

**Indian Institute of Technology Kanpur**

**National Programme on Technology Enhanced Learning (NPTEL)**

**Course Title**

**Visual Perception and Art: A survey across the cultures.**

**Lecture - 16**

**Alternative realism**

**by**

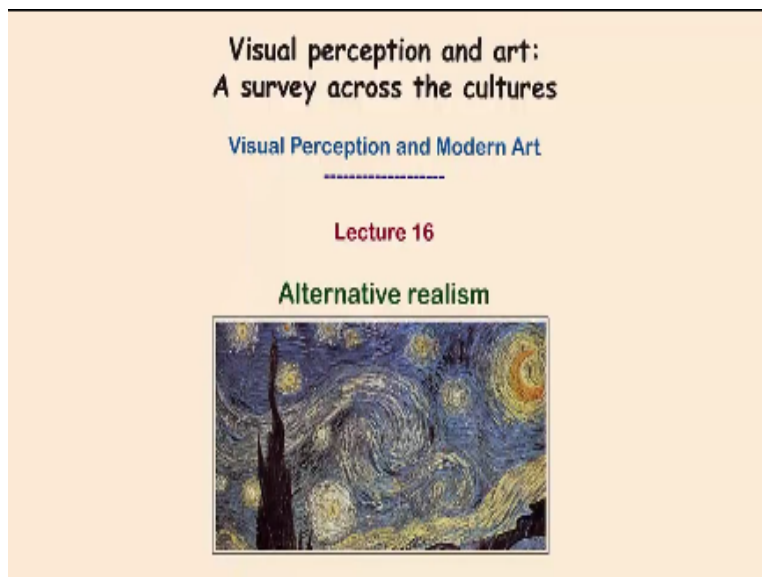
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**Visva-Bharati**

Hello viewers welcome to mook's on visual perception and are survey across the culture this is the 16 lecture.

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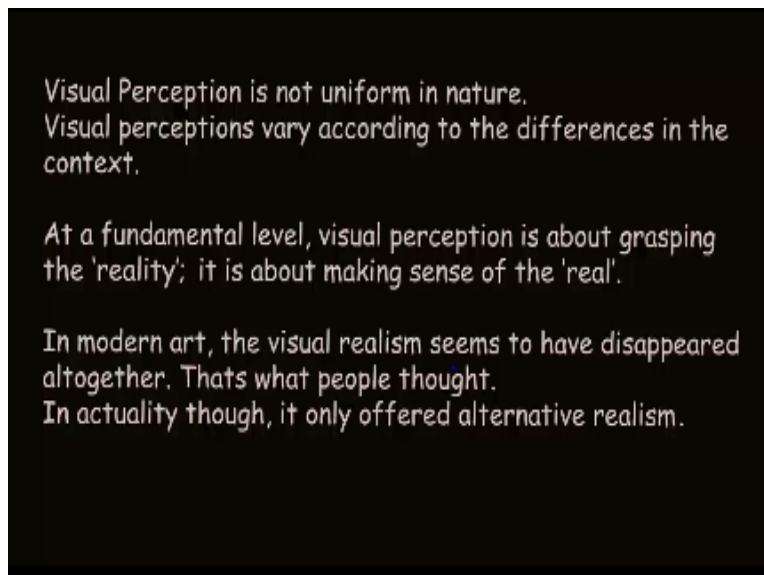


And this class will be on alternative realism until modern art period the history of the visual art in general has been either minute that is directly trying to reproduce the visual reality person through our eyes or it has been conceptual. And do some extend fabricated based on certain pictorial notions, interestingly the initial face in the history of the modern art and may be a few decades even before that someone is the artist and particularly from the west, they did not give

up the mimetic radiation all together they could not really discussed the purpose of the reproducing the visual reality in terms of the very convincing naturalism.

If you look at the paintings by very famous painting it is like Vincent venvcock of turner of surer of monad and many others, we will see that in spite of their religious to representation in spite of the deep faith in the art of the repressing the visual reality they were not exactly being a part of mimetic radiation, none of them were actually trying to applicant nature and the visual experience around in the terms of the actual visual reality, they were trying to propose certain alternative ways of reproducing nature, and that is on the and we are trying to understand this category of alternative realism.

