



The Maharaja Sayajirao University of Baroda

FACULTY OF FINE ARTS

Pushpa Baug, Prof. C.C. Mehta Road, Vadodara-390002



ACADEMIC CATALOGUE

BACHELOR OF VISUAL ARTS



The Maharaja Sayajirao University of Baroda

Brief Profile

The Maharaja Sayajirao University of Baroda, originally founded in 1881 as the "Baroda College", is a premier residential University, established on 30th April, 1949. It is a state University with English as the medium of Instruction, having 13 Faculties, 3 constituent Colleges, 2 Institutions and 8 Centers of Specialized Studies, wherein more than 36,000 students pursue higher studies, under the care and supervision of 1152 teaching and 1190 supporting staff members. It houses 89 departments spread over 6 campuses (2 rural and 4 urban) covering 275 acres of land including a built up area of 418500 sq.mt. There are 16 hostels (12 Boys & 4 Girls) which accommodates about 4000 students. There are 475 residential quarters too for teaching and non-teaching staff.

It is one of the few Universities in the country offering research opportunities in the Ancient Indian Traditions of India at the Baroda Sanskrit Mahavidyalaya and Indian Classical Vocal and Instrumental Music, Bharatnatyam and Kathak Dances at the Faculty of Performing Arts; Painting, Sculpture, Applied Arts and Art History in the Faculty of Fine Arts. Preservation of Ancient India Literature and Vedic Traditions at the Oriental Institute, and an extraordinary collection of excavations, including relics of Lord Buddha at Department of Archaeology and rare collections like Dinosaur egg, rock, etc. Are some of the salient features.

The University offers 98 PG courses, 66 Ph.D. programmes, 39 PG Diploma courses and 88 UG courses with an option from 347 programmes in 92 subjects. It also offers 11 certificate programs and 3 post diploma certificate program. As many as 205 students are currently enrolled in Ph.D. Programme, out of which 33% of the students are from outside Gujarat State.

University teachers publish a large number of research papers (over 500 per year) and many of the publications have high citation index. Visiting laboratories within India and abroad for the research work is also very common.

The University has 3 units of NCC with an enrolment of 420 male students and 223 female students. In NSS there are 577 male and 443 female students.

Smt. Hansa Mehta Library is the Central Library. In addition to 14 constituent libraries and over 25 departmental libraries with over 7 lakh books, 63 computers and 17 nodes are exclusively marked for surfing. It has a single largest Reading Room within its 80,025 sq.ft. built area, which can accommodate about 1600 readers at a time and the library is open to readers 14 hours a day. It also has C.C. Mehta Auditorium with a capacity of 600 along-with several seminar halls in each faculty/departments.

Message from the Dean



We at Faculty of Fine Arts, The M.S. University of Baroda have been deeply involved in serving best art education for last 63 years. We are dedicated to the education of painters, sculptors, designers, art historians, art critics, typographers, photographers, animators, museum curators and to the development of a collegiate environment conducive to the evolution of art and design.

Faculty of Fine Arts is the quintessential art school with a robust arts curriculum, state-of-art facilities and technology, and some of the most talented faculty and students around. You will find all the advantages of an intimate learning community as well as the academic and co-curricular resources of The Maharaja Sayajirao University of Baroda.

Our graduates are creative problem-solvers, highly qualified professionals, confident, life-long learners and engaged citizens - active in their workplaces and communities. Our students believe in the vital role of art in society, their responsibility and their ability to bring about constructive change.

Our students come from diverse cultural and economic backgrounds. Intellectual curiosity, creativity, motivation and self-discipline are among the attributes we look for in prospective students. The experience at Faculty of Fine Arts, by including internship programs as well as other co-curricular and professional development opportunities, offers students a platform upon which to launch and build a career.

Dr. Shailendra K. Kushwaha
Dean
Faculty of Fine Arts

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Highlights of the Faculty

- Founded in 1950 with introduction of UG and PG Programme. First time in India, Faculty was offering **Bachelors, Masters** and fully developed **Ph.D.** Programme
- Awarded Three Phases of **UGC-DSA** and **UGC/ASIHSS** Programme in the department of Art History & Aesthetics.
- The **only RCC** (Refresher Course Center) listed by UGC
- Outstanding Faculty profile recipient of **Padma-Bhusan** and **Padmashree** Awards and number of State, National and International Awards and Fellowships
- National and International scholars as Visiting Faculties. Exchange Programme with international level. Number of students pursuing further education abroad in various reputed Institutes
- Very good **placement track record**. Around 80% placed in excellent positions in India as well as in various other countries including USA, UK, FRANCE, AUSTRALIA, NEWZEALAND, JAPAN, KOREA, etc.
- Products of the Faculty are appointed as **Fine Arts teachers** in most of the Art Institutes in India offering degree courses and excellent in free lancing work.

Research and Extension

- Strong research culture and Excellent research output
- Exceptional publication output by the Faculty and also the students consisting of more than **20 books** and **500 articles** and **500 Art exhibition AND Installation**.
- Frequent Organization and participation by Faculty Teaching Staff in the National and International Seminars, Workshops, Residency Programme by the faculty.

Infrastructure

- Every department of the faculty enjoys a self-sufficient infrastructure
- The **only Visual resource center** in the realm of Fine Arts in the Country comprising of 1,50,000 visuals that are regularly used for teaching and research also recognized by UGC as **THE REGIONAL DOCUMENTATION CENTER**

General Development of University: The Faculty shows consistency of growth through its inception and envisages in the next 5 years achieving the best of international standards in teaching and research in the field of Fine Arts.

Enhancing Access and Equity: Our plans for the Faculty envisage access and equity of the research resources to the entire staff and student community of the Faculty.

Quality and Excellence: The courses offered are already rigorous and with the changes in the existing curriculum that is being proposed the quality and excellence is visualized further to be enhanced in the coming five years.



The Faculty of Fine Arts



The Faculty of fine Arts is dedicated to the education of professional artists and scholars of the history and theory of art. It is considered to be the foremost institutes in the country and is recognized on global level. The emphasis is laid on creative identity of students and teachers to foster an approach to the study and practice of art which is inquiring, experimental and research minded. It has exchange program with some of the art schools in Europe, institutes in Australia and USA have been negotiating similar programmes which will be implemented soon.

For the first time in independent India, in June 1950, a programme of study was introduced to offer UG/Diploma, PG/Post-Diploma Courses at the Faculty of Fine Arts, a constituent institution of the Maharaja Sayajirao University of Baroda. Professor Markand Bhatt, N.S. Bendre, Pradosh Das Gupta, Shanko Chaudhury, Dr. Motichandra, Dr. Goetz, K.G. Subramanyan are amongst the pioneers. The alumni includes a large number of best known artists of the country.

The major subject areas are Painting, Sculpture, Applied Art and Graphic Arts which have a constructive and interactive relationship. The students are admitted to the Undergraduate courses on the basis of their aptitude in the subject so that they can learn within a specialist environment while benefitting from interaction with the staff, students and facilities. Students are expected to develop their own work with tutorials and technical assistance according to their needs. The Faculty also offers research facilities in every area, leading to Ph.D. The University Grants Commission has honoured the Faculty with prestigious Special Assistance Programme like D.S. A. and ASIHSS.

The Faculty is situated opposite Sayaji Baug and Baroda Museum in the leafy green surroundings adjacent to Sayajigunj. The pleasant environment and atmosphere of openness and freedom is backed by spacious and well-equipped studios. The training programme is oriented to one's individual ability and expression through one to one teaching, group tutorials and seminars, visual aids, books, exhibitions, visiting artists, craftsmen and activities like study tours and field trips to provide necessary exposure.

The Fine Arts Fair, a biannual activity, encourages and involves students and teachers to experiment and work with materials to produce toys, utilitarian objects, illustrated books, masks and puppet shows to raise funds for students welfare. The fair brings together the city public and the faculty through creative diversity.

Academic Calender

First Term: June to December
(Diwali vacation for 3 weeks as per University schedule)

Second Term: December to May
(Followed by Summer vacation for 5 weeks)
Exact dates may be confirmed by inquiring in the Faculty Office.

Note: Semester System is likely to be introduced from the academic year 2012-13 onwards.

Under Graduate & Diploma Courses

4 Years Full Time Courses:

B.V.A. & Diploma in Visual Arts

1. Painting
2. Sculpture
3. Applied Arts

B.V.A. Art History and Aesthetics

(4 Year Degree Course)

Successful completion of the Studio Courses in Painting, Sculpture and Applied Arts and Theory subjects in Art History requires full time work with minimum 80% attendance in the Classes.

Admission to a higher class depends upon full time regular work, attendance and satisfactory completion of Class Work, Assignments and Tests during both Academic Terms and an Internal Examination at the end of the year.

Classes and teaching for BVA and Diploma will begin following the announcement of Admission List for the year in early July.

Undergraduate Admissions

Entrance Requirements

- (i) Applicants are required to have passed the Higher Secondary School Certificate Examination or XIIth Standard of the Gujarat State Board with English or an equivalent examination recognized by the Maharaja Sayajirao University of Baroda with **minimum 50% of marks**, for First Year Degree course.
For admission in Diploma, candidate must have passed Higher Secondary (XIIth Std.) exam conducted by Gujarat State Board or equivalent exam recognized by the University passing it with or without English as one of the subject and minimum 50% marks.
- (ii) Candidates having art as one of the subjects in Xth or XIIth Std. OR who have cleared the intermediate drawing exam will be exempted from this cut line of percentage.

The candidates will remain eligible for admission only for 3 consecutive years after passing their qualifying examination.

It is desirable to maintain and produce portfolio of work in support of the applicant's interest in Fine Arts during a personal interview.

Application Procedure

Application Form for admission can be obtained from the Faculty Office from 1st week of June every year, which are available for Rs.200/- + Rs. 100/- Postage charges.
For delivery of the form by Post, Bank Draft of Rs. 300/- be sent in favour of **The Dean, Faculty of Fine Arts.**

Enrolment Fee

Candidates who have passed the H.S.S.C. Examination of the Gujarat State Board shall have to apply for an Enrolment Certificate along with a fee of Rs. 10/- to the Faculty Office.

Provisional Eligibility (PEC) Certificate

Students migrating from other Universities or Examination Boards/Bodies and seeking admission on the basis of having passed recognized qualifying examination with the required subjects have to obtain a Provisional Eligibility Certificate from the Maharaja Sayajirao University of Baroda Office in Fatehgunj, Vadodara. The Provisional Eligibility Certificate can be obtained by paying Rs. 50/- for students from the Universities of Gujarat State, and Rs. 100/- for students migrating from other Universities or Examination Boards/Bodies outside Gujarat.

The Provisional Eligibility Certificate is required to be attached with the application for Under-graduate & Post-Graduate.

The application form duly completed must reach the Faculty Office by the last date as printed on the form.

Candidates whose results of qualifying examinations are awaited may submit the form and appear for the Aptitude Test provisionally. Their admission, however, can be confirmed only after they have passed the requisite qualifying examination before beginning of the Classes in the Faculty.

Incomplete applications will not be accepted.

Aptitude Tests

B.V.A. & Diploma in Painting, Sculpture and Applied Arts

In the 1st week of July, the following tests are conducted by the Faculty of Fine Arts.

1. General Knowledge (Written paper in English for B.V.A. and in Hindi for Diploma candidates).
2. Drawing
3. Aptitude for Applied Arts*
4. Clay Modeling*
5. Design and Colour*
6. Personal Interview (for short listed candidates only)

* Optional

B.V.A. Art History and Aesthetics

1. General Knowledge
2. Language Proficiency Test
3. Personal Interview

Classes and teaching of BVA and Diploma begin within a week following the announcement of Admission List for BVA and Diploma students.

Studio Hours

The Class hours are from 8-30 a.m. to 12-30 noon. for Studio Practice disciplines like Painting, Sculpture and Applied Arts. Art History and Theory Classes are conducted in the afternoons as per the time table.

Annual Internal Test

Annual Examination for the 2nd and 3rd year students are conducted by the Faculty which is called as Annual Internal Test.

Minimum 75% overall attendance and minimum of 60% in any of the subjects and satisfactory completion of prescribed class work required to qualify for appearing in the Annual Internal Test. The students are required to undergo training in the prescribed subjects of each stream.

Admission to a higher class depends upon full time regular work, attendance and satisfactory completion of class work, Assignments and Tests during both Academic, Terms and an Internal Examination at the end of the year.

For Admission to a higher class, the student require to seek readmission after having passed fully in the Annual Internal Test.

University Examination

Minimum 80% attendance in the Practical subjects and 75% overall attendance for Theory subjects or minimum of 60% in any of the subjects required to qualify for appearing in the Examination. The University Examination is conducted for the final (IVth) year students of BVA and Diploma.

The students are required to undergo training in the prescribed subjects of each stream.

Student Accommodation

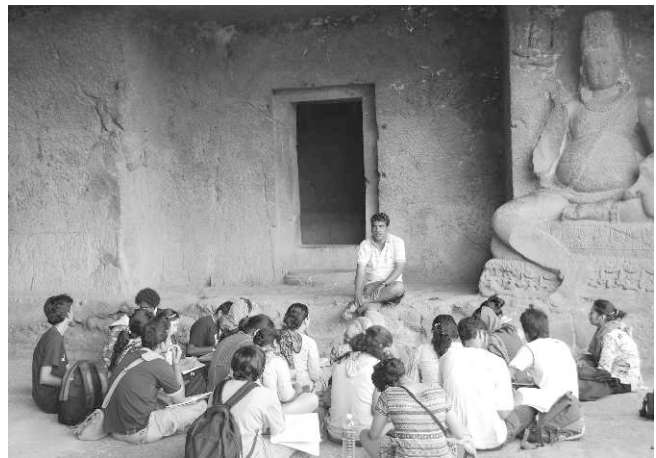
A limited number of seats are available for boarding in the University Hostels.

Application forms for Hostel Accommodation are available from the Chief Warden's Office.

Further Information

Please write to:

The Dean, Faculty of Fine Arts,
The Maharaja Sayajirao University of Baroda
Prof. C.C. Mehta Road, Vadodara-390002, Guj., India.
Phone : +91-265-2795520



Introduction of Semester System

Keeping in touch with the development in higher education it is proposed to introduce the Semester system in the teaching curriculum of Faculty of Fine Arts from the academic year 2012-2013.

Scope

The regulations provided herein shall apply to all regular Graduate and post graduate and Diploma and Post Diploma programs under different departments of Faculty of Fine Arts for the courses commencing from 2012 with effect from the academic year 2012-2013.

Credit and contact hours

Studio Course subjects (Roughly) 1 Credit = 15 contact hours.

Theory subjects Art History (Roughly). 1 Credit = 6 contact hours.

Duration: BVA/Diploma in 8 semesters [4 years]. Approximately 90 days per semester.

For the Studio practice specialization students of BVA/ Diploma course.

Studio Course: Total Credit 72 (1080 Hrs.)

Theory: Total Credit 24 (144 Hrs.)

The ratio of Studio Course: Theory = 70% : 30%

For the Art History & Aesthetic specialization students of BVA course.

Project work: Total Credit 72 (1080 Hrs.)

Theory: Total Credit 24 (144 Hrs.)

BVA/DIPLOMA COURSE in following specialization like Painting, Sculpture, Applied arts and Art History shall be conducted in semester system as per guidelines of UGC to be completed in eight semesters in 4 year duration. The course comprises Studio Course and Theoretical subjects.

The ratio of Studio Course: Theoretical = 70% : 30%

BVA COURSE in specialization like Art History shall be conducted in semester system as per guidelines of UGC to be completed in eight semesters in 4 year duration.

EXAMINATION/JURY: at the End of each Semester:

- There shall be University Examinations at the end of each semester for both Theory & Studio Course.
- Studio Course examinations shall be conducted by exhibiting the Studio works done at the end of the each semester.
- Viva-voce, if any, shall be conducted along with the Studio Course - examination cum exhibition.
- Project evaluation shall be conducted at the end of the each semester.
- Examination/Jury will consist of members of the internal and external examiners.

Semester regulation for undergraduate program

These regulations shall govern Undergraduate programs under the semester system. These regulations shall come into force from academic year 2012-2013.

Definitions:

1. Undergraduate Program means Bachelors Degree & Diploma Program in Painting, Sculpture, Applied Arts and Art History & Aesthetics.
2. The duration of Undergraduate Programs (BVA/Diploma) is 8 Semesters.
3. Each semester will have 15-16 weeks for academic work equivalent to approximately 90 days. The odd semesters may be scheduled from July to November and even semester from December to April.
4. Program has 3 major components i.e. papers will be referred as Core Studio Courses, Core Elective, and Core theory.
5. Each course is identified by a unique course code. Every course is not of equal weightage. Each course, in addition of having a curriculum will have learning objectives and Learning outcome
6. A course may be designed to involve Studio Practice/Lectures/Tutorials/ Fieldwork/Project work/Vocational training/ Viva Voce etc. combination of some of these.
7. **Core Elective Course/optional Course** means a compulsory course where the students can opt for a particular course from a bouquet of courses offered by the Departments in each semester. A stipulated number of these courses are required to complete the Program. These courses will be assessed or evaluated only internally.
8. **Credit** means the unit by which the course work is measured. it defines the quantum of contents/syllabus prescribed for the course. It also determines the number of hours of instructions required per week. In these regulations, one credit means of one hour of direct teaching per week for 15 weeks in a Semester. (APPLICABLE TO BOTH COMPONENTS OF STUDIO PRACTICE AND THEORY).
9. **Grade Letter** is an index to indicate the performance of a student in a particular course. It is arrived at by transformation of actual marks secured by a student in a said course. Grade letters are as per the guidelines of university.
10. **Grade Point** is the weight allotted to each grade letter depending on the range of marks awarded in a course.
11. **Semester Grade Point Average (SGPA)** is the value obtained by dividing the sum of Grade points(GP) obtained by a student in the various courses taken in a semester by the total number of credits taken by him/her in that semester. SGPA determines the overall performance of a student at the end of a semester.
12. **Cumulative Grade Point Average (CGPA)** is the value obtained by dividing the sum of Weight in all the courses taken by the student for the entire Program by the total number of weighted grade points and shall be rounded off to two decimal places.

Weight

Weight is a term that denotes the comparative ratio between internal & external scores within each course. For example, for assessment of all the courses combining the ratio between internal and External is 40 : 60 = 1 : 1.5. The weight will be calculated by multiplying internally scored grade point with 1 and externally scored grade point with 1.5. This will be applicable for calculating combined Grade Point (GP) in each subject where there is an internal and external component.

Similarly in Studio practice courses (students majoring in Painting, Sculpture, Applied Arts etc) where the weight is 70% for studio work and 30% for Theory papers the ratio of **credit weight** will be calculated as 2.5: 1. This is useful for calculating SGPA in each Semester and CGPA at the end of the program.

For Teachers

Each credit will mean approximately one contact hour per week. Contact hour of teaching includes lecture/ demonstration. Instruction/ Discussion/Project work/ assessment etc.

In each SEMESTER each credit will mean approximately 15 to 16 Hours of contact (1 hour X 15 weeks = 15)

Calculation of Credit & Contact hour

CREDIT	WORKLOAD
1 Credit	= 15 X 1 = 15 Contact Hours per semester (1 X 15 weeks = 15) (Approximately 1 contact Hour/week)
2 Credits	= 15 X 2 = 30 Contact Hours per Semester
4 Credits	= 15 X 4 = 60 Contact Hours per Semester
6 Credits	= 15 X 6 = 90 Contact Hours per Semester
8 Credits	= 15 X 8 = 120 Contact Hours per Semester
20 Credits	= 15 X 20 = 300 Contact Hours per Semester

Similarly 24 Credits = 360 Contact Hours per Semester.

Total Contact Hours @ 4 Hours every day for a whole Semester is 90 days x 4 = 360 hours for STUDIO PRACTICE COURSE

Assessment Rules

Internal Component 40%

External Component 60 %

Internal assessment for each semester to be done by the class teacher or a committee constituted for such purpose by the head of the respective department.

The external component will be graded by a jury consisting of two teachers of the concerned department (other than class teacher) and at least one external jury member. This part of the assessment will be known as 'Semester Jury'.

The final semester (8th semester for UG courses) will present their works in a exhibition called Degree show and will be assessed by a Grand Jury. Grand Jury will be constituted by a panel of three juries from the Board of studies approved panel.

Three external jury members should be the norm but in case of unavailability minimum two jury members from outside the faculty for grand jury is required. This penultimate semester jury will be known as '**Grand Jury**' for both UG and PG programs.

Evaluation terms:

All Courses will be evaluated by Grade points (10 to 4) and the internal and external combined component will also have an equivalent letter grade.

Promotion Rules and Criteria

Dropped

1. Grade '**Dropped**' will mean partial or incomplete submission in either projects, class work/exam assigned and also absence during submission etc. student with an 'Incomplete' grade will be allowed to move to the next Semester and will be required to clear the concerned course(s) during the next semester.
2. A student who gets '**Dropped**' also means he/she has not been able to score pass grade in one subject but passes in all other subjects in the internal/external jury and also promoted to the next semester and also required to clear that particular subject in the next semester.
3. A student who gets '**Dropped**' in two consecutive semesters will be considered Failed and will not be allowed to move to the next Semester.
4. A student who gets '**Dropped**' means he/she has not been able to pass in more than two subjects in a semester and required to **repeat the Semester**.
5. A student who gets '**Dropped**' in two consecutive semesters will be barred from continuing the Course.
6. A student who gets '**Dropped**' grade in the Grand Jury will also be required to **Repeat the last two semesters** in both UG and PG programs.

Grade Calculator

(As per the guidelines of University)

Attendance according to the university rules, 75% minimum attendance required.

Credit (Cr) of a course is a measure of the weekly unit of work assigned for that course.

'G' is grade awarded to a student's performance in a particular course. Letter Grade or simply Grade in a course is a letter symbol (A,B,C,D,E,F) which indicates the broad level of performance of a student in a course.

CV credit value is the number assigned to the course credit.

$GP = CV \times G$, CV is a credit value of the said course. 'G' is the grade awarded to the student in a particular course.

Semester Grade Point Average (SGPA) is the value obtained by dividing the sum of Grade points (GP) obtained by a student in the various courses taken in a semester by the total number of credits taken by him/her in that semester. SGPA determines the overall performance of a student at the end of a semester.

Cumulative Grade Point Average (CGPA) is the value obtained by dividing the sum of Weight in all the courses taken by the student for the entire Program by the total number of weighted grade points and shall be rounded off to two decimal places.

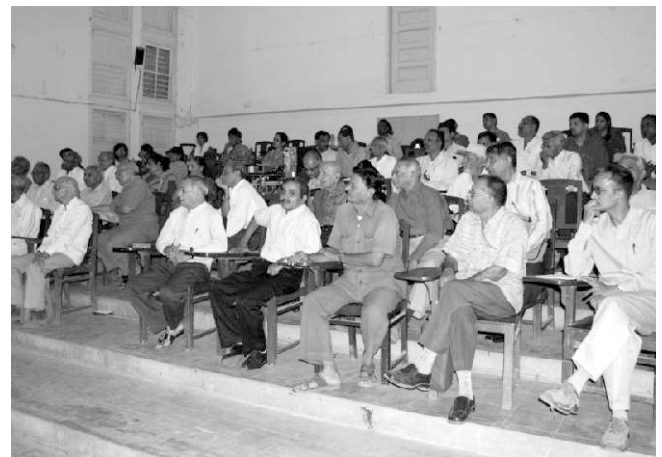
Calculating SGPA and CGPA

SGPA = $\frac{\text{Sum of the Grade Point (GP) of all Courses}}{\text{Total Credits in the said semester.}}$

CGPA = $\frac{\text{Sum of all Grade Points (GP) in all Semester}}{\text{Total Credits for the whole program.}}$

CGPA is Cumulative Grade Point Average. It is obtained by dividing sum of credit point obtained by candidate in exams of all semester of course by total number of credits in all semesters.

