

History, Analysis, Appreciation and Aesthetics as Forms of Verbal Expressions and Presentations in Art

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Abstract

This paper is an exposition on art as a discipline and its accompanying forms of expression like art history, analysis, aesthetics and appreciation. One thing has remained common is that, all art seeks either directly or indirectly to commune with a 'higher deity'. Sometimes this desire is conscious and at other times it is largely unconscious or even goes unnoticed.

Key words: Art, History, Analysis, Appreciation, Aesthetics and Verbal expression.

Introduction

Art is an integral part of the process of living. There are many definitions of art and it has many components. One definition is that it is a product of human creativity (Mbelu, 2005). Human creativity involves activities in which materials are selected, shaped and organized to transmit an idea, emotion, or visually interesting forms and subjects that affect the wellbeing and development of man and his immediate environment either directly or indirectly. Another exposition on the meaning of art is that art is a documented expression of a sentient being through an accessible medium so that anyone can view, hear or experience it. Mbelu (2005) is of the opinion that art has the power to represent both reality and express it. Talabi (1979) said, art is the visual representation of human thoughts or feelings that satisfies one's cravings for the good. Art is also used in a more general sense to encompass other forms of activity that require some degree of creativity, or even to describe skills in almost any other human activity, such as, the art of bread making or the art of travel. Art can also have a functional character and serve a domestic, social, economic, religious and aesthetics (concerned with beauty) which can appeal to the mind or emotions of an individual or a group (society). However, here art, refers to the visual arts and any of its accompanying forms of expression, understanding and appreciation of the concepts of analysis, aesthetics, appreciation and the history of art.

Art according to Talabi (1979), is part of life. It is concerned with every aspect of human activity. A study of art can lead to the development of our sensual organs, all of which are involved in the appreciation and understanding of aesthetics. Talabi explained that, man has an unbeatable natural love for the good and therefore should be guided to recognize things that are noble as against ignoble-the beauty of the universe as against its ugly forms. Visualizing is the ability to form mental pictures and art and its practices fall into this sphere of knowledge. Art is considered as an act that leads to the production of an expression which can be expressly termed as "certain art", or as "art" in general. For this art in general to be fully understood and appreciated, it must find a visual means of existence. The visual means of existence can be a form of art. The paper takes the position that, "art in general" is a discipline that is most commonly viewed, enjoyed and experienced as a solidified expression of human creativity that encompasses an individual's thoughts or musings. These thoughts and musings are usually subjected to diverse forms of human manipulations that can and usually lead to the production of visual, auditory or performance related artifacts (artworks). Thus expressing the creator's imaginative or technical skill which can be appreciated for its beauty, utility or emotional power/content.

Dondis in Mbahi et al, (2013) said that we seek visual reinforcement of our knowledge for many reasons, but primarily among them is the directness of the information, the closeness of the real experience that draws us to art. Art provides man the platform for putting down in perceivable forms the familiar events and gesture of his experience. Consequently, it is appropriate to state that man's desire to make art forms is as a result of his innate instinct to produce natural forms that have created an effect upon his mind (Ikponmwosa, 2013).

History

Through the ages art has been and continues to be motivated by certain distinct factors which are social, religious, magical/mystical, political, emotional and so on. The history of art can be seen or understood as the past as well as the present ongoing explorations of all forms of art, which is

centered on identifying, classifying, describing, evaluating, interpreting and understanding the products. History of art is concerned with the developments taking place in all spheres of art such as painting, sculpture, architecture, decoration, drawing, printmaking, photography, interior design and the likes. The role of the history of art is to achieve a conclusive authentication of art objects either by signature, contemporary accounts or other forms of provenance.

History of art, is a means to discover and to record who, how, when and what about a particular artifact made and at times, its purpose. It also concerns itself with understanding the stylistic and formal principles that are central to the development of artistic traditions on any available or set scale. This understanding of the chronological ascent or descent of art can be achieved through the enumeration and analysis of various artistic styles, periods, movements and schools of thought that have existed and are still in existence. Such an understanding provides adequate information and knowledge of the historical context in which the artists lived and worked. This information, if properly articulated, can provide a suitable platform for generalizations, analysis and conclusions. The analysis of attributes of art works such as signs, symbols, themes and subject matter form part of identifying the significant points that a knowledgeable interpretation can be drawn as regard to factors such as subjects, motifs, form, colour, texture and the position of iconographic interpretation.