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And we have already discussed that visual perception is not uniform in nature visual perceptions carrying according into the differences in the context we have also mention before that a fundamental level visual perception is about grasping the reality and it is also about making sense of the real. So this is just recapitulate that visual perception is not uniform in nature visual perception is not uniform in nature visual perception is varied according to the differences in the context and at the fundamental level visual perception is about grasping the reality as it is.

It is about making sense of the real.ewxprience in modern art however the visual realism since to have dis appear the real visual all together .particularly if you look at the later developments in modern art. If you look at squirms, if you look at the abstract art and since that visual realism is

not their consent net art and that is what we thought, but in actuality enough. In modern art the particularly in the first face of the modern art, artist offer and alternative realism is other than giving up realism all together.

(Refer Slide Time: 04:08)



So we have these two artist box right now in the front of us ,one by john constable and next john constable painting in a similar kind of the compesatation is one by the Vincent van Gogh. And we may explain the issue by comparing between these two line scarping is below now certainly, both constable and Van Gogh wafted to demit the visual reality as convince, as tangibly as possible, none of them actually wanted to dis art the visual realism in fact when you compare the john constable painting with Van Gogh you can see that constable painting, atlas its visual appearance is more close to the way we see things around.

Compare to Van Gogh painting which also has a very strong resemblance to the visual surrounding and the visualexprience yet it looks like a painting with has been dominate by the pictorial values more than the real values, I mean if you look at the Van Gogh painting closely you will see after a certain point if you want you may forget what has been represented weather it is a sky or a bush, or a tree, or a path, or a grass, and if you want you may focus more on more on the pictorial qualities like extrude bus stokes were strong on the and the types of the colours and so on so.

Were as in the painting by Constable all these things are there, I mean in this painting also there they certainly it is the lot of textures and lot of brush work and lot of bus strokes on the canvas yet what you finally get so see is not his texture and the marks of the brush. But the smoothed pattern surface with the right amount of the proportion with the right amount of the volume in the objects in the things depicted, so that you respond more that what has been represented in a fairly realistic naturally stick way.

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And other than the painting by Van Gogh were your seating more in terms of specific to your quality but then, when you look at back at the 16 century painting very mystic, and a very typical oil painting of a seascape or a port you can see that though there itself there will be a lot of pictorial effort that as gone in to making the painting the purpose after all not to create any alternative method of visual depiction but to create a painting which will enable ask the viewers to respond to the how the world look like really outside without any pictorial intervention.

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Another example of that kind where the pictorial invention is there but they are always made less pronounced in a painting that belongs to the rounder of naturalistic painting on the realistic painting tradition.

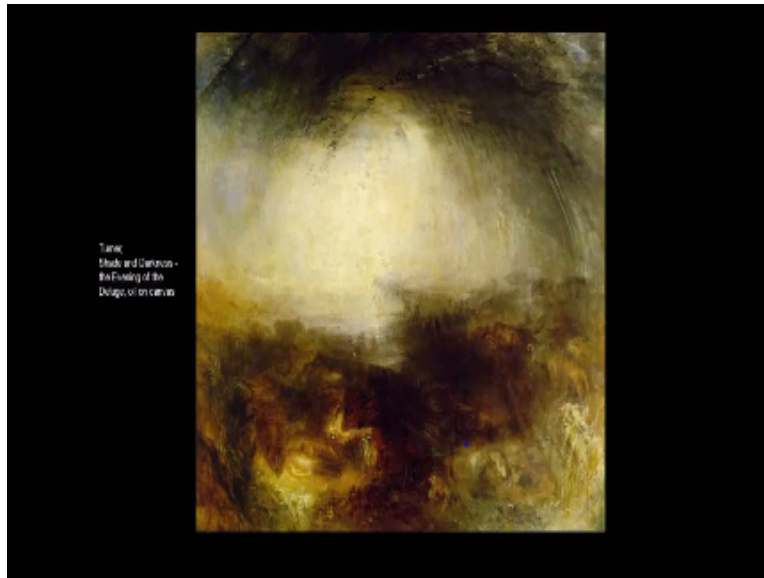
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## WILLIAM TURNER



But then we have this in 19 century British painter call William Turner, who was also trying to a spritely to depict the realism, to depict the reality outside yet.