SGPA is Semester Grade Point Average. It is calculated by dividing total credit points obtained by candidate in one semester by total credit points in that semester.





Painting



Department of Painting

Introduction:

In the fifty eight years of its existence, the Department of Painting has gained a reputation of being a professional department of higher education. Over the years, the alumni of this department have made a definite mark in the field of visual art and remained in the art scene of India.

Mission:

Our vision is to keep the department in the Avant Garde of art education in India by remaining open to new ideas and challenges and providing students with the maximum possible exposure to the continuous development as well as the fundamentals of visual art.

Objectives:

1. Study of various traditional and modern media.
2. To expose students to the best of world art with special emphasis on our own culture heritage along with the contemporary developments by conducting workshops and lectures by distinguished artists.
3. Constant evolution through tutorials, studio discussions and assignments.

Curricular aspects

The painting department offers four year specialization course in Painting leading to BVA Degree or Diploma and two year MVA Painting or Post Diploma course in Creative Painting, Portrait Painting and Mural design. Moreover, studio initiation courses in Drawing and Painting (CD) for Art History students and Mural for BVA and Diploma students of Painting Department are offered. Our PG and diploma students have the option of courses (optional) in other departments such as Pottery, Graphics and Photography. The History of Painting for MVA courses and guidance for their dissertation and non-collegiate short-term course are among the other responsibilities of the department. In the mural course, apart from the traditional fresco technique, the students are encouraged to explore various other mediums such as relief in wood, cement, plaster and board, mosaic and ceramics (stoneware) glass etc.

All courses are offered by the department are reviewed periodically by the Board of Studies.

Teaching, learning & evaluation

It is mandatory to judge the students' creative potential, knowledge and aptitude at the entry level.

In the Post-Graduation / Diploma courses method of weekly group discussions has been devised, where the students present their works in mini-exhibition in their respective studio spaces followed by discussions that involves teachers as well as other students.

The method of teaching is mostly studio practice guided by teachers so the level of interaction between students and teachers is very high and these are supplemented adequately by outdoor studies, slide lectures and weekly video shows.

Research, consultancy and extension

The department encourages research activities. There are Ph.D. students, national Scholars & Research Fellows from (HRD Ministry, Govt., of India) among the students. All teachers are practicing artists and 80% have received Research Fellowship from HRD Ministry. Four teachers have done their Master Degree and fellowship abroad.

Quite a few students have received various foreign scholarships and fellowships of Lalitkala Academy, Junior Fellowship of Dept. of Culture.

The department pursues Research and Documentation projects on its own with support from external and government agencies.

For instance, in the past two years there have been two well documented research-projects which were sponsored by the Regional Design and Technical Development Center, Handicraft Board, Mumbai on Vegetables Dyes and Mural and Terra cotta.

Infrastructure and learning resources

The department enjoys good infrastructure. The mural design section is well equipped with grinding mills for fresco, medium scaffolding system made of iron pipes, electric and gas kiln, compressor, clay (dry) grinder, manual and electrical hand tools. Also there are various and tools for the fresco technique such as burnishing, filtering, grounding etc., the cutters and clay press.

The department has a library and has a sizable collection of books, reproductions, journals, exhibition catalogues and slides. Department also has a collection of video cassettes and educational CDs and DVDs which are used by the teachers as teaching aids and the students are free to use them on all working days.

Student support and progression

The student - teacher ratio on the average is 1:20. Hence, there is a good deal of individual interaction between the Faculty and students.

Healthy practices

- 1) Transparency in the marking system, two teachers are assigned for term marking. For the BVA, Diploma, MVA and Post-Diploma final examinations, 60% of the marking is done by the external examiners on the basis of the display and the interviews to ensure fairness.
- 2) At least one foreign student in the PG/PD courses every year and 30% of the seats are reserved for outside Gujarat (OG) candidates in all courses.
- 3) Encouragement to students to interact with the art world outside through invited lecturers and workshops.
- 4) The studio remains open for long hours beyond specified class hours to facilitate students' maximum access to their work space.

COURSE STRUCTURE FOR BVA/DIPLOMA PAINTING

ABBREVIATION
 CE - CORE ELECTIVE
 CS - CORE STUDIO
 CT - CORE THEORY
 A - APPLIED ARTS
 G - GRAPHIC ARTS
 H - ART HISTORY
 P - PAINTING
 S - SCULPTURE

FIRST SEMESTER BVA/*DIPLOMA PAINTING				
SUBJECTS	Subject Code	Credit Hours	**ASSESSMENT	
			EXT %	INT %
CORE STUDIO COURSE				
DRAWING	B/S1/CS101	8	60	40
COMPOSITION	B/S1/CS102	8	60	40
CORE ELECTIVE (ANY ONE)				
MURAL TECHNIQUES	B/S1/CE110 P	4		100
COLOR DESIGN*	B/S1/CE111P	4		100
WOOD CUT/LINO	B/S1/CE131 G	4		100
BASIC GRAPHIC DESIGN	B/S1/CE121 A	4		100
POTTERY	B/S1/CE103 S	4		100
3D COMPOSITION	B/S1/CE102 S	4		100
CORE THEORY SUBJECTS WILL BE CONDUCTED BY THE DEPARTMENT OF ART HISTORY & AESTHETICS				

SECOND SEMESTER BVA/*DIPLOMA PAINTING				
SUBJECT	Subject Code	Credit Hours	**ASSESSMENT	
			EXT %	INT %
CORE STUDIO COURSE				
DRAWING	B/S2/CS101P	8	60	40
COMPOSITION	B/S2/CS102P	8	60	40
CORE ELECTIVE (ANY ONE)				
MURAL TECHNIQUES	B/S2/CE110 P	4		100
COLOR DESIGN*	B/S2/CE111P	4		100
WOOD CUT/LINO	B/S2/CE131 G	4		100
BASIC GRAPHIC DESIGN	B/S2/CE121 A	4		100
POTTERY	B/S2/CE103 S	4		100
3D COMPOSITION	B/S2/CE102 S	4		100
CORE THEORY SUBJECTS WILL BE CONDUCTED BY THE DEPARTMENT OF ART HISTORY & AESTHETICS				

THIRD SEMESTER BVA/*DIPLOMA PAINTING				
SUBJECT	Subject Code	Credit Hours	**ASSESSMENT	
			EXT %	INT %
CORE STUDIO COURSE				
DRAWING	B/S3/CS201P	10	60	40
COMPOSITION	B/S3/CS202P	10	60	40
CORE ELECTIVE (ANY ONE)				
LITHOGRAPHY	B/S3/CE233 G	4		100
SERIGRAPHY	B/S3/CE232 G	4		100
WOOD CUT	B/S3/CE231 G	4		100
PHOTOGRAPHY	B/S3/CE235 G	4		100
POTTERY & CERAMICS	B/S3/CE215 S	4		100
CORE THEORY SUBJECTS WILL BE CONDUCTED BY THE DEPARTMENT OF ART HISTORY & AESTHETICS				

* Not for Painting Specialization
 **The weight ratio between the external and the internal is 1:2.5
 * Diploma students have no examination in the Core Theory paper but only internal assessment of 40% of theory credit. The studio practice course remains the same for both Degree and Diploma.

FOURTH SEMESTER BVA/*DIPLOMA PAINTING				
SUBJECT	Subject Code	Credit Hours	**ASSESSMENT	
			EXT %	INT %
CORE STUDIO COURSE				
DRAWING	B/S4/CS201P	10	60	40
COMPOSITION	B/S4/CS202P	10	60	40
CORE ELECTIVE (ANY ONE)				
LITHOGRAPHY	B/S4/CE233 G	4		100
SERIGRAPHY	B/S4/CE232 G	4		100
WOOD CUT	B/S4/CE231 G	4		100
PHOTOGRAPHY	B/S4/CE235 G	4		100
POTTERY & CERAMICS	B/S4/CE215 S	4		100
CORE THEORY SUBJECTS WILL BE CONDUCTED BY THE DEPARTMENT OF ART HISTORY & AESTHETICS				

ABBREVIATION
 CE - CORE ELECTIVE
 CS - CORE STUDIO
 CT - CORE THEORY
 A - APPLIED ARTS
 G - GRAPHIC ARTS
 H - ART HISTORY
 P - PAINTING
 S - SCULPTURE

FIFTH SEMESTER BVA/*DIPLOMA PAINTING				
CORE STUDIO COURSE	Subject Code	Credit Hours	**ASSESSMENT	
			EXT %	INT %
DRAWING	B/S5/CS301P	9	60	40
COMPOSITION	B/S5/CS302P	9	60	40
CORE ELECTIVE (ANY ONE)				
ETCHING	B/S5/CE334 G	6		100
LITHOGRAPHY	B/S5/CE333 G	6		100
SERIGRAPHY	B/S5/CE332 G	6		100
WOOD CUT	B/S5/CE331 G	6		100
PHOTOGRAPHY	B/S5/CE335 G	6		100
POTTERY & CERAMICS	B/S5/CE315 S	6		100
MURAL	B/S5/CE303 P	6		100
CORE THEORY SUBJECTS WILL BE CONDUCTED BY THE DEPARTMENT OF ART HISTORY & AESTHETICS				

SIXTH SEMESTER BVA /*DIPLOMA PAINTING				
CORE STUDIO COURSE	Subject Code	Credit Hours	**ASSESSMENT	
			EXT %	INT %
DRAWING	B/S6/CS301P	9	60	40
COMPOSITION	B/S6/CS302P	9	60	40
Studio Practice - Painting	B/S6/CSH 173P	2		100
CORE ELECTIVE (ANY ONE)				
ETCHING	B/S6/CE334 G	6		100
LITHOGRAPHY	B/S6/CE333 G	6		100
SERIGRAPHY	B/S6/CE332 G	6		100
WOOD CUT	B/S6/CE331 G	6		100
PHOTOGRAPHY	B/S6/CE335 G	6		100
POTTERY & CERAMICS	B/S6/CE315 S	6		100
MURAL	B/S6/CE303 P	6		100
CORE THEORY SUBJECTS WILL BE CONDUCTED BY THE DEPARTMENT OF ART HISTORY & AESTHETICS				

**The weight ratio between the external and the internal is 1:2.5
 * Diploma students have no examination in the Core Theory paper but only internal assessment of 40% of theory credit. The studio practice course remains the same for both Degree and Diploma.

ABBREVIATION
 CE - CORE ELECTIVE
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 A - APPLIED ARTS
 G - GRAPHIC ARTS
 H - ART HISTORY
 P - PAINTING
 S - SCULPTURE

SEVENTH SEMESTER BVA/*DIPLOMA PAINTING				
CORE STUDIO COURSE	Subject Code	Credit Hours	**ASSESSMENT	
			EXT %	INT %
DRAWING	B/S7/CS401P	9	60	40
COMPOSITION	B/S7/CS402P	9	60	40
*CORE ELECTIVE (ANY ONE)				
ETCHING	B/S7/CE434 G	6		100
LITHOGRAPHY	B/S7/CE433 G	6		100
PHOTOGRAPHY	B/S7/CE435 G	6		100
POTTERY & CERAMICS	B/S7/CE415 S	6		100
MURAL	B/S7/CE403 P	6		100
CORE THEORY SUBJECTS WILL BE CONDUCTED BY THE DEPARTMENT OF ART HISTORY & AESTHETICS				

* THE CORE ELECTIVE SELECTED IN THE 7TH SEMESTER SHOULD BE CONTINUED IN THE 8TH SEMESTER
 * Diploma students have no examination in the Core Theory paper but only internal assessment of 40% of theory credit. The studio practice course remains the same for both Degree and Diploma.
 ** The weight ratio between the external and the internal is 1:2.5

EIGHTH SEMESTER BVA/*DIPLOMA PAINTING				
CORE STUDIO COURSE	Subject Code	Credit Hours	**ASSESSMENT	
			EXT %	INT %
DRAWING	B/S8/CS401P	9	60	40
COMPOSITION	B/S8/CS402P	9	60	40
CORE ELECTIVE (ANY ONE)				
ETCHING	B/S8/CE434 G	6		100
LITHOGRAPHY	B/S8/CE433 G	6		100
PHOTOGRAPHY	B/S8/CE435 G	6		100
POTTERY & CERAMICS	B/S8/CE415 S	6		100
MURAL	B/S8/CE403 P	6		100
CORE THEORY SUBJECTS WILL BE CONDUCTED BY THE DEPARTMENT OF ART HISTORY & AESTHETICS				

Course Descriptions

FIRST SEMESTER

BVA/DIPLOMA PAINTING

CORE STUDIO COURSE

DRAWING B/S1/CS101P

Exploration of Line

Study of forms in nature, single objects and group of objects in line and shape. Sketching.

COMPOSITION B/S1/CS102P

Introduction to Colour. Understanding Value, tone, intensity, mixing etc. in three dimensions. Composition based on studies from nature-project. Submission.

CORE ELECTIVE (ANY ONE)

MURAL TECHNIQUES B/S1/CE110P

COLOUR DESIGN B/S1/CE111P

Study of objects in media like water colour, wash and crayons.

Knowledge of primary, secondary, complementary colours and their relationships.

(a) Compositions based on studies from nature

(b) Compositional analysis of paintings.

WOODCUT/LINO CUT B/S1/CE131G

Introduction of materials and its use for making a design for a relief print. Making relief print from wood and linoleum blocks.

BASIC GRAPHIC DESIGN B/S1/CE121A

Study of fundamental problems in two-dimensional design, stressing the use of space and color. Emphasis is placed on basic elements such as dot, line, masses, basic grid etc.

a. TWO DIMENSIONAL DESIGNING

1. Fundamentals of Design

(Dot, Line, Masses, Basic Grid, Shapes, Forms, Tones, Colour & Textures etc.) 10 Assignments

2. Design Principles.

3. Division of Negative and Positive space

4. 2 Dimensional designing in B&W.

5. 2 D Design in monotonous colour

6. 2 D Design in contrast colours.

7. 2 D Design in double complimentary colour schemes.

b. CALLIGRAPHY

1. Basic calligraphic strokes for English

2. Calligraphic Upper case Alphabets

3. Calligraphic Lower case Alphabets

4. Composing Alphabets

5. Composing a calligraphic paragraph

6. Composing a meaningful poem.

7. Creating a calligraphic certificate of merit.

POTTERY B/S1/CE103S

• Introduction to clay (Theory)

• Techniques of making pottery (Theory)

• COIL, PINCH, THROWING, SLAB, MOULDING-CASTING, JIGER-JOLLY, ETC.

• Introduction to surface decoration techniques (Demonstration)

HAND PAINTING, CARVING, ENGRAVING, SLIP TRAILING, COMBING, APPLIQUE, INLAY, STENCILING, SPONGING, STAMPING, BENDING, NERICOMI, FEATHERING, ETC.

• Wheel work- Throwing- Cylinder, Bowl and Vase and Creative Container.

• Turning and surfacing- Cylinder and Bowl.

• Pinch Method- Animal / Bird Form and Functional Unusual Sculptural Form Inspired from any Natural Object.

• Mould Making- Slip Casting and Slab Casting

• Coil Method-1 Vase

• Slab work- . Tile Making

• Theory in clay Body- Making of Clay Bodies

• Preparing of Earthenware

3DCOMPOSITION B/S1/CE102S

Paper sculptures with the help of basic geometrical shapes based on unified objects, use of light and colour in paper sculpture along with the understanding of effects on colours through background space of the objects.

Observation and understanding of Natural objects form, transforming into three dimension making in clay focusing on observation, shape, modelling and relative proportion.

Course Descriptions

SECOND SEMESTER BVA/DIPLOMA PAINTING CORE STUDIO COURSE

DRAWING B/S2/CS101P

Rendering

1. Introduction of geometrical shapes, rendering in tone and texture from nature as well as object(s).
 2. Introducing human forms.
- Sketching as quick drawing.

COMPOSITION B/S2/CS102P

Exploration in 2-D.

Knowledge of color: Primary, Secondary, Tertiary and their inter-relation.

Introduction to shapes: Natural & Geometrical. Explore pattern, rhythm, and movement in space.

2. Compositional analysis of painting studying other artist project.
3. Semester end submission.

CORE ELECTIVE (ANY ONE)

MURAL TECHNIQUES B/S2/CE110P

COLOUR DESIGN B/S2/CE111P

Study of objects in media like water colour, wash and crayons.

Knowledge of primary, secondary, complementary colours and their relationships.

- (a) Compositions based on studies from nature
- (b) Compositional analysis of paintings.

WOODCUT/LINO CUT B/S2/CE131G

Introduction of materials and its use for making a design for a relief print. Making relief print from wood and linoleum blocks.

BASIC GRAPHIC DESIGN B/S2/CE121A

Study of fundamental problems in two-dimensional design, stressing the use of space and color Emphasis is placed on basic elements such as dot, line, masses, basic grid etc.

a. TWO DIMENSIONAL DESIGNING

1. Fundamentals of Design
(Dot, Line, Masses, Basic Grid, Shapes, Forms, Tones, Colour & Textures etc.) 10 Assignments
2. Design Principles.
3. Division of Negative and Positive space
4. 2 Dimensional designing in B&W.
5. 2 D Design in monotonous colour
6. 2 D Design in contrast colours.
7. 2 D Design in double complimentary colour schemes.

b. CALLIGRAPHY

1. Basic calligraphic strokes for English
2. Calligraphic Upper case Alphabets
3. Calligraphic Lower case Alphabets
4. Composing Alphabets
5. Composing a calligraphic paragraph
6. Composing a meaningful poem.
7. Creating a calligraphic certificate of merit.

POTTERY B/S2/CE103S

- Introduction to clay (Theory)
 - Techniques of making pottery (Theory)
 - COIL, PINCH, THROWING, SLAB, MOULDING-CASTING, JIGER-JOLLY, ETC.
 - Introduction to surface decoration techniques (Demonstration)
- #### HAND PAINTING, CARVING, ENGRAVING, SLIP TRAILING, COMBING, APPLIQUE, INLAY, STENCILING, SPONGING, STAMPING, BENDING, NERICOMI, FEATHERING, ETC.
- Wheel work- Throwing- Cylinder, Bowl and Vase and Creative Container
Turning and surfacing- Cylinder and Bowl
 - Pinch Method- Animal / Bird Form and Functional Unusual Sculptural Form Inspired from any Natural Object.
 - Mould Making- Slip Casting and Slab Casting
 - Coil Method- 1 Vase
 - Slab work- . Tile Making
 - Theory in clay Body- Making of Clay Bodies. Preparing of Earthenware

3D COMPOSITION B/S2/CE102S

Paper sculptures with the help of basic geometrical shapes based on unified objects, use of light and colour in paper sculpture along with the understanding of effects on colours through background space of the objects. Observation and understanding of Natural objects form, transforming into three dimension making in clay focusing on observation, shape, modelling and relative proportion.

Course Descriptions

THIRD SEMESTER BVA/DIPLOMA PAINTING

CORE STUDIO COURSE

DRAWING B/S3/CS201P

1. Study of objects, nature, human head and full figure.
2. Creative drawing based on class exercises.
Sketching as preparation.

COMPOSITION B/S3/CS202P

Compositional Exercises:

- a. Studies of objects and object groups in space.
- b. Studies of human figures and animal forms.
- c. Studies of local color.

Semester end submission.

CORE ELECTIVE (ANY ONE)

LITHOGRAPHY B/S3/CE233G

Introduction of lithography technique and chemicals.

SERIGRAPHY B/S3/CE232G

Introduction to Serigraphy Techniques & Chemicals.

WOODCUT B/S3/CE231G

Introduction of materials and its use for making design for relief print. Making relief print from wood and linoleum blocks.

PHOTOGRAPHY B/S3/CE235G

Introduction to different types of cameras, their mechanism and developments, printing, indoor and outdoor photography and darkroom practice.

POTTERY & CERAMICS B/S3/CE215S

- 1 Slab work
- Exercise on potter's Wheel- Animal or bird form with the help of forms made on the wheel.
- Slab work- Mural 12" X 15"
- Glazing- Theory + Earthenware Glaze (Low Temperature)
- Plaster Piece Mould
- Wheel work Garden Pot/ Soup Set/Jug/Juice Set.
- Biscuit Firing: Experience of loading ceramic furnace and firing.
- Preparing Different Clay Bodies stone ware
- Slip Casting and Slab Casting from plaster mould
- Tile making: various textures and decoration
- Theory in clay Types of clay, clay-body making and study of various types of ceramics.

FOURTH SEMESTER BVA/DIPLOMA PAINTING

CORE STUDIO COURSE

DRAWING B/S4/CS201P

1. Study of Objects, animals, nature and full length figure.
2. Creative drawing- Introducing a variety of drawing Medias.
Sketching as a tool for compositional ideas.

COMPOSITION B/S4/CS202P

- a. Compositional analysis.
 - b. Exercises in the use of color and tonal-textural values exploration.
 - c. Independent composition.
 - d. Analysis of various kinds of space in tradition.
- Semester end submission.

CORE ELECTIVE (ANY ONE)

LITHOGRAPHY B/S4/CE233G

Introduction of lithography print techniques and chemicals.

SERIGRAPHY B/S4/CE232G

Plate work- Screen Preparation- ink mixing, colour registration printing and wide variety of result from the medium. Using Photo Stencils and making multicolour prints.

WOODCUT B/S4/CE231G

Introduction of materials and its use for making design for relief print. Making relief print from wood and linoleum blocks.

PHOTOGRAPHY B/S4/CE235G

Introduction to different types of cameras, their mechanism and developments, printing, indoor and outdoor photography and darkroom practice.

POTTERY & CERAMICS B/S4/CE215S

- Slab work
- Exercise on potter's Wheel - Animal or bird form with the help of forms made on the wheel.
- Slab work- Mural 12" X 15"
- Glazing- Theory + Earthenware Glaze (Low Temperature)
- Plaster Piece Mould
- Exercise on potter's Wheel Garden Pot/ Soup Set/Jug/Juice Set.
- Biscuit Firing: Experience of loading ceramic furnace and firing.
- Preparing Different Clay Bodies.
- Slip Casting and Slab Casting from plaster mould.
- Tile making: various textures and decoration.
- Theory in clay Types of clay, clay-body making and study of various types of ceramics.

Course Descriptions

FIFTH SEMESTER BVA/DIPLOMA PAINTING CORE STUDIO COURSE

DRAWING B/S5/CS301P

1. Study of the structure of the human body and its articulation.
2. Exploring figure-ground relationship and multiple approaches to space.
3. Observational as well as non-observational drawings through projects
Sketching/Sketchbook.

COMPOSITION B/S5/CS302P

Application of Compositional Techniques.
(Exercises + Home Work)
Exercises in exploration of space in painting.
Analyzing Composition.
Creating composition from drawings.
Submission of the works at the end of the semester.

STUDIO PRACTICE- PAINTING B/S5/CSH173P

CORE ELECTIVE (ANY ONE)

ETCHING B/S5/CE334G

Introduction and preparing suitable designs for Etching learn preliminary technique, use of hard & soft ground and make prints.

LITHOGRAPHY B/S5/CE333G

To know the technique used in Lithography and learn the chemistry of Lithography - Produce single colour Lithographs.