Loon (1961) posits that since the origin of man art has found existence everywhere man made an appearance. In the history of art, all art produced in preliterate and prehistorical cultures began somewhere. It is at this point where Sandars (1968) states that, ancient art begins, for the older literate cultures. Sayre (2005) said:

It is not until the emergence of modern humans, *Homo sapiens*, in the Paleolithic era, that we find artifacts that might be called works of art...the earliest of these, representing animals and women, are small sculptural objects that serve no evident practical function. Found near Willendorf, Austria, the so called *Venus of Willendorf* (see fig. I) is probably a fertility figure, judging from its exaggerated breasts, belly, and genitals and lack of facial features (p. 445).



**Fig. I *Venus of Willendorf*, Lower Austria, c. 25,000-20,000 B.C.E
Limestone, Height 4 ½ in. Naturhistorisches Museum, Vienna.
Source: www.google/images.com**

Though the very earliest human artifacts showing evidence of workmanship with an artistic purpose are continually the subject of some debate, such figurines as shown in figure I continue to be howbeit, arguably be the foremost examples of the earliest known artifacts made by modern man. These figurines are however, considerably dwarfed by the paintings that have been discovered over the course of the last 125 years in caves concentrated in southern France and northern Spain. The excavations at Lascaux and Altamira (Sayre, 2005) caves revealed that art is not a modern invention but a long-standing occupation of man. He further explained:

In 1996, at Chauvet cave in the Ardeche Gorge in southern France, new drawings were discovered that have been carbon-dated to approximately 30,000 B.C.E. These drawings are so expertly rendered, including the use of modeling and even a sense of recessive space that our sense of prehistoric art has completely changed. Where before we believed that as prehistoric peoples became increasingly sophisticated, their art gained in comparable sophistication. But these drawings, the earliest ever found, suggest that prehistoric peoples possessed, at least potentially, the same level of skill as anyone ever has. The suggest as well that the ability to represent reality

accurately is not so much a matter of intellectual or cultural sophistication as it is a function of the desire or need of a culture for such images (p.449).



Fig.II Horses, Chauvet, Ardeche Gorge, France, c. 30,000 B.C.E
Sygma. Jean Clottes/Miniterie de la Culture.
Source: www.google/images.com

Bailey (2005) states:

As the ice age waned around 8,000 B.C.E, humans began to domesticate animals and cultivate food grains, practices that started in the Middle East and spread slowly across Greece and Europe for six thousand years, reaching Britain last. Gradually, Neolithic-or New Stone Age-peoples abandoned temporary shelters for permanent structures built of wood, brick, and stone. Crafts-pottery and weaving, in particular-began to flourish. Religious rituals were regularized in shrines dedicated to that purpose (p. 234).

The paper agrees with the statement made by Bailey (2005), that the earliest art objects created by man were mainly motivated by the desire to pay homage to a supreme and unseen being which the earliest humans believed was in control of most if not all their actions. Talabi (1979) is also of the opinion that cave art practices were motivated by a desire to express emotions about world phenomena, some of which appeared dreadful and some delightful. It is this kind of emotions experienced by the cave man that gave birth to or formed the foundation of the religious beliefs of the early man. This could also have been reinforced by the fear of the unseen and also the need to pay reverence to the supernatural power that governed the universe.

Munn (1965) in *the Evolution and Growth of Human Behaviour* states that the belief in the unseen supreme deity took the form of what is sometimes referred to as the magical arts. These magical arts contained images in which the artists depicted animal prey with arrows, as though they imagined they had gained power over it. The art of the cave man had two distinct characteristics. It looked unfinished and it is decorative bearing most of the physical attributes of abstraction which to modern man is the peak of draughtsmanship.

