

Interpretation of Art: a Journey through the Eyes of Appreciation (with Examples - Combines Descriptiveness with a Personal Touch)

SAMANTHA KUMAR TADIBOINA¹, LAKSHMI PRASANNA PIDAPARTHI²

¹ Faculty / Designer at National institute of design, Amaravathi, A.P

² Assistant professor at School of Planning and Architecture, Vijayawada, A.P.

Abstract—The role of appreciation in understanding art is to explore the relationship between appreciation and interpretation in various art forms, using diverse ideas and perspectives. As an architect and educator, I believe art appreciation is the foundation of creativity, the "common sense" that fuels innovation. Appreciating art is more than just admiring its beauty; it is a multifaceted investigation. The appreciation explores the depths of form, shape, colour, texture, and design principles, going beyond simple beauty. Our research expands beyond what is obvious by exploring the technological, environmental, sociological, and cultural elements that influence every work of art. Rather than being a passive observer, appreciation is an active interpretation. Instead of just appreciating finished pieces, we interact with them by adding our narratives to the existing ones. By encouraging greater awareness of the fundamentals of art and design, this interaction deepens our comprehension and expands our creative potential. Examples of artwork and designs were used in the study, which was conducted among a chosen group of students who will get mentoring. "Think Big" refers to asking students to share their feelings, ideas, and observations about the artworks. The article explores the advantages of appreciation-based art education, emphasizing its potential to promote creativity, critical thinking, and empathy.

Indexed Terms—Art Appreciation, Creative Development, Multi-Faceted Analysis, Own Perspective, Personal Interpretation, Storytelling.

I. INTRODUCTION

From pre pre-historic age to the 21st century, humans have used art as a means of self-expression, we can also see a media of communication, and there have been claims that "knowledge" is necessary for appreciating art. Do we need to be artists to appreciate art? Here by doing this research would like to say non-specialists in art also can appreciate art.

What is art appreciation? First, as authors would like to go through the nomenclature of the content.

Art appreciation involves giving and receiving information, as it is essential in practical life. In art, each atom communicates with others, sharing basic knowledge. Appreciation facilitates the exchange of ideas, expressions, interactions, and opinions between communities. It is a process that aims to result in something, and it is a system that primarily consists of knowledge and information. This exchange of knowledge is crucial for maintaining a sense of community and understanding. The success of appreciation in teaching and faculty involves communication and information. Faculty members and students should develop their own interpretation, communication, knowledge, and information methods, rather than replicating others, with appreciation being the common point.

The appreciation process involves ideation, trial and error, and interpreting various sources. It involves thinking, reading, and discussions to find common ground. Despite the differences in backgrounds and experiences, many unique people come together to appreciate the same thing. This result-oriented and problem-solving approach is valuable, but it can be

wasteful. Overall, appreciation is a beautiful and valuable process that involves many different perspectives and experiences.

II. LITERATURE

Study 1: LOTA (1)

As part of a literature study, I'd like to highlight some famous appreciations of art and designs, "LOTA," a masterpiece that reflects our culture and traditional India, and the India report as a famous literature review. The Indian government requested recommendations for a design training program to aid small industries and combat the rapid decline in consumer goods quality. American industrial designer Charles Eames and his wife Ray Eames visited India with Ford Foundation sponsorship to explore design problems and make recommendations, leading to a report. During our visit to India, we admired the Lota, a beautiful everyday vessel made by village women using tamarind and ash to turn brass into gold. Designing a Lota requires removing preconceived ideas.

During their visit to India, they admired/appreciated in my words the Lota, a simple, beautiful vessel made by village women using tamarind and ash to turn brass into gold. To design a Lota, we had to eliminate preconceived ideas and consider various factors. The optimal amount of liquid to be retrieved, carried, poured, and stored under specific conditions.

- The size and strength and gender of the hands (if hands) that would manipulate it.
- The way it is to be transported – head, hip, hand, basket or cart.
- The balance, the centre of gravity, when empty, when full, and its balance when rotated for pouring.
- The fluid dynamics of the problem not only when pouring but when filling and cleaning, and under the complicated motions of head carrying – slow and fast.
- Its sculpture as it fits the palm of the hand, the curve of the hip.
- Its sculpture a compliment to the rhythmic motion of walking or a static post at the well.
- The relation of opening to volume in terms of storage uses – and objects other than liquid.