SERIGRAPHY B/S5/CE332G

Using Photo Stencils and making multicolour prints.

WOOD CUT B/S5/CE331G

Designing wood cut prints with more than two colours. Use of overlapping of colours. Possibilities of the textural values of various types of wood.

PHOTOGRAPHY B/S5/CE335G

Introduction to creative Photography. Developing techniques, enlarging, dodging and cropping, reductions, intensification and toning process.

POTTERY & CERAMICS B/S5/CE 315S

- Theory of Ceramic Glazes used in Pottery and Ceramic Sculpture.
- Exercise on potter's Wheel - Round or Relief Composition with thrown shapes/ Slab work- Round or Relief.
- Composition in Slab work/Combination of both methods.
- Slip casting and slab casting from plaster mould.
- Ceramic Sculpture-Round Composition with slab, Pinch, Coil method or other methods.
- Biscuit and Glaze firing- Biscuit Firing, Preparing Glazes, methods of glazing, and firing.

MURAL B/S5/CE(M) 303P

- Methods of plastering and making grounds.
- Transfer of drawing and painting on wet and dry ground.
- Exercises in Italian Fresco process (wet)
- Submission of the works at the end of the semester.

SIXTH SEMESTER BVA/DIPLOMA PAINTING CORE STUDIO COURSE

DRAWING B/S6/CS301 P

1. Exploring tradition of drawing in a variety of media.
2. None Traditional techniques of image making.
3. Creative as well as design aspect of drawing with emphasis on attributes of a chosen medium.
Drawing as a medium of personal expression.

COMPOSITION B/S6/CS302 P

Exercises from 302-P/5 continue with more emphasis on developing areas of enquiry.
Preparing composition more suited towards independent exploration.
Individual tutorial
Submission of the works at the end of the semester.

STUDIO PRACTICE- PAINTING B/S6/CSH 173P

CORE ELECTIVE (ANY ONE)

ETCHING B/S6/CE334 G

Preparing suitable designs for Etching, learn preliminary technique, use of hard & soft ground and make prints.

LITHOGRAPHY B/S6/CE333 G

To know the technique used in Lithography and learn the chemistry of Lithography - Produce single colour Lithographs.

SERIGRAPHY B/S6/CE332 G

Using Photo Stencils and making multicolour prints.

WOOD CUT B/S6/CE331 G

Designing wood cut prints with more than two colours. Use of overlapping of colours. Possibilities of the textural values of various types of wood.

PHOTOGRAPHY B/S6/CE335 G

Introduction to creative Photography. Developing techniques, enlarging, dodging and cropping, reductions, intensification and toning process.

POTTERY & CERAMICS B/S6/CE315 S

- Theory of Ceramic Glazes used in Pottery and Ceramic Sculpture.
- Exercise on potter's Wheel - Round or Relief Composition with thrown shapes/ Slab work- Round or Relief Composition in Slab work/Combination of both methods.
- Slip casting and slab casting from plaster mould.
- Ceramic Sculpture-Round Composition with slab, Pinch, Coil method or other methods.
- Biscuit and Glaze firing- Biscuit Firing, Preparing Glazes, methods of glazing, and firing.

MURAL B/S6/CE(M)303 P

- Exercises Exploring Medium Technical Exploration and Understanding Nature of the Technique/Material.
- Self Explorative Ideas And Composition In Wet And Dry Process.
- Study and exposure to traditional practices of murals apart from painting: e.g. : relief carving.(on plaster slabs/wood etc.)
- Submission of the works at the end of the semester.

Course Descriptions

SEVENTH SEMESTER BVA/DIPLOMA PAINTING

CORE STUDIO COURSE

DRAWING B/S7/CS401P

Study from life:

- a. Figure- space relationship.
 - b. Analysis of contemporary linguistic exploration.
- Exploring drawing as an independent vehicle of creative expression.

COMPOSITION B/S7/CS402P

Analysis of contemporary linguistic explorations.
Identification of Individual compositional problems.
Developing personal expression.
Submission of the works at the end of the semester.

CORE ELECTIVE (ANY ONE)

ETCHING B/S7/CE434G

Making grounds, hard ground and liquid ground. Aquatint and producing an edition. Advanced experiment in printing.

LITHOGRAPHY B/S7/CE433G

Multicolour lithography. Advance experiments and making an edition.

PHOTOGRAPHY B/S7/CE435G

Developing chemicals and fine grain developers, copying processes: Continuous, line, direct and indirect.
Photographs and outdoor photography. Creative photography and darkroom practice.

POTTERY & CERAMICS B/S7/CE415S

- Theory of Ceramic Glazes.
- Ceramic Sculpture- Round composition with slabs,

Pinch, Coil method or other methods in any Form /Round.
- Composition by using Slip casting and slab casting from plaster mould.
- Biscuit and Glaze firing- Biscuit Firing and Preparing Glazes.
- Glazing and Firing.

MURAL B/S7/CE403P

- Exercises in different Mural media :
 1. Jaipur wet process
 2. Mosaic etc.
- 3. Terracotta relief etc.
- Submission of the works at the end of the semester.

EIGHTH SEMESTER BVA/DIPLOMA PAINTING

CORE STUDIO COURSE

DRAWING B/S8/CS401P

- a. Intensive drawing as an independent vehicle of creative expression.
- b. Preparation for Degree show(Final Display)
- c. Learning about presentation of work.
Grand Jury.

COMPOSITION B/S8/CS402P

Making finished compositions with focus on personal expression and defending it.
Preparations for degree show (final display).
Learning about presentation of work.
Degree show for grand jury.

CORE ELECTIVE (ANY ONE)

ETCHING B/S8/CE434 G

Making grounds, hard ground and liquid ground use of Aquatint and producing an edition. Advanced experiment in printing.

LITHOGRAPHY B/S8/CE433G

Multicolor lithography. Advance experiments and making an edition.

PHOTOGRAPHY B/S8/CE435G

Developing chemicals and fine grain developers, copying processes : Continuous, line, direct and indirect.
Photographs and outdoor photography. Creative photography and darkroom practice.

POTTERY & CERAMICS B/S8/CE415S

- Theory of Ceramic Glazes.
- Ceramic Sculpture- Round composition with slabs, Pinch, Coil method or other methods in any Form /Round
- Composition by using Slip casting and slab casting from plaster mould.
- Biscuit and Glaze firing- Biscuit Firing and Preparing Glazes.
- Glazing and Firing.

MURAL B/S8/CE403P

- Intensive studio work exploring de techniques.
- Self explorative ideas and composition in the chosen media.
- Exploring ideas of presentation.
- Study and exposure to traditional masterpieces of the various media taught.
- Submission of the works at the end of the semester.



Sculpture



Department of Sculpture

Introduction:

Sculpture is one of three major Studio Disciplines apart from Painting and Applied Arts. It is among the top University Departments in India.

Facilities:

Facilities include spacious studio space for clay modeling, life study and sculpture composition, while workshop offers tools and equipment useful for cutting, welding, stone carving and wood working apart from foundry for metal casting. The pottery and Ceramic section provides basic training and experience in handling of clays for firing and glazes with different wheels, kilns and equipments.

Programme of study:

Programme of study is oriented for an individual development of intuitive and creative abilities of expression through one to one teaching, group tutorials, seminars, discussions, visual aids, books, exhibitions, visiting artists, craftsmen, study tours and field trips, with rich spread of specialization options after graduation /diploma.

Assessment:

Assessment is based on attendance, studio practical, assignments, tutorials, class and home work and overall development of students' awareness and individual creative ability of expression. Class / home work 40% and examination carries 60% marks.

The pioneers:

The pioneers of the Department include Prodosh Das Gupta, Prof. Sankho Chaudhuri (Padmbhushan) and V. P. Karmarkar. A large number of alumni are known for their contribution to the field of Sculpture apart from art education in India and abroad.



COURSE STRUCTURE FOR BVA/DIPLOMA SCULPTURE

ABBREVIATION
 CE - CORE ELECTIVE
 CS - CORE STUDIO
 CT - CORE THEORY
 A - APPLIED ARTS
 G - GRAPHIC ARTS
 H - ART HISTORY
 P - PAINTING
 S - SCULPTURE

FIRST SEMESTER BVA SCULPTURE				
SUBJECT	Subject Code	Credit Hours	ASSESSMENT	
			EXT %	INT %
CORE STUDIO COURSE				
Drawing	B/S1/CS111S	8	60	40
Sculpture	B/S1/CS102S	8	60	40
CORE ELECTIVE - STUDIO COURSE [ANY ONE]				
Wood Cut / Lino cut	B/S1/CE131G	4		100
Pottery	B/S1/CE103S	4		100
3 D Composition	B/S1/CE102S	4		100
Color and Design	B/S1/CE111P	4		100
Mural Techniques	B/S1/CE110P	4		100
CORE THEORY				
CORE THEORY SUBJECTS WILL BE CONDUCTED BY THE DEPARTMENT OF ART HISTORY & AESTHETICS				

SECOND SEMESTER BVA SCULPTURE				
SUBJECT	Subject Code	Credit Hours	ASSESSMENT	
			EXT %	INT %
CORE STUDIO COURSE				
Drawing	B/S2/CS111S	8	60	40
Sculpture	B/S2/CS102S	8	60	40
CORE ELECTIVE - STUDIO COURSE [ANY ONE]				
Wood Cut / Lino cut	B/S2/CE131G	4		100
Pottery	B/S2/CE103S	4		100
3 D Composition	B/S2/CE102S	4		100
Color and Design	B/S2/CE111P	4		100
Mural Techniques	B/S2/CE110P	4		100
CORE THEORY				
CORE THEORY SUBJECTS WILL BE CONDUCTED BY THE DEPARTMENT OF ART HISTORY & AESTHETICS				

THIRD SEMESTER BVA SCULPTURE				
SUBJECT	Subject Code	Credit Hours	ASSESSMENT	
			EXT %	INT %
CORE STUDIO COURSE				
Drawing	B/S3/CS211S	9	60	40
Composition	B/S3/CS212S	9	60	40
Pottery and Ceramics	B/S3/CS215S	2		100
Studio Practice – Sculpture. [Only for BVA Art History]	B/S3/CS256S	2		100
CORE ELECTIVE - STUDIO COURSE [ANY ONE]				
Direct Metal Work	B/S3/CE216S	4		100
Carving or Assemblage in Wood	B/S3/CE217S	4		100
Serigraphy	B/S3/CE232G	4		100
Lithography	B/S3/CE233G	4		100
Mural	B/S3/CE234P	4		100
Photography	B/S3/CE235G	4		100
Wood cut / Lino Cut	B/S3/CE236G	4		100
CORE THEORY				
CORE THEORY SUBJECTS WILL BE CONDUCTED BY THE DEPARTMENT OF ART HISTORY & AESTHETICS				

**The weight ratio between the external and the internal is 1:2.5

* Diploma students have no examination in the Core Theory paper but only internal assessment of 40% of theory credit. The studio practice course remains the same for both Degree and Diploma.

FOURTH SEMESTER BVA SCULPTURE				
SUBJECT	Subject Code	Credit Hours	ASSESSMENT	
			EXT %	INT %
CORE STUDIO COURSE				
Drawing	B/S4/CS211S	9	60	40
Composition	B/S4/CS212S	9	60	40
Pottery and Ceramics	B/S4/CS215S	2		100
Studio Practice – Sculpture. [Only for BVA Art History]	B/S4/CS256S	2		100
CORE ELECTIVE - STUDIO COURSE [ANY ONE]				
Direct Metal Work	B/S4/CE216S	4		100
Carving or Assemblage in Wood	B/S4/CE217S	4		100
Serigraphy	B/S4/CE232G	4		100
Lithography	B/S4/CE233G	4		100
Mural	B/S4/CE234P	4		100
Photography	B/S4/CE235G	4		100
Wood cut / Lino Cut	B/S4/CE236G	4		100
CORE THEORY				
CORE THEORY SUBJECTS WILL BE CONDUCTED BY THE DEPARTMENT OF ART HISTORY & AESTHETICS				

ABBREVIATION
 CE - CORE ELECTIVE
 CS - CORE STUDIO
 CT - CORE THEORY
 A - APPLIED ARTS
 G - GRAPHIC ARTS
 H - ART HISTORY
 P - PAINTING
 S - SCULPTURE

FIFTH SEMESTER BVA SCULPTURE				
SUBJECT	Subject Code	Credit Hours	ASSESSMENT	
			EXT %	INT %
CORE STUDIO COURSE				
Drawing	B/S5/CS311S	8	60	40
Composition	B/S5/CS312S	8	60	40
CORE ELECTIVE- ANY ONE (Only for sculpture Students)				
Metal Casting	B/S5/CE316S	2		100
Carving wood or stone	B/S5/CE317S	2		100
CORE ELECTIVE - STUDIO COURSE [ANY ONE]				
Direct Metal Work	B/S5/CE318S	6		100
Pottery and Ceramics	B/S5/CE315S	6		100
Lithography	B/S5/CE332G	6		100
Screen Printing	B/S5/CE333G	6		100
Photography	B/S5/CE335G	6		100
Mural	B/S5/CE336P	6		100
CORE THEORY				
CORE THEORY SUBJECTS WILL BE CONDUCTED BY THE DEPARTMENT OF ART HISTORY & AESTHETICS				

****The weight ratio between the external and the internal is 1:2.5**

* Diploma students have no examination in the Core Theory paper but only internal assessment of 40% of theory credit. The studio practice course remains the same for both Degree and Diploma.

ABBREVIATION
 CE - CORE ELECTIVE
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 A - APPLIED ARTS
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 S - SCULPTURE

SIXTH SEMESTER BVA SCULPTURE				
SUBJECT	Subject Code	Credit Hours	ASSESSMENT	
			EXT %	INT %
CORE STUDIO COURSE				
Drawing	B/S6/CS311S	8	60	40
Composition	B/S6/CS312S	8	60	40
CORE ELECTIVE- ANY ONE (Only for sculpture Students)				
Metal Casting	B/S6/CE316S	2		100
Carving wood or stone	B/S6/CE317S	2		100
CORE ELECTIVE - STUDIO COURSE [ANY ONE]				
Direct Metal Work	B/S6/CE318S	6		100
Pottery and Ceramics	B/S6/CE315S	6		100
Lithography	B/S6/CE332G	6		100
Screen Printing	B/S6/CE333G	6		100
Photography	B/S6/CE335G	6		100
Mural	B/S6/CE336P	6		100
CORE THEORY				
CORE THEORY SUBJECTS WILL BE CONDUCTED BY THE DEPARTMENT OF ART HISTORY & AESTHETICS				

SEVENTH SEMESTER BVA SCULPTURE				
SUBJECT	Subject Code	Credit Hours	ASSESSMENT	
			EXT %	INT %
CORE STUDIO COURSE				
Drawing	B/S7/CS411S	8	60	40
Composition	B/S7/CS412S	8	60	40
CORE ELECTIVE- ANY ONE (Only for sculpture Students)				
Stone Carving	B/S7/CE417S	2		100
Metal Casting	B/S7/CE418S	2		100
CORE ELECTIVE - STUDIO COURSE [ANY ONE]				
Mural and fresco Techniques	B/S7/CE419P	6		100
Pottery and ceramic	B/S7/CE420S	6		100
Direct Metal Work	B/S7/CE418S	6		100
Print Making	B/S7/CE421G	6		100
Screen printing	B/S7/CE422G	6		100
Etching	B/S7/CE423G	6		100
Photography	B/S7/CE424G	6		100
CORE THEORY				
CORE THEORY SUBJECTS WILL BE CONDUCTED BY THE DEPARTMENT OF ART HISTORY & AESTHETICS				

****The weight ratio between the external and the internal is 1:2.5**
 * Diploma students have no examination in the Core Theory paper but only internal assessment of 40% of theory credit. The studio practice course remains the same for both Degree and Diploma.

EIGHTH SEMESTER BVA SCULPTURE				
SUBJECT	Subject Code	Credit Hours	ASSESSMENT	
			EXT %	INT %
CORE STUDIO COURSE				
Drawing	B/S8/CS411S	8	60	40
Composition	B/S8/CS412S	8	60	40
CORE ELECTIVE- ANY ONE (Only for sculpture Students)				
Stone Carving	B/S8/CE417S	2		100
Metal Casting	B/S8/CE418S	2		100
CORE ELECTIVE - STUDIO COURSE [ANY ONE]				
Mural and fresco Techniques	B/S8/CE419P	6		100
Pottery and ceramic	B/S8/CE420S	6		100
Direct Metal Work	B/S8/CE418S	6		100
Print Making	B/S8/CE421G	6		100
Screen printing	B/S8/CE422G	6		100
Etching	B/S8/CE423G	6		100
Photography	B/S8/CE424G	6		100
CORE THEORY				
CORE THEORY SUBJECTS WILL BE CONDUCTED BY THE DEPARTMENT OF ART HISTORY & AESTHETICS				

ABBREVIATION

CE - CORE ELECTIVE
 CS - CORE STUDIO
 CT - CORE THEORY
 A - APPLIED ARTS
 G - GRAPHIC ARTS
 H - ART HISTORY
 P - PAINTING
 S - SCULPTURE

*The core elective selected in the 7th semester should be continued in the 8th semester.

**The weight ratio between the external and the internal is 1:2.5

* Diploma students have no examination in the Core Theory paper but only internal assessment of 40% of theory credit. The studio practice course remains the same for both Degree and Diploma.

Course Descriptions

FIRST SEMESTER

BVA/DIPLOMA SCULPTURE

CORE STUDIO COURSE

DRAWING B/S1/CS111S

- Study of forms in nature, single object and group of objects in line, tone and texture.
- Study of basic natural objects/ geometrical objects, construction and perspective involved, making in clay and Drawing focusing on shape, modelling and relative proportion.
- Outdoor site specific/Architectural and natural objects; Drawings using different medium, pencil rendering, water colour and crayons.
- Still life/ Detail drawing of manmade objects along with drapery from different-2 angles using pencil rendering, water colour and crayons.
- Study of ancient Indian sculpture and understanding of composition, proportion, dimension, space and ground.
- Study of Human body parts; drawing and clay.

COMPOSITION B/S1/CS102S

- Paper Sculpture using basic geometrical shapes; understanding the play of colour and light on the object in relation to space.
- Observation and understanding of Natural objects; transforming into three dimensional form, making in clay, with focus on observation, shape, modelling and relative proportion.
- Exercises with plaster and clay blocks.
- Methods of carving by stages.
- Relief Composition; based on Architectural form using basic elements of relief and creating virtual space.

CORE ELECTIVE STUDIO COURSE

WOODCUT/LINO CUT B/S1/CE131 G

Introduction of materials and its use for making a design for a relief print. Making relief print from wood and linoleum blocks.

POTTERY B/S1/CE103S

- Introduction to clay (Theory)
- Techniques of making pottery (Theory)
- COIL, PINCH, THROWING, SLAB, MOULDING-CASTING, JIGER-JOLLY, ETC.
- Introduction to surface decoration techniques (Demonstration)

HAND PAINTING, CARVING, ENGRAVING, SLIP TRAILING, COMBING, APPLIQUE, INLAY, STENCILING, SPONGING, STAMPING, BENDING, NERICOMI, FEATHERING, ETC.

- Wheel work- Throwing- Cylinder, Bowl and Vase and Creative Container.
- Turning and surfacing- Cylinder and Bowl.
- Pinch Method- Animal / Bird Form and Functional Unusual Sculptural Form Inspired from any Natural Object.
- Mould Making- Slip Casting and Slab Casting
- Coil Method-1 Vase
- Slab work- . Tile Making
- Theory in clay Body- Making of Clay Bodies
- Preparing of Earthenware

3D COMPOSITION B/S1/CE102S

Paper sculptures with the help of basic geometrical shapes based on unified objects, use of light and colour in paper sculpture along with the understanding of effects on colours through background space of the objects.

Observation and understanding of Natural objects form, transforming into three dimension making in clay focusing on observation, shape, modelling and relative proportion.

COLOUR DESIGN B/S1/CE111P

Study of objects in media like water colour, wash and crayons.

Knowledge of primary, secondary, complementary colours and their relationships.

- (a) Compositions based on studies from nature
- (b) Compositional analysis of paintings.

MURAL TECHNIQUES B/S1/CE110P

Course Descriptions

SECOND SEMESTER

BVA/DIPLOMA SCULPTURE

CORE STUDIO COURSE

DRAWING B/S2/CS111S

- Study of forms in nature, single object and group of objects in line, tone and texture
- Study of basic natural objects/ geometrical objects, construction and perspective involved, making in clay and Drawing focusing on shape, modelling and relative proportion.
- Outdoor site specific/Architectural and natural objects; Drawings using different medium, pencil rendering, water colour and crayons.
- Still life/ Detail drawing of manmade objects along with drapery from different-2 angles using pencil rendering, water colour and crayons.
- Study of ancient Indian sculpture and understanding of composition, proportion, dimension, space and ground
- Study of Human body parts; drawing and clay.

COMPOSITION B/S2/CS102S

- Paper Sculpture using basic geometrical shapes; understanding the play of colour and light on the object in relation to space.
- Observation and understanding of Natural objects; transforming into three dimensional forms, making in clay, with focus on observation, shape, modelling and relative proportion.
- Exercises with solid plaster blocks, Methods of carving by stages, exercise in clay modelling.
- Relief Composition; based on Architectural form using basic elements of relief and creating virtual space.

CORE ELECTIVE STUDIO COURSE

WOODCUT/LINO CUT B/S2/CE131 G

Introduction of materials and its use for making a design for a relief print. Making relief print from wood and linoleum blocks.

POTTERY B/S2/CE103S

- Introduction to clay (Theory)
- Techniques of making pottery (Theory)
- COIL, PINCH, THROWING, SLAB, MOULDING-CASTING, JIGER-JOLLY, ETC.
- Introduction to surface decoration techniques (Demonstration)

HAND PAINTING, CARVING, ENGRAVING, SLIP TRAILING, COMBING, APPLIQUE, INLAY, STENCILING, SPONGING, STAMPING, BENDING, NERICOMI, FEATHERING, ETC.

- Wheel work- Throwing- Cylinder, Bowl and Vase and Creative Container
- Turning and surfacing- Cylinder and Bowl
- Pinch Method- Animal / Bird Form and Functional Unusual Sculptural Form Inspired from any Natural Object.
- Mould Making- Slip Casting and Slab Casting
- Coil Method-1 Vase
- Slab work- . Tile Making
- Theory in clay Body- Making of Clay Bodies. Preparing of Earthenware

3D COMPOSITION B/S2/CE102S

Paper sculptures with the help of basic geometrical shapes based on unified objects, use of light and colour in paper sculpture along with the understanding of effects on colours through background space of the objects.

Observation and understanding of Natural objects form, transforming into three dimension making in clay focusing on observation, shape, modelling and relative proportion.

COLOUR DESIGN B/S2/CE111P

Study of objects in media like water colour, wash and crayons.

Knowledge of primary, secondary, complementary colours and their relationships.

- (a) Compositions based on studies from nature
- (b) Compositional analysis of paintings.

MURAL TECHNIQUES B/S2/CE110P

Course Descriptions

THIRD SEMESTER BVA/DIPLOMA SCULPTURE CORE STUDIO COURSE

DRAWING B/S3/CS211S

- Life study of human figure male / female in ½ sizes in clay and drawing showing anatomical structure.
- Life-Study: Study of muscles and skeletal structure of the body in different postures, emphasizing on balance and form.
- Animal Study: Quick sketches, drawing, and modelling in clay. Mould making and casting.
- Head Study: Observation and Understanding of the head and skull structure in reference to It's basic form and contour lines, its characteristics, resemblance to the model.
- Study in drawings and making in clay.

