy.

Art sustains life. Art is what makes life endurable and thus possible. Art is what make life worth living. Nietzsche depicts this through a beautiful metaphor: "Once again we may see the artistic buoyancy and creative joy as a luminous cloud shape reflected upon the dark surface of a lake of sorrow." Hence, this is another basic role of art: art as a metaphysical solace. Nietszsche, analyzing the Greek tragedy writes: "The metaphysical solace (with which, I wish to say at once, all true tragedy sends us away) that despite every phenomenal change, life is at bottom indestructibly joyful and powerful."

The function of art is one of supporting, maintaining, affirming, and enhancing life. We may, therefore, identify another one of art's roles in Nietzsche's philosophy: the role of being a stimulant to life as an expression of the will to power: "For a stimulant is what propels and advances, what lifts a thing beyond itself; it is increase of power." Art, then, may be understood as a transfigurer of existence: as an expression of the will to power in its full plenitude. In the "Birth of Tragedy", Nietzsche, referring to music (the Dionysiac aspect of art), says," is the direct copy of the will itself, and therefore represents the metaphysical of everything physical in the world."

In order to present the last classification of the roles of art in Nietzsche's philosophy, it is necessary to comment briefly on two of Nietsche's esthetical notions, the Dionysiac and the Apollonian. Dyionysus is the god of intoxication, orgies, the forces of nature and music; Apollo is the god of individuation, illusion, form, order and the plastic arts. It is through a dialectical interplay of these two opposing - and at the same time complementary - esthetical elements that art owes its continuous evolution. Nietzsche sees in the harmonious unification of these two elements the genesis of the highest expression of art in history: the Greek tragedy. But it is in the Dyonisiac element where Nietzsche recognizes the highest esthetical symbol: "Thus the Dyonisiac element as against the Apollonian , proves itself to be the eternal and original power of art."

By virtue of the Dionysiac element in art, Man is rendered the possibility of transcending the limits of individual existence and establishing communion with the human and the natural worlds: "Not only does the bond between man and man came to be forged once more by the magic of the Dionysiac rite but nature itself, long alienated or subjugated, rises again to celebrate the reconciliation with her prodigal son, man." Through art, Man transcends the confines of his own ego and secures oneness with the universe. Clearly, it is established: the role of art as means of self-transcendence.

Art is for art's sake, that is, art justifies itself and has the quality of dispensing with a purpose - moral or rational - since only through the aesthetic production can the world be justified. "The fight against purpose in art is always a fight against the moralizing tendency in art, against its subordination to morality." Art is the great stimulus to life, so from an aesthetic viewpoint we need not to look for purpose , for art is purpose in itself: the purpose of life.
Nietzshe then questions the nature of tragedy. Does it glorify? Does it give metaphysical solace? Is it means to self-transcendence? Is it a stimulus to life? Nietzsche, analyzing the function of tragedy as art, writes, "courage and freedom of feeling before a powerful enemy, before a sublime calamity, before a problem that arouses dread - this triumphant state is what the tragic artist chooses, what he glorifies."
It may well be said to be the bridge between Man and the superhuman, the übermench, the bridge to perfection and eternity. All nihilism in Nietzsche's philosophical system is sublimated to art as the highest metaphysical activity in Man, bestowing life with sublime meaning.

Artistic creation depends on a tension between two opposing forces, which Nietzsche terms the "Apollonian" and the "Dionysian." Apollo is the Greek god of light and reason, and Nietzsche identifies the Apollonian as a life- and form-giving force, characterized by measured restraint and detachment, which reinforces a strong sense of self. Dionysus is the Greek god of wine and music, and Nietzsche identifies the Dionysian as a frenzy of self-forgetting in which the self gives way to a primal unity where individuals are at one with others and with nature. Both the Apollonian and the Dionysian are necessary in the creation of art. Without the Apollonian, the Dionysian lacks the form and structure to make a coherent piece of art, and without the Dionysian, the Apollonian lacks the necessary vitality and passion. Although they are diametrically opposed, they are also intimately intertwined.

Art is not created from moral or rational principles, but from the depth of the soul of a people.

Shri Ram College, Muzaffarnagar
(Department of Fine Arts)

Notice

All the Faculty members of Fine arts Department are hereby inform that there will be a discussion over ".Installation art......" topic delivered by Dr. Binnu Pundir Department of Fine Arts on dated 30-09-2017 at 3:30pm. Kindly participate in it and have healthy discussion over the topic.

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5.	Dr. Anu Nayak	
6.	Ms. Anita Chauhan	
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INSTALLATION ART

Installation Art has dominated in the end of the 20 th century to the mainstream of arts. As Electronic and Digital Technology has developed to be adored with the attraction in artworks. To face a visual art a fundamental and firm component is relation of figure with platform of the works and relation of space with product. Culture plays the special role which will be dominated. In 20 th century it has concentrated to the platform of modern arts practice, which is its attribute. But the combination and use of space is very limited in the modern artists. Surprisingly Installation Art is very age old practice in the traditional lifestyle of Bangladesh though it is not considered as art in practice. Staging of straw heaps or drying the pottery utensils in the sun of arrangement the same in the earthen kiln or many other cultural or religious practices may be termed as Installation Art practice in Bangladesh. Nevertheless, many internationally famous artists of Bangladesh are recognized and notified for their Installation Arts which have in fact upheld the country's culture with realistic forms of Arts in the daily life.

Installation art describes an artistic genre of site-specific, three-dimensional works designed to transform a viewer's perception of a space. Generally, the term is applied to interior spaces, whereas exterior interventions are often called Land art; however the boundaries between these terms overlap. Installation art can be either temporary or permanent. Installation artworks have been constructed in exhibition spaces such as museums and galleries, as well as public- and private spaces. The genre incorporates a very broad range of everyday and natural materials, which are often chosen for their evocative qualities, as well as new media such as video, sound, performance, immersive virtual reality and the internet. Many installations are site-specific in that they are designed to exist only in the space for which they were created. A number of institutions focusing on Installation art were created from the 1980s onwards, suggesting the need for Installation to be seen as a separate discipline.

Installation as nomenclature for a specific form of art came into use fairly recently; its first use as documented by the OED was in 1969. It was coined in this context in reference to a form of art that had arguably existed since prehistory but was not regarded as a discrete category until the mid-twentieth century. Allan Kaprow used the term "Environment" in 1958 (Kaprow 6) to

describe his transformed indoor spaces; this later joined such terms as "project art" and "temporary art." Essentially, installation/environmental art takes into account the viewer's entire sensory experience, rather than floating framed points of focus on a "neutral" wall or displaying isolated objects (literally) on a pedestal. This leaves space and time as its only dimensional constants. This implies dissolution of the line between art and life; Kaprow noted that "if we bypass 'art' and take nature itself as a model or point of departure, we may be able to devise a different kind of art... out of the sensory stuff of ordinary life"

With the improvement of technology over the years, artists are more able to explore outside of the boundaries that were never able to be explored by artists in the past. The media used are more experimental and bold; they are also usually cross media and may involve sensors, which plays on the reaction to the audiences' movement when looking at the installations. By using virtual Reality as a medium, immersive virtual reality art is probably the most deeply interactive form of art. At the turn of a new century, there is a trend of interactive installations using digital, video, film, sound and sculpture.

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(Department of Fine Arts)

Notice

All the Faculty members of Fine arts Department are hereby inform that there will be a discussion over "..Graphic media and...." topic delivered by **Dr. Rajni Kant** *Department of Fine Arts* on dated 21-10-2017 at 3:30pm. *Kindly participate in it and have healthy discussion over the topic.*

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Graphic media and techniques

Graphic media is any type of media that is made up from graphic techniques, mark making, digital vector and rasterised images (logos, layouts etc), digital and traditional painting, 3D modeling, pretty much anything that makes an image on a surface.

Graphic media is used in,

- Posters
- TV and movies
- Leaflets
- Websites
- Game and movie cover art
- Billboards
- Paintings
- concept designs
- magazines
- newspapers
- info-graphics
- packaging

Graphic techniques

Graphic techniques are used when making an image on a surface, weather it be a piece of paper, canvas or a computer screen. The technique is the method(s) you have used to create the image on the surface. Here are some examples of the methods and techniques that can be used when creating a piece of graphic media.