- The size of the opening and inner contour in terms of cleaning.
- The texture inside and out in terms of cleaning and feeling.
- Heat transfer – can it be grasped if the liquid is hot?
- How pleasant does it feel, eyes closed, eyes open?
- How pleasant does it sound, when it strikes another vessel, is set down on ground or stone, empty or full – or being poured into?
- What is the possible material?
- What is its cost in terms of working?
- What is its cost in terms of ultimate service?
- What kind of an investment does the material provide as a product, as salvage?
- How will the material affect the contents, etc., etc.?
- How will it look as the sun reflects off its surface?
- How does it feel to possess it, to sell it, to give it?



The Lota

Image Credit: Self-taken Picture

In their interpretation, they concluded their appreciation of LOTA “The appreciation discusses the handling of the lota, including the hands used, transportation methods, balance, fluid dynamics, sculpture, and compatibility with the hand's palm and hip. It also discusses the relation between the opening and volume, cleaning size, texture, heat transfer, and sound. It also discusses the material used, its cost, and its potential investment. The appreciation also touches on the appearance, function, and emotions associated with the lota, as well as the potential for profit and loss. At the same time generating an attitude that solves problems with the same service,

dignity, and love as the Lota did during its time. The appreciation provides measurable answers to some problems, while also providing a questioning approach, appropriateness, and quality concern, helping navigate immeasurable relationships.

Study 2: Interpretations about Dancing Girl (bronze), Mohenjo-Daro

In 1973, British archaeologist Mortimer Wheeler described the item as his favourite statuette:

She's about fifteen years old I should think, not more, but she stands there with bangles all the way up her arm and nothing else on. A girl perfectly, for the moment, perfectly confident of herself and the world. There's nothing like her, I think, in the world. (2)

John Marshall, the archaeologist at Mohenjo-daro who found the figure,

described the figure as "a young girl, her hand on her hip in a half-impudent posture, and legs slightly forward as she beats time to the music with her legs and feet".(3)

The archaeologist Gregory Possehl described Dancing Girl as "the most captivating piece of art from an Indus site" and qualified the description of her as a dancer by stating that "We may not be certain that she was a dancer, but she was good at what she did and she knew it. (4)

To the American IVC specialist Jonathan Kenoyer, the reading of the figure as a dancer is "based on a colonial British perception of Indian dancers, but it more likely represents a woman carrying an offering" (which he also thinks the second figure is doing). (5)

The statue led to two important discoveries about the civilization: first, they knew metal blending, casting, and other sophisticated methods, and second that entertainment, especially dance, was part of the culture. (6)

The bronze girl was made using the lost-wax casting technique and shows the expertise of the people in making bronze works during that time. (7)



Bronze dancing girl (front and back views)

Image

Credit:

[https://en.wikipedia.org/wiki/Dancing_Girl_\(sculpture\)](https://en.wikipedia.org/wiki/Dancing_Girl_(sculpture))

The Dancing Girl Figurine is a naturalistic free-standing sculpture of a nude woman, with small breasts, narrow hips, and long legs and arms, and a short torso. She wears a stack of 25 bangles on her left arm. She has very long legs and arms compared to her torso; her head is tilted slightly backward and her left leg is bent at the knee. On her right arm are four bangles, two at the wrist, two above the elbow; that arm is bent at the elbow, with her hand on her hip. She wears a necklace with three large pendants, and her hair is in a loose bun, twisted in a spiral fashion, and pinned in place at the back of her head. Some scholars suggest that the Dancing Girl statuette is a portrait of a real woman. (8)

III. METHODOLOGY

This article delves into the art interpretation of various artworks, focusing on personal experiences, descriptive analysis, and theoretical frameworks. It explores the emotional and intellectual impact of these pieces, using vivid descriptions and evocative language. The theoretical framework, such as formalism, semiotics, and psychoanalysis, helps understand shape, form, colour and lines used in artworks and reveals hidden meanings in sculptures. Personal interpretation involves examining how the theoretical framework interacts with personal experiences, determining if it deepens appreciation or offers a unique interpretation. The text emphasizes the importance of visual references, expert quotes,

and personal anecdotes in analyzing artworks. To create captivating artworks, focus on sensory details and balance objectivity with subjectivity. This article acknowledges the subjective nature of interpretation and encourages readers to form their connections. The article concludes with open-ended questions encouraging readers to explore their interpretation journeys.

IV. EXPERIMENT

After studying different appreciations and interpretations here would like to experiment with one example we should begin somewhere. If we went back in time, 10,000 or 15,000 years in time, tribes were formed to ensure easy surveying for food and life from animals or natural calamities. Today, it is easier for food and survival, but in the past, tribes had to navigate harsh terrain and weather conditions. Many tribes had to return with wounded or killed members, and food was cooked and consumed. After the sunset, a bonfire was set, and the leader of the hunt would share their experiences, including their journey through rivers, geographies, and hills, their hunting methods, and the fights they faced. Older members of the community would also share their experiences. After the hunt, people could sing, dance, and drums, which helped them forget their hard work and troubles and find good sleep. The primary focus of the community was education.