Despite the fact that the history/origin of art is deeply rooted in the pioneering activities of the early man and his cave paintings, the history of art is also inextricably tied to cultural developments that in many ways reflect the existing evolution and revolution of art as a discipline that embraces all aspects of life (Williams, 1780-1950). Prominent cultures that share the development of the history of art include Greek and Egypt (Talabi, 1979), Mesopotamian, Aegean and Roman (Sayre, 2005) with each possessing its unique characteristics.

Mesopotamia (Greek word meaning between two rivers) was an ancient region in the eastern Mediterranean, bounded in the northeast by the Zagros Mountains and in the southeast by the Arabian Plateau. It corresponds to today's Iraq, mostly, but also parts of modern-day Iran, Syria and Turkey. Joshua (2009) writes that, Mesopotamia should be more properly understood as a region that produced multiple empires and civilizations rather than any single civilization. Even so, Mesopotamia is known as the cradle of civilization primarily because of two developments that occurred there in the region of Sumer, in the 4th millennium B.C.E. These developments include the rise of the city as it is recognized today and the invention of writing (although writing also developed in Egypt, in the Indus Valley in China, and to have taken form independently in Mesoamerica). The invention of the wheel is also credited to the Mesopotamians in 1922 B.C.E. Joshua (2009), Sayre (2005) and the archaeologist Sir Leonard Woolley discovered the remains of two four-wheeled wagons, (at the site of the ancient city of Ur), the oldest wheeled vehicles in history ever to be found along with their leather tires (Kriwaczek, 2014). Other important developments or inventions credited to the Mesopotamians are domestication of animals, agriculture, common tools, sophisticated weaponry and warfare, the

chariot, wine, beer, demarcation of time into hours, minutes, and seconds, religious rites, the sail (sailboats), and irrigation. Unlike the more unified civilizations of Egypt or Greece, Mesopotamia was a collection of varied cultures whose only real bonds were their script, their gods, and their attitude toward women.

It was at the same time the Mesopotamian cultures were developing that Egyptian society began to flourish along the Nile River. Egypt was/is considered the cradle of human civilization. As opposed by its neighboring cities, Egypt was protected on all sides by sea and desert, and the Egyptians cherished the ideals of order, stability, and endurance (Sayre, 2005). These ideals enumerated are reflected adequately in its art. Egyptian culture was dedicated to providing a home for the *Ka*, part of the human being which defines personality and survives life on earth after death. Sayre (2005) further states that the enduring nature of the *ka* required artisans decorate tombs with paintings that the spirit could enjoy after death (see fig. iii).



Fig. III, Painted Chest, tomb of Tutankhamen, Thebes, c. 1350 B.C.E
Length approx. 20 in. Egyptian Museum, Cairo. Bolton Picture Library.
Source: www.google.com/images

Other objects described to be servant figures were carved from wood to serve the departed figure in the afterlife. The *Ka* could, as believed, find a home in a statue of the deceased. Smith (1991) explains that, mummification - the preservation of the body by treating it with chemical solutions and then wrapping it in linen - provided a similar home as did the elaborate coffins in which the mummy was placed. Talabi (1974) states that the Egyptians perfected their arts in the building of pyramids, which Sayre (2005) describes as the largest of the resting places designed to house the *Ka*. Other forms of Egyptian art products include temples, boats and the writing of hieroglyphics. They also used papyrus both for building houses and writing or tapestries. The interiors of their buildings were richly decorated with glazed tiles and statues of dead pharaohs. Egyptian art, as the art of the cave man, was decorative as well as symbolic with a deep rooted link in the belief of life after death and of a universal supreme being that governed the universe.

The Egyptians developed a canon of ideal proportions that was almost universally applied in the production of their art products. Its art works were governed by rigorous geometry and the prolific representation of figures. This is so because the Egyptians, unlike the Greeks and more like the early man, were more concerned with representing and the creation of an ideal image rather than an accurate representation of their figures. Egyptian artists during the reign of Akhenaten were more concerned with depicting special features of the human bodies like hands and fingers, and details of the face. Sayre (2005) indicates that nowhere is attention to detail more evident than in the famous bust of Akhenaten's queen Nefertiti (see fig. iv).