COMPOSITION B/S3/CS212S

- Relief composition from everyday life using perspective and basic elements of relief.
- Round Composition: drawings, maquettes and Compositions based on personal experiences of everyday life.
- Round Composition: based on study of human figure, animal or bird and making of a composition from the environment.

POTTERY AND CERAMIC B/S3/CS215S

- Slab work
- Exercise on potter's Wheel- Animal or bird form with the help of forms made on the wheel.
- Slab work- Mural 12" X 15"
- Glazing- Theory + Earthenware Glaze (Low Temperature)
- Plaster Piece Mould
- Wheel work Garden Pot/ Soup Set/Jug/Juice Set.
- Biscuit Firing: Experience of loading ceramic furnace and firing.
- Preparing Different Clay Bodies stone ware
- Slip Casting and Slab Casting from plaster mould
- Tile making: various textures and decoration
- Theory in clay Types of clay, clay-body making and study of various types of ceramics.

CORE ELECTIVE STUDIO COURSE

DIRECT METAL WORK B/S3/CE16S

- Composition by various techniques in metal A) Arc Welding B) Soldering C) Brazing D) Riveting E) Repousse method
- Relief composition by repousse method in metal sheet.

CARVING OR ASSEMBLING IN WOOD B/S3/CE17S

- Introduction to various types of wood and its characteristics.
- Various methods of carving.
- Techniques of Joining wood.
- Introduction to different kinds and characteristics of wood and various methods of sculpting wood (carving, burning, texture, Polishing etc.). Introduction to wooden joints and methods of assembling wood pieces.
- Tools and Technique-Use and handling of wood carving tools (Wood carving tools Round, Flat and power tools etc.

SERIGRAPHY (SCREEN PRINTING) B/S3/CE232 G

Serigraphy is also known as screen-printing or silkscreen. The word serigraph can be used interchangeably with silkscreen, but is often preferred by fine artists to differentiate their work from mass-produced silkscreen items like t-shirts, posters, and coffee mugs.

Using paper stencil as resist and make prints. Work on screen with touche, use glue as stencil and print. Areas which do not print are blocked in each of the stencil screens. A sheet of high quality, archival paper is first inserted under the screen and special paint poured along the edge of the frame.

LITHOGRAPHY B/S3/CE233 G

Introduction of lithography technique and chemicals.

WOODCUT B/S3/CE231 G

Introduction of materials and its use for making design for relief print. Making relief print from wood and linoleum blocks.

PHOTOGRAPHY B/S3/CE235 G

Introduction to different types of cameras, their mechanism and developments, printing, indoor and outdoor photography and darkroom practice.

Course Descriptions

FOURTH SEMESTER

BVA/DIPLOMA SCULPTURE

CORE STUDIO COURSE

DRAWING B/S4/CS211S

- Life study of human figure male / female in ½ sizes in clay and drawing showing anatomical structure.
- Life-Study: Study of muscles and skeletal structure of the body in different postures, emphasizing on balance and form.
- Animal Study: Quick sketches, drawing, and modelling in clay. Mould making and casting.
- Head Study: Observation and Understanding of the head and skull structure in reference to It's basic form and contour lines, its characteristics, resemblance to the model.
- Study in drawings and making in clay.

COMPOSITION B/S4/CS212S

- Relief composition from everyday life using perspective and basic elements of relief.
- Round Composition: drawings, maquettes and Compositions based on personal experiences of everyday life.
- Round Composition: based on study of human figure, animal or bird and making of a composition from the environment.

POTTERY AND CERAMIC B/S4/CS215 S

- Slab work
- Exercise on potter's Wheel - Animal or bird form with the help of forms made on the wheel.
- Slab work- Mural 12" X 15"
- Glazing- Theory + Earthenware Glaze (Low Temperature)
- Plaster Piece Mould
- Exercise on potter's Wheel Garden Pot/ Soup Set/Jug/Juice Set.
- Biscuit Firing: Experience of loading ceramic furnace and firing.
- Preparing Different Clay Bodies
- Slip Casting and Slab Casting from plaster mould
- Tile making: various textures and decoration
- Theory in clay Types of clay, clay-body making and study of various types of ceramics.

CORE ELECTIVE STUDIO COURSE

DIRECT METAL WORK B/S4/CE216S

- Composition by various techniques in metal A) Arc Welding B) Soldering C) Brazing D) Riveting E) Repousse method.
- Relief composition by repousse method in metal sheet.

CARVING OR ASSEMBLING IN WOOD B/S4/CE217S

- Introduction to various types of wood and its characteristics.
- Various methods of carving.
- Techniques of Joining wood.
- Introduction to different kinds and characteristics of wood and various methods of sculpting wood (carving, burning, texture, Polishing etc.). Introduction to wooden joints and methods of assembling wood pieces.
- Tools and Technique-Use and handling of wood carving tools (Wood carving tools Round, Flat and power tools etc.)

SERIGRAPHY B/S4/CE232 G

- Plate work- screen Preparation- ink mixing, colour registration printing and wide variety of result from the medium. Using Photo Stencils and making multicolour prints.

LITHOGRAPHY B/S4/CE233 G

- Introduction of lithography print techniques and chemicals.

PHOTOGRAPHY B/S4/CE235 G

- Introduction to different types of cameras, their mechanism and developments, printing, indoor and outdoor photography and darkroom practice.

WOODCUT/LINOCUT B/S4/CE231 G

- Introduction of materials and its use for making design for relief print. Making relief print from wood and linoleum blocks.

Course Descriptions

FIFTH SEMESTER

BVA/DIPLOMA SCULPTURE

CORE STUDIO COURSE

DRAWING B/S5/CS311S

- Head Study, emphasis on character of live model, Quick Sketches, finished drawings, making of clay-model, making mould and hollow cast in plaster of Paris.
- Life Study of male / female ½ life size; with focus on muscle and skeletal structure, posture, balance and proportion of the model. Making in clay and Piece Mould

COMPOSITION B/S5/CS312S

- Animal Composition based on animal and Bird forms.
- Round Composition based on study of human figure, animal or bird and making of a composition from the surrounding environment.
- Relief Composition based on natural surrounding.

Core Elective non Exam Course

METAL CASTING B/S5/CE316S

- Metal casting by lost wax process
- Piece Mould and Mother mould Making
- Casting of work done directly in Wax,
- Mould making with core and without core- direct work with plaster.
- Channel Making etc.
- Direct and Indirect method of metal pouring.
- Finishing, polishing and Patina.
- Method and Materials.

WOOD CARVING B/S5/CE317S

- Introduction to various types of wood and its characteristics.
- Various methods of carving.
- Techniques of Joining wood.
- Introduction to different characteristics of wood and various methods of sculpting wood (cutting, chopping, carving, burning etc.). Introduction to methods of assembling wood Pieces.
- Tools and technique-Use and handling of wood carving tools (Round and flat tools, power tools and machines).

STONE CARVING B/S5/CE317S

- Introduction to different types of Stones and various methods of sculpting Stone (cutting, carving, grinding, polishing etc.)
- Tools and techniques- Use and handling of Stone carving Tools (Pointed and Flat chisels and Pneumatic and other power tools)
- Tempering and maintenance of carving tools.

CORE ELECTIVE (ANY ONE)

DIRECT METAL WORK B/S5/CE318S

- Composition by various techniques in metal , A) Arc Welding, B) Soldering C) Riveting
- Relief composition by repousse - method in metal sheet

POTTERY AND CERAMIC B/S5/CE315S

- Theory of Ceramic Glazes used in Pottery and Ceramic Sculpture.
- Exercise on potter's Wheel - Round or Relief Composition with thrown shapes/ Slab work- Round or Relief Composition in Slab work/Combination of both methods.
- Slip casting and slab casting from plaster mould.

- Ceramic Sculpture-Round Composition with slab, Pinch, Coil method or other methods.
- Biscuit and Glaze firing- Biscuit Firing, Preparing Glazes, methods of glazing, and firing.

LITHOGRAPHY B/S5/CE332G

To know the technique used in Lithography and learn the chemistry of Lithography - Produce single colour Lithographs.

SERIGRAPHY B/S5/CE333G

Using Photo Stencils and making multicolour prints.

PHOTOGRAPHY B/S5/CE335G

Introduction to creative Photography. Developing techniques, enlarging, dodging and cropping, reductions, intensification and toning process.

MURAL B/S5/CE(M) 336P

- Methods of plastering and making grounds.
- Transfer of drawing and painting on wet and dry ground.
- Exercises in Italian Fresco process (wet)
- Submission of the works at the end of the semester.

Course Descriptions

SIXTH SEMESTER

BVA/DIPLOMA SCULPTURE

CORE STUDIO COURSE

DRAWING B/S6/CS311S

- Head Study, emphasis on character of live model, Quick Sketches, finished drawings, making of clay-model and making mould and hollow cast in plaster of Paris.
- Life Study of male / female ½ life size; with focus on muscle and skeletal structure, posture, balance and proportion of the model. Making in clay and Piece Mould.

COMPOSITION B/S6/CS312S

- Animal Composition based on animal and Bird forms.
- Round Composition based on study of human figure, animal or bird and making of a composition from the environment.
- Relief Composition based on natural surrounding.

CORE ELECTIVE NON EXAM COURSE

(ANY ONE)

METAL CASTING B/S6/CE316S

- Metal casting by lost wax process
- Piece Mould and Mother mould Making
- Casting of work done directly in Wax,
- Mould making with core and without core- direct work with plaster.
- Channel Making etc.
- Direct and Indirect method of metal poring.
- Finishing, polishing and Patina.
- Method and Materials.

WOOD CARVING B/S6/CE317S

- Introduction to various types of wood and its characteristics.
- Various methods of carving.
- Techniques of Joining wood.
- Introduction to different characteristics of wood and various methods of sculpting wood (cutting, chopping, carving, burning etc.). Introduction to methods of assembling wood Pieces.
- Tools and technique-Use and handling of wood carving tools (Round and flat tools, power tools and machines).

STONE CARVING B/S6/CE317S

- Introduction to different types of Stones and various methods of sculpting Stone (cutting, carving, grinding, polishing etc.)
- Tools and techniques- Use and handling of Stone carving Tools (Pointed and Flat chisels and Pneumatic and other power tools)
- Tempering and maintenance of carving tools.

CORE ELECTIVE STUDIO COURSE

(ANY ONE)

DIRECT METAL WORK B/S6/CE318S

- Composition by various techniques in metal , A) Arc Welding, B) Soldering C) Riveting
- Relief composition by repousse - method in metal sheet

POTTERY AND CERAMIC B/S6/CE315S

- Theory of Ceramic Glazes used in Pottery and Ceramic Sculpture.
- Exercise on potter's Wheel - Round or Relief Composition with thrown shapes/ Slab work- Round or Relief Composition in Slab work/Combination of both methods.
- Slip casting and slab casting from plaster mould.
- Ceramic Sculpture-Round Composition with slab, Pinch, Coil method or other methods.
- Biscuit and Glaze firing- Biscuit Firing, Preparing Glazes, methods of glazing, and firing.

LITHOGRAPHY B/S6/CE332G

To know the technique used in Lithography and learn the chemistry of Lithography - Produce single colour Lithographs.

SERIGRAPHY B/S6/CE333G

Using Photo Stencils and making multi colour prints.

PHOTOGRAPHY B/S6/CE335G

Introduction to creative Photography. Developing techniques, enlarging, dodging and cropping, reductions, intensification and toning process.

MURAL B/S6/CE(M)336P

- Exercises Exploring Medium Technical Exploration and Understanding Nature of the Technique/Material.
- Self Explorative Ideas And Composition In Wet And Dry Process
- Study and exposure to traditional practices of murals apart from painting: e.g. : relief carving.(on plaster slabs/wood etc.)
- Submission of the works at the end of the semester.

Course Descriptions

SEVENTH SEMESTER BVA/DIPLOMA SCULPTURE

CORE STUDIO COURSE

DRAWING B/S7/CS411S

- Head Study, emphasis on characteristics of live model, Quick Sketches and finished Drawing of Model.
- Life Study Human figure, Male /Female, ¾ size, Final Drawing and Quick Sketches in clay in different sizes, Mould making and casting in any Medium.

COMPOSITION B/S7/CS412S

- Relief Composition Based on study of Human figure on Natural surroundings.
- Relief Composition Use of Man-made objects reflects understanding of multiple point perspective and use of virtual space.
- Round Composition: drawings, maquettes and Compositions based on personal experiences of everyday life.

CORE ELECTIVE NON EXAM COURSE (ANY ONE)

Stone Carving B/S7/CE417S

- Nature of stone and its possibilities in sculpture in round and relief
- Maquettes for visualizing a composition within a given stone block.

METAL CASTING B/S7/CE418S

- Metal casting by lost wax process.
- Piece Mould and Mother mould Making.
- Wax Application on Mould, Making sculpture direct wax, Wax sheet for metal casting
- Mould making.
- Channel Making.
- Direct and Indirect method of metal pouring.
- Finishing, polishing and Patina.
- Techniques and theory of Metal casting.

CORE ELECTIVE STUDIO COURSE

MURAL & FRESCO TECHNIQUE B/S7/CE419P

- Exercises in different Mural media :
 1. Jaipur wet process
 2. Mosaic etc.
 3. Terracotta relief etc.
- Submission of the works at the end of the semester.

POTTERY AND CERAMIC B/S7/CE420S

- Theory of Ceramic Glazes.
- Ceramic Sculpture- Round composition with slabs, Pinch, Coil method or other methods in any Form /Round composition by using Slip casting and slab casting from plaster mould.
- Biscuit and Glaze firing- Biscuit Firing and Preparing Glazes.
- Glazing and Firing.

ETCHING B/S7/CE434G

- Making grounds, hard ground and liquid ground. Aquatint and producing an edition. Advanced experiment in printing.

LITHOGRAPHY B/S7/CE433G

- Multicolour lithography. Advance experiments and making an edition.

PHOTOGRAPHY B/S7/CE435G

- Developing chemicals and fine grain developers, copying processes: Continuous, line, direct and indirect. Photographs and outdoor photography. Creative photography and darkroom practice.

Course Descriptions

EIGHTH SEMESTER

BVA/DIPLOMA SCULPTURE

CORE STUDIO COURSE

DRAWING B/S8/CS411S

- Head Study, emphasis on characteristics of live model, Quick Sketches and finished Drawing of Model.
- Life Study Human figure, Male /Female, ¾ size, Final Drawing and Quick Sketches in clay in different sizes, Mould making and casting in any Medium.

COMPOSITION B/S8/CS412S

- Relief Composition Based on study of Human figure on Natural surrounding.
- Relief Composition Use of Man-made objects reflects understanding of multiple point perspective and use of virtual space.
- Round Composition: drawings, Maquettes and Compositions based on personal experiences of everyday life.

CORE ELECTIVE NON EXAM COURSE

(ANY ONE)

STONE CARVING B/S8/CE417S

- Nature of stone and its possibilities in sculpture in round and relief
- Maquettes for visualizing a composition within a given stone block.

METAL CASTING B/S8/CE418S

- Metal casting by lost wax process.
- Piece Mould and Mother mould Making.
- Wax Application on Mould, Making sculpture direct wax, Wax sheet for metal casting
- Mould making.
- Channel Making.
- Direct and Indirect method of metal pouring.
- Finishing, polishing and Patina.
- Techniques and theory of Metal casting.

CORE ELECTIVE STUDIO COURSE

(ANY ONE)

MURAL & FRESCO TECHNIQUE B/S7/CE419P

- Exercises in different Mural media :
 1. Jaipur wet process
 2. Mosaic etc.
 3. Terracotta relief etc.
- Submission of the works at the end of the semester.

POTTERY AND CERAMIC B/S8/CE420S

- Theory of Ceramic Glazes.
- Ceramic Sculpture- Round composition with slabs, Pinch, Coil method or other methods in any Form /Round composition by using Slip casting and slab casting from plaster mould.
- Biscuit and Glaze firing- Biscuit Firing and Preparing Glazes.
- Glazing and Firing.

ETCHING B/S8/CE434G

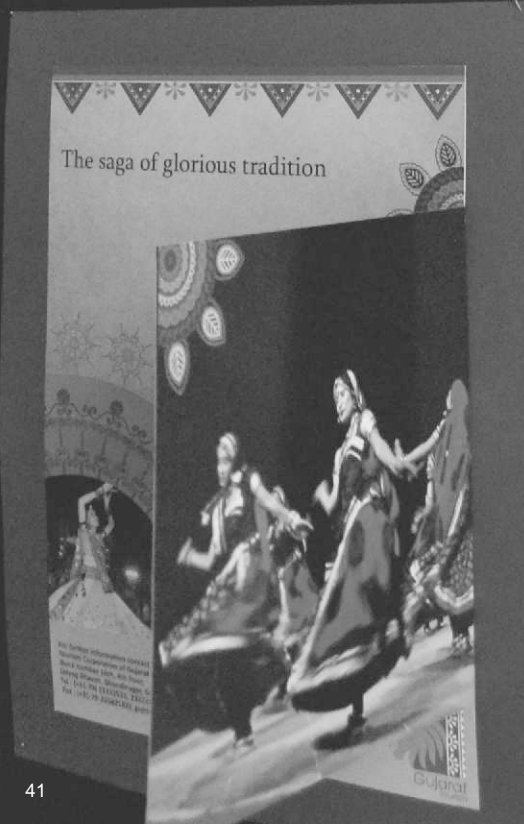
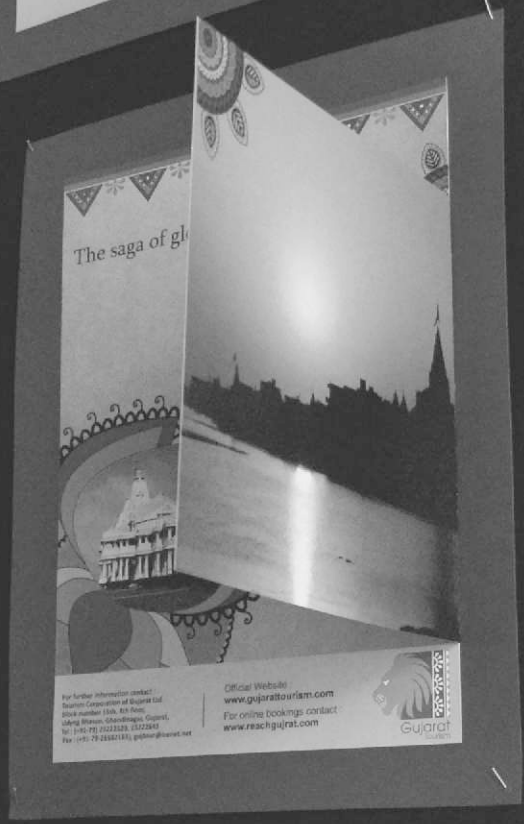
Making grounds, hard ground and liquid ground use of Aquatint and producing an edition. Advanced experiment in printing.

LITHOGRAPHY B/S8/CE433G

Multicolor lithography. Advance experiments and making an edition.

PHOTOGRAPHY B/S8/CE435G

Developing chemicals and fine grain developers, copying processes : Continuous, line, direct and indirect. Photographs and outdoor photography. Creative photography and darkroom practice.



Department of Applied Arts

Applied Arts at a glance:

The Department of Applied Art has been part of the Faculty from its inception and is well known for its contribution to the University and the city of Baroda. In over fifty years of its existence, the Department has been running professional courses giving degree and diploma at graduate and postgraduate levels.

The faculty has adopted a four year programme for BVA. The post graduate courses are for two year durations. Our courses have gained wide professional acceptance. The objective of this course is to teach design and its applications in communicative and advertising visual media.

Objectives:

Applied Art as the name itself suggests is an application of the traditional art forms in day to day life adding aesthetics of planned design and making 'art' more practical, adaptable and feasible to use. The idea is not to 'commercialize' art as many wrongly believe.

The objective is to teach fundamentals of design and its aesthetic applications in communicative and advertising visual media. The guiding and teaching structure of the Department is therefore to facilitate the understanding of a problem and then generate workable visual solutions for effective communication through various exercises and project assignments.

Mission:

Tremendous changes are taking place and information technology is sweeping the world. Traditional methods of mass communication and mass production now largely revolve around the internet - which requires a different kind of mind set.

Our endeavour is to form a bridge between the conventional and the most modern design. Keeping close to the basics and connecting them to modern applications. Applied Art changes with the times because the applications and implications of art keep changing.

Methodology:

The Department facilitates constant improvement of design skills through options and possibilities based on rigorous mental and creative exercises. The staff is highly competent in their respective subjects. We also invite experts for workshops and interaction.

The courses are extensive and practical. Teaching involves interaction and discussions. The teacher-student relation forms a strong bond of trust. Students from diverse backgrounds are brought on one platform although the work maintains individuality.

Along with the main courses our students get first hand experience in event publicity, event management, exhibition and display techniques and participatory media through other programmes of the University and the Faculty. Senior students visit to publishing houses, processing studios and Advertising Agencies, giving them additional exposure.

Courses:

The undergraduate batches are taught Foundation Art and Graphic design as their main subjects combined with Typography, Photography, Process, Screen Printing and the History of Art, Architecture, Advertising and Design.

The culmination of the graduate course is with a full advertising campaign for a product or service as well as a Social Awareness campaign complete with logo, stationary and publicity / communication material for various media.

At the post-graduate level the Department offers Illustration and Visualization as options and the theory of Business Organization is added to the History of Advertising, plus a dissertation on a relevant subject, which include market research, data collection and an analysis. The Visualization students work on Corporate Identity and Product Publicity for different media. The Illustration students work on Story Book, Book Illustration, Editorial Illustration, Caricature, Cartoons, Industrial and Environmental Illustration.

Advantage applied art:

The Department prides itself in designing the University's Diary, Calendar and the Annual Report year after year, in which the students are thoroughly involved. Since last five years, it has become regular departmental event every year to have an exhibition of Social/Public Awareness Campaigns and is well appreciated by all course of people. The Department also designs all prestigious presentations for instance, we recently designed a brochure for the C.C. Mehta Auditorium, and we are currently working on Signage System for the University.

The Applied Art Department when approached has also undertaken design and visual communication assignments for various organizations, commercial and social institutes and projects like Sardar Sarovar Punarvasavat Agency.

Infrastructure:

The Department has a well equipped Computer Centre with the latest graphic design software which is funded by AICTE-MODROBS & TAPTEC Projects, New Delhi. The Department also has its own Process and Photography studios with all necessary equipment. The students have access to a large collection of reference books at the Faculty and Hansa Mehta Library of the University.

Entrance test/ teaching and evaluation:

It is mandatory to judge the student's aptitude before admission. Our programme enjoys a good reputation at the entrance level for Bachelor's and Master's courses. Students from across the country apply for admission and the allocation of seats is as per University and UGC guidelines.