– Traditional mark making (pen, pencil, inking, painting, chalk, charcoal, markers)
– Digital mark making (digital painting in packages such as photoshop, illustrator, coral painter)
– Digital flat graphics
– 3D modelling (rendered out into a 2d image)
– Animation (digital 2d, using flash and 3d using packages such as keyshot, 3DS max etc, traditional, drawing individual frames using traditional mark making techniques.

Traditional
– Dry media (pencils, charcoal, chalk)
– Wet media (ink, marker, biro, brush pen, paint, watercolor, acrylics, oils, gouache)
– different types of paper and surface(newsprint for quick throwaway designs, drawing paper with thicker quality more or less grain, watercolor paper very absorbent and grainy, marker paper absorbent and smooth, also has a plastic surface on one side to stop ink bleeding through, canvas rough/smooth thick and water resistant, board similar properties to canvas.)
– traditional film camera, to put an image from real life into traditional media.
– printer, to turn digital media into traditional media.
Digital
– Wacom tablet
– 2D rasterised images, photoshop digital painting.
– 2D vector images, Illustrator, flat graphics
– 3D modelling, software such as 3DCOAT, Zbrush, 3dsmax, Fusion 360, textured in substance painter or keyshot, lit in marmoset toolbag or keyshot, rendered in keyshot.
– 2D and 3D animation, 2d animation created in programs such as flash and 3D animation using the software above, animated and rendered in programs such as 3DSMAX and keyshot.
– Video editing, done in software such as premiere pro, after effects.
– scanner, to transfare traditional media to digital media.
– digital camera, to put an image from real life into digital media.

Shri Ram College, Muzaffarnagar
(Department of Fine Arts)

Date 23-10-2017

Notice

All the Faculty members of Fine arts Department are hereby inform that there will be a discussion over ".Camera Lenses........." topic delivered by Mr. Amit Kumar Department of Fine Arts on dated 28-10-2017 at 3:30pm. Kindly participate in it and have healthy discussion over the topic.

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Camera Lenses

In Photography, your lens is often your most important purchase. This photography tutorial outlines some important qualities of different lenses, and how each performs in identical situations.

Choosing a lens is often more difficult then choosing a camera when it comes to purchasing. One thing to remember is that a lens will last several times longer than digital cameras. A D-SLR has a limited lifespan of a *couple of years*, the prices on cameras just keeps on dropping and purchasing a new camera every 3-5 years is quite reasonable if you want good quality photographs & equipment. A lens on the other hand will (*if handled correctly*) last much longer than that, so a good lens will be an investment that you can use for a longer period of time.

Another thing to think about is the fact that all the light that reaches the sensor needs to pass through the lens. A *low quality lens on a high quality camera* will result in bad image quality, but a *good lens on a low quality camera* (entry level D-SLR) can still produce good results.

It's important to realize that different lenses distort and compress the view. A wide angle lens will *distort the view and distances can seem greater than they really are*, while in contrast, a telephoto lens will *compress the view and make far away object seem closer than they are*.

To show this effect see three photos taken with different lenses, the front object (a street sign) is kept at the same size but the background is drastically different.

Wide-angle lens

Lenses with a wide angle of view have become standard as kit-lenses on most low-end D-SLR cameras on the market, always as zoom lenses. These lenses are great for landscapes, architecture and indoor photography — but be aware of the distortion they create. The closer you are to your object the more distorted it will become, and the distortion is most predominant in the corners.

With such short focal length they can be useful in low-light situations; both because they take in light from a wider angle and because a little camera shakes are not as visible as it is no longer cal lengths.

Be careful when using wide-angle lenses for close portraits, the distortion created by the lens is magnified at close ranges and gives the model unnatural shapes. The effect can be effective and useful in some situation but it's a technique that should be used with caution

Normal lens

Normal lenses have a focal length of around 50mm; it resembles the view of the human eye and creates a *natural view* — unlike wide-angle that distort and telephoto that compresses the view. These lenses usually have a very low f-number, which makes them perfect for photographing in low light conditions.

Back in the days this was the standard lens everybody had, often a 50mm prime lens with an aperture of $f/1.2$–$f/1.8$. The fact that they were so widely used might be one of the reasons why

they have now been left behind for most beginners and amateurs — they are just seen as too boring

Telephoto lens

These lenses have a narrow view field and a long focal length. Telephoto lenses are great for wildlife and sport photography, and can be good to use for portrait when you want to isolate the model from the background. Telephoto lenses compress the view which can be both positive and negative depending on the situation.

Telephoto lenses with their longer focal length require better light conditions or the use of a tripod. There are fast telephoto lenses, like a 400mm $f/2.8$, but these are often very expensive and out of reach when it comes to most amateurs — and most of these lenses are too heavy to be handheld.

The last decade most companies have started to produce these high end telephoto lenses with Image Stabilizer to make them more usable without tripods. Lately this feature has been implanted in more and more low-end lenses as well.

Macro lens

Macro photography is close-up photography. Macro is a word that has been severely abused lately, every photograph of an insect or flower is not macro, and many people seems to have missed the point of what macro is supposed to be. True macro photography is at the scale of 1:1 or greater — this means that the object you're photographing should be the same size or larger on the sensor.

Most macro lenses have a focal length between 50mm and 200mm, and they usually have a large maximum aperture (low f-number) that gives them both the ability to be fast as well as totally isolate the subject. The background and shallow depth-of-field is a very important part of macro photography and can take quite a lot of time to master.

Many modern macro lenses can focus to infinity and are prime lenses which can make them ideal when it comes to portrait photography, so just because it's a macro lens doesn't mean it can only be used for that type of photography.

Shri Ram College, Muzaffarnagar
(Department of Fine Arts)

Date 13-11-2017

Notice

All the Faculty members of Fine arts Department are hereby inform that there will be a discussion over ".Thomas Aquinas......." topic delivered by **Dr. Anu** *Department of Fine Arts* on dated 18-11-2017 at 3:30pm. *Kindly participate in it and have healthy discussion over the topic.*

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Thomas Aquinas

Thomas of Aquin or **Aquino** was an Italian priest, philosopher and theologian. "Aquinas" is from the county of Aquino, an area his family held land in until 1137. He was born in Roccasecca, Italy.

St. Thomas Aquinas devoted certain passages of his *Summa Theologiae* (c. 1266–73) to the study of beauty. To his thinking, humankind's interest in beauty is of sensuous origin, but it is the prerogative of those senses that are capable of "contemplation"—namely, the eye and the ear. Aquinas defines beauty in Aristotelian terms as that which pleases solely in the contemplation of it and recognizes three prerequisites of beauty: perfection, appropriate proportion, and clarity.

For beauty includes three conditions, 'integrity' or 'perfection,' since those things which are impaired are by the very fact ugly; due 'proportion' or 'harmony'; and lastly, 'brightness' or 'clarity,' whence things are called beautiful which have a bright color. Let's begin with the first. *Integritas* is the quality of wholeness or perfection in the object, the appropriate fullness of being. When the object has all that makes up its substance, the integrity of its parts, it may be said to have integrity.
Maritain adds that integrity exists in beauty because "the mind likes being."
Proportio or proportion refers to a harmony or right ratio between parts. This means a balance between the coordinates of matter and form, essence and existence, and the quantitative and qualitative components – in other words, the relationship among a multitude of fixed items, such as colours and lines, light and shadow, foreground and background. There should also be proportionality in the rational or logical fit of things, even a psychological proportionality or right relation between the human senses and the object of beauty. In all of these dimensions, proportion is based upon the vital reality of the *form*: that there is an inner unity in the variety. Eco describes *proportio* as "a transcendental matrix which can realize itself in ever new and unsuspected ways," which is why one person or object's beauty is different from another's. Maritain will add that proportion is needed in beauty "because the mind likes order." *Claritas*, or clarity or brilliance, comes from an ontological splendour, in which the object is clear in itself. It shines forth from the form of the object or person. Clarity has both a physical sense (light and colour), and a spiritual sense (the object must be in accord with the spiritual sense of *reason*). Thomas would say that clarity is not of emanation of being– a Platonic idea – but of *Participation* of form in being . Eco writes that claritas "is the fundamental communicability of form, which is made actual in relation to someone's looking at or seeing the object." Maritain adds that clarity is needed "because the mind likes light and intelligibility."