Fig. IV, Queen Nefertiti, Tell el Amarna, c. 1365 B.C.E
Painted Limestone. Height 19 5/8 in. Ägyptisches Museum, Berlin. Bildarchiv Preussischer Kulturbesitz.
Source: www.google.com/images

Symbolism can be observed throughout Egyptian art and played an important role in establishing a sense of order. The pharaoh's regalia, for example, represented his power to maintain order. Animals were also highly symbolic figures in Egyptian art. Some colours were expressive. Blue or gold indicated divinity because of its unnatural appearance and association with precious materials, and the use of black for royal figures expressed the fertility of the Nile from which Egypt was born.

The Egyptians, according to Sayre (2005), had significant contact with other civilisations in the Eastern Mediterranean, particularly with the Minoan civilisation on the island of Crete and with Mycenae on the Greek Peloponnesus, the southern peninsula of Greece. According to Ione (2000), Aegean civilization is a general term for the European Bronze Age civilisations of Greece around the Aegean Sea. He states that there are three distinct but communicating and interacting geographic regions covered by the term Aegean namely: Crete, the Cyclades and the Greek mainland. Crete is associated with the Minoan civilization from the Early Bronze Age. The Cyclades converge with the mainland during the Early Helladic ("Minyan") period and with Crete in the Middle Minoan period. From ca. 1450 BC (Late Helladic, Late Minoan), the Greek Mycenaean civilization spreads to Crete. The origin of the Minoans is unclear. It is believed that they may have arrived on the island as early as 6000 B.C.E but their culture reached its peak between 1600 and 1400 B.C.E. Female figurines representing a snake goddess or priestess occur in varying forms throughout Minoan culture. She is depicted as shown in fig. v, with bare breasts as an indication of female fruitfulness. Sayre (2005) describes the snakes held in the spread hands, as a sign of male fertility.



Fig. V, Snake Goddess or Priestess, c. 1600 B.C.E
Faience, height 11 5/8 in. Archeological Museum, Heraklion, Crete.
Nimatallah/Art Resource, New York.
Source: www.google.com/images

Other art forms credited to Minoan cultures include frescoes and vases as well as elaborate palaces built for the Minoan kings. It is unclear how and why the Minoan cultures ended. It however, led to the development of the Mycenaean's culture, which is believed to have flourished between 14,000 and 1200 B.C.E (Sayre, 2005). There was a culture dominated by military values. In the *Warrior Vase* (fig. vi), Mycenaean soldiers are shown marching to war, perhaps to meet invaders who are believed to have destroyed their civilisation soon after 12,00 B.C.E. The Mycenaean's are believed to have built stone fortresses on hilltops of the Peloponnesus, a peninsula forming part of Greek mainland. They buried their dead in so-called beehive tombs, which are dome-shaped, full of gold and silver, including masks of the royal dead, a burial practice similar to that of the Egyptians.



Fig. VI, the warrior vase, Mycenae, c. 1200 B.C.E.
Height Approx. 14 In. National Museum, Athens. Scale/Art Resource, New York.
Source: www.google.com/images

It is believed that artistic production in Greece began during the Cycladic and the Minoan civilizations, both of which were influenced by local traditions and the art of ancient Egypt (Stierlin, 2004). There are three scholarly divisions of the stages of later ancient Greek art. These are the Archaic, the Classical and the Hellenistic. The Archaic period is usually dated from 1000 BC. The Persian Wars of 480 BC to 448 BC are usually taken as the dividing line between the Archaic and the Classical periods, and the death of Alexander the Great in 323 BC is regarded as separating the Classical from the Hellenistic period. Of course, different forms of art developed at different speeds in different parts of the Greek world, and varied to a degree from artist to artist. There was no sharp transition from one artistic period to another.