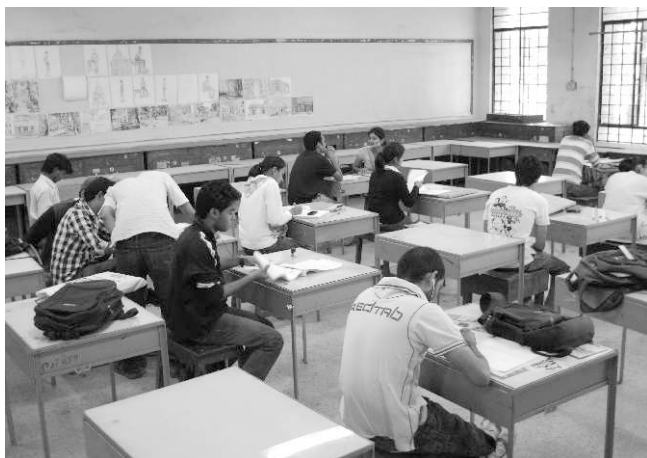
There is a continuous review of student's knowledge and skills. This is done through frequent assignments, discussions and personal assessment.

There is a practical thrust to our entire course. A plan of different sets of progressive problem solving assignments is used. The syllabi are synchronized with the teaching schedule throughout the year. We also have projects, slide-shows, workshops and field trips.

Milestones:

Our students bring us name and fame by doing well in advance courses at international level and foreign universities. Our teachers are invited by other Universities and Institutions as examiners and visiting Faculties.

- Many of our alumni have received National Awards and recognition for their work.
- The Department has the privilege of having invited some world renowned Graphic Designers and Advertising Personalities.



COURSE STRUCTURE FOR BVA/DIPLOMA APPLIED ARTS

FIRST SEMESTER BVA/ DIPLOMA APPLIED ARTS				
SUBJECT	Subject Code	Credit Hours	ASSESSMENT	
			EXT %	INT %
CORE STUDIO COURSE				
Drawing	B/S1/CS101A	8	60	40
Basic Graphic Design	B/S1/CS121A	8	60	40
CORE ELECTIVE [ANY ONE]				
Wood Cut / Lino cut	B/S1/CE131G	4		100
Pottery	B/S1/CE103S	4		100
3 D Composition	B/S1/CE102S	4		100
Color Design	B/S1/CE111P	4		100
Mural Techniques	B/S1/CE110P	4		100
BASIC GRAPHIC DESIGN*	B/S1/CE121 A	4		100
CORE THEORY				
CORE THEORY SUBJECTS WILL BE CONDUCTED BY THE DEPARTMENT OF ART HISTORY & AESTHETICS				

ABBREVIATION

CE - CORE ELECTIVE
 CS - CORE STUDIO
 CT - CORE THEORY
 A - APPLIED ARTS
 G - GRAPHIC ARTS
 H - ART HISTORY
 P - PAINTING
 S - SCULPTURE

SECOND SEMESTER BVA/ DIPLOMA APPLIED ARTS				
SUBJECT	Subject Code	Credit Hours	ASSESSMENT	
			EXT %	INT %
CORE STUDIO COURSE				
Drawing	B/S2/CS101A	8	60	40
Basic Graphic Design	B/S2/CS121A	8	60	40
CORE ELECTIVE - STUDIO COURSE [ANY ONE]				
Wood Cut / Lino cut	B/S2/CE131G	4		100
Pottery	B/S2/CE103S	4		100
3 D Composition	B/S2/CE102S	4		100
Color and Design	B/S2/CE111P	4		100
Mural Techniques	B/S2/CE110P	4		100
CORE THEORY				
CORE THEORY SUBJECTS WILL BE CONDUCTED BY THE DEPARTMENT OF ART HISTORY & AESTHETICS				

THIRD SEMESTER BVA/ DIPLOMA APPLIED ARTS				
SUBJECT	Subject Code	Credit Hours	ASSESSMENT	
			EXT %	INT %
CORE STUDIO COURSE				
Drawing	B/S3/CS222A	9	60	40
Graphic Design	B/S3/CS221A	9	60	40
Typography	B/S3/CS236A	2		100
CORE ELECTIVE – [ANY ONE]				
Reproduction Process	B/S3/CE235A	4		100
Photography	B/S3/CE225G	4		100
Screen printing	B/S3/CE232G	4		100
CORE THEORY				
Theory of Graphic Design 1	B/S3/ CT261A	1	60	40
CORE THEORY SUBJECTS WILL BE CONDUCTED BY THE DEPARTMENT OF ART HISTORY & AESTHETICS				

*Not for Applied Art Specialization Students
 **The weight ratio between the external and the internal is 1:2.5

* Diploma students have no examination in the Core Theory paper but only internal assessment of 40% of theory credit. The studio practice course remains the same for both Degree and Diploma.

FOURTH SEMESTER BVA/ DIPLOMA APPLIED ARTS				
SUBJECT	Subject Code	Credit Hours	ASSESSMENT	
			EXT %	INT %
CORE STUDIO COURSE				
Drawing 4	B/S4/CS223A	9	60	40
Graphic Design 2	B/S4/CS224A	9	60	40
Typography 1	B/S4/CS236A	3		100
CORE ELECTIVE – [ANY ONE]				
Reproduction Process-1	B/S4/CE235A	4		100
Photography -1	B/S4/CE225G	4		100
Screen printing -1	B/S4/CE232G	4		100
CORE THEORY				
Theory of Graphic Design 2	B/S4/CT261A	1	60	40
Training at the end of 4 th semester Printing units/Reproduction houses/Production studio for 2 week practical training is compulsory (during the mid-term or summer vacation). Students have to procure the training certificate for the same to be promoted to the 5 th semester.				
CORE THEORY SUBJECTS WILL BE CONDUCTED BY THE DEPARTMENT OF ART HISTORY & AESTHETICS				

ABBREVIATION
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FIFTH SEMESTER BVA APPLIED ARTS				
SUBJECT	Subject Code	Credit Hours	ASSESSMENT	
			EXT %	INT %
CORE STUDIO COURSE				
Drawing	B/S5/CS322A	9	60	40
Advertising Design 1	B/S5/CS321A	9	60	40
Reproduction Process-2	B/S5/CS335A	3		100
CORE ELECTIVE – [ANY ONE]				
Photography -2	B/S5/CE325G	4		100
Screen printing -2	B/S5/CE333G	4		100
Typography -3	B/S5/CE336A	4		100
CORE THEORY				
Theory of Advtg. Design 1	B/S5/CT361A	2	60	40
CORE THEORY SUBJECTS WILL BE CONDUCTED BY THE DEPARTMENT OF ART HISTORY & AESTHETICS				

*Not for Applied Art Specialization Students
 **The weight ratio between the external and the internal is 1:2.5
 * Diploma students have no examination in the Core Theory paper but only internal assessment of 40% of theory credit. The studio practice course remains the same for both Degree and Diploma.

SIXTH SEMESTER BVA APPLIED ARTS				
SUBJECT	Subject Code	Credit Hours	ASSESSMENT	
			EXT %	INT %
CORE STUDIO COURSE				
Drawing	B/S6/A323	9	60	40
Advertising Design 2	B/S6/A324	9	60	40
Typography 2	B/S6/A336	3		100
Project work (Portfolio Dev.)	B/S6/A332	1		100
CORE ELECTIVE – [ANY ONE]				
Photography -3	B/S6/CE325G	4		100
Screen printing -3	B/S6/CE333G	4		100
Typography -4	B/S6/CE336A	4		100
CORE THEORY				
Theory of Advtg. Design 2	B/S6/CT361A	2	60	40
For all the students of BVA/DIPLOMA APPLIED ARTS (6 th semester), Professional Training of 6-8 weeks in summer vacation in an advertising agency or design studio is compulsory & student should provide the Training certificate in the beginning of the 7 th semester to be promoted to the next semester.				
CORE THEORY SUBJECTS WILL BE CONDUCTED BY THE DEPARTMENT OF ART HISTORY & AESTHETICS				

ABBREVIATION

CE - CORE ELECTIVE
 CS - CORE STUDIO
 CT - CORE THEORY
 A - APPLIED ARTS
 G - GRAPHIC ARTS
 H - ART HISTORY
 P - PAINTING
 S - SCULPTURE

SEVENTH SEMESTER BVA APPLIED ARTS				
SUBJECT	Subject Code	Credit Hours	ASSESSMENT	
			EXT %	INT %
CORE STUDIO COURSE				
Advertising Design (research project) 1	B/S7/CS421A	9	60	40
Drawing	B/S7/CS422A	9	60	40
Typography	B/S7/CS436A	3		100
CORE ELECTIVE – [ANY ONE]				
Photography- 4	B/S7/CE435G	4		100
Reproduction Process-3	B/S7/CS425A	3		100
CORE THEORY				
Theory of Advtg, Visual Communication & Media	B/S7/CT461A	2	60	40
CORE THEORY SUBJECTS WILL BE CONDUCTED BY THE DEPARTMENT OF ART HISTORY & AESTHETICS				

EIGHTH SEMESTER BVA APPLIED ARTS				
SUBJECT	Subject Code	Credit Hours	ASSESSMENT	
			EXT %	INT %
CORE STUDIO COURSE				
Advertising Design (research project) 2	B/S8/CS423A	9	60	40
Drawing	B/S8/CS424A	9	60	40
CORE ELECTIVE – [ANY ONE]				
Photography -5	B/S8/CS435A	3		100
Reproduction Process- 4	B/S8/CS425A	3		100
CORE THEORY				
Theory of Advtg, Visual Communication & Media 2	B/S8/CT461A	2	60	40
CORE THEORY SUBJECTS WILL BE CONDUCTED BY THE DEPARTMENT OF ART HISTORY & AESTHETICS				

*Not for Applied Art Specialization Students
 **The weight ratio between the external and the internal is 1:2.5
 * Diploma students have no examination in the Core Theory paper but only internal assessment of 40% of theory credit. The studio practice course remains the same for both Degree and Diploma.

Course Descriptions

FIRST SEMESTER BVA/DIPLOMA APPLIED ARTS

CORE STUDIO COURSE

DRAWING-1 B/S1/CS101A

A. Study of forms in Nature towards initial exploration of sketching and drawing in line, tone and texture. Study based on geometrical shapes, construction and perspective involved.

b. Drawing from nature and human forms, employing various materials.

BASIC GRAPHIC DESIGN-1 B/S1/CS121A

Study of fundamental problems in two-dimensional design, stressing the use of space and color Emphasis is placed on basic elements such as dot, line, masses, basic grid etc.

a. TWO DIMENSIONAL DESIGNING

1. Fundamentals of Design

(Dot, Line, Masses, Basic Grid, Shapes, Forms, Tones, Colour & Textures etc.) 10 Assignments

2. Design Principles.

3. Division of Negative and Positive space

4. 2 Dimensional designing in B&W.

5. 2 D Design in monotonous colour

6. 2 D Design in contrast colours.

7. 2 D Design in double complimentary colour schemes.

b. CALLIGRAPHY:

1. Basic calligraphic strokes for English

2. Calligraphic Upper case Alphabets

3. Calligraphic Lower case Alphabets

4. Composing Alphabets

5. Composing a calligraphic paragraph

6. Composing a meaningful poem.

7. Creating a calligraphic certificate of merit.

CORE ELECTIVE (ANY ONE)

WOODCUT/LINO CUT B/S1/CE131G

Introduction of materials and its use for making a design for a relief print. Making relief print from wood and linoleum blocks.

POTTERY B/S1/CE103S

□ Introduction to clay (Theory)

□ Techniques of making pottery (Theory)

□ COIL, PINCH, THROWING, SLAB, MOULDING-CASTING, JIGER-JOLLY, ETC.

□ Introduction to surface decoration techniques (Demonstration)

HAND PAINTING, CARVING, ENGRAVING, SLIP TRAILING, COMBING, APPLIQUE, INLAY, STENCILING, SPONGING, STAMPING, BENDING, NERICOMI, FEATHERING, ETC.

□ Wheel work- Throwing- Cylinder, Bowl and Vase and Creative Container.

□ Turning and surfacing- Cylinder and Bowl.

□ Pinch Method- Animal / Bird Form and Functional Unusual Sculptural Form Inspired from any Natural Object.

□ Mould Making- Slip Casting and Slab Casting

□ Coil Method-1 Vase

□ Slab work- . Tile Making

□ Theory in clay Body- Making of Clay Bodies

□ Preparing of Earthenware

3D COMPOSITION B/S1/CE102S

□ Paper sculptures with the help of basic geometrical shapes based on unified objects, use of light and colour in paper sculpture along with the understanding of effects on colours through background space of the objects.

□ Observation and understanding of Natural objects form, transforming into three dimension making in clay focusing on observation, shape, modelling and relative proportion.

COLOUR DESIGN B/S1/CE111P

Study of objects in media like water colour, wash and crayons.

Knowledge of primary, secondary, complementary colours and their relationships.

(a) Compositions based on studies from nature.

(b) Compositional analysis of paintings.

BASIC GRAPHIC DESIGN B/S1/CE121A

(Not for Applied Art Specialization Students)

Study of fundamental problems in two-dimensional design, stressing the use of space and color Emphasis is placed on basic elements such as dot, line, masses, basic grid etc.

a. TWO DIMENSIONAL DESIGNING

1. Fundamentals of Design

(Dot, Line, Masses, Basic Grid, Shapes, Forms, Tones, Colour & Textures etc.) 10 Assignments

2. Design Principles.

3. Division of Negative and Positive space

4. 2 Dimensional designing in B&W.

5. 2 D Design in monotonous colour

6. 2 D Design in contrast colours.

7. 2 D Design in double complimentary colour schemes.

b. CALLIGRAPHY:

1. Basic calligraphic strokes for English

2. Calligraphic Upper case Alphabets

3. Calligraphic Lower case Alphabets

4. Composing Alphabets

5. Composing a calligraphic paragraph

6. Composing a meaningful poem.

7. Creating a calligraphic certificate of merit.

MURAL TECHNIQUES B/S1/CE110P

Course Descriptions

SECOND SEMESTER BVA/DIPLOMA APPLIED ARTS

CORE STUDIO COURSE

DRAWING-2 B/S2/CS102A

a. Drawing & study of anatomical details of human forms. Drawing & study of FORM, SHAPES & PERSPECTIVE in terms of MAN-MADE OBJECTS.

b. Study of various colour schemes

DETAILS OF ASSIGNMENTS:

A) PRODUCT DRAWINGS:

1. Basic Shapes- PLAIN 3 DIMENTIONAL (composition of cube, sphere, cylinder, cone etc)
2. Basic Shapes flat colours.
3. Crushed cube
4. Match box & Candle
5. Rectangular Product like Juice box
6. Oblong Product like a soap
7. Vertical Bottle drawing like a shampoo bottle.
8. Draw & render bottle like soft drink bottle.

B) COLOURS : 7 ASSIGNMENTS (2 HOURS EACH)

1. Preparing of a Gray Scale (Pencil)
2. Preparing of a Gray Scale (Poster Colours)
3. Preparing a Colour Scale (Primary / Secondary Colours)
4. Colour Wheel (6Parts)
5. Colour Wheel (12 Parts)
6. Colour Wheel (18 Parts)
7. Practical Study of colour schemes viz. Monochromatic, Cool & warm, Contrast, Complimentary etc.

BASIC GRAPHIC DESIGN-2 B/S2/CS122A

LETTERING & TYPOGRAPHY:

1. Construction of a San-serif Font.
2. Construction of a Serif Font.
3. Anatomy of the Letter.
4. Assignments based on Optical & Mechanical spacing.
5. Expressive Typography.

GRAPHIC DESIGN:

1. Use of drawing instruments.
2. Creating simplified forms with the use of basic shapes
3. Creation of graphic forms on subjective matter
4. Creation of new graphical form using two alphabet (negative & positive spaces).

POSTER DESIGNING:

1. Poster for Public welfare.

CORE ELECTIVE (ANY ONE)

WOODCUT/LINO CUT B/S2/CE131G

Introduction of materials and its use for making a design for a relief print. Making relief print from wood and linoleum blocks.

POTTERY B/S2/CE103S

- Introduction to clay (Theory)
- Techniques of making pottery (Theory)
- COIL, PINCH, THROWING, SLAB, MOULDING-CASTING, JIGER-JOLLY, ETC.
- Introduction to surface decoration techniques (Demonstration)

HAND PAINTING, CARVING, ENGRAVING, SLIP TRAILING, COMBING, APPLIQUE, INLAY, STENCILING, SPONGING, STAMPING, BENDING, NERICOMI, FEATHERING, ETC.

- Wheel work- Throwing- Cylinder, Bowl and Vase and Creative Container
- Turning and surfacing- Cylinder and Bowl
- Pinch Method- Animal / Bird Form and Functional Unusual Sculptural Form Inspired from any Natural Object.
- Mould Making- Slip Casting and Slab Casting
- Coil Method-1 Vase
- Slab work- . Tile Making
- Theory in clay Body- Making of Clay Bodies. Preparing of Earthenware

3D COMPOSITION B/S2/CE102S

Paper sculptures with the help of basic geometrical shapes based on unified objects, use of light and colour in paper sculpture along with the understanding of effects on colours through background space of the objects. Observation and understanding of Natural objects form, transforming into three dimension making in clay focusing on observation, shape, modelling and relative proportion.

COLOUR DESIGN B/S2/CE111P

Study of objects in media like water colour, wash and crayons.

Knowledge of primary, secondary, complementary colours and their relationships.

- (a) Compositions based on studies from nature
- (b) Compositional analysis of paintings.

BASIC GRAPHIC DESIGN B/S2/CE121A

(Not for Applied Art Specialization Students)

LETTERING & TYPOGRAPHY:

1. Construction of a San-serif Font.
2. Construction of a Serif Font.
3. Anatomy of the Letter.
4. Assignments based on Optical & Mechanical spacing.
5. Expressive Typography.

GRAPHIC DESIGN:

1. Use of drawing instruments.
2. Creating simplified forms with the use of basic shapes
3. Creation of graphic forms on subjective matter
4. Creation of new graphical form using two alphabet (negative & positive spaces).

POSTER DESIGNING:

2. Poster for Public welfare.

MURAL TECHNIQUES B/S2/CE110P

Course Descriptions

THIRD SEMESTER BVA/DIPLOMA APPLIED ARTS

CORE STUDIO COURSE

DRAWING-3 B/S3/CS222A

a. Continuation of basic drawing course with emphasis on composition & conceptual exercises, human head studies, animal studies, architectural studies etc. Black & white and Colour Media.

b. Project based on Illustration. (Select a single subject and make a compilation of various illustration methods for it).

c. Conceptual exercises

A) DRAWING & STUDY OF PARTS OF HUMAN BODY:

1. Nose
2. Lips
3. Eye
4. Ear
5. Hand
6. Foot
7. Head study

GRAPHIC DESIGN-1 B/S3/CS221A

a. INTRODUCTION TO GRAPHIC DESIGN

Surveys visual communications from earliest forms to visualized conceptions of the present. Emphasizes links between society and development of Graphic Design, research and exercise based on form and text.

b. GRAPHIC DESIGN

Deals with conceptual and execution skills of the designer, with emphasis placed on formal system and principles in solving graphic design problems. (Exercises such as book-cover design)

c. GRAPHIC DESIGN :

1. Four stages of simplifications. (Realistic to simplest).
2. Creation of Symbol or Logo with specific objective.
+ve, -ve aspect of letter, formation of new letterform using the aspects of +ve +ve & -ve ve spaces.
3. Identity with Visiting Card design.
4. Letter Head design.
5. Envelope design.
6. Sticker design with a social purpose.
7. Invitation Card designing.
8. conceptual exercises to enhance the creativity & observation.

TYPOGRAPHY-1 B/S3/CS236A

INTRODUCTION TO TYPOGRAPHY (OBJECTIVES)

Study of basic type forms, terminology, and specification. Application of type to layout design, with stress on rendering techniques. Includes the historical development of type.

- 1) Expressive Power of typography.
- 2) Exploring more into expressive aspects of typography, looking at the different ways in which letterform, layout and color choices which can create an almost abstract musical impact on the reader.
- 3) Copy oriented magazine advertisement.
Understanding of letters, spacing (word, character, line, optical 7 mechanical) words, mechanical and optical spacing, Grid system,

LETTERING & TYPOGRAPHY :

1. Construction of a San-serif Font
2. Construction of a Serif Font
3. Parts of the Letters.
4. Assignment based on Optical Spacing & Mechanical spacing.
5. Expressive Typography

CORE ELECTIVE (ANY ONE)

REPRODUCTION PROCESS-1 B/S3/CE235A

Explain the History of Printing to the current methods in use. It is necessary for every student learn about the theoretical aspects and to be familiar with the general knowledge of the following printing processes. Students would be able to make comparison of the different processes from the economic and suitability point of view.

Image transfer from RGB to CMYK

Litho-Offset Printing (Plano graphic, line & half tone printing in single colour)

PHOTOGRAPHY B/S3/CE225G

Introduction to different types of cameras, their mechanism and developments, printing, indoor and outdoor photography and darkroom practice.

SCREEN PRINTING B/S3/CE232G

Serigraphy is also known as screen-printing or silkscreen. The word serigraph can be used interchangeably with silkscreen, but is often preferred by fine artists to differentiate their work from mass-produced silkscreen items like t-shirts, posters, and coffee mugs.

Using paper stencil as resist and make prints. Work on screen with touche, use glue as stencil and print. Areas which do not print are blocked in each of the stencil screens. A sheet of high quality, archival paper is first inserted under the screen and special paint poured along the edge of the frame.

CORE THEORY

THEORY OF GRAPHIC DESIGN-1 B/S3/CT261A

(a) Introduction: What is communication? Its evaluation. Its rightful place in society. Verbal and non verbal communication. Audio and Visual communication. The communication "formula" the purpose of communication as an adjunct to the study of Applied Art. A historical and chronological survey of the evolution of following media of visual communication till present day.

- (b) Gestures and sign languages, Mudra
- (c) Pictures cave paintings
- (d) Objects Artifacts Iconography.
- (e) Signs and symbols.
- (f) Script evolution

Course Descriptions

FOURTH SEMESTER BVA/DIPLOMA APPLIED ARTS

CORE STUDIO COURSE

DRAWING-4 B/S4/CS223A

- Continuation of basic drawing course with emphasis on composition & conceptual exercises, human head studies, animal studies, architectural studies etc. Black & white and Colour Media.
- Project based on Illustration. (select a single subject and make a compilation of various illustration methods for it.
- Animal studies.

GRAPHIC DESIGN-2 B/S4/CS224A

- Creation for a pure symbol for a given product, service brand or a public welfare initiative.
- Creation of logo symbol culmination of logo type and symbol into one integrated design for a given product / service brand or public welfare initiative.
- PRESS LAYOUT DESIGNING:
 - Study of Alignments (Left, Center, Right, Justified)
 - Rearrangement of Layout (Collage and contour drawings)
 - Layout of elements in gray scale.
 - Subjective Press Layout.
- POSTER DESIGNING:
 - Poster for Public Welfare like saving water, electricity etc.
 - Poster for Public Services like Postal Services, Railways, Bus Services.
 - Poster for Service Industry like Travel & Tours, LIC etc.
 - Poster for Service Industry like Shopping Malls, Paints etc.

TYPOGRAPHY-2 B/S4/CS236A

INTRODUCTION TO TYPOGRAPHY (OBJECTIVES)

Study of basic type forms, terminology, and specification. Application of type to layout design, with stress on rendering techniques. Includes the historical development of type.

- Expressive Power of typography.
- Exploring more into expressive aspects of typography, looking at the different ways in which letterform, layout and color choices which can create an almost abstract musical impact on the reader.
- Copy oriented magazine advertisement. Understanding of letters, spacing (word, character, line, optical & mechanical) words, mechanical and optical spacing, Grid system,

LETTERING & TYPOGRAPHY:

- Construction of a San-serif Font
- Construction of a Serif Font
- Parts of the Letters.
- Assignment based on Optical Spacing & Mechanical spacing.
- Expressive Typography

CORE ELECTIVE (ANY ONE)

REPRODUCTION PROCESS-1 B/S4/CE235A

Explain the History of Printing to the current methods in use. It is necessary for every student learn about the theoretical aspects and to be familiar with the general knowledge of the following printing processes. Students would be able to make comparison of the different processes from the economic and suitability point of view.