These three formal criteria of beauty indicate that beauty is something objective in its formal aspect, but it acquires its aesthetic quality when it is the object of aesthetic contemplation.

"A thing is not beautiful because we love it, but is loved by us because it is beautiful and good."

beauty is not just based on personal tastes or likes/dislikes. It is an intricately woven tapestry which the hand of God mysteriously imprinted on our hearts. By taking a thing "apart" and seeking out these Thomistic elements, we are able to understand true beauty, as created by Truth Himself. This leads us to a sense of awe at His Goodness. And suddenly, all three transcendentals are made manifest. Authentic beauty leads man to God, whereas subjective "beauty" can often lead him away from God.
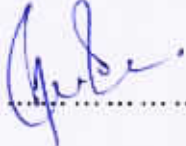
Shri Ram College, Muzaffarnagar
(Department of Fine Arts)

Notice

All the Faculty members of Fine arts Department are hereby inform that there will be a discussion over ".Alexander Gottlieb......." topic delivered by Ms. Anita Chauhan Department of Fine Arts on dated 25-11-2017 at 3:30pm. Kindly participate in it and have healthy discussion over the topic.

(.................)
Convener, Saturday Tea Club
Dept. of Fine Arts

(.................)
HOD
Dept. of Fine Arts

S.No.	Name of Faculty	Signature
1.	Dr. Roupal Malik	
2.	Dr. Binnu Pundir	
3.	Dr. Rajni Kant	
4.	Mr. Amit Kumar	
5.	Dr. Anu Nayak	
6.	Ms. Anita Chauhan	
7.	Mr. Gaurav Sharma	
	Ms. Silky Jain	
9.	Ms. Yashika Kathuria	
10.	Dr. Ashish Garg	
11	Dr. Ravindra	
12	Ms. Ruby Narwal	
13.	Ms. Reena Tyagi	
14.	Mr. Tarun Kumar Paliwal	

Shri Ram College, Muzaffarnagar
(Department of Fine Arts)
<u>Attendance Sheet of Saturday Tea Club</u>
Session 2017-18

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Alexander Gottlieb Baumgarten

He was also known as the "father of aesthetics".Baumgarten was the son of a Pietist minister from Berlin, but was orphaned by the time he was eight. Baumgarten started at the university at sixteen (in 1730), and studied theology, philology, poetry, rhetoric, and philosophy, especially Leibniz,. Alexander Gottlieb Baumgarten (1714–1762), as previously mentioned, introduced the term "aesthetics" in his 1735 thesis *Meditationes philosophicae de nonnullis ad poema pertinentibus* ("Philosophical meditations pertaining to some matters concerning poetry"). He began teaching there himself in 1735, upon the acceptance of his thesis on poetry, and published his *Metaphysics* in 1739. In 1740, the same year as he published his *Ethics*, he was called to a professorship. Baumgarten's reappraisal of aesthetics is often seen as the key moment in the development of aesthetic philosophy. Previously the word *aesthetics* had merely meant "sensibility" or "responsiveness to stimulation of the senses" in its use by ancient writers. With the development of art as a commercial enterprise linked to the rise of a *nouveau riche* class across Europe, the purchasing of art inevitably lead to the question, "what is good art?". Baumgarten developed aesthetics to mean the study of good and bad "taste", thus good and bad art, linking good taste with beauty.By trying to develop an idea of good and bad taste, he also in turn generated philosophical debate around this new meaning of aesthetics. Without it, there would be no basis for aesthetic debate as there would be no objective criterion, basis for comparison, or reason from which one could develop an objective argument.

Baumgarten appropriated the word aesthetics, which had always meant sensation, to mean taste or "sense" of beauty. In so doing, he gave the word a different significance, thereby inventing its modern usage. The word had been used differently since the time of the ancient Greeks to mean the ability to receive stimulation from one or more of the five bodily senses. Baumgarten defined taste, in its wider meaning, as the ability to judge according to the senses, instead of according to the intellect. Such a judgment of taste is based on feelings of pleasure or displeasure. A science of aesthetics would be, for Baumgarten, a deduction of the rules or principles of artistic or natural beauty from individual "taste." Baumgarten may have been motivated to respond to Pierre Bonhours' opinion, published in a pamphlet in the late 17th century, that Germans were incapable of appreciating art and beauty.

The 18th century brings us into a critical and important time in the history of aesthetics. It is during this time that philosophers provided the basis for aesthetics in its modern form. During the middle of the century, the German philosopher, Alexander Baumgarten coined the term aesthetics.

Prior to the 18th century, it was generally assumed that beauty named an objective property of things. But in the
18th century, there was a shift to talking about taste and thus a shift onto the subjective faculties of the perceiver. In the hands of these philosophers, philosophy, philosophy of art became subjectivized. What this means is that philosophers turned their attention towards the subject and analyzed the states of the subject's mind and his mental faculties. For example, British philosophers thought that they had discovered a new internal sense (in the subject)—the sense of beauty.

The establishment of aesthetic theory as the theory that unifies the problems of the theory of beauty and the philosophy of taste was not completed in the 18th century.

Aesthetics is a branch of philosophy dealing with the nature of art and the criteria of artistic judgment. Aesthetics involves the study or theory of beauty and of the psychological responses to it. Aesthetics has developed into a broad field of knowledge and inquiry. The term was coined by Alexander Gottlieb Baumgarten to denote a realm of concrete knowledge in which content is communicated in sensory form. Now the term is applied to the study of all the works of the fine arts, the useful arts(crafts) and natural phenomena(eg., landscapes, the human face and body) that have aesthetic value and generate an experience called aesthetic experience. Plato and Aristotle formulated the conception of art as an imitation of nature. Beauty inheres in the object itself and may be judged objectively. Hume identified beauty with that which pleases the observer. Baumgarten emphasized on the importance of feeling. If art imitates nature, the artist must deliberately alter nature by adding elements of feeling to perceive reality. The artistic process involves the use of illusion to mirror the creative process of the world.

The term 'aesthetics' is a transliteration of the Greek 'aesthesis,' which means perception by the senses. Alexander Baumgartner kept close to the original Greek meaning when, in the mid-eighteenth century, he first defined 'aesthetics 'as "the science of sensory knowledge directed toward beauty" and regarded art as "the perfection of sensory awareness." While the meaning of aesthetics has since then become both vaguely generalized to signify something whose appearance is attractive and pleasing, its original philosophical meaning led to aesthetics becoming a technical discipline of philosophy with its imponderables of definition and ontology.

Baumgarten proposes 3 criteria according to which the unique perfection of sensual cognition can be judged. The first of these moments is richness of imagination, which means that an aesthetic idea is the more perfect the more individual elements it contains. Complexity of content becomes elevated to a characteristic of aesthetic perfection.

- Baumgarten defines the second characteristic of aesthetic perfection as magnitude of imagination. In this, the mere sensual complexity is linked with the notion of relevance and, thus, to a form of judgement that is no longer purely sensual.

The third and final element in Baumgarten's list is that of clarity of presentation, which is a traditional rhetorical ideal.

The most interesting of these characteristics is certainly that of richness of imagination.

Shri Ram College, Muzaffarnagar
(Department of Fine Arts)

Date 15-01-2018

Notice

All the Faculty members of Fine arts Department are hereby inform that there will be a discussion over ".ISO. Shutter Speed and...." topic delivered by Mr. Gaurav Sharma Department of Fine Arts on dated 20-01-2018 at 3:30pm. Kindly participate in it and have healthy discussion over the topic.

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Convener, Saturday Tea Club
Dept. of Fine Arts

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Shri Ram College, Muzaffarnagar
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ISO, Shutter Speed and Aperture

•When you take a photograph, the photo sensors are exposed to light.
There are three parts to exposure: The ISO, shutter speed and the aperture.
• The ISO controls the the amount of light by the sensitivity of the sensor.
• The shutter speed controls the amount of light by the length of time.
• The aperture (the size of the lens opening) controls the amount of light by the intensity via a series of different sized openings

ISO

International Standards Organisation
The ISO camera settings will tell the camera how much light it needs to be able to produce an image.
In other words, it is the amount of light needed to create a photo.
It also means that the higher the ISO number, the faster the shutter speed you can use in low light situations using the same aperture. See examples below:
ISO number Shutter speed increase in exposure
ISO 100 f5.6 aperture at 1/30 sec shutter speed.
ISO 200 f5.6 aperture at 1/60 sec shutter speed.
ISO 400 f5.6 aperture at 1/125 sec shutter speed.
ISO 800 f5.6 aperture at 1/250 sec shutter speed.