Like preceding cultures before them, the Greeks were a deeply religious people; they built temples and celebrated festivals in honor of their gods thereby, mirroring the emotions and preoccupations of the early man in his cave paintings as well as the Egyptians and other aforementioned cultures/civilisations. They however, maintained two disciplines which dominated their life and art and these were mathematical formulae and philosophy. Superstition and magic were laid aside mostly in favor of logic. A good physical condition was also thought to be more important and so they sought to acquire a healthy mind in a healthy body (Gombrich, in Talabi, 1979). It is with the Greeks preoccupation with attaining a certain state of intellectual level of growth that the basic concepts of aesthetics were proposed by philosophers such as Plato and Aristotle. They possessed a heightened regard for the beauty of forms, which, to them should be testified by true likeness as seen in their sculptural figures. The general desire of the Greeks was to seek personal glory through their art products and also to build temples for their gods. The rise of the Greek city-state according to Sayre (2005), marks the moment when western culture began to celebrate human strengths and powers - the creative genius of the human mind itself over the power of nature.

The Greeks were known to pay more attention to the beauty of human forms and had little or no regard for the tradition of pictorial art as seen in ancient Egyptian art and Cretan civilisations, thereby making it that, most if not all their art works were sculptural which were either done in relief or solid figures. It is only in ceramics that two dimensional works were seen in form of decorations with silhouetted figures usually against a red or black background. Prominent artists of the Greek culture included Myron, Phidias and Polyclitus whom were all interested in the rhythmic curves of muscular movements.

Ancient Greek art stands out among that of other ancient cultures for its development of naturalistic but idealized depictions of the human body, in which largely nude male figures were generally the focus of innovation (see fig. vii).



Fig. VII, Nike of Samothrace, c. 190 B.C.E.
Marble, Height Approx. 8ft. Musee Du Louvre, Paris. Hirmer Fotoarchiv.
Giraudon/Art Resource, New York.
Source: www.google.com/images

In reality, there was no sharp transition from one period to another. Forms of art developed at different speeds in different parts of the Greekworld, and as in any age some artists worked in more innovative styles than others. Strong local traditions, and the requirements of local cults, enable historians to locate the origins even of works of art found far from their place of origin. Greek art of various kinds was widely exported. The whole period saw a generally steady increase in prosperity and trading links within the Greek world and with neighboring cultures.

The values of the Greek city-state embodied their passion for individualism, reason and accurate observation of the world. These values contributed greatly to the dominance of Greek culture in the western world.

During the Roman conquests of surrounding civilizations including that of Greece, art remained more or less unchanged and it is with the existing art forms of the Greeks that Roman art begins. Sayre (2005) states:

Like the Hellenistic Empire before it, the Roman Empire possessed a distinctly Greek character. This was/is so because the Romans regarded Greek culture and art as superior to any other. The Romans imported thousands of original Greek artworks and had them copied in even greater numbers (pp. 432-434)

In fact, what is currently known of Greek art is known through the copies made by the Romans. Nevertheless, because of the extraordinary geographical extent of the Roman Empire and the number of diverse populations encompassed within its boundaries, the art and architecture of the Romans were always eclectic and characterized by varying styles attributable to differing regional tastes and the diverse preferences of a wide range of patrons. Roman art is not just the art of the emperors, senators, and aristocracy, but of all the peoples of Rome's vast empire, including middle-class business people, freedmen, slaves, and soldiers in Italy and the provinces.

Despite the fact that Roman art is largely and accurately associated with Greek art, it is imperative to note here, that there exists a unique form of Roman art that was significantly different from their Greek influence. Such is observed in the Roman bust, which did not include the shoulders. The traditional head-and-shoulders bust may have been an Etruscan or early Roman form (see fig. viii)



Fig, VIII, Portrait of a boy, early 3rd century B.C.E
Bronze, Height 9 In. Museo Archeologico Nazionale, Florence.
Giraudon/Art Resource, NY.
Source: www.google.com/images

The history of art continues through Roman civilizations and developed into what is now referred to as Western art. What is significant is that despite the diverse cultures which art itself sprung from; it has continued from generation to generation with different motives and styles up till this present day. It is these differences that invariably create the dynamic theories and schools of thought that carry on the evolution of art as a discipline.