Image transfer from RGB to CMYK

Litho-Offset Printing (Plano graphic, line & half tone printing in single colour)

PHOTOGRAPHY-1 B/S4/CE225G

DEPARTMENT OF PRINTMAKING: Basic photography techniques.

Introduction to different types of cameras, their mechanism and developments, printing, indoor and outdoor photography and darkroom practice.

SCREEN PRINTING-1 B/S4/CE232G

CONDUCT BY DEPARTMENT OF PRINTMAKING

Introductory techniques of b & w and colour printing. Fundamental of line & half tone printing.

Using paper stencil as resist and make prints. Work on screen with touche, use glue as stencil and print.

CORE THEORY

THEORY OF GRAPHIC DESIGN-2 B/S4/CT261A

a. Symbols

1 About Symbol

2 Symbolism in India

b. Outdoor poster albums till neon and electronic moving colour type display messages signs.

c. Basic Principles of Design

(1) Principles of Layout (2) Theory of Typography (3) Attitudes & Attributes of G.D.

d. Methods of reproduction

Principles and development of relief, offset, screen, Photogravure printing processes.

e. Newspaper

Brief History

Types of Newspapers

Newspaper as an advertising media.

Use of Newspaper as a means of Visual

Communication

f. Magazine

Brief History

19th and 20th century magazines.

Magazine as an advertising media.

Use of Magazine as a means of Visual Communication

Course Descriptions

FIFTH SEMESTER BVA/DIPLOMA

APPLIED ARTS

CORE STUDIO COURSE

DRAWING-5 B/S5/CS322A

LIFE DRAWING

A) Figure drawing and construction, stressing line and form. Study of anatomy as the basis for understanding the human figure. Black & white Media.

B) Advertising Illustration Outdoor Media, Publication Illustration.

C) conceptual illustrative exercises.

ADVERTISING DESIGN-1 B/S5/CS321A

a. PRESS ADVERTISEMENT LAYOUT (black & white and colour) Redesigning contemporary newspaper advertisements. Emphasis is given to relationship of typography, photography, and illustration.

b. ADVERTISING AND PROMOTION Principles and methods of advertising and promotion, designing promotional materials.

TYPOGRAPHY-3 B/S5/CS336A

a. DESIGNING WITH TYPE

Concentrates on solving design problems through the use of type and letter forms. Emphasizes use of type in a variety of media. (Exercise such as typographical posters)

b. ENVIRONMENTAL GRAPHICS

Examines the creative development and use of environmental graphics as public informational tool and projections of identity. Students learn to work with scale, construct models, prepare presentation boards, and design flow charts.

CORE ELECTIVE (ANY ONE)

REPRODUCTION PROCESS-2 B/S5/CE335A

GRAPHIC IMAGING TECHNOLOGY WORKSHOP

(Process)

Deals with the application of reproduction techniques, screens, line conversions, and imaging systems to surface printing. Introduction to major printing processes Technicalities related to artwork preparations.

Litho-Offset Printing (Plano graphic, two colour printing duotones, tritons etc.)

PHOTOGRAPHY-2 B/S5/CE325G

(DEPT. OF GRAPHIC ARTS)

techniques of b & w photography. Fundamental understanding of camera, basic lighting, electronic flash, darkroom techniques and location photography. Indoor and outdoor photography and darkroom practice.

SCREEN PRINTING-2 B/S5/CE333G

(DEPT. OF GRAPHIC ARTS)

Advance techniques of colour printing.

CORE THEORY

THEORY OF ADVERTISING DESIGN-1 B/S5/CT361A

A Introduction to Advertising

1 Village Economy

2 Post Industrial Revolution Economy

3 Mass Production and Transportation

4 Advertising- a part of Marketing

5 Direct and Indirect Advertising

6 Qualities of Modern Advertising

7 Advertising an Art, a Science, a Business, a Profession.

B History of Advertising

1 Pre- printing Period

2 Early Printing period

3 Period of Expansion

4 Period of Consolidation

5 Period of Scientific Development

6 Period of Business and Social Integration.

C The Social and Economic Aspects of Advertising

1 Advertising business offers Employment

2 Advertising Promotes freedom of the Press.

3 Functions of Advertising

4 Advertising creates demand and consequently sales

5 Advertising reduces selling costs

6 Advertising creates employment

7 Advertising establishes reputation and prestige

8 Truth in Advertising

9 Advertising tries to raise the Standard of living

10 Role of Advertising in Society.

Course Descriptions

SIXTH SEMESTER BVA/DIPLOMA

APPLIED ARTS

CORE STUDIO COURSE

DRAWING-6 B/S6/CS323A

LIFE DRAWING

A) Figure drawing and construction, stressing line and form. Study of anatomy as the basis for understanding the human figure. COLOUR Media.

B) Character development for illustration.(characters for story books, animation film etc.)

ADVERTISING DESIGN-3 B/S6/CS324A

a. Advance Layout design for advertizing

1. Advertisement for non commercial services like educational institutes, hospitals, consumer court etc.

Copy based design.

2. Advertisement for consumer goods like personal hygiene or cosmetic or health products. Pictorial based advertisement.

3. Magazine advertisement for commercial services like hotels, travel agency, hospitality etc.

4. Advertisement for consumer goods like food products or health care products.

5. Advertisement for public welfare like pollution (air/water/sound), save forest, energy conservation and any other issues related to environmental, traffic rules etc.

6. Advertisement for consumer durables

b. INTRODUCTION TO PACKAGING DESIGN

Introduces Package design including the use of various media, typography, and colour analysis. Workshop course includes preparation of package comprehensives and field trips.

c. GRAPHIC DESIGN FOR PACKAGING

Application of graphic design to packaging design problems. Various types of packaging, printing and fabrication methods, regulatory guidelines, and the use of computers are included.

Packaging design objectives of the practical:

1. Identify the various elements which are included in label design.

2. Understand the terminology used in packaging design.

3. Understand the processes involved in packaging.

4. Explore materials used in packaging design.

5. Understand the economical and physical limitations of a package.

6. Experiment with box construction.

7. Understand suitability of the package design for the target audience.

Assignments:

1. Basics of Label Design with products like pickles, fruit jam, mineral water etc.

2. Processes involved in Packaging: Printing, Die-cutting and finishing with products like soap, CFL bulbs, crockery etc.

3. Exploring and comparing materials for packaging design with products like chocolates, gifts, stationery etc.

4. Practicality in Packaging with products like crockery, electronic goods, etc.

5. Unusual approaches to carton and box construction (folds, cuts, perforation, gluing and laminating) for products like baby care products, cosmetics, special edition products etc.

6. Packaging for Luxury Products for products like jewellery, wine, etc.

7. Packaging for the Mass for products like matchboxes, consumer durable products etc.

8. Packaging for food products like burgers, sandwiches, popcorn, rolls etc.

TYPOGRAPHY-3 B/S6/CS336A

1. Introduction of type measurements, Point Systems, Pica, Ems, Ddot, Cicero and Metric System.

2. Copy fitting, counting of character, setting of copy in type, area calculation of manuscript and type written copy.

3. Double spread Lay-out and typographical measurement making.

PROJECT WORK (PORTFOLIO DEVELOPMENT)

B/S6/CS332A

PORTFOLIO DEVELOPMENT

Further development of the portfolio, resumes preparation, and career exploration for professional placement.

CORE ELECTIVE (ANY ONE)

REPRODUCTION PROCESS-2 B/S5/CE335A

GRAPHIC IMAGING TECHNOLOGY WORKSHOP (Process)

Deals with the application of reproduction techniques, screens, line conversions, and imaging systems to surface printing. Introduction to major printing processes Technicalities related to artwork preparations.

Litho-Offset Printing (Plano graphic, two colour printing duotones, tritons etc.)

PHOTOGRAPHY-2 B/S5/CE325G

(DEPT. OF GRAPHIC ARTS)

techniques of b & w photography. Fundamental understanding of camera, basic lighting, electronic flash, darkroom techniques and location photography. Indoor and outdoor photography and darkroom practice

SCREEN PRINTING-2 B/S5/CE333G

(DEPT. OF GRAPHIC ARTS)

Advance techniques of colour printing.

CORE THEORY

THEORY OF ADVTG. DESIGN-2 B/S5/CT362A

a) Methods of reproduction

Principles and development of relief, offset, screen, Photogravure printing processes.

b) Campaign Planning:

What is campaign? What is campaign planning?

Campaign objectives. Factors influencing the planning of an advertising campaign. Three main decisions in campaign planning. Three basic principles of campaign planning. Importance of unity and continuity.

c) Structure, function and operation of an advertising agency:

d) Needs and wants of the consumer : Advertising Appeal, primary selling points, outstanding selling points, unique selling points, Psychology of Consumers.

Course Descriptions

SEVENTH SEMESTER BVA/DIPLOMA APPLIED ARTS

CORE STUDIO COURSE

ADVERTISING DESIGN (research project)-1 B/S7/CS421A

a. CORPORATE IDENTITY

Students develop a corporate identity. Stress is on consistency of visual format in the design of a logo, and its application to stationery and various forms of corporate communications.

b. SENIOR DESIGN PROJECT RESEARCH

Stresses the research methodology related to the design process. Students collect and analyze data, and develop design criteria to produce an individual project abstract. (Campaign Design and development)

C. Web interface design for same subject of corporate identity.

DRAWING-7 B/S7/CS422A

Foundational drawing skill in making life studies of human and animal, action poses and expressions. Outdoor sketches. Advertising Illustration indoor & Outdoor Media.

TYPOGRAPHY-4 B/S7/CS436A

ADVANCE TYPOGRAPHY I

The solution of advanced typographical problems that address typographic origins, forms, and communications. The course involves computerized typesetting as a type source.

b. ADVANCE TYPOGRAPHY II

Comprehensive study of typographic applications and principles of text, grids, ligatures, and letterform

A. Development. (Exercise such as Typographic book Design).

CORE ELECTIVE (ANY ONE)

REPRODUCTION PROCESSES-3 B/S7/CE425A

Methods of four colour separation work, four colour offset printing, advanced experiment in screen-printing.

PHOTOGRAPHY-2 B/S7/CE325G

(DEPT. OF GRAPHIC ARTS)

Techniques of b & w photography. Fundamental understanding of camera, basic lighting, electronic flash, darkroom techniques and location photography. Indoor and outdoor photography and darkroom practice. Working with models, Introduction to colour photography, developing techniques, intensification and toning process. Colour photography printing technique. Introduction to digital photography.

CORE THEORY

THEORY OF ADVERTISING, VISUAL COMMUNICATION & MEDIA-1 B/S7/CT461A

a. History of Design and Art of Electronic Age (Computer Graphics)

Computer Imaging Digital Photography, Design, type, film, the moving image, Animation Television computer generated imagery Design and Illustration Graphic Design

b. Bauhaus School

c. Books:

Brief History of books

16th Century and Early Modern Book.

The art of the Book.

Types of the Books

Use of Books as a means of Visual Communication

d. Films and Television:

Brief History of Films and Television

Elements for Films

Animated Cartoons and its Production Methods.

Television as an Advertising Media.

Television as a means of Visual Communication

Course Descriptions

EIGHTH SEMESTER BVA/DIPLOMA APPLIED ARTS

CORE STUDIO COURSE

ADVERTISING DESIGN (research project)-2 B/S8/CS423A

a. SENIOR DESIGN PROJECT II

Stresses on the research methodology related to the design process of Advertising campaign for public welfare for any relevant current issue.

b. TV ADVERTISING CONCEPTS (STORY BOARD)

c. Poster/Hoarding (Outdoor Media):

1. Understand the type of poster required for a specific purpose.
2. Understand the difference between Poster and Hoarding design
3. Identify the elements that should be incorporated in various types of posters and hoardings.
4. Explore various new methods of designing hoardings.

DRAWING-8 B/S8/CS424A

Illustration for various media such as MAGAZINE COVER PAGE, CHARACTER DEVELOPMENT, CHILDREN STORY BOOKS, NEWS PAPER STORY BOARD, EDITORIAL ILLUSTRATION keeping in mind perspective, light and shade, techniques and effects, outdoor sketches. Fashion Illustration, Sense of costumes, Colour sense, Study of drapery, Proportions, aesthetic, Presentation.

CORE ELECTIVE (ANY ONE)

REPRODUCTION PROCESS B/S8/CE425A

GRAPHIC IMAGING TECHNOLOGY WORKSHOP (Process)

Deals with the application of reproduction techniques, screens, line conversions, and imaging systems to surface printing. Introduction to major printing processes. Technicalities related to artwork preparations.

Litho-Offset Printing (Plano graphic, two colour printing duotones, tritons etc.)

PHOTOGRAPHY B/S8/CE435G

(DEPT. OF PRINTMAKING)

Techniques of b & w photography. Fundamental understanding of camera, basic lighting, electronic flash, darkroom techniques and location photography. Indoor and outdoor photography and darkroom practice. Working with models, Introduction to colour photography, developing techniques, intensification and toning process. Colour photography printing technique. Introduction to digital photography.

CORE THEORY

THEORY OF ADVERTISING, VISUAL COMMUNICATION & MEDIA-2 B/S8/CT462A

a. Creative Advertising:

Creative Advertising
Planning and Execution
Product Analyses
Human Motives Desire and Hope
Copy Platform
Visualization Invention of Advertising Ideas
Principles of Design and Layout
Picture vs. Words Communication
Pictures in Advertising
The Hard-Sell - The Soft-sell.
Types of Advertising

b. Marketing and Market Research

Nature and Scope of Marketing
Preproduction, Planning and Prototype
Consumer Reaction (satisfaction)
Market Research and Channels of Distribution
Motivation Research and Brand Image

c. Selection of Advertising Media

Selection of Appropriate Media for Advertising
Evaluation of the Media
Major Media Analysis

CORE THEORY SUBJECTS OF BVA FOR PAINTING, SCULPTURE AND APPLIED ARTS

ABBREVIATION
 CE - CORE ELECTIVE
 CS - CORE STUDIO
 CT - CORE THEORY
 A - APPLIED ARTS
 G - GRAPHIC ARTS
 H - ART HISTORY
 P - PAINTING
 S - SCULPTURE

FIRST SEMESTER BVA/*DIPLOMA PAINTING				
CORE THEORY SUBJECTS	Subject Code	Credit Hours	**ASSESSMENT	
			EXT %	INT %
Early Civilizations Part- 1	B/S1/CT151H	2	60	40
Fundamentals of Visual Arts Part-1	B/S1/CT152 H	2	60	40
Ancient Indian Art Part- 1	B/S1/CT153H	2	60	40
English	B/S1/CT171	1	60	40
Hindi	B/S1/CT172	1	60	40

SECOND SEMESTER BVA/*DIPLOMA PAINTING				
CORE THEORY SUBJECTS	Subject Code	Credit Hours	**ASSESSMENT	
			EXT %	INT %
Early Civilizations Part-2	B/S2/CT151H	2	60	40
Fundamentals of Visual Arts Part- 2	B/S2/CT152H	2	60	40
Ancient Indian Art Part- 2	B/S2/CT153H	2	60	40
English	B/S2/CT171	1	60	40
Hindi	B/S2/CT172	1	60	40

THIRD SEMESTER BVA/*DIPLOMA PAINTING				
CORE THEORY SUBJECTS	Subject Code	Credit Hours	**ASSESSMENT	
			EXT %	INT %
Early Christian Art	B/S3/CT251H	2	60	40
Art of China Japan Part-1	B/S3/CT252H	2	60	40
Ancient Indian Art Part- 3	B/S3/CT253H	2	60	40
Psychology	B/S3/CT273	1	60	40
English	B/S3/CT271	1	60	40
Hindi	B/S3/CT272	1	60	40

FOURTH SEMESTER BVA/*DIPLOMA PAINTING				
CORE THEORY SUBJECTS	Subject Code	Credit Hours	**ASSESSMENT	
			EXT %	INT %
Western Art : Gothic & Renaissance	B/S4/CT251H	2	60	40
Art of China Japan Part-2	B/S4/CT252H	2	60	40
Indian Art –Medieval Part-1	B/S4/CT253H	2	60	40
Psychology	B/S4/CT273	1	60	40
English	B/S4/CT271	1	60	40
Hindi	B/S4/CT272	1	60	40

* Diploma students have no examination in the Core Theory paper but only internal assessment of 40% of theory credit.

ENGLISH, HINDI and PSYCHOLOGY Classes will be conducted by the department of English, Hindi and Psychology, Faculty of Arts.

CORE THEORY SUBJECTS OF BVA FOR PAINTING, SCULPTURE AND APPLIED ARTS

FIFTH SEMESTER BVA/*DIPLOMA PAINTING				
CORE THEORY SUBJECTS	Subject Code	Credit Hours	**ASSESSMENT	
			EXT %	INT %
Western Art - Post Renaissance	B/S5/CT351H	2	60	40
Art of Tribal Folk and Popular art Part-1	B/S5/CT352H	2	60	40
Indian Painting Part-1	B/S5/CT353H	2	60	40
Indian Aesthetics Part-1	B/S5/CT354H	2	60	40

ABBREVIATION
 CE - CORE ELECTIVE
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SIXTH SEMESTER BVA /*DIPLOMA PAINTING				
CORE THEORY SUBJECTS	Subject Code	Credit Hours	**ASSESSMENT	
			EXT %	INT %
19th Century Art	B/S6/CT351H	2	60	40
Art of Tribal Folk and Popular Art Part-2	B/S6/CT352H	2	60	40
Indian Painting Part-2	B/S6/CT353H	2	60	40
Indian Aesthetics Part-2	B/S6/CT354H	2	60	40

SEVENTH SEMESTER BVA/*DIPLOMA PAINTING				
CORE THEORY SUBJECTS	Subject Code	Credit Hours	**ASSESSMENT	
			EXT %	INT %
20th Century Art	B/S7/CT451H	2	60	40
20th Century Indian Art Part-1	B/S7/CT453H	2	60	40
Western Aesthetics Part-1	B/S7/CT454H	2	60	40
20th Century Art -2	B/S8/CT452H	2	60	40

EIGHTH SEMESTER BVA/*DIPLOMA PAINTING				
CORE THEORY SUBJECTS	Subject Code	Credit Hours	**ASSESSMENT	
			EXT %	INT %
Contemporary Art	B/S8/CT451H	2	60	40
20th Century Indian Art Part-2	B/S8/CT453H	2	60	40
Western Aesthetics Part-2	B/S8/CT454H	2	60	40
Global Trends in Art	B/S8/CT452H	2	60	40

* Diploma students have no examination in the Core Theory paper but only internal assessment of 40% of theory credit.

ENGLISH, HINDI and PSYCHOLOGY Classes will be conducted by the department of English, Hindi and Psychology, Faculty of Arts.

Course Descriptions

CORE THEORY FOR THE STUDENTS OF PAINTING, SCULPTURE AND APPLIED ARTS. SEMESTER-1

EARLY CIVILIZATIONS PART-1 B/S1/CT151H

- General Introduction to the Meaning of Civilization, Culture and Art.
- Changing needs of art forms with respect to the time-period.
- Pre-Historic: - Paleolithic-Mesolithic-Neolithic periods rock shelters- Paintings- Architecture- Sculptures.
- River Valley Civilizations meaning of Civilization- Mesopotamia & Egypt. Architecture, Sculpture, Painting Pottery, Seals etc.

FUNDAMENTALS OF VISUAL ARTS PART-1 B/S1/CT152H

- Visual elements and the elements of design their characteristics and behavior.
- Aesthetics organization of visual elements in an art objects.
- Representation of space and volume in painting, two dimensional and three dimensions types.
- Comparative analysis of compositions in paintings, various painting media.
- Visual arts and visual perception.

ANCIENT INDIAN ART PART-1 B/S1/CT153H

- Introduction of the Indian art .
- Prehistoric period: Cave paintings, Architecture and Sculptures of India.
- Indus Valley Civilization - Sculptures, Architecture, Pottery, Terracotta and seals- relationship with Sumerian art. Sculptures and architecture from Harappa, Mohenjodaro, Kalibangan, Lothal, Daimabad, Dholavira etc.
- Mauryan Period introduction of lithic tradition in India- sculptures from the various sites. Pillar capital sculptures and Yaksha, Yakshi images- relation of Mauryan styles to that of Achaemenid.
- Sunga period: Symbolism of Stupa- Narrative of Jatakas and Buddha's life- depiction and role of narrative in relief composition regional developments- Bharhut, Sanchi, Bodhagaya, Amravati, Nagarjunakonda etc.

ENGLISH B/S1/CT171

As prescribed by the Board of studies in English. Classes conducted by the Department of English, Faculty of Arts.

HINDI B/S1/CT172

As prescribed by the Board of studies in Hindi. Classes conducted by the Department of Hindi, Faculty of Arts.

CORE THEORY FOR THE STUDENTS OF PAINTING, SCULPTURE AND APPLIED ARTS. SEMESTER-2

EARLY CIVILIZATIONS PART-2 B/S2/CT151H

- Aegean Civilization Crete, Mycenaean Architecture and Minoan Frescos
- Greek Period: Art-Literature Philosophy Religion Theatre Architecture-Sculpture, Painting, Archaic-classical- Hellenistic periods, Vase painting.
- Roman Period: Architecture of Rome Engineering skill- mosaics and Mural Painting of Pompeii War Columns.

FUNDAMENTALS OF VISUAL ARTS PART-2 B/S2/CT152H

- Visual and tactile contact with and experience of objects human figures, environment, perception, manipulation and interpretation of these in sculpture.
- Characteristics of space- volume, dimensions, geometric space perceptual space, conceptual space, space volume as medium of experience and expression in sculpture
- Comparative analysis of sculpture, sculptural materials and processes.
- Basic principles of visual communication and their application, various media of visual communication.
- Printmaking processes and how their characteristics show in the prints.

ANCIENT INDIAN ART PART-2 B/S2/CT153H

- Development of the Buddhist Sculpture. Image of Buddha. Mathura Sculpture- Kushan period. Gandhara Sculptures - Kushana period.
- Iconography : Vaisnavism, Saivism, Matrikas, Jainism, Buddhism
- Rock-cut Sculptures & Architecture (Buddhist, Jain, Brahmanical) at Western and Eastern India at Bhaja, Karla, Bedsa, Nasik, Ajanta, Udaigiri etc.
- Gupta age - Mathura, Sarnath, Deogarh, Udaygiri and other centres in Western, Central and Eastern India.
- Role of minor dynasties like Vakatakas, Kalachuris on art patronage at Ajanta, Ellora, Aurangabad, Jogeshvari, Elephanta, and Vidarbha region sculpture.

ENGLISH B/S2/CT171

As prescribed by the Board of studies in English. Classes conducted by the Department of English, Faculty of Arts.

HINDI B/S2/CT172

As prescribed by the Board of studies in Hindi. Classes conducted by the Department of Hindi, Faculty of Arts.

Course Descriptions

CORE THEORY FOR THE STUDENTS OF PAINTING, SCULPTURE AND APPLIED ARTS. SEMESTER-3

EARLY CHRISTIAN ART B/S3/CT251H

Historic background- Shift of capital to Byzantium, religious split; early coins sculptures and manuscripts

Architecture- Basic plans of Basilicas.