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His the method was such then you look at the his painting that when you look at this paintings for example this one in the first glands it is not the depicted reality that is respond to but the other it is the away of the painting and this could be regarded as one of the early examples of an alternative realism in the history of modern western art.

So to go back our first contention that these are taste whom we will looking at today never wanted to get away from the purpose of the realism, they never wanted to give up visual realism they only wanted to offer some alternative methods of deputing the visual reality and it in here. And this point that our visual perception modes lead to be adjusted otherwise when you show this painting by turner to somebody who has never seen turner painting before.

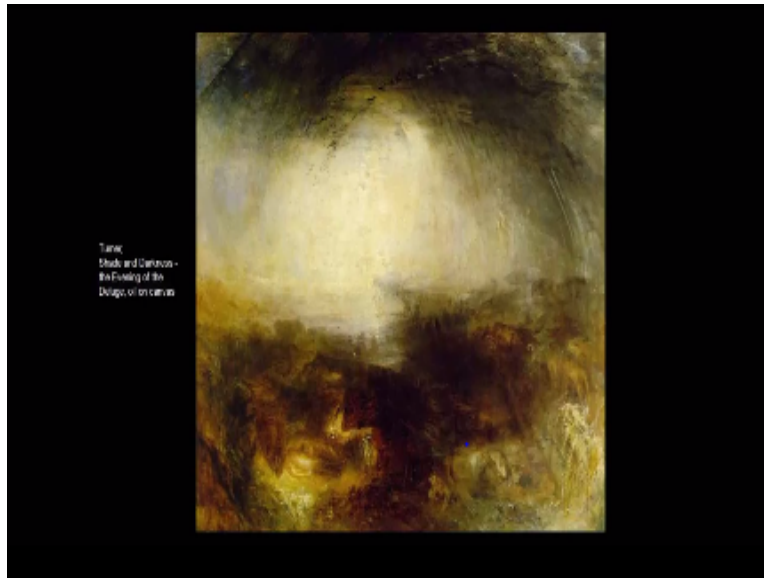
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Here she might find the painting completely upstroke compare to one by constable like this one, so if I go back to the earlier painting turner.

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And again come back to this painting by John Constable it became all too impossible to believe that the both paintings painted at the same time and also from the same country, yet Constable and the Turner entirely different parts of the picture in order to respond to Constable's painting like this we really do not have to do just the visual perception. So drastically because Constable's method of the depiction is quite close to our amateur experience of visual perception.

But when you look at the painting by Turner we really have to adjust the visual perception in other words the normal visual perception mode is not suitable enough to respond to any painting by Turner, because Turner's paintings are addressing the visual realism in a different way where the delicate details of realism or not given any importance at all but Turner put more emphasis on the violent nature of not only the depiction but the violent character of nature itself.

(Refer Slide Time: 11:25)



Look at another one by John Constable where you can see a church the far end of the space, so there it is also the sense of space which comes very close to our visual perception of the space in the real life if we do not find the painting proclamation and get all in the terms of interpreting a through the visual perception.