Within the context of gaining an understanding of art and all its characteristics, one is lured towards drawing up parallels amidst physical characters and other diminutive features observed on art objects of separate cultures. This parallels determine the standard used for all or most scientific art criticism. This is made possible because art is a continuous process, a process that passes from generation to generation with different styles and motives which continue to evolve and develop to what is termed contemporary art.

Though art differs from culture to culture, it has been hopefully succinctly stated that it draws from each other and maintains a unanimous character of self-expression in dynamic form.

Art Analysis

An analysis of a work or topic is most at times described as a detailed examination of the elements or structure of that object/something typically as a basis for discussion or interpretation of said object. Analysis is also described as the process of breaking a complex topic or substance into smaller parts in order to gain a better understanding of it. The word analysis comes from the Ancient Greek 'ἀνάλυσις' (*analysis*, "a breaking up", from *ana-* "up, throughout" and *lysis* "a loosening") (www.dictionary.com).

The technique or concept of analysis has been applied in the study of different fields such as Mathematics and Logic, Chemistry, Business, Computer, Isotopes, Economics, Intelligence, Literature, the Arts, Linguistics, Music, Philosophy, Policy Making and many other aspects of human development. As a formal concept, the method has variously been ascribed to Alhazen, René Descartes and Galileo Galilei (Douglas, 2001-2012).

In art analysis is the study of the art object through the breakdown and comparing of form and style - the way objects are made and their pure visual aspects. In painting, for instance, an analysis can examine compositional elements such as colour, line, shape, texture, and other perceptual aspects rather than iconography or the historical and social context.

Zangwill (2001) said:

Everything necessary to comprehending a work of art is contained within the work of art. The context for the work, including the reason for its creation, the historical background, and the life of the artist, as well as his/her views/emotions, and that, its conceptual aspect is considered or should be considered to be of secondary importance, (p. 101).

The philosopher and architect Mitrovic (2011), defined analyses in art and architecture as examining the aesthetic qualities of works of visual arts to derive form from their visual and spatial properties. However it is believed here that the analysis of any visual exploration must utilize multiple approaches in conveying the varied innate perspectives of meanings to the executed works of art. Lamidi, quotes Greenberg in Lazzari and Schlesier (2008), that the formalist school of thought emphasizes the use of the principles and elements of design in analyzing visual forms. Adogbo in Lamidi (2015) states that another school of thought holds that sociological and philosophical perceptions could also be considered in any given phenomenon.

The goal of any analysis is to explain how the formal elements of a work of art affect the representation of the subject matter and expressive content. Emphasis should be placed on analyzing the formal elements, not interpreting the artwork. One is advised to begin by looking at the art work and identifying the visual elements. When these are discovered, they are to be checked to establish whether they are well arranged. Is the work balanced? Is there a focal point? Is there a sense of movement or rhythm? Consideration should also be given to the elements included in the work and how such elements contribute to the understanding and appreciation of the art product.

Although description is an important aspect of any analysis, it is not enough on its own. One must effectively introduce and contextualize such descriptions to the formal elements visible throughout the work so that the audience/reader can understand how each element influences the overall effect it is meant to have on the viewer.

Barnet (2008) opines that one may include his/her emotions in analyzing a work of art; but such emotions must be explained and backed up with evidence such as the formal elements that elicit such a person's emotional response. It is also important that one should consider the connotative and denotative meanings of the art form under analysis. The denotative meaning of a form refers to its literal, descriptive meanings-apparent truth, evidence, or objective reality that either the image or the form documents and denotes. Connotative meanings refer to the cultural and historical context of a specific image/form, as well as to the social conventions/restrictions, codes, and meanings that have been attached to or associated with that image/form in a particular context (Knowles and Cole, in Lasisi, 2015). It should however be noted that any undertaking of an analysis of an artwork must be objective and devoid of emotions and sentiments.

Art Appreciation

Art Appreciation is the knowledge and understanding of the universal and timeless qualities that identify all great art. The more you appreciate and understand the art of different eras, movements, styles and techniques, the better you can develop, evaluate and improve your own artwork. Art appreciation is the opinion one has about an artwork an individual has had the privilege of seeing. This opinion can be positive, negative or can be a series of emotional reactions that may be difficult to verbalize by such a person.