The difference between each setting is equal to one stop.

100 ISO
Benefits:
• Low noise & fine resolution.
• Good Colour Saturation.
• Good Tonal Graduation
Disadvantages:
• Not very sensitive.
• Needs to be used with a fast lens or tripod in very low light.
Best Uses:
• Studio.
• Still Life with a tripod & natural light.
• Outdoors on a bright day.
200 ISO
Benefits:
• Good noise/sensitivity balance.
• Acceptable sharpness, colour and tone.
• Can be used with a good range of apertures and shutter speeds.
Disadvantages:
• Slightly less quality capable by camera.
• May not be fast enough in low light or action scenarios.
Best Uses:
• General hand held shooting.

400 - 800 ISO

Benefits:
- Very Sensitive.
- Can be used with fast shutter speeds, smaller aperture numbers.
Example f:5.6 or long lenses (300mm +).

Disadvantages:
- Grainy Noise start to appear in the picture.
- Speckled colors in shadow areas.

Best Uses:
- Sports. Low light situations with no flash.
- Indoors.

Shutter Speed

The purpose of the shutter is to control the length of time light reaches a sensor.
Shutter speeds are measured in fractions of seconds, minutes and sometimes many hours.

1/1000 sec
1/500 sec
1/250 sec
1/125 sec
1/60 sec
1/30 sec
1/15 sec
1/8 sec
1/4 sec
1/2 sec (0.5")
1 sec (1")

The difference between each setting is twice or half as long, depending upon the direction the control is turned.
The difference between each setting is equal to one stop.
Example:
The difference between shooting at 1/60 second and changing to 1/30 second results in twice the amount of light reaching the sensor.

Apertures or "f: stops"

An aperture is an opening. Much like the opening of our eyes (the pupil).
The larger the opening the more light is allowed in. The smaller the opening, the less light is let in. The pupil adapts to bright or low light.
Shown below are the most common apertures for a standard 18-55mm zoom lens.
The aperture controls the intensity of light reaching the sensor.
The difference between each setting is equal to one stop.
This means each time the opening gets bigger, (eg.changing from f:11 to f:8) it

allows X2 the amount of light into the lens and onto the sensor.
It also means as the opening gets smaller. (eg.changing from f:11 to f:16) it
allows only half the amount of light into the lens and onto the sensor.

These aperture numbers seem confusing, but they are simply based on a measured opening
at the front of the lens.
This measurement is relative to the focal length of the lens.
For example:
A 100 mm lens with an effective opening of 50 mm at the front of the lens would make this
a f:2 lens. (2 x 50 = 100) As illustrated below.
A 100 mm lens with an effective opening of 25 mm at the front of the lens would make this
a f:4 lens. (4 x 25 = 100).

Shri Ram College, Muzaffarnagar
(Department of Fine Arts)

Date 22-01-2018

<u>Notice</u>

All the Faculty members of Fine arts Department are hereby inform that there will be a discussion over "..Elements..art......." topic delivered by Ms. Silky Jain *Department of Fine Arts* on dated 27-01-2018 at 3:30pm. Kindly participate in it and have healthy discussion over the topic.

(.......................)
Convener, Saturday Tea Club
Dept. of Fine Arts

(.......................)
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Shri Ram College, Muzaffarnagar
(Department of Fine Arts)
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Session 2017-18

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Elements of Art

Elements of art are stylistic features that are included within an art piece to help the artist communicate. The seven most common elements include line, shape, texture, form, space, colour and value, with the additions of mark making, and materiality. When analyzing these intentionally utilized elements, the viewer is guided towards a deeper understanding of the work.

Lines

Lines are marks moving in a space between two points whereby viewer can visualize the stroke movement, direction and intention based on how the line is oriented. Lines describe an outline, capable of producing texture according to their length and curve. There are different types of lines artists may use, including, actual, implied, vertical, horizontal, diagonal and contour lines, which all have different functions. Lines are also situational elements, requiring the viewer to have knowledge of the physical world in order to understand their flexibility, rigidity, synthetic nature, or life.

Shape

A shape is a two-dimensional design encased by lines to signify its height and width structure, and can have different values of colour used within it to make it appear three-dimensional. In animation, shapes are used to give a character a distinct personality and features, with the animator manipulating the shapes to provide new life. There are different types of shapes an artist can use and fall under geometrical, defined by mathematics, or organic shapes, created by the artist. Simplistic, geometrical shapes include circles, triangles and squares, and provide a symbolic and synthetic feeling, whereas acute angled shapes with sharp points are perceived as dangerous shapes. Rectilinear shapes are viewed as dependable and more structurally sound, while curvilinear shapes are chaotic and adaptable.

Form

Form is a three-dimensional object with volume of height, width and depth. These objects include cubes, spheres and cylinders. Form is often used when referring to physical works of art, like sculptures, as form is connected most closely with three-dimensional works and can be viewed from many angles. In drawn or animated works, type form is alluded to by adding shading and highlights to two-dimensional shapes, giving the illusion of depth.

Colour

Colour is an element consisting of hues, of which there are three properties: hue, chroma or intensity, and value. Colour is present when light strikes an object and it is reflected back into the eye, a reaction to a hue arising in the optic nerve. The first of the properties is hue, which is the distinguishable colour, like red, blue or yellow. The next property is value, meaning the lightness or darkness of the hue. The last is chroma or intensity, distinguishing between strong and weak colours. A visual representation of chromatic scale is observable through the colour wheel that uses the primary colours.

Space

Space refers to the perspective (distance between and around) and proportion (size) between shapes and objects and how their relationship with the foreground or background is perceived. There are different types of spaces an artist can achieve for different effect. Positive space refers to the areas of the work with a subject, while negative space is the space without a subject. Open and closed space coincides with three-dimensional art, like sculptures, where open spaces are empty, and closed spaces contain physical sculptural elements.

Texture

Texture is used to describe the surface quality of the work, referencing the types of lines the artist created. The surface quality can either be tactile (real) or strictly visual (implied). Tactile surface quality is mainly seen through three-dimensional works, like sculptures, as the viewer can see and/or feel the different textures present, while visual surface quality describes how the eye perceives the texture based on visual cues.

Shri Ram College, Muzaffarnagar
(Department of Fine Arts)

Notice

All the Faculty members of Fine arts Department are hereby inform that there will be a discussion over "Introduction to flat....." topic delivered by Ms. Yashika Kathuria Department of Fine Arts on dated 17-02-2018 at 3:30pm. Kindly participate in it and have healthy discussion over the topic.

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Introduction to flat pattern cutting

Flat Pattern Cutting – is a method working 2-dimensionally with basic shapes, (basic blocks) that one derived through standard body measurements. Translation of design ideas by manipulating of the blocks through tried and tested methods, achieves the desired shape required for a design. Once the basic principles have been mastered, your confidence will increase and you will find the methods quick, and accurate results achieved.

Basic Blocks: The basic blocks used in pattern cutting are derived from standard sizing which reflects the size and proportion for the average figure.

The measurements are produced by the British Standard Institute (B.S.I) which produces tables of average sizing for the industry.

The blocks you will be using, basic information for a semi-fitted basic body shape.

- Blocks do not have seam allowances therefore are a net shape,

- Blocks include 'tolerance' allowances (ease).

- Blocks are never cut up or used directly on fabric, they are used for outlining onto pattern paper ready to be styled, to form the basic draft. (Plan or Working Pattern)

Fashion Blocks: Derived initially from basic blocks but conform to the current 'look' or trend. Clothing companies also have their own fashion blocks and whilst they conform to B.S.I. tables they also relate to their own particular market (customer) therefore, they select their measurements accordingly.