Mosaic works- in the Basilicas- study of the visual language and religious and political connotations

Manuscripts and small votive objects- narratives, textual quality, introduction of Vellum codex, and visual format, understanding of perspective.

Later structures- Hagia Sophia- improved architectural elements, mosaics

Second Golden Age- late 9th to 11th c. variation in the architectural elements, dominance of regional elements.

Byzantine paintings and votive objects- Encaustic

Early Medieval Art

Dark Ages- rule of Justinian till the beginning to Charlemagne's reign

Celtic-Germanic Art- style, design element, animal forms

Ireland- monastic centre ornate copies of the Bible

Carolingian Art- printed books

Architecture- Palace Chapel of Charlemagne

Ottonian Art

Romanesque Art

Architecture - c. 1050 - 1200- Western Europe with regional variation, increase in structural solidity;

ART OF CHINA JAPAN Part-1 B/S3/CT252H

CHINA

- Time line chronology of dynastic rule in china
- Geographical distribution of important archaeological sites in major provinces and material culture. Mapping of landmarks in art, architecture and sculpture
- origin of art in china, decorative arts in ancient china from Shang, Chou and Han dynasty - from Neolithic to modern times -porcelain , ceramic and bronze wares/vassels
- Techniques of bronze casting significance of bronze vessels in Chinese culture, classification, motifs and symbols in minor arts in china
- Buddhist art in china and the trading links with outside world through silk route from Tang to Yuan dynasty
- painting in palaces and monastery- Dun Huang caves
- Philosophical thoughts in China - Lao Tzu - Taoism, Confucianism and its influence on art and culture of China
- origin and development of figurative painting under Confucianism based on well known masters
- Taoism and the development of landscape painting in china from sung to Ming and Shing dynasties
- comparison between the attitudes towards nature in Chinese and western traditions

ANCIENT INDIAN ART-PART-3 B/S3/CT253H

- Chalukyan Period: Aihole, Badami, Pattadakal, Mahakuta and Alampur.
- Pallava dynasties: Rock cut Sculptures of Mahabalipuram, Kanchipuram- individual contributions by kings on art patronage.
- Ellora caves : Chronology, Theme and Stylistic evolution

PSYCHOLOGY B/S3/CT273

As prescribed by the Board of studies in Psychology. Classes conducted by the Department of Psychology, Faculty of Education and Psychology.

ENGLISH B/S3/CT271

As prescribed by the Board of studies in English. Classes conducted by the Department of English, Faculty of Arts.

HINDI B/S3/CT272

As prescribed by the Board of studies in Hindi. Classes conducted by the Department of Hindi, Faculty of Arts.

Course Descriptions

CORE THEORY FOR THE STUDENTS OF PAINTING, SCULPTURE AND APPLIED ARTS. SEMESTER-4

WESTERN ART: GOTHIC & RENAISSANCE B/S4/CT251H

1. Gothic Art

The age of Cathedrals- Political background

Spread of the architectural style- through France to other parts of Europe; **Early Gothic**

High Gothic- Functional study of prominent architectural elements through cross sectional plans, understanding weight bearing mechanism and notion of verticalism.

Flamboyant Gothic-

Architecture Regional variation- England, Germany and Italy

English Gothic- Influenced French style and Cistercian beliefs ; - English Late Gothic perpendicular style ; - ornamentation

German Gothic- impact of Romanesque, High hall church

Italian Gothic- Cistercian influence over French influence; Franciscan Order.

Sculptures and Paintings- Figures placed in architectural framework; symmetry and clarity , in tympanum spaces, pillars; Classic High Gothic.

International Style- artist - Clauster Sluter, Moses Well Manuscripts - The Prayer Book of Philip IV the Fai, Psalter of St. Louis etc.

Early Renaissance. Beginning of Renaissance. Reasons political, social and Economic. classical ideals. Difference in the pictorial approach between Gothic painting and Renaissance. Rise of humanist philosophy. Introduction to Christian Iconography. Cimabue, Duccio, Pisano, Giotto, Fra Angelico. Brunelleschi. Alberti Architecture. Donatello, Ghiberti, Luca Della Robbia and Early renaissance Sculpture. Ucello, Piero Della Fracesca, Massaccio perspective. Pisanello, Verrochio and Maturity in proportion and anatomy. Fra Fillippo Lippi Botticelli and Renaissance concept of beauty. Giovanni Bellini, Mantegna, Georgione. Mature Venetian School. Techniques of Italian Fresco.

Northern Renaissance. Concept of other Renaissances guild system. Renaissance in Netherlands Robert Campin, Roger Wandier Wyden, Hubert and Jan Van Eyck. Rise of Dutch genre paintings. Renaissance art in Germany Durer and Grunuwald. Rise of printing technology and the graphic prints in Germany.

ART OF CHINA JAPAN PART-2 B/S4/CT252H

CHINA

- six canons of Hsieh ho and its comparison with Indian six limbs Sadanga, application in aesthetic appreciation
- Techniques of Chinese art calligraphy, space, linearity, perspective and other formal elements. Basic architectural forms in Chinese temples and palaces

Japan

- chronological time line of Japan
 - origin of painting in Japan based on early phases
 - formal elements in Japanese Makimono and Kekimono types of scroll painting
 - sources of Japanese painting from Nara to Kamakura-Fuziwara phases till modern times
 - salient features of Japanese painting, sculpture and architecture based on the studies on major landmarks
- #### South East Asian Art
- survey of South-East Asian art based on the geographical mapping against ethno-cultural diversity indo-Chinese sources

INDIAN ART- MEDIEVAL PART-I B/S4/CT253H

- Medieval in North Indian Architecture: the development of temple architecture of western India. Parmara, Solanki, Chandela, Kalinga. Tradition goes with Regional Temple Architecture like Gujarat, Maharashtra, Rajasthan, Madhya Pradesh, Orissa etc.
 - Medieval in South Indian Architecture like Chola, Hoysalas, Kakatiya, Nayakas and Vijayanagar architecture regional variations and idioms.
 - Islamic architecture tradition in India Delhi, Deccan, Western India and Malwa. Sources of Islamic architecture and aspect of eclectics.
- Mughal Architecture: New Delhi, Agra, Fatehpur Sikri sources and innovations of Akbar, Jahangir and Shah Jahan period.

PSYCHOLOGY B/S4/CT273

As prescribed by the Board of studies in Psychology. Classes conducted by the Department of Psychology, Faculty of Education and Psychology.

ENGLISH B/S4/CT271

As prescribed by the Board of studies in English. Classes conducted by the Department of English, Faculty of Arts.

HINDI B/S4/CT272

As prescribed by the Board of studies in Hindi. Classes conducted by the Department of Hindi, Faculty of Arts.

Course Descriptions

CORE THEORY FOR THE STUDENTS OF PAINTING, SCULPTURE AND APPLIED ARTS. SEMESTER-5

WESTERN ART- POST RENAISSANCE B/S5/CT351H

High Renaissance. Concepts and ideals of High Renaissance. Leonardo Da Vinci and the theories of painting. Michelangelo the Sculptor and Michelangelo the painter. Raphael and the shift towards Mannerism. Concept and Technique of sfumato. Leonardo's Last Supper, Raphael's School of Athens and Michelangelo's Sistine Chapel Ceiling.

Mannerism. The shift of concepts and ideals from High Renaissance to Mannerism. Mannerist concept of beauty. Designo, Contra Posta, Nuditatis Virtualis, Figura Serpentinata and Maniera. Titian and the shift from High Renaissance to Mannerism. Early Mannerism of Rosso, Pontormo, Corregio and Cellini. Accademia Della Designo. Tintoretto, Veronese, Parmagianino and the Late Mannerism. El Greco and the transition to Baroque.

Baroque. Colonialism and the economic repercussions. Colonialism and the spread of art. Baroque concept of grandeur. Bernini, Poussin, Rubens, Velasquez and Form and space in Baroque. Caravaggio, Rembrandt, Vermeer, George De La Tour and the Baroque quality of light. Claude Lorraine and the development of Landscape painting.

ROCCOCO ART OF TRIBAL, FOLK AND POPULAR ART PART-1 B/S5/CT352H

- Introduction to seminal terms such as animism, fetishism, magic, fertility cult, ancestor cult, secret societies, etc.
- Relationship between art and religion.
- Role and place of artist in tribal and folk society.

I. SPECIFIC AREAS: INDIA

- Introduction to tribal/folk India and geographical distribution.
 - Descriptive accounts of all kinds of
 - Terracotta traditions (Molela, Gujarat, Tamilnadu, Bengal).
 - Metal casting traditions (Dhokra casting of Bastar)
 - Wall painting traditions (Madhuban, Warli, Pitthoro, Gond)
 - Textile painting traditions (Mata ni Pachedi, Phads, Puri patas)
 - Weaving traditions (Chanderi, Maheshwar, Ikat, Patola, Benarasi etc.)
 - Puppetry tradition
- Their religious and ritualistic significance.

III. AFRICA.

- Introduction to prominent tribes, geographical distribution, religious manifestations.
- Nyama
- Cultural concepts underlying primitive art such as animism, fetishism, magic, sorcery, mythology.
- Introduction to cults employing sculptures-
 - Ancestor cult
 - Cult of the dead
 - Cult of Totemism
 - Cult of secret societies and initiation rites
- Characteristic forms of sculptures-
 - Nature spirits
 - Ancestor spirits

- Magical statues
- Animal carvings
- Masks
- Areas and Tribes
 - Bambara, Dogon, Senufo, Baga, Kissi, Mendi, Baule, Dan, Ashanti, Yoruba, Ibibo, Ife, Benin, Bakota, Pangwe, Bakongo, Bakuba, Baluba, Basonge, Bapende, Bateke. Etc.
 - Description and Analysis of art of above tribes.
 - Forms and functions
 - Masks

INDIAN PAINTING PART-1 B/S5/CT353H

- Eastern Indian Manuscripts
 - Sultanate School of Painting
 - Sikandernama, Humza Namah, Mandu Neemat Namah
- Deccani School of Painting
 - Bijapur, Golconda, Ahmednagar, Aurangabad
- Mughal Painting
 - Sources- Persian, Indian, European, Historical
 - Development of Mughal Paintings from Babur to Late Mughals, Akbari School, Painters and Major Manuscripts, Akbari Conventions and The Issue of Imperial Patronage, Imperial-Sub-Imperial and Popular styles, Some Major Scholars and Their Methodological concern
 - Jehangiri School: Eclecticism and Shift in Naturalism, Shajahan and His School
 - Aurangzeb and Later Mughals
 - Rajasthani Schools- Mewar, Deogarh, Nathdwara, Kota, Bundi, Kishangarh- Marwar- Bikaner, Jodhpur.
 - Validity of Mughal /Popular Mughal Influence on Mewar School
 - Malwa School
 - Pahari School of Painting
 - Origin and Development of Pahari School
 - Basholi, Guler, Kangra and Sub-Schools
 - Painter's Genealogy and few Significant Painters
 - B N Goswami Theory of Migration Painters
 - Mughal Influence and Declining Interest of Patronage by the close of 18th Century in Hills

INDIAN AESTHETICS PART-1 B/S5/CT354H

- Introduction to Aesthetics and its scope
- Genesis and development of Aesthetic
- Brief introduction to the basic principles of Indian philosophy as related to the arts.
- Evolution of the Aesthetic concepts
- Natayashastra of Bharat Muni.

Course Descriptions

CORE THEORY FOR THE STUDENTS OF PAINTING, SCULPTURE AND APPLIED ARTS. SEMESTER-6

19TH CENTURY ART B/S6/CT351H

Neo Classicism. Political background of the period.

French Revolution, Age of Terror, Napoleonic Wars. Concepts of Neo Classicism. Neo Classicism and the nationalism. Neo Classical Historicism and David. Revival of Classical ideals by Ingres. Canova and Neo Classical sculpture.

Romanticism. Concept of Romanticism. Romantic philosophy. Romanticism in literature, Music and Architecture. Neo Gothic tradition. Concept of Sublime. Goya and the Spanish Romanticism. Turner, Constable and Fuseli and variant approach of English Romanticism. Delacroix, Gericault and French Romanticism. Casper David Freidriech and German romanticism.

Realism. Ideological position of Realism. Bohemianism, Realism in allied fields. Class awareness in Realism and Courbet. Millet, Corot, Rousseau and Barbizon school.

Impressionism. Impressionism as the ideological premise. Impressionism as the avant-garde movement. Impressionism and the techniques of painting. Impressionist exhibitions. Manet, Monet, Degas, Renoir, MARRY Cassatt, Berthe Morisot.

Post Impressionism. Neo impressionism, Chromo Luminarism, Pointillism, Cloisionism, Synthesism. Different approaches of Post Impressionism. Post Impressionism and its influence on 20th century art. Van Gogh, Gauguin, Lautrec, Seurat and Cezanne.

ART OF TRIBAL, FOLK AND POPULAR ART PART-2 B/S6/CT352H

OCEANIA:

1. Impact of Taboo and Mana on Oceanic arts of Polynesia, Melanesia, Micronesia and Australia.
2. Migration of artistic styles from Indonesia, to Melanesia and further diversification.

3. Characteristic art practices such as Korawar statues, canoe prows, lime spatulas, mortar pestles, jade ornaments, tortoise shell masks, Maori carvings, masks, mother of pearl artifacts, hooks, neck rests, clubs, Malanggan carvings, bark cloth attires, wigs, tapa cloth, adzes, etc.

4. Descriptive analysis of art practices of all Polynesian islands

- Fiji
- Marquesas Islands
- Easter Islands
- Hawaii Islands
- Central Polynesia
- New Zealand

Discussion on Religion, social institutions, deities, tattoos, etc. also.

5. Descriptive analysis of art practices of Melanesian islands-

- New Caledonia
- The New Hebrides
- New Britain
- New Ireland
- Admiralty island
- New Guinea

6. Descriptive analysis of art practices of Micronesian islands-

- Caroline Island
- Gilbert Island
- Marshall Island
- Marianna Island

7. Australia

- Bark paintings
- Boomerangs

NORTH AMERICA/SOUTH AMERICA:

- A survey of various regions.

POPULAR AND MASS ART:

- Notions of Mass and Popular Art.

INDIAN PAINTING PART-2 B/S6/CT353H

1. Company School Paintings

a. General overview of the political scenario and the decline in royal patronage and emergence of new patrons - East India Company Bengal 1757 and others; emergence of new centres of art

b. Documentation purpose topographical, architectural, archaeological and natural history drawings.

Ethnographic studies on Indian castes and professions
c. Lucknow : John Zoffany, Tilly Kettle, Ozias Humphrey, Nevasi Lal

d. Murshidabad: Indian artists painting for British patrons miniature style in paintings with English touch. Hunting Scenes, Religious Practices

e. Other centres: Patna Benaras, etc.

f. Bazaar Art - Firka sets

2. Kalighat Paintings

a. Patuas (traditional scroll painters)

b. Secular themes over traditional religious ones accompanied by songs

c. Availability of cheap local paper

3. Raja Ravi Varma (1848-1906)

a. Academic realist style (Victorian Salon style) and a new body of Indian imagery

b. Portraits of Indian aristocracy and British officials

c. First Indian artist to break the monopoly of the British artists as portrait travelling artist

d. Influence of theatre - Impressed by the realistic rendering of the persons, background, lights, objects, etc. ;

e. Women from their social milieu regional, national and feminine ideals; ancient Indian epics and literary classics

f. Theatrical realism

g. Oleographs

4. The Bengal School and Other Artists

a. Nationalist sentiments: Mid-19th century

b. Abanindranath Tagore

c. Abdur Rehman Chughtai

d. Gaganendranath Tagore - Modernism

e. Rabindranath Tagore

INDIAN AESTHETICS PART-2 B/S6/CT354H

Theories of Rasa, Dhvani, Alamkara, Riti,

Inter relationship of the above concepts and their relevance to arts.

Interrelationship of visual and performing arts

Shadanga relevance to Vishnudharmottara Purana

Course Descriptions

CORE THEORY FOR THE STUDENTS OF PAINTING, SCULPTURE AND APPLIED ARTS. SEMESTER-7

20TH CENTURY WESTERN ART B/S7/CT451H

Cubism

- a. Influence of Post-Impression on Cubism
- b. Pablo Picasso Blue Period, Red Period
- c. Analytic cubism and Synthetic Cubism
- d. George Braque, Fernand Leger, Juan Gris

Futurism

- a. Notion of a manifesto
- b. Umberto Boccioni, Luigi Russolo, Giacomo Balla, Gino Sevrini, Carlo Carrà

Fauvism

- a. Three regions / groups Académie Carrère (under Gustav Moreau), from Châton and from Le Havre
- b. Artists at Académie Carrère :Henri Matisse, Albert Marquet, Charles Camoin, Henri Manguin, Jean Puy
- c. Artists from Châton:Andre Derain, Maurice de Vlaminck
- d. Artists from Le Havre: Emile Othon Friesz, Raoul Dufy, Georges Braque
- e. Reaction from critics

Dadaism

- a. A mid-world war art movement
- b. Jean Arp and Marcel Janco Zurich
- c. Marcel Duchamp, Man Ray, and Francis Picabia New York
- d. Andre Breton with the above members in Paris
- e. Richard Huelsenbeck went to Berlin to draw - John Heartfield and George Grosz
- f. Max Ernst Cologne
- g. Kurt Schwitters in Hanover
- h. Writers - Hugo Ball, Tristan Tzara, Richard Huelsenbeck
- i. Manifesto, Sound poems; Anti-art and art
- j. Accidental poetry, music, skits, storytelling and manifestos ; Aim to Liberate art

Surrealism

- a. Manifesto
- b. Psychic automatism
- c. Prominent artists- Salvador Dali , René Magritte , Joan Miró , Max Ernst, Man Ray André Masson Yves Tanguy , Giorgio de Chirico

German Expressionism

- a. Die Brücke, (The Bridge) 1905
 - i. Ernst Ludwig Kirchner
 - ii. Erich Heckel
 - iii. Emil Nolde
- b. Other artists - Otto Mueller or Müller Erich Heckel Fritz Bleyl Karl Schmidt-Rottluff

Der Blaue Reiter (The Blue Raider) 1911

- i. Wassily Kandinsky
- ii. Franz Marc
- iii. Gabriele Münter

Abstract Expressionism

- a. Action or Gesture painters Jackson Pollock, Willem de Kooning, James Brook, Franz Kline, Krasner, Robert Motherwell, Bardley Walter Tomlin
- b. Colour Field pictures Barnett Newman, Mark Rothko, A.D. Reinhardt - simple, unified blocks of colour

Suprematism

- a. Kazimir Malevich Constructivism
- b. Valdimir Tatlin
- c. Naum Gabo
- d. Aleksander Rodchenko

De Stijl

- a. Theo van Doesburg
- b. Piet Mondrian

Bauhaus

Eclectic attitude and multidisciplinary approach

20TH CENTURY INDIAN ART PART-1 B/S7/CT453H

The Calcutta Group:

Prodosh Das Gupta, Paritosh Sen, Kamala Das Gupta, Govardhan Ash, Gopal Ghosh, Abani Sen, Rathin Maitra, Prankrishna Pal, Sunil Madhava Sen, Hemant Mishra, Subho Tagore, Paritosh Sen

Progressive Artists' Group:

- a. Study of the post-independence political, social and cultural scenario. Reference to other mediums of expression literature, films, theatre progressive groups from different fields theatre, writers, etc.
- b. Detail study of the works of the members of the group - F. N. Souza, K. H. Ara, S. H. Raza, M. F. Husain, S. K. Bakre, H. A. Gade
- c. Role of Critics and collectors - Rudy von Leyden, Walter Langhammer, and E. Schlesinger

Other Progressive Schools/ Groups:

- a. Cholamandal Artists' Village : K. C. S. Paniker, M. Reddeppa Naidu, J. Sultan Ali, P. V. Janakiraman, C. Dakshinamurthy, S. Nandagopal, S. G.

Vasudev,

- b. Vidhyashankar Stapathy
- b. Delhi Silpi Chakra: B. C. Sanyal and P. N. Mago, other artists - Shankar Pillai, Kanwal Krishna, K. S. Kulkarni, Dhanraj Bhagat, Harkrishan Lall, Satish Gujral, Ram Kumar, Jaya Appasamy, Bishamber Khanna, Krishen Khanna

Baroda School Faculty of Fine Arts.