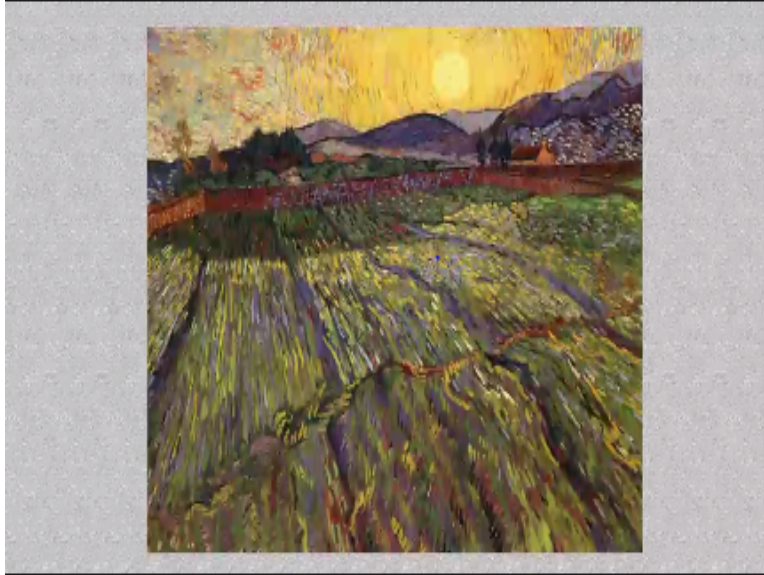
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But when you look at painting by Van Gogh for that matter almost the similar kind of subject matter you have a church at the far end and you have the same space the between the four ground in the background then you also have a beautiful blue color sky in the back ground but then you look at this painting carefully you find it is.

So different in terms of the visual perception, from the one that we just or before in this one just the space contain it contains to be at the same register on which we are living in right now, where as in bongos painting this space is not very typically realism painted is not typical kind of painting where space for color car scroll light and shade all are carried out accord in to the novel realistic visual perception.

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Say that the painter are loving some pictorial intervene and this is the pictorial mention for example in this painting by the Van Gogh that though you are understand everything that is depiction in here the region sun and the background some unmurelated land just at the background right in the front of the sun. Then you have huge speeds running right up to the corrosive and you can also feel looking at the barrows looking at the demarcating line and it is cultivation field it is a form and you can really see cottage at the still and try to see the reason as per as the recognition is consent.

As far as the problem of identifying each and everyone object and the space is concert these painting is not limiting at all unlike at the abstract paintings which we will be seeing very soon in one of the sub sequence classes where we shall we see that the visual perceptions finds the painting very problematic because you thought cannot even identify in object to begin with.

Van Gogh is does not post that kind of problem we can actually identify each and every object over there. So where is the problem and it is the ratio the issue is that our normal visual perception experience of visual perception is not really familiar with this kind of the visual experiences depicted by a particular painter this case Van Gogh.

And this were our visual perception constantly without the knowledge or not undergoes the process of enterprising of and adjusting itself to make it sense of its painting which is authorized completely identified it is not an abstract painting.

(Refer Slide Time: 15:20)



For example this one by Van Gogh is this again here also it is not difficult to identify the cloud the small hillock the trees even the vigorous rushed hooks and all about the canvas nothing is difficult for to identify because over the period of the last hundred years knowingly are unknowingly we have also learned how to adjust the visual perception in the order to interpret the certain kinds of paintings like this.

So at least today it is not really a problem but you are looking at this painting in the first time an done is looking at his painting for the first time they are might for the problematic if one does not love her are visual perception to adjust itself. So certain kind of adjustment in the stream important here to make sense of what the Van Gogh is doing to make sense of what turner it is doing.

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For example many of us familiar with this painting called starry night by Van Gogh but really speaking how many of us can actually claim that we have also experienced to the starry night and in our own real life in the way that Van Gogh is depicting it I mean our experiences is the starry night would be naturally quite different because not that we are not imaginative not that we do not weep certain dreams of this experiences but there is no it is not visible pictorial invention in then what the starry night when we experiencing thee starry night but when in the starry night there in the pone amount pictorial invention.

As per as the logic of the deception here is consent the basic purpose of the deception is concert Van Gogh in the unfaithful, it is the faith full to then Cole to the extent that if you look at this painting you will see the dare is not a single element in the single element in the centimeter in this painting which you cannot identify in terms of this identification, it is an experience visual that has been loved with the artistic paints and it is here and the visual perception and needs to expand itself needs to I.

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What we normally perceive in nature may not be the perception of the artist in the art work.



And the cross over it magnate nor innovative have behave virtual experiences now what will be precisely in the nature and not with the perception of the artist in the art work and artist are common people we are looking at the same thing not that the artist is seeing else then what we are doing at, when we are looking at the nature and the point is when an artist is looking at the nature he are She in some possible transformation and it is the potential and in the initially.