Basic Draft or Plan: Also called a master draft or working pattern. It is the first draft or plan of a design. Basic blocks are drawn onto pattern paper. Lines are drawn on this copy simply with design styling and details e.g. seamlines, style lines, wraps, collars, fullness, yokes, button stands etc.

- Notches (balance marks) are placed on all seamlines to enable the sections to be fitted back together during construction.
- Grain lines are marked on each section and run parallel to Centre Front (C.F.) or Centre Back (C.B.) or centre of sleeves; this relates to fabric grain.
- N.B. This stage of pattern preparation is- never cut up but kept for reference and alterations etc.

The patterns: After basic draft is completed:

- Carefully trace off each separate section (pattern piece) transferring all relevant details, especially grain lines and notches.
- Seam and hem allowances can now be added to each pattern piece. Amount required depends upon garment style, type of seam, position and fabric used-see guidelines
- Where darts are included in a design or seams meet at a curve, you need to true the shape – e.g. fold out to fitting line to achieve correct shape- unfold
- Add all relevant information on each pattern piece- grain line, notches, size of pattern, name of pattern piece , number of pieces to cut , C.B or C.F lines, amount of S.A used , R.S.U (right side up) , your own name.
- All written information should be clear and written From hem upwards.
- Patterns should be kept clean and kept together in an appropriate format to form your own archive.

Shri Ram College, Muzaffarnagar
(Department of Fine Arts)

Notice

All the Faculty members of Fine arts Department are hereby inform that there will be a discussion over ".Indian Contemporary...." topic delivered by **Dr. Ashish Garg** Department of Fine Arts on dated 24-02-2018 at 3:30pm. Kindly participate in it and have healthy discussion over the topic.

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Indian Contemporary Artist

Laxmagoud

Born in 1940, nizampur (andhra pradesh), laxma goud completed his diploma in drawing and painting from government college of fine arts and architecture, hyderabad in 1963 and did his post-diploma in mural painting and printmaking at m. s. university, baroda from 1963-1965, where he worked under professor k. g. subramanyan. he was head of the department at the sarojini naidu school of performing arts, fine art and communication, university of hyderabad for several years. he was appointed as a graphic designer at doordarshan for 15 years. he has been awarded the state lalit kala award, andhra pradesh; silver & gold medal by hyderabad art society. he had his first solo exhibition in his hometown in 1965 and has held numerous exhibitions since then. some of his important exhibitions include the tokyo print biennale, japan, 1976; sao paulo biennale, brazil, 1977; the royal academy of art, london, 1982. he lives and works in hyderabad and jaipur. being an artist of international acclaim whose career spans five decades and counting, he has travelled the length and breadth of the globe to exhibit his work. he has a permanent gallery in peabody museum in boston, usa. during his expedition he had an opportunity to behold the art and crafts of several nations and was awestruck by the immense resemblance of craftmanship between various countries including his own land india, which lulled him to believe that art has no boundary or distinct language. this rejuvenated the artist in him to create more works like ever. he believes that an artist must continue to be an artist and toil towards producing original works whether it sells for big bucks or not. he is being best owed with plethora of awards both at home and abroad along with the prestigious padma shri award for his contribution towards art. "for any artist, awards don't mean anything. people work hard to achieve something in their respective fields, but in the end, what remains is the love of the people who admire my work" says the humble artist. it would be right to say that laxma is an artist of the world and his life is indeed a message to all, that an unfailing desire to excel with a never-ending passion to work can take one afar.

ganesh pyne

born in 1937, ganesh pyne joined government college of arts and craft in 1959 after finishing school and was particularly drawn towards the skeletal remains of humans and animals. this eventually became the subject of his canvas with death being the epicentre of his paintings. in 1960s he started his career at mandar

mullick's studio by working as a book illustrator and sketching for animated movies. he also joined society of contemporary artists. it was hard to make ends meet those days as he had little money to buy colours. yet he kept drawing with pen and ink. his first painting was titled 'winter morning' picturing him and his brother going to school together. although, he was a calm and composed man outside, his art was rebellious, venting his anger and dismay in the form of skull, cadavers, creepy faces in the backdrop of dark and blue shades. he even depicted less noticed mythological characters like amba, ekalavya and others whose life was reflective of miseries and curse. his art is a visual tour to the horrors perceived and experienced by him and his characters. ganesh pyne paintings started with watercolour but eventually moved to gouache and later to tempera as his medium. ganesh pyne's canvas often resonates the uncomfortable yet inevitable side of living beings, 'death'. being a contemporary artist of bengal school, his very indian yet dark artworks revolve around the legends and lore of bengal. having been born and brought up in kolkata's decaying buildings and listening to stories narrated by his grandmother about bengali folklores and reading through bengali children's magazines, his imagination received wings that was hard to contain. however, it was kolkata riots during pre-independence time in 1946 that left a lasting impression on his 9 years old brain, when he encountered countless dead bodies piled one over the other. this incident moulded his artistic fancy destine towards shady imagery and eerie fantasy.

Shri Ram College, Muzaffarnagar
(Department of Fine Arts)

Date 14-03-2018

Notice

All the Faculty members of Fine arts Department are hereby inform that there will be a discussion over "...God of Indian Painting...." topic delivered by **Dr. Ravindra** Department of Fine Arts on dated 17-03-2018 at 3:30pm. Kindly participate in it and have healthy discussion over the topic.

(..............................)
Convener, Saturday Tea Club
Dept. of Fine Arts

(..............................)
HOD
Dept. of Fine Arts

S.No.	Name of Faculty	Signature
1.	Dr. Roupal Malik	
2.	Dr. Binnu Pundir	
3.	Dr. Rajni Kant	
4.	Mr. Amit Kumar	
5.	Dr. Anu Nayak	
6.	Ms. Anita Chauhan	
7.	Mr. Gaurav Sharma	
8.	Ms. Silky Jain	
9.	Ms. Yashika Kathuria	
10.	Dr. Ashish Garg	
11	Dr. Ravindra	
12	Ms. Ruby Narwal	
13.	Ms. Reena Tyagi	
14.	Mr. Tarun Kumar Paliwal	

Shri Ram College, Muzaffarnagar
(Department of Fine Arts)
Attendance Sheet of Saturday Tea Club
Session 2017-18

S.No.	Name of Faculty	Signature
1	Dr. Roupal Malik	
2	Dr. Binnu Pundir	
3	Dr. Rajni Kant	
4	Mr. Amit Kumar	
5	Dr. Anu Nayak	
	Ms. Anita Chauhan	
7	Mr. Gaurav Sharma	
8	Ms. Silky Jain	
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13	Ms. Reena Tyagi	
	Mr. Tarun Kumar Paliwal	

God of Indian painting- Raja Ravi Verma

Ravi Varma, in full Raja Ravi Varma, (born April 29, 1848, Kilimanoor Palace, near Trivandrum, Travancore princely state, British India [now Thiruvananthapuram, Kerala, India—died October 2, 1906, Kilimanoor Palace), Indian painter best known for uniting Hindu mythological subject matter with European realist historicist painting style. He was one of the first Indian artists to use oil paints and to master the art of lithographic reproduction of his work. In addition to incidents in Hindu mythology, Varma painted many portraits of both Indians and British in India.

Varma was born into an aristocratic family in Travancore state. He showed an interest in drawing from an early age, and his uncle Raja Raja Varma, noticing his passion for drawing on the palace walls, gave him his first rudimentary lessons in painting. When Varma was 14, Maharaja Ayilyam Thirunal, ruler of Travancore at the time, became a patron of his artistic career. Soon the royal painter Rama Swamy Naidu started teaching him to paint with watercolours. Three years later Varma began to study oil painting with Theodore Jensen, a Danish-born British artist. Varma was the first Indian to use Western techniques of perspective and composition and to adapt them to Indian subjects, styles, and themes. He won the Governor's Gold Medal in 1873 for the painting *Nair Lady Adorning Her Hair*. He became a much-sought-after artist among both the Indian nobility and the Europeans in India, who commissioned him to paint their portraits.

Though his portraits brought him fame, Varma increasingly painted subjects in Indian mythology. His representations of Hindu gods and goddesses and characters in the epics and the Puranas reflected his absorption in Indian culture. His paintings, including *Harischandra in Distress*, *Jatayu Vadha*, and *Shri Rama Vanquishing the Sea*, captured dramatic moments from Indian mythology. His depictions of Indian women drew such appreciation that a beautiful woman would often be described as looking "as if she had stepped out of a Varma canvas."