If we go deeper, after experiencing failures and successes, they will move to another place, and after years they probably come back to the same place, in time another tribe may come to that place, and they have to protect themselves and information pass to other tribes and they started duplicating by drawing on stones in caves to tell others depicting how they hunted in that areas, it's all about pure education for their younger generations or information to next tribes. Cave paintings like in modern days posters, blackboards, or Google information.

By doing those paintings, what animals are suitable for hunting and what animals are not suitable to hunt, or they'll kill you in return. What animals do they have for different purposes? Today we have different sources and ways of process and systems, but they probably do not from the idea of education and

passing of pieces of information, we can say purely from experiences. Jackson Pollack said, "He doesn't care about whether you understood or not about his drawings, it's important to him do the painting for survival. It's his attitude to do art in his way".



War scene (detail), paintings in rock shelter 8, Upper Paleolithic period, Bhimbetka, India

Image Credits: Bernard Gagnon, CC BY-SA 3.0

Early Bhimbetka paintings predominantly feature wild animals such as gaur, a native variety of wild ox, deer such as the chital, monkeys, wild boars, stags, and elephants as well as hunting scenes in which humans are depicted with bows and arrows and headgear. There are also depictions of different types of scenes, including ritual practices, women digging out rats from holes, and men and women foraging for fruits and honey. Contemporary scholars have categorized the painted animal figures in these illustrations into natural, geometric, or abstract styles based on whether they are simple outlines, partially filled-in or silhouetted figures. (9)

Cave paintings were a way for people to document and document their knowledge, as they were unable to take the cave stones with them when moving. Inventions like animal skins, tree bark, and leaves were used to store information. As they practised, they realized the colour changes and disappearance of colours. As their evolution continued, ideas and designs for wood brush strokes and other tools began to emerge. The cave art suggests that there is no scene of perfection or perspective, but rather individuals droop in their way, gradually changing as knowledge and perspectives progress.

CONCLUSION

Our exploration of art interpretation has revealed a fascinating dance between the artist's intent, the artwork's inherent qualities, and the unique perspective of the viewer. Through the lens of diverse theoretical frameworks, we've witnessed how formalism delves into the beauty of form and composition, semiotics unlocks hidden meanings within symbols, and viewer response theory celebrates the subjective experience. Yet, the true magic lies in the interplay of these approaches. By weaving personal reflections and vivid descriptions into the analysis of specific artworks, we've discovered how interpretation becomes a personal journey of discovery. Each viewer brings their own experiences, emotions, and cultural background to the table, creating a symphony of interpretations, each valid and enriching. The beauty of art lies not in finding a single "correct" meaning, but in the multitude of ways it can resonate with us. It sparks conversations, ignites emotions, and invites us to see the world in new ways. Art interpretation is a continuous exploration, a lifelong dialogue between the artist, the artwork, and the ever-evolving viewer. As we continue to engage with art and share our interpretations, we create a richer tapestry of understanding, fostering a deeper appreciation for the boundless creativity that surrounds us.

REFERENCES

- [1] T H E INDIA REPORT, April 1958, by Charles and Ray Eames, 901, Washington Boulevard, Venice Los Angeles, USA, NATIONAL INSTITUTE OF DESIGN Paldi Ahmedabad 380 007 India
- [2] "The Dancing Girl of Mohenjo-Daro – Who Was She?". Thoughtco.com
- [3] Possehl, Gregory (2002). The Indus Civilization: A Contemporary Perspective. AltaMira Press. p. 113. ISBN 978-0-7591-0172-2.
- [4] Possehl, Gregory L. (2002). The Indus Civilization : a contemporary perspective (2. print. ed.). Walnut Creek, California: AltaMira Press. p. 114. ISBN 9780759101722.
- [5] Kenoyer, J.M. in Matthiae, P; Lamberg-Karlovsky, Carl Clifford, Art of the First Cities: The Third Millennium B.C. from the Mediterranean to the Indus, p. 391, 2003, Metropolitan Museum of Art (New York, N.Y.)
- [6] "Collections:Pre-History & Archaeology". National Museum, New Delhi. Retrieved 3 February 2014.
- [7] McIntosh, Jane R. (2008). The Ancient Indus Valley : New Perspectives. Santa Barbara, California: ABC-CLIO. pp. 281, 407.
- [8] <https://www.thoughtco.com/the-dancing-girl-of-mohenjo-daro-171329>.
- [9] <https://smarthistory.org/bhimbetka-cave-paintings/>