And that is the artist can and it very thing itself of herself to transform the visual experience in to the pictorial experiences which is this potentiality that it becomes lightly difficult for ash do not look at the nature with that potentiality and I mean in the real experience in the nature when we enjoying the nature we are not always thinking about making the painting about it or writing a poetry from that experience it is simply enjoying experience in the nature.

But the moment you became arced this person and you think of the possible transformation of the experience then the normal visual perception is not enough unless and until you allow it to expand itself. So we look at the same thing if the clients the artist is non artist they both have similar kind of visual perception.

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But then when an artist comes on the painting like this and source from the visual experience which we are all familiar with full moon night and which is small little hill right and the centre of the painting and you can also say winding path, it could be a winding river also, and trees and the bushes located for radically all over the space and the blueness of the sky is reflected by the blue and the ground what a beautiful painting. Now this is not exactly that we all would be seeing in the nature.

But the artist potentially can see the all in the nature because he or she is not tied up with the normal visual perception we are thinking in terms a creative of their experience and this is where the visual perception gains in certain dimension.

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Look at this land scape by another very well artist called viniod beary muker je a very famous painting from santhi Nikethan School of art, as far as the depicted realities is concerns it disso simple so natural and so it could be very familiar also with many of us but when the particular art is beyond in the weary painting, every familiar see or the reality using his own pictorial scale. Then not that is the if lifting from is normal visual perception in also creating some visual perceptions. So that is why write at the beginning.

(Refer Slide Time: 22:30)



We mention that not only visual perception not only impact on the artist we are the ways of the thinking and the doing that arty it could be the other round when you look at the painting by any artist who depicts reality the major in a very profound way not just in a very photographic way then off course that kind of the visual experience has manifested in their painting has all the possibilities to influence our visual perception.

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So visual perception of course is tied up with the historical and the culture context of the time but the visual perception can also change according to our experience of art. As we experience art, not only by doing art but also by looking at art, it enriches our visual perception. Once you look at the landscape painting like this by Ravintranath Tagore, when you go out of the room,

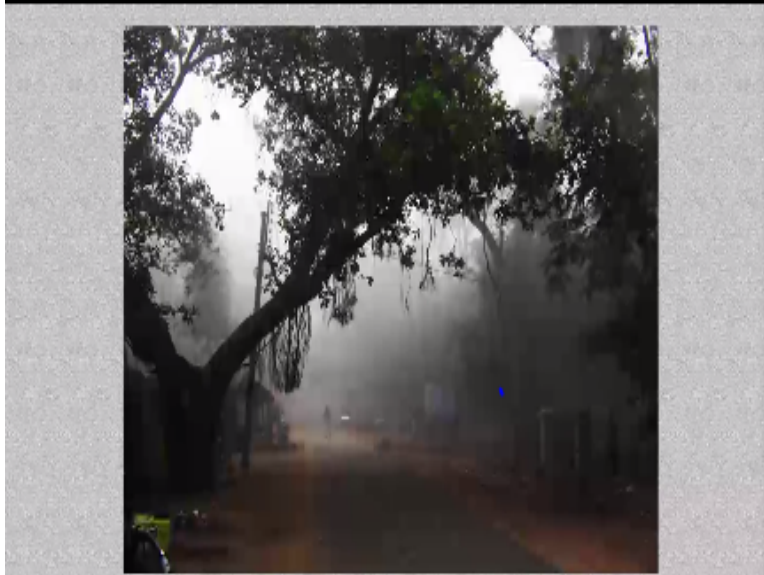
and look at the nature outside, you may see that this particular vision is following you because after having looked at this painting for a while, your visual perception has also changed a little. You have learnt how to look at the nature from the point of view of Ravintranath Tagore and the path to do and the perspective in call or from the point of the view and in the terms of anybody else.

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So artist certain only lift the great impression on our visual perception, so when you look at the painting by, so artist in the certainly lift the great impression on the visual perception. So when you look at the painting by, so he was developing the visual by the employing of thousands of small little points and there dots of paints in the oil painting in the painting and we have that out in the enjoy that kind of the visual processing your visual perception is bound to change in the certain way.