Varma adapted Western realism to pioneer a new movement in Indian art. In 1894 he set up a lithographic press in order to mass-produce copies of his paintings as oleographs, enabling ordinary people to afford them. That innovation resulted in the

tremendous popularity of his images, which became an integral part of popular Indian culture thereafter. Varma was the first Indian to use Western techniques of perspective and composition and to adapt them to Indian subjects, styles, and themes. He won the Governor's Gold Medal in 1873 for the painting *Nair Lady Adorning Her Hair*. He became a much-sought-after artist among both the Indian nobility and the Europeans in India, who commissioned him to paint their portraits.

Varma was criticized severely by later artists who saw the content of his work as only superficially Indian because, despite depicting mythological Indian themes, it imitated Western styles of painting. That view was instrumental in the formation of the Bengal School of Art (or Bengal school), whose members explored ancient Indian artistic traditions with a modernist sensibility.

Despite the dismissal of Varma's work by some as "calendar art," interest in his work has remained constant. In 1997, for example, *The Begum's Bath* sold for a record price for an Indian artist. Works such as *The Maharashtrian Lady*, *Shakuntala*, *The Milkmaid*, *Expectation*, and *Pleasing* exhibit Varma's characteristic sense of beauty and grace.

Shri Ram College, Muzaffarnagar
(Department of Fine Arts)

Date 21-03-2018

Notice

All the Faculty members of Fine arts Department are hereby inform that there will be a discussion over ".....father of Aesthetics..." topic delivered by Ms. Ruby Narwal Department of Fine Arts on dated 24-03-2018 at 3:30pm. Kindly participate in it and have healthy discussion over the topic.

(................)
Convener, Saturday Tea Club
Dept. of Fine Arts

(................)
HOD
Dept. of Fine Arts

S.No.	Name of Faculty	Signature
1.	Dr. Roupal Malik	
2.	Dr. Binnu Pundir	
3.	Dr. Rajni Kant	
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5.	Dr. Anu Nayak	
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7.	Mr. Gaurav Sharma	
8	Ms. Silky Jain	
9.	Ms. Yashika Kathuria	
10.	Dr. Ashish Garg	
11	Dr. Ravindra	
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13.	Ms. Reena Tyagi	
14.	Mr. Tarun Kumar Paliwal	

Shri Ram College, Muzaffarnagar
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	Mr. Tarun Kumar Paliwal	

FATHER OF AESTHETICS

Alexander Gottlieb Baumgarten was a German philosopher. He was a brother to theologian Siegmund Jakob Baumgarten (1706–1757). Baumgarten was born in Berlin as the fifth of seven sons of the pietist pastor of the garrison, Jacob Baumgarten, and of his wife Rosina Elisabeth. Both his parents died early, and he was taught by Martin Georg Christgau where he learned Hebrew and became interested in Latin poetry.

In 1733, during his formal studies at the University of Halle, he attended lectures on the philosophy of Christian Wolff by Johann Peter Reusch [de] at the University of Jena.

While the meanings of words often change as a result of cultural developments, Baumgarten's reappraisal of aesthetics is often seen as a key moment in the development of aesthetic philosophy.[6] Previously the word *aesthetics* had merely meant "sensibility" or "responsiveness to stimulation of the senses" in its use by ancient writers. With the development of art as a commercial enterprise linked to the rise of a *nouveau riche* class across Europe, the purchasing of art inevitably led to the question, "what is good art?". Baumgarten developed aesthetics to mean the study of good and bad "taste", thus good and bad art, linking good taste with beauty.

By trying to develop an idea of good and bad taste, he also in turn generated philosophical debate around this new meaning of aesthetics. Without it, there would be no basis for aesthetic debate as there would be no objective criterion, basis for comparison, or reason from which one could develop an objective argument.

Baumgarten appropriated the word *aesthetics*, which had always meant "sensation", to mean taste or "sense" of beauty. In so doing, he gave the word a different significance, thereby inventing its modern usage. The word had been used differently since the time of the ancient Greeks to mean the ability to receive stimulation from one or more of the five bodily senses. In his *Metaphysic*, § 607,[7] Baumgarten defined taste, in its wider meaning, as the ability to judge according to the senses, instead of according to the intellect. Such a judgment of taste he saw as based on feelings of pleasure or displeasure. A science of aesthetics would be, for Baumgarten, a deduction of the rules or principles of artistic or natural beauty from individual "taste". Baumgarten may have been motivated to respond to

Pierre Bonhours' (b.1666) opinion, published in a pamphlet in the late 17th century, that Germans were incapable of appreciating art and beauty.

Baumgarten's most significant work, written in Latin, was *Aesthetica*, 2 vol. (1750–58). The problems of aesthetics had been treated by others before Baumgarten, but he both advanced the discussion of such topics as art and beauty and set the discipline off from the rest of philosophy. His student G.F. Meier (1718–77), however, assisted him to such an extent that credit for certain contributions is difficult to assess. Immanuel Kant (1724–1804), who used Baumgarten's *Metaphysica* (1739) as a text for lecturing, borrowed Baumgarten's term *aesthetics* but applied it to the entire field of sensory experience. Only later was the term restricted to the discussion of beauty and of the nature of the fine arts.

In Baumgarten's theory, with its characteristic emphasis on the importance of feeling, much attention was concentrated on the creative act. For him it was necessary to modify the traditional claim that "art imitates nature" by asserting that artists must deliberately alter nature by adding elements of feeling to perceived reality. In this way, the creative process of the world is mirrored in their own activity.

Shri Ram College, Muzaffarnagar
(Department of Fine Arts)

Date 25-03-2018

<u>Notice</u>

All the Faculty members of Fine arts Department are hereby inform that there will be a discussion over "......Artwork..........." topic delivered by Ms. Reena Tyagi *Department of Fine Arts* on dated 31-03-2018 at 3:30pm. *Kindly participate in it and have healthy discussion over the topic.*

(.............)
Convener, Saturday Tea Club
Dept. of Fine Arts

(.............)
HOD
Dept. of Fine Arts

S.No.	Name of Faculty	Signature
1.	Dr. Roupal Malik	
2.	Dr. Binnu Pundir	
3.	Dr. Rajni Kant	
4.	Mr. Amit Kumar	
5.	Dr. Anu Nayak	
6.	Ms. Anita Chauhan	
7.	Mr. Gaurav Sharma	
8.	Ms. Silky Jain	
9.	Ms. Yashika Kathuria	
10.	Dr. Ashish Garg	
11	Dr. Ravindra	
12	Ms. Ruby Narwal	
13.	Ms. Reena Tyagi	
14.	Mr. Tarun Kumar Paliwal	

Shri Ram College, Muzaffarnagar
(Department of Fine Arts)
Attendance Sheet of Saturday Tea Club
Session 2017-18

S.No.	Name of Faculty	Signature
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2	Dr. Binnu Pundir	
3	Dr. Rajni Kant	
4	Mr. Amit Kumar	
5	Dr. Anu Nayak	
6	Ms. Anita Chauhan	
7	Mr. Gaurav Sharma	
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11	Dr. Ravindra	
12	Ms. Ruby Narwal	
13	Ms. Reena Tyagi	
14	Mr. Tarun Kumar Paliwal	

Ms Reena Tyagi
Assistant Professor
Deptt. Of Fine Arts

Music is art. Fashion is art. Could it be possible that these two types of artworks go together?

This artwork around us shapes us as humans. Music is played everywhere— In cars, in restaurants, in stores, in our homes. But fashion is also omnipresent in our daily lives. We can see it when we travel, looking at the fashion of people also in restaurants, stores, or in our homes. Popular musicians have influenced what we wear in our daily lives for the past few decades, and they continue to do that today.

I once took a class called "Popular Music from The 1980s to Now," learning how artists and their music relate to people. The professor of that class taught us that humans are musical beings. I believe that humans are fashionable beings, as well. Even those who do not think so still choose every day the clothes they clad their bodies with.

In some ways, musical genres have their own set of fashion categories.