Art appreciation art requires a certain degree of skill and an inherent interest and understanding towards art in general. What appreciating art requires is simply a keen sense to discern from what is obvious and what is not. Once one acquires such a flair for discerning what may be termed as the

subtleties, one will be in a better position to judge an artwork and acknowledge the finer points that do not meet the eyes.

Art appreciation involves observation, analysis and comparison of works of art in order to discover the nature and varieties of forms and styles that are imbedded within the physical structure of the work. This activity can and should produce enjoyment and enrichment of aesthetic faculties or have psychological benefits. Mazila (2017) explains:

Art appreciation involves understanding works of art by providing information about who created them, what function they serve, the cultural context in which they were made, as well as how and why art has changed overtime. Art appreciation provides a timeline that shows us how artists, styles and periods follow each other. Art appreciation involves what information a work of art yields, which makes it have an effect on the viewer. In other words, what is in the work of art which affects our emotion? This knowledge can only be gained of an examination from the work of art, and this calls for an understanding of the styles and functions of art, the social and cultural contexts in which the artist has worked and knowledge about how the work which was produced (p. 11).

It is quite possible that an individual does not feel either good or bad about a piece of art work. Sometimes this may be due to the inability to discern the finer points or even from the inability of the work to stir any reaction. It is considered normal if at times one is unable to have any particular opinion about an art work. Art appreciation requires that one does not force oneself to have an opinion. Such a forced opinion comes more out of the necessity to make an appreciation rather than ones genuine appreciation for the artwork. Art is a subtle language that is more felt than seen or heard. A good knowledge of the elements of art can help in a better appreciation of a work of art. One cannot appreciate a thing if there is no knowledge of the thing.

Aesthetics

Aesthetics represents beauty, perception and enjoyment. The word aesthetics is said to have been used for the first time in 1750 by Baumgarten who, in his psychological research of art, was studying to ascertain why and how man experiences beauty and appreciates works of art. He borrowed the word from the Greek word class, aesthesis, aisthanesthai, aisthetos, aesthetikos, which all generally mean or signify the same thing: connected with the sensation and perception of beauty.

Aesthetics simply means beauty. This definition could also include a perception of an object that personifies characteristics of beauty. It is a philosophical reflection on art and beauty. Aesthetics deals with the question of whether qualities of beauty and ugliness are objectively present in the objects they appear to qualify or whether they exist only in the mind of the individual as an idea. Whether the objects are perceived by a particular mode - the aesthetic mode - or whether instead the objects have in themselves special qualities - aesthetic qualities. One's understanding of aesthetics goes beyond the mere identification and classification of an object as either beautiful or ugly. It also insinuates an understanding of the true nature of that object as it translates in an individual's mind or to the society at large. This quality can bring instant and irrational tears to our eyes, and yet the experience is and remains ineffable, unable to be spoken in words.

Art is said to be related to aesthetics. The psychology of art is concerned with such elements of the art as human responses to colour, sound, line, form and words and with the ways in which emotion, conditions such responses. Art can stop us in our tracks, wake us up, and bring us face to face with what is real.

Conclusion

This paper posits the opinion that, aesthetic values, judgments and knowledge permeate all the social and practical aspects of the human life. It is a principle that must and should be applied to the planning of everything that concerns the development of the human race. Since the fundamental motive of all artistic activities is the expression and communication of emotion and thoughts; people who come in contact with artworks or any affiliate of it, must or should experience a sensation of release so powerful that there could be a sudden access of a higher set of emotions and feelings.

Throughout the expositions on certain aspects of art as a discipline that affects the life and development of man, one thing has remained common; and that is, that all art seeks either directly or indirectly to commune with a higher deity. Sometimes this desire is conscious and at other times it is largely unconscious and even in some cases goes unnoticed. This, however, does not take away the important role that art has and continues to play in society.

It is important to note that the goal of art is not to merely represent what is seen as it is seen, rather it is to extend the boundaries of physical reality and provide the viewer with a visual experience. Visual arts is best form or medium for communication. The experience that we gain as a result of looking at the work of art should stimulate understanding and imagination.

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