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In fact in our daily life also when you look at the photography understand that the visual clarity is not same everyday it could be a sunlight morning, it could be also a foggy morning like this when the certain things automatically get out of the focus and certain things and very much within the focus, so when we talk about.

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For a traditional Chinese landscape painter too, it was an alternative realism that he was offering.



This alternative visibility partly off course it is due to the huge artistic intention that is happening in the paintings and partly it is also it has also something to do with our visual experiences in the nature which often do not remain the same. They also change for example when we look at this tradition in the line scape in the painting here and if you think that what you looking at is one looking at something you see in the nature, you are right partly because you need never know the track the china you might come across the mountain scrape like this which looks very much like this painting that you see here.

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Chinese land scape paintings in fact it is the very tradition to look at and understand the complex relation between visual perception and art with us or that time tro offer and alternative realism.

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And you might also come in the cross something like this is also Chinese painting were the actual visual and the marks and the paper as so brief. And so less that it almost becomes impossible first class to even imagine the in this painting of old land scarping in its but if allow the visual perception to adjust the file and look at the painting within the seconds your mind will be able to see the what the artist wants you to see that is the whole land scape is kept to the actual brush mark and the stokes and the blanch ink that the amount.

It is the very simplest in the sense it is very much speed in the very less actually shown in the law it is not shown, so then it is up ward mind in the full fill in that mist cap.

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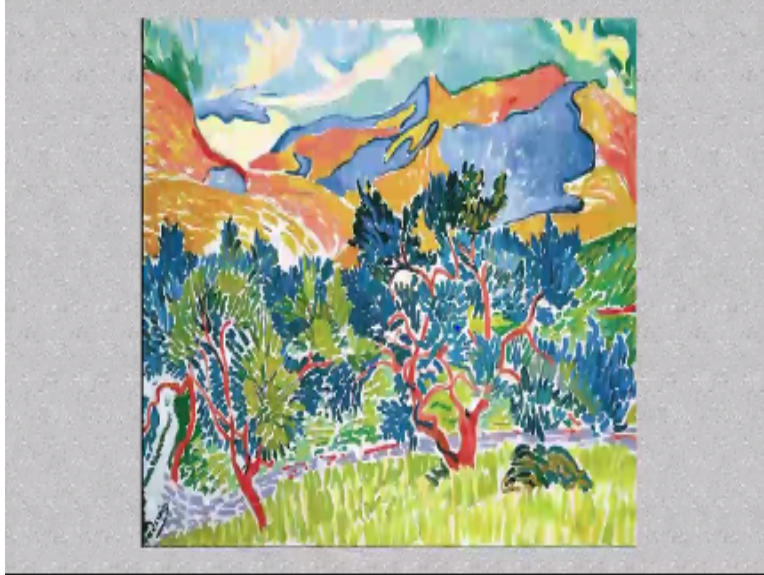




And in the term parentally complete painting in to a complete one so no wonder that a painting like this a turner I said you by in the turned up to be very much unacceptable by the French British in the late night injury because the French British in that time found that this painting by the cloth monad and called tillers sunrise and it is the in completing it fail sto reputed reality the way it has been at has no details which as the cell rough basic various brush mark and nothing else how can won it consider this as an complete painting.

So that was the and it is the kind of the painting but the history is not scripted in the way and this painting happening to be it went to be down in the history it is the one of the most influencing paintings for the impression is performance.

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It happen it so happen because the French critics fail to adjust the visual perception to understand the paint and the same coat happen with this painting also this belongs to offices which emphasize more on color and the other than realistic deception and hence when these paintings were painted initially many critics are pyritic, even many viewers found this painting totally unacceptable because the normal visual perception was not gratified it was not satisfied with these kind of paintings.

(Refer Slide Time: 29:51)



One more painting by cloth money who painted the sunrise and here you see again that the visual realism indefinitely in the very close to the certain kind of realism that in the courses look problem in the part his way of painting is very peculiar. So much of color so much of rust of soap. So much of playing with the surface that again our visual perception needs some adjustment.