It was common for young people to classify themselves and their fellow peers by the music they listened to in the past and still today. Rock artists, such as Joan Jett or Gene Simmons of the band Kiss, are notorious for wearing lots of black— black eyeliner, black jewelry, and black leather. Pop singers like Michael Jackson can be known to wear more color, dressing authentically and originally to intrigue fans. Grunge musicians like Kurt Cobain wore more baggy clothing, steering more towards a "skater" style of apparel that can feature long, disheveled hair, unbuttoned plaid shirts, oversized jackets, and sometimes beanie hats. Like Prince or Annie Lennox of the band Eurythmics,other artistsas well have drawn more attention to their music because of the way they dress, styling themselves androgynously.

Nowadays, musical genres blend into other styles. Styles of rap infuse southern-style country music with hip-hop elements in songs like "Old Town Road" by Lil Nas X or "The Git Up" by Blanco Brown. Techno music has transgressed to electronic dance music, or EDM songs, with computerized beats and sound

bytes, most often recognizable by minimal singing in a song like "Summer" by DJ Calvin Harris. Gospel, jazz, and rock instruments can be commonly found throughout pop music. Singer-songwriter Sam Smith layers their vocals together to sound like a gospel choir in their songs. Pop artist Miley Cyrus's music features guitars, drums, among other instruments associated with rock n' roll. The top music charts are ranked with songs that include but are not limited to any of these options.

Artwork like this influences our culture as some of us like to dress like the singers we are currently listening to.

Musical artists such as those listed above can be known to follow and set fashion trends, but the fantastic thing about fashion is that people are not limited to the boundaries of one style. People can dress in a particular style one day and change it the next. The fashion style of the 2020s is diverse and versatile, and musicians indeed pave the way for this.

Harry Styles is an English musician with a rock-oriented music style and a personal style that can be described as a "gender-neutral business professional" fashion style. Earlier in his career, his clothing style reflected what he wore with his former bandmates when he was a part of the boyband, One Direction. He is often seen now wearing jewelry, nail polish, formal blouses, blazers, pants, and skirts. The fashion world has taken notice as he recently became the first male ever to have a solo *Vogue* Magazine cover. Styles' apparel choices move fashion towards eradicating gender-discrimination of clothing and allowing everyone to dress more freely without the labels.

Ariana Grande, an American pop vocalist and Broadway singer, also has a style that is reflective of her music. It is colorful, modern, and girly. For example, Grande wore a custom Giambattista Valli blue-grey tulle dress with gloves at the 2020 Grammy Award Ceremony, looking like an actual princess. She often wears clothes consisting of short, cropped tops and high waisted bottoms. But other times, she wears oversized sweatshirts, pairing them with thigh-high boots, and usually can be found in her iconic winged-eyeliner, including her signature high ponytail. These style choices are trends that young women, like myself, dress like.

On a different side of the spectrum fashion-wise, Billie Eilish is an American singer-songwriter who became famous when she released a song on Sound Cloud in 2016. Her music genre can be described as indie/alternative, a lesser-

known music style that has recently become mainstream, but this music style is also representative of her clothing choices. Eilish typically dresses within a similar color scheme, along with her music, usually staying within a similar sound. Most often, she wears baggy, oversized clothing and dyes her hair frequently, which at one point was a gray color but more recently a jet-black color with patches of green. This fashion style is a loosely progressive version of modern-day grunge and alternative dressing— What used to be gothic and considered inappropriate and unprofessional is now a much more widely accepted and popularized style.

Music and art are fashion forms that work together to influence people and those around them. In the world today, artists are becoming more like Harry Styles, dressing in formal wear of skirts *and* pants, while pushing society towards removing labels of gender from fashion. Pop singer Ariana Grande dresses proudly feminine, allowing young women to highlight their feminine features in the way they dress as well. On the other hand, Billie Eilish dresses in loose clothing and colored hair dye, bringing a formerly frowned upon sense of style to a positive light. The possibilities are endless when the worlds of fashion and music collide. Who knows what style, music or fashion, is next?

Shri Ram College, Muzaffarnagar
(Department of Fine Arts)

Date 11-04-2018

<u>Notice</u>

All the Faculty members of Fine arts Department are hereby inform that there will be a discussion over "..Rene Descartes..." topic delivered by Mr. Tarun Kumar Paliwal Department of Fine Arts on dated 14-04-2018 at 3:30pm. Kindly participate in it and have healthy discussion over the topic.

(....................)
Convener, Saturday Tea Club
Dept. of Fine Arts

(....................)
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Dept. of Fine Arts

S.No.	Name of Faculty	Signature
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Shri Ram College, Muzaffarnagar
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	Mr. Tarun Kumar Paliwal	

René Descartes (1596—1650)

René Descartes is often credited with being the "Father of Modern Philosophy."

The Unreliability of Sense Perception

Descartes did not believe that the information we receive through our senses is necessarily accurate. Descartes recognised that the principles of philosophy should be based on self-evident truths. Descartes began with doubt. He found that we cannot trust sense-experience, for it often deceives us and it is hard to assure ourselves of the reality of things which appear to correspond to our sensations. We cannot even be sure of the reality of our own bodies; perhaps we are dreaming that we have bodies; perhaps we are dreaming that we are seeing objects outside. How can we know whether we are waking or dreaming? We may be entirely mistaken in believing what we see. Perhaps the world is only in the mind, in imagination. It may be just an illusion produced by thought. Everything may be doubtful, even mathematical truths. The only certainty seems to be that there is nothing certain!

Mind, according to Descartes, is without the extension characteristic of bodies. It is absolutely different from bodies. The mind and the bodies are not dependent on each other, though both are dependent on God. There is a dualism between the

mind and the bodies, and the latter are determined by the laws of mechanics. The mind is not a part of the physical world which consists of extended bodies.

The parallelism in the workings of the mind and body is attributed to the will of God, Who has made them in that way.

Shri Ram College, Muzaffarnagar
(Department of Fine Arts)

Notice

All the Faculty members of Fine arts Department are hereby inform that there will be a discussion over ".....Kerala Murals........" topic delivered by Ms. Ruby Narwal Department of Fine Arts on dated 21-04-2018 at 3:30pm. Kindly participate in it and have healthy discussion over the topic.

(.............)
Convener, Saturday Tea Club
Dept. of Fine Arts

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Shri Ram College, Muzaffarnagar
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	Mr. Tarun Kumar Paliwal	

KERALA MURALS

Kerala mural paintings are the frescos depicting Hindu mythology in Kerala. Ancient temples and palaces in Kerala, India, display an abounding tradition of mural paintings mostly dating back between the 9th to 12th centuries CE when this form of art enjoyed royal patronage.

The scriptural basis of these paintings can be found in the Sanskrit texts, 'Chithrasoothram - (Chitrasutra is a part of the Vishnu Dharmottara Purana, a book written in Sanskrit about 1500 years ago. It contains 287 short verses in nine chapters and a few prose in the second chapter. There is no other book on painting as detailed as the Chitrasutra. This book answers hundreds of questions about what a painting is, why, its purpose, role, relationship with the painter, connoisseurs, and other arts. Chitrasutra will be useful to understand the true Indian painting.)Tantrasamuchaya, the fifteenth century text authored by Narayanan, Abhilashitartha Chintamani of the twelfth century and Silparatna by Sreekumaran of the sixteenth century.Iconography of the mythological character in murals are based on the Dhyanaslokas.

The murals of Thirunadhikkara Cave Temple (now ceded to Tamil Nadu) and Tiruvanchikulam are considered the oldest relics of Kerala's own style of murals. The masterpieces of Kerala mural art include: the Shiva Temple in Ettumanoor, the Ramayana murals of Mattancherry Palace and Vadakkumnatha kshetram.

Other fine mural paintings are depicted in temples at Trikodithanam, Vaikom Temple, Pundarikapuram, Udayanapuram, Triprangode, Guruvayoor, Kumaranalloor, Aymanam, the Vadakkunathan temple in Trichur, the Thodeekkalam temple in Kannur and the Sri Padmanabhaswamy temple at Thiruvananthapuram. Other mural sites are in the churches at Ollur, Chalakkudy, Kanjoor, Edappally, Vechur, and Mulanthuruthy, and at palaces such as the Krishnapuram Palace near Kayamkulam and the Padmanabhapuram Palace.

Although the traditional mural artisans were under the patronage of various rulers in Kerala, under British administration the art form suffered enormously, even at the danger of extinction. After India's independence in 1947, a revival of mural tradition in Kerala took place as major temples in Kerala. The Centre for Study of Mural Paintings, a school established by Guruvayur Dewaswom Board in the Thrissur district of Kerala under the chief instructorship of Mammiyoor

Krishnan Kutty Nair, represents this revival phase, as does the Sree Sankara Sanskrit College in Kalady.

Traditionally the painting involves four different processes.

1. Preparation of the ground (granite and laterite walls)
2. Sketching of the outline
3. Application of colours and
4. Addition of decorative details

Sanskrit texts discuss in detail the style, effectiveness of different colours, desirable combinations that could be brought out by mixing various pigments and methodology of preparing the base for application of colors and for preparation of colors from different natural sources in general terms.

Preparing a wall involves three stages of plastering the wall with different substances.

1. Plaster of a mixture of lime and clean sand in the ratio 1:2.
2. Plaster of a mixture of lime and sand in the ratio 1:2, and cotton (Gossypium herbaceum). Cotton is used to give a gleaming white texture to the wall.
3. 25-30 washes of a mixture of quick lime and the juice of very tender coconut.
4. Traditional murals used panchavarana (Sanskrit: five colours) exclusively i.e. red, yellow, green, black and white, white being the colour of the wall itself. Colours are prepared from vegetable and mineral pigments. Red is derived from red laterite, yellow is derived from yellow laterite, white from lime, and black from oil-lamp soot. Leaves of Neelamari (Indian Indigo; Indigofera tinctoria) plant are squeezed and the extract is used after drying up to be mixed with Eravikkara (Garcinia morella) for obtaining the green pigment. Wooden utensils are used for mixing the colours and the binding media used is derived from tender coconut water and extracts from the Neem tree (Azadirachta indica).
5. The characters in the murals are coloured according to their characteristics as illustrated in the relevant Hindu mythological scriptures. Spiritual, divine and dharmic characters (satwika) are depicted in shades of green. Those influenced towards power & materialistic wealth (rajasic) are painted in shades of red to golden yellow. Evil, icked and mean characters (tamasic) are generally painted in white or black.

Shri Ram College, Muzaffarnagar
(Department of Fine Arts)

Date 25-04-2018

Notice

All the Faculty members of Fine arts Department are hereby inform that there will be a discussion over "....History and emergent topic delivered by Ms. Reena Tyagi Department of Fine Arts on dated 28-04-2018 at 3:30pm. Kindly participate in it and have healthy discussion over the topic.

(..............)
Convener, Saturday Tea Club
Dept. of Fine Arts

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13	Ms. Reena Tyagi	
	Mr. Tarun Kumar Paliwal	

MS REENA TYAGI

ASSISTANT PROFESSOR, FINE ARTS DEPARTMENT

HISTORY AND EMERGENCE OF SNEAKERS

THE HISTORY OF SNEAKERS

The history of sneakers has an early beginning and they've been around longer than you think. Today, the sneaker is here, there, and everywhere. You wear them to work, play sports and go running, to school, out in the evenings to restaurants - today there is no event where these shoes don't fit in. With the most popular global icons partnering and parading around in some of the world's most recognizable footwear brands, the sneaker actually had very humble beginnings.

SNEAKER ETYMOLOGY

The term 'sneakers' has been in use for well over a century now. In 1917, Henry Nelson McKinney, as US advertiser used the term because their rubber soles made the shoe's wear quieter and stealthier, as if they were sneaking.

EARLY HISTORY OF SNEAKERS

Early on in the 1870s, sneakers were known as plimsoll, which draws inspiration and comparison from the horizontal plimsoll line on a ship's hull. They were primarily worn by those on vacation and popular sports people of the era due to their comfort. The only downside at the time was the lack of distinction between left and right foot! However, their evolution was aided thanks to Charles Goodyear who had invented vulcanized rubber in 1839, and this material was later applied to shoes. It was in 1886 that the first ever sneaker company was born. Come the turn of the 1900s, these athletic shoes became increasingly popular for leisure and outdoor activities. They have been on a constant path of transformation ever since.

SNEAKERS SPARK A SURGE IN DEMAND

The early 1900s saw huge demand for these shoes and by 1917, they were in mass production. That very same year, Converse All-Stars (named after founder Marquis Converse) were born. Several years later, they were endorsed by Indiana Hoops star player Chuck Taylor and they became known as the Chuck Taylor All-Stars, and to this day, they remain the best-selling basketball sneakers of all time.

The US sneaker market grew steadily post World War I, with young boys lined up to buy sneakers endorsed by sports stars. There were men's sneakers and women's sneakers and they were marketed for an array of different sports.

SNEAKERS ENTER THE 1936 OLYMPICS

The 1936 Olympic Games held in Berlin were a catalyst to popularizing sneakers to the rest of the world. The US basketball team adored Converse throughout the tournament, while US runner Jesse Owen won four gold medals wearing track shoes designed by Adolf Dassler, who established global sports brand Adidas. For Dassler, business boomed thanks to athlete performance, and prior to World War II, they were selling 200,000 pairs a year.
By the 1940s, a number of sneaker brands which still exist today had been up and running for years and decades.
This included the likes of New Balance, Fila, Gola, Wilson, Mizuno, and many more.

POST WORLD WAR II

From the 40s onwards, there was a cultural shift in sneaker attitudes. The younger generations started to wear them more as a fashion statement rather than for sports. More new brands began to emerge such as Diadora, Onitsuka Tiger, and Puma. During the 50s, leisure activities grew and became a more essential part of life. Schools even started to relax their dress codes, making room for sneakers in the classroom. It was around this time when sales really started to boom, so much so that it started to affect the sales of leather and standard shoes. This led to the birth of two of the world's most iconic brands in the 60s - Nike and Vans. Come the 1960s, the first ever running sneaker with ripple soles entered mass production. The release of this shoe couldn't have come at a better time as during the 70s, jogging became increasingly popular and trainers designed for the purpose of running were solid-sellers. Soon, even more athletic footwear was created for even more specific sports such as football, basketball etc. due to advancements in technologies.

IT'S A SNEAKER WORLD

The 80s and 90s was a key era for sneakers. With many brands gaining more and more popularity, and sales growing, the shoe market was now well and truly for the masses. The likes of Nike, Adidas, Reebok were becoming household names and more celebrities started to endorse sporting shoes. Designs, patterns, colors evolved with current trends, setting the foundations on what we know as sneakers today.

During the 1980s, the world saw one of the biggest brand x star partnerships - Michael Jordan and Nike - which resulted in the Nike Air Jordans. To this very day, they are one of the most famous sneakers and the Air Jordan entity continues to rake in colossal sales. It was also in this decade that we witnessed the sales of the first $100 trainers. Nike Air 1s, Nike Air Jordans, and the Reebok Pumps all had the three-figure price tag.

The turn of the 1990s meant competition was now fierce. No longer were sneakers competing against other shoe types, but against other sneaker brands. Marketing became focal with huge budgets, and endorsements with sports stars and celebrities grew far larger than ever before. They became marketed as a fashion statement, not just as sports shoes.

TODAY AND BEYOND

As we entered a new millennium. The sneaker market was jam-packed with brands, sports star endorsements, fashion houses adopting the style, and more sales than ever. Nike acquired Converse and Adidias acquired Reebok demonstrating the power and wealth of sporting brands. More so, fashion culture took new strides with musicians like Jay Z endorsing footwear brands. These endorsements evolved into collaborations, with one of the most successful partnerships being Kanye West's Adidas Yeezys, which became a best-selling shoe. As a piece of apparel, sportswear and shoes are unavoidable both in the mall and online. Searches for 'sneakers' in Google shows searcher growth and it looks like this will continue well into the coming years and decade. The value of sneakers sky-rocketed from 2010 onward. Three-figure price tags are very much a staple in today's retail world. There have even been some record-breaking sales where kicks have sold from tens-of-thousands of dollars to those in the millions-of-dollars bracket. And, it looks like there is no stopping it as the global athletic footwear markets projected to hit $95.14 billion by 2025.