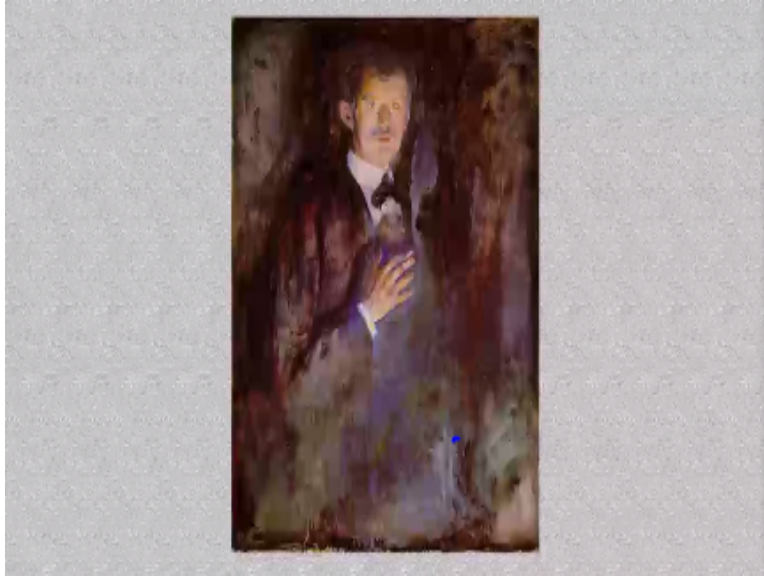
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Alternative realism became evident in the depiction and portrayal of human beings and other figures too..



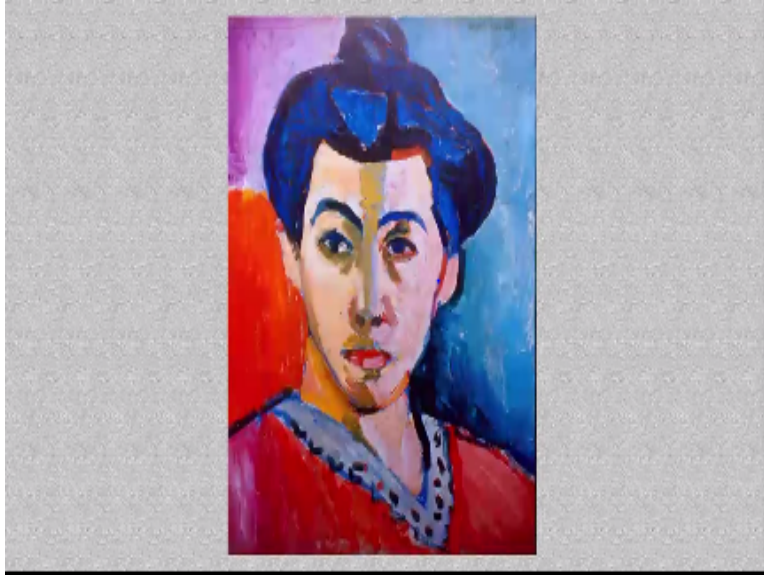
So alternative realism became evident in the depiction and the portrayal in the during the and the it her figure to like this one nobody would say that this self portrait by Van Gogh is as complete deviation from reality know but it is an alternative way of approaching reality.

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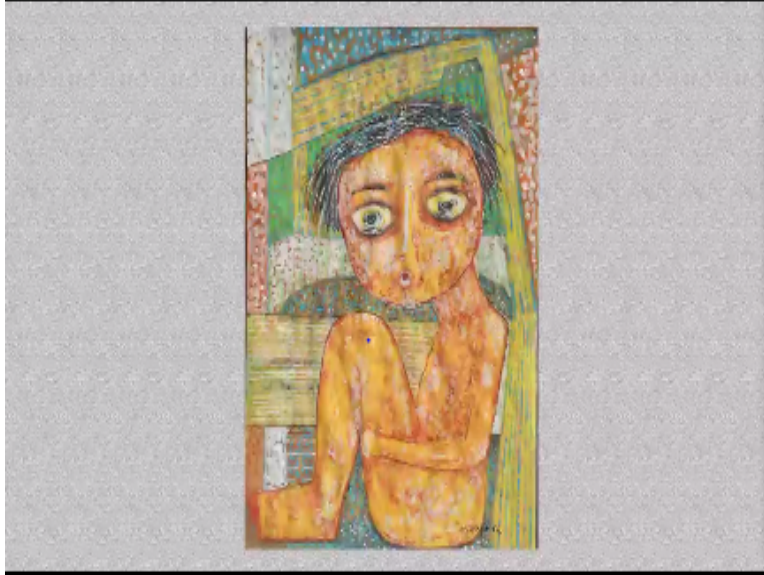
All that matter for this one by the Edward among this is also cell portrait.

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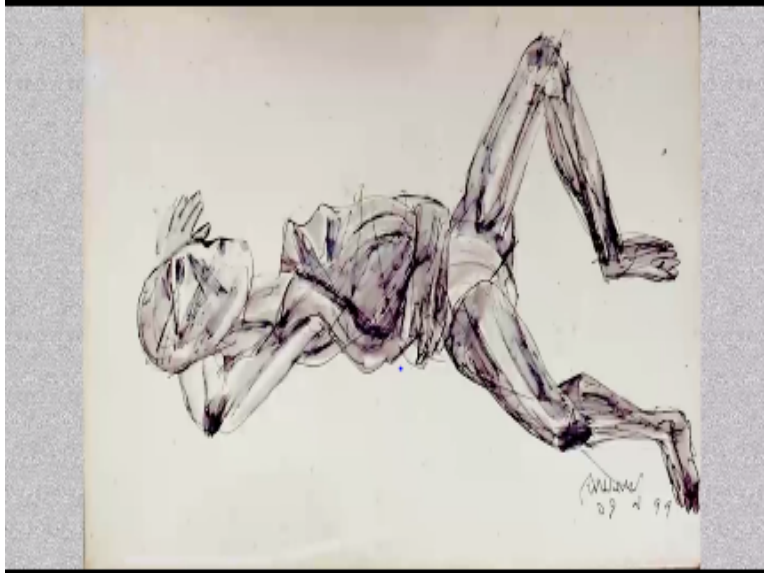
All this portrait by Henry Mathews now this aver painted portrait over painted face in the offcoursein then realistic many of depending things but certain it has logic which comes within the flame work of the visual realism within the frame work of the visual perception.

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Of that are this method distorted however and it is no matter distorted it has allot of stylization but again it is routed in the belief of the representation and hence it is not something complete the periphery of the normal visual perception.

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So our visual perception needs to be not only in the just look at drawing like this because like this particular figure as it painted here and drawn here and it is the product in the stylization it is also a product of the certain portion reality when the people were dying in the hunger were in the artist found the people in the power zed during the Bengal families in the 1941 42 43 it means the figure also assumed the storable low.

So the visual perception in certain cases like this drawing is by the famous artist of 1940. And when you look at this drawing of this figure whole in real were the terrible situation then you know what kind of the visual perception we should be employing to.

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And these drawing properly of that matter this one or this one.

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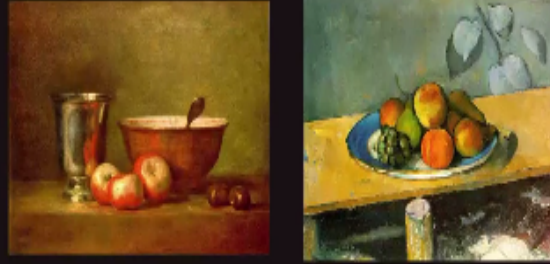
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Ravindrannath Tagore portrait people find them emotionally charge extremely any pneumatic.

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Similar approaches can be found in the representation of objects as well...



Because of this and similar kind of alternative realism is also proposed with the stilled life and object as well .so in other words not with just land scape alternative realism has been proposed also interference subject meters like portrait still lives and the deception of the objects and the points is no just really to challenge our normal visual process but within the experience of the visual perception to create some alternative grains of depending it the real challenge will come from the next period that is squirms onwards which we are going to discuss in the next lecture thank you.

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