Years of Inception, Faculty members- N. S. Bendre, Prodosh Das Gupta, Sankho Chaudhuri, K. G. Subramanyan, V. R. Amberkar

- a. Study of the contribution of other individuals - V. P. Karmarkar, K. K. Hebbar, Sivax Chavda, Ravishankar Raval, Somalal Shah, Herman Goetz, Markand Bhatt
- b. 1950's onwards - Shanti Dave, G. R. Santosh, Jyothi Bhatt, Kumud Patel, Jyotsna Bhatt, Mahendra Pandya, Krishna Chhatpar, Nagji Patel

- i. Group 1890 Ambadas, Jeram Patel, Gulammohammad Sheikh, Himmat Shah, Jyoti Bhatt, Raghav Kaneria, S. G. Nikam, Rajesh Mehra, Reddeppa Naidu, Eric Bowen, Balkrishna Patel, J. Swaminathan, Bhupen Khakhar

Course Descriptions

WESTERN AESTHETICS PART-1 B/S7/CT454H

1. General overview of Greek art and the then dominant notion of humanism
2. Plato
 - a. notion of Transcendental truth, Mimesis;
 - b. Plato's stand to works of art; Poetry - as mimetic as it produces appearance; visual illusion and deception its aim
 - c. Does art increase knowledge?
 - d. Plato low opinion for poets and other imitators on ethical basis reasoning
3. Aristotle (384 BC 322 B. C. E.)
 - a. Catharsis
4. Commentaries on Plato, Aristotle and related topics
 - a. Leo Tolstoy
 - i. Critical debates in 19th century Russia
 - ii. Study of his work - What is Art? as a critique of previous theories of art
 - iii. Art and Infectiousness
 - iv. Evaluating content of art
 - b. Eugene Veron
 - i. Art and Emotional expression
 - c. Curt Ducasse
 - i. Art as a language of emotions- and transmission of the same
 - ii. Role of an artist and the viewer
5. Commentaries on Plato, Aristotle and related topics
 - a. R. G. Collingwood
 - i. Overview of his work - Outlines of the Philosophy of Art
 - ii. Art as expression, imagination and language
 - iii. Principles of Art emphasis on the role of art in initiating self-knowledge
 - iv. "Art Proper" and "Art Falsely So Called"
 - v. Art as a dimension of human experience
 - vi. Relationship of an artist to his / her own community
 - b. Horace
 - i. Ars Poetica- a canonical approach lists the rules for mainly poets
 - ii. Morality, propriety, balance, beauty, wisdom and also imitation
 - c. Longinus
 - i. Works -Peri Hypsous and On the Sublime
 - ii. Art ability to move
 - iii. Artist as a genius
6. Renaissance Aesthetics
 - a. Overview of notions Humanism, rationality;
 - b. Repose, restrain, contemplation, harmony, congruity in works of art
 - c. Sense of symmetry, order, and decorum; congruence in architecture
 - d. Vitruvius - firmitas, utilitas and venustas
 - e. Leon Battista Alberti
 - i. Analysis physical expression and the moral expression
 - ii. Role of artists in contemplating and creating - Ideal beauty
 - f. Marsilio Ficino
 - i. Beauty in natural bodies
 - ii. Ordo- arrangement, modus- measure, speties-appearance or aspect

- g. Leonardo da Vinci
 - i. Artist is the perfecter of nature
 - ii. Role of logic and mathematics in studying nature
- h. Michelangelo Buonarroti
 - i. Reactionary comments Leonardo
 - ii. Considers sculptures superior to painting greatness of sculptors
 - iii. Criticism of Flemish artists
- i. Giorgio Vasari
 - i. Lives of Painters, Sculptors and Architects
 - ii. Cyclical model -Cycle 14th , 15th and 16th century; reference to art works of :
 1. 14th -Cimabue and Giotto
 2. 15th - Masaccio, Piero della Francesca and Mantegna
 3. 16th - Leonardo, Raphael and Michelangelo
- j. Heinrich W Ifflin
 - i. Five pair of opposed visual concepts - differentiating the classical High Renaissance and the Baroque phase

20TH CENTURY ART- 2 B/S7/CT452H

1. Pop Art
 - a. Overview of - late capitalism, consumerist society, mass production, advertising and mass media
 - b. Great Britain - Formation of the Independent Group
 - i. Broadening taste into more popular, less academic art
 - c. North America lived in experience
 - i. Difference in -Fine Art and Pop
 - ii. Art objects or mass culture objects
 - d. Prominent Artists -Andy Warhol, Roy Lichtenstein, Richard Hamilton, Jasper Jones, David Hockney, R. B. Kitaj, Polke, Robert Rauschenberg
- Sigmar
 2. Conceptual Art
 - a. Dominance of cerebral over emotive aspect of art - Dematerialization
 - b. Concept as a machine to make art
 - c. Joseph Beuys, Joseph Kosuth, Yves Klein, Piero Manzoni, Gilbert Proesch and George Passmore

Course Descriptions

CORE THEORY FOR THE STUDENTS OF PAINTING, SCULPTURE AND APPLIED ARTS. SEMESTER-8

CONTEMPORARY ART B/S8/CT451H

- Feminist artists - Cindy Sherman, Kiki Smith, Barbara Kruger, Guerrilla Girls, Judy Chicago
- Neo-Conceptual Art
- Stuckists
- YBA Young British Artists
 - i. Jake and Dinos Chapman, Tracey Emin, Damien Hirst, Sarah Lucas, etc.
- Video Art
- Subversive Art

20TH CENTURY INDIAN ART PART-2 B/S8/CT453H

1. Feminism :

- a. Introduction to feminist theory and study of the same through works of artists : Arpita Singh, Navjot Altaf, Nalini Malani, Rumana Hussain, Anita Dube, Arpana Caur, Nilima Sheikh, Rekha Rodwittiya etc.
- b. Newer ways of looking at feminism through New Media works, lesbianism, consumerism, etc - Mithu Sen, Tejal Shah, Pushpamala N., Koumudi Patil

2. 1980's onwards the change in the Indian art scenario with the advent of globalization:

- a. Study of notions of - global economy, internationalism, identity : Reference to prominent show - Place for People, 1981 - Gulammohammed Sheikh, Vivan Sundaram, Nalini Malani, Bhupen Khakhar, Sudhir Patwardhan and Jogen Chowdhury
- b. The Third Sotheby's Prize Exhibition 1992: Natraj Sharma, Baiju Parthan, Anju Dodiya, Jitish Kallat and Sudarshan Shetty

3. Study of works of: Sudhir Patwardhan, Vivan Sundaram, Atul Dodiya, Baiju Parthan, Jitish Kallat, T. V. Santhosh, Sudarshan Shetty, Subodh Gupta, Ranbir Kaleka

WESTERN AESTHETICS PART-2 B/S8/CT454H

1. Sublime and Longinus

- a. Anthropocentric approach
- b. Nature and Art
- c. Necessity of a noble idea
- d. Manner in which a sublime experience occurs
- e. Notion of a genius artist as a creator
- f. Relation to baroque ideals of art

2. Immanuel Kant 18th century

- a. Prime importance - mental faculty of reason
- b. Faculty of judgment and beauty
- c. Overview of Critique of Pure Reason knowledge,
- d. Critique of Practical Reason ethics
- e. Critique of Judgement aesthetics
- f. Difference between - cognitive and moral judgments

g. Four Moments:

- i. Disinterested Delight
- ii. Universal Delight
- iii. Purposiveness without Purpose
- iv. Necessary Delight

3. Kantian Sublime

- a. Sublime Critique of Judgment
- b. Role of reason
- c. Aesthetic judgments; subreption
- d. Mathematical and Dynamic Sublime
- e. Sublime and nature and humans
- f. A priori

4. Benedetto Croce

- a. Work - The Aesthetic as the Science of Expression and of the Linguistic in General
- b. Art an Intuition
- c. Differentiates between - intuitive (aesthetic) and conceptual (logic);
- d. Independence from morality

5. Bernard Bosanquet

- a. Art as a form of self-expression
- b. Four principal areas:
 - i. The nature and evolution of aesthetic consciousness,
 - ii. Artistic production,
 - iii. Aesthetic appreciation particularly, the experience of beauty, 'ugliness,' and the sublime in art
 - iv. The role of art in the development of character.
- c. Easy Beauty

6. Psychoanalysis

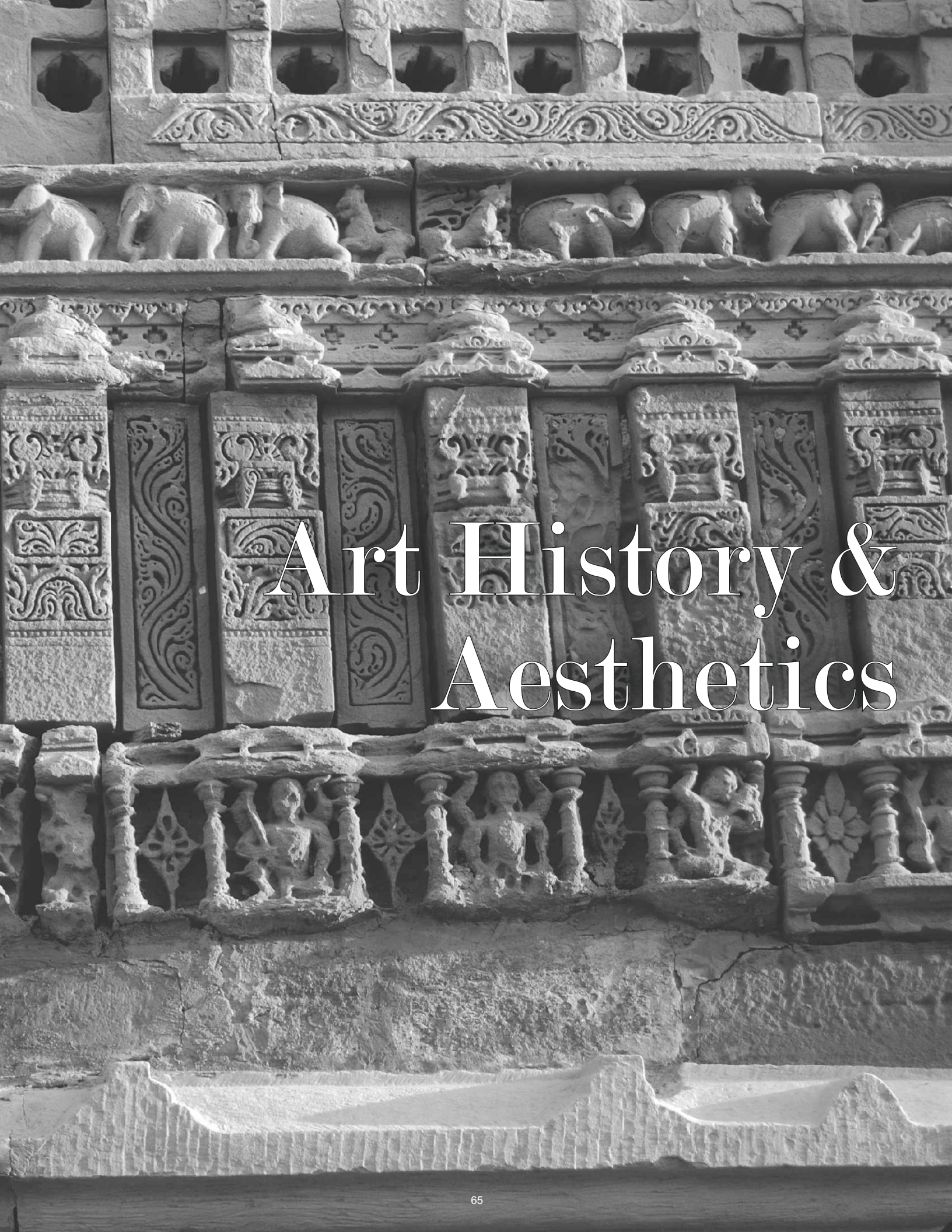
- a. Sigmund Freud - Interpretation of Dreams
 - i. Free association, dreams and transference
 - ii. Dream -Manifest Content and Latent Content
 - iii. Structure of Mental Apparatus
 - iv. Id, Ego and Super-Ego
 - v. Art and Literature- Pathography
 - vi. Psychoanalytic method of dream interpretation
 - vii. Leonardo da Vinci
- b. Jacques Lacan
 - i. 1936 Mirror Stages
 - ii. Symbolic expressions
- c. Julia Kristeva

7. Formalism

- a. Clive Bell
 - i. Significant form
- b. Roger Fry
 - i. Vision and Design
 - ii. Significant form
 - iii. Explanation through works of artists
- c. Susanne Langer
 - i. Important works - Philosophy in a New Key, Feeling and Form
 - ii. Art and symbolism
 - iii. Discursive and non discursive symbols

GLOBAL TRENDS IN ART B/S8/CT452H

Art Trends of the world from 2000 onwards.



Art History & Aesthetics

Department of Art History & Aesthetics

Introduction:

The Department of Art History and Aesthetic started the BVA with specialisation in the Art History in 1971 and subsequently in 1975 the MVA specialization course in the Art History together with the Doctoral research programme.

Considering the functioning, objective and academic achievements of the department including holding of National and International level Seminars, doctoral research and art-historical publication through the last four decades.

The University Grant Commission, New Delhi, has recognized the Department, twice, for the Special Assistance programme since 1987.

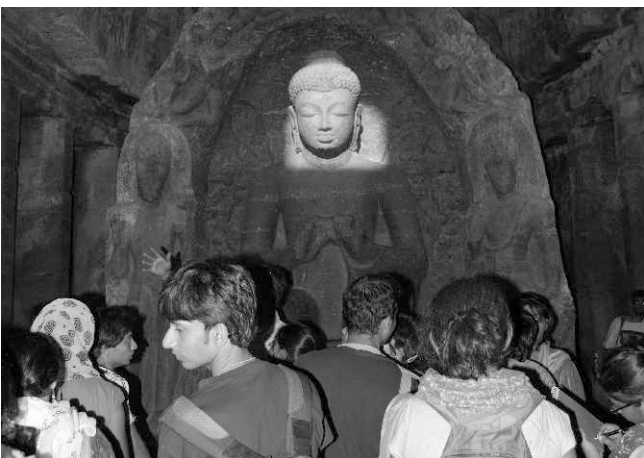
Regional Documentation Center:

The UGC has also recognised the department as Regional Documentation Center to set up the first University level photo and slides archives of Indian-Architecture, Painting and Sculpture along the lines of American Institute of Indian Studies(Delhi) and French Institute (Pondicherry),for which additional premises have been provided together with a well-equipped photo lab. The Regional Documentation Center is managed by Documentation Officer, Archivist, Photographer and Attender.

Further more the DSA programme has enabled to strengthen the number of the teaching staff of seven including full-time Sanskritist specialising in different areas of Art History and Aesthetics. The major thrust area of the Department for research and Study has been the Western Indian Region, (Gujarat, Rajasthan, Madhya Pradesh and Maharashtra), Indian Aesthetics and Modern Indian Art.

Teaching Methods:

Teaching of Art History is invariably done with illustrated visual material. For this purpose the Department is constantly enlarging its Documentation Archives which at present comprise of over 1 lakh photographs and 50,000 slides. The digitalizing of the Documentation Center is in the progress since last two years. Besides students are regularly given assignments and projects and time table is so devised that the students discuss their individual projects with assigned teachers. Some of these projects the students are asked to prepare as class presentation held every week. Moreover, the Department has organized departmental levels seminars, workshops and symposia in which all students and staff participate. This is apart from National and International level conferences that is held annually. Moreover, a weekly open session is held on Saturdays where outside teachers are also invited to speak on varied topics. The Post Graduate and Ph.D. students make presentations based on their dissertation on a weekly basis. And since two years there is also a regular programme of inviting practicing artists on weekly basis to show slide and discuss.



COURSE STRUCTURE FOR BVA ART HISTORY & AESTHETICS

ABBREVIATION
 CE - CORE ELECTIVE
 CS - CORE STUDIO
 CT - CORE THEORY
 A - APPLIED ARTS
 G - GRAPHIC ARTS
 H - ART HISTORY
 P - PAINTING
 S - SCULPTURE

FIRST SEMESTER BVA ART HISTORY & AESTHETICS				
CORE THEORY SUBJECT	Subject Code	Credit Hours	ASSESSMENT	
			EXT%	INT%
Early Civilizations Part-1	B/S1/CT 151H	2	100	
Fundamentals of Visual Arts Part-1	B/S1/CT 152H	2	100	
Ancient Indian Art Part-1	B/S1/CT 153H	2	100	
Early Civilizations Part 1 - [Project]	B/S1/CS 151H	2		100
Fundamentals of Visual Arts Part-1 [Project]	B/S1/CS152H	2		100
Ancient Indian Art Part-1 [Project]	B/S1/CS153H	2		100
Cultural Background of India – Part-1	B/S1/CS155H	2	60	40
English	B/S1/CT171	2	60	40
Hindi	B/S1/CT172	2	60	40
Studio Practice Print Making	B/S1/CS177G	2		100

SECOND SEMESTER BVA ART HISTORY & AESTHETICS				
CORE THEORY SUBJECT	Subject Code	Credit Hours	ASSESSMENT	
			EXT%	INT %
Early Civilizations Part-2	B/S2/CT151H	2	100	
Fundamentals of Visual Arts Part-2	B/S2/CT 152H	2	100	
Ancient Indian Art Part-2	B/S2/CT 153H	2	100	
Early Civilizations Part-2 [Project]	B/S2/CS151H	2		100
Fundamentals of Visual Arts Part-2 [Project]	B/S2/CS 152H	2		100
Ancient Indian Art Part-2 [Project]	B/S2/CS 153H	2		100
Cultural Background of India – Part-2	B/S2/CS155H	2	60	40
English	B/S2/CT 171	2	60	40
Hindi	B/S2/C T172	2	60	40
Studio Practice - Print Making	B/S2/CS 177G	2		100

THIRD SEMESTER BVA ART HISTORY & AESTHETICS				
CORE THEORY SUBJECT	Subject Code	Credit Hours	ASSESSMENT	
			Ext %	Int %
Early Christian Art	B/S3/CT 251H	2	100	
Art of China Japan Part-1	B/S3/CT252H	2	100	
Ancient Indian Art Part-3	B/S3/CT253H	2	100	
Early Christian Art [Project]	B/S3/CS251H	2		100
Art of China Japan Part-1 [Project]	B/S3/CS252H	2		100
Indian Art Part-3 [Project]	B/S3/CS253H	2		100
Cultural Background Part-3	B/S3/CS255H	2	60	40
Psychology	B/S3/CT 273	1	60	40
English	B/S3/CT271	1	60	40
Hindi	B/S3/CT272	1	60	40
Studio Practice - Sculpture	B/S3/CS277S	2		100

FOURTH SEMESTER BVA ART HISTORY & AESTHETICS				
CORE THEORY SUBJECT	Subject Code	Credit Hours	ASSESSMENT	
			Ext %	Int %
Western Art- Gothic & Renaissance	B/S4/CT 251H	2	100	
Art of China Japan Part-2	B/S4/CT252H	2	100	
Indian Art –Medieval	B/S4/CT253H	2	100	
Western Art - Gothic & Renaissance [Project]	B/S4/CS251H	2		100
Art of China Japan Part-2 [Project]	B/S4/CS252H	2		100
Indian Art –Medieval [Project]	B/S4/CS253H	2		100
Cultural Background Part-4	B/S4/CS255H	2	60	40
Psychology	B/S4/CT 273	1	60	40
English	B/S4/CT271	1	60	40
Hindi	B/S4/CT272	1	60	40
Studio Practice- Sculpture	B/S4/CS277S	2		100

ABBREVIATION
CE - CORE ELECTIVE
CS - CORE STUDIO
CT - CORE THEORY
A - APPLIED ARTS
G - GRAPHIC ARTS
H - ART HISTORY
P - PAINTING
S - SCULPTURE

FIFTH SEMESTER BVA ART HISTORY & AESTHETICS				
CORE THEORY SUBJECT	Subject Code	Credit Hours	ASSESSMENT	
			Ext %	Int %
Western Art - Post Renaissance	B/S5/CT351H	2	100	
Art of Tribal Folk and Popular art Part-1	B/S5/CT352H	2	100	
Indian Painting Part-1	B/S5/CT353H	2	100	
Indian Aesthetics Part-1	B/S5/CT354H	2	100	
Western Art - Post Renaissance [Project]	B/S5/CS351H	2		100
Art of Tribal Folk & Popular art Part-1 [Project]	B/S5/CS352H	2		100
Indian Art –Medieval Part 2 [Project]	B/S5/CS353H	2		100
Indian Aesthetics Part-1 [Project]	B/S5/CS354H	2		100
Background of world Civilization Part-1	B/S5/CS355H	2	60	40
Sanskrit	B/S5/CS357H	2	60	40
Studio Practice - Painting	B/S5/CS377P	2		100

SIXTH SEMESTER BVA ART HISTORY & AESTHETICS				
CORE THEORY SUBJECT	Subject Code	Credit Hours	ASSESSMENT	
			Ext %	Int %
Western Art – 19 TH Century	B/S6/CT351H	2	100	
Art of Tribal Folk & Popular art Part-2	B/S6/CT352H	2	100	
Indian Painting Part-2	B/S6/CT353H	2	100	
Indian Aesthetics Part-2	B/S6/CT354H	2	100	
Western Art - Post Renaissance [Project]	B/S6/CS351H	2		100
Art of Tribal Folk & Popular art Part-2 [Project]	B/S6/CS352H	2		100
Indian Art –Medieval Part 2 [Project]	B/S6/CS353H	2		100
Indian Aesthetics Part-2 [Project]	B/S6/CS354H	2		100
Background of world Civilization Part-2	B/S6/CS355H	2	60	40
Sanskrit	B/S6/CS357H	2	60	40
Studio Practice - Painting	B/S6/CS377P	2		100

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SEVENTH SEMESTER BVA ART HISTORY & AESTHETICS				
CORE THEORY SUBJECT	Subject Code	Credit Hours	ASSESSMENT	
			Ext %	Int %
20th Century Art Part-1	B/S7/CT 451H	2	100	
20th Century Indian Art Part-1	B/S7/CT453H	2	100	
Western Aesthetics Part-1	B/S7/CT 454H	2	100	
20th Century Art Part-2	B/S7/CT452H	2	100	
20th Century Art Part-1 [Project]	B/S7/CS 451H	2		100
20th Century Art part-2 [Project]	B/S7/CS 452H	2		100
20th Century Indian Art [Project]	B/S7/CS453H	2		100
Historiography of Western & Indian Art	B/S7/CS 456H	2		100
Western Aesthetics [Project]	B/S7/CS 454H	2		100
Background of world Civilization Part-3	B/S7/CS455H	2	60	40
Sanskrit	B/S7/CS457H	2	60	40
Documentation Thesis	B/S7/CS477H	2		100

SEVENTH SEMESTER BVA ART HISTORY & AESTHETICS				
CORE THEORY SUBJECT	Subject Code	Credit Hours	ASSESSMENT	
			Ext %	Int %
Contemporary Art	B/S8/CT 451H	2	100	
20th Century Indian Art Part-2	B/S8/CT453H	2	100	
Western Aesthetics Part-2	B/S8/CT 454H	2	100	
Global Trends in Art	B/S8/CT452H	2	100	
Contemporary Art [Project]	B/S8/CS 451H	2		100
20th Century Art part-2 [Project]	B/S8/CS 452H	2		100
Global Trends in Art [Project]	B/S8/CS453H	2		100
Historiography of Western & Indian Art	B/S8/CS 456H	2		100
Western Aesthetics [Project]	B/S8/CS 454H	2		100
Background of world Civilization Part-4	B/S8/CS455H	2	60	40
Sanskrit	B/S8/CS457H	2	60	40
Documentation Thesis	B/S8/CS477H	2		100

Course Descriptions

SEMESTER I: BVA ART HISTORY & AESTHETICS

CORE SUBJECT:

EARLY CIVILIZATION PART-1-PROJECT- B/S1/CS/151H

- General Introduction to the Meaning of Civilization, Culture and Art.
- Overview and understanding of the term Art. Evolution of Man & Art changing needs of art forms with respect to the time-period
- Pre-Historic:- Paleolithic-Mesolithic-Neolithic periods rock shelters- Paintings- architecture- sculptures.
- River Valley Civilizations meaning of Civilization- Mesopotamia, Egypt and Indus valley Architecture- Sculpture Painting Pottery Seals etc.

FUNDAMENTALS OF VISUAL ARTS Part-1 (PROJECT) B/S1/CS/152H

- Visual elements and the elements of design their characteristics and behavior.
- Aesthetics organization of visual elements in an art objects.
- Representation of space and volume in painting, two dimensional and three dimensions types.
- Comparative analysis of compositions in paintings, various painting media.
- Visual arts and visual perception.

ANCIENT INDIAN ART PART-I PROJECT B/S1/CS/153H

- Overview and understanding of periodization of Indian Art.
- Indus Valley Civilization --- Sculptures and Architecture into debatable period ---sites of Harappa, Mohenjodaro, Kalibangan, Lothal, Daimabad, Dholavira---- Sculptures, Architecture, Pottery, Terracotta and seals----- relationship with Sumerian art.
- Vedic period. literature of the Vedas, religion and social system of Aryans Hindu, Buddhism, Jainism.
- Mauryan Period Sculpture introduction of lithic tradition-- - Pillar tradition and Yaksha, Yakshi images--- relation of Mauryan styles to that of Achaemenid.
- Sunga period: development of Buddhist religion Chaityagriha, vihras and stupas. Symbolism of stupa--- narrative of Jatakas and Buddha's earthly life--- their depiction and role of narrative in relief composition regional developments--- Bharhut, Sanchi, Bodhagaya, Amravati, Nagarjunakonda etc.

Cultural Background of India Part- I B/S1/CS/155H

- Sources of Ancient Indian History literary Archeological, Inscriptional etc.
- Early Paleolithic and Neolithic cultures in India.
- Indus valley civilization: its nature and significance.
- The Aryan and early Vedic civilization literature of the Vedas, religion and social system of Aryans -The later Vedic age: the epics, changes in Vedic society.
- Upanishadas 6 Heretic Teachers
- The age of religious innovations, Jainism and Buddhism their impact on contemporary India, Mahavira and Jainism.
- Charvakas and Indian Materialism
- Rise of Magadha, Alexander's invasion, the foundation of the Mauryan empire. Life and culture under the Mauryas. Indica, Bharata and Bhasa

PROJECT: ART HISTORY & AESTHETICS DEPARTMENT ONLY

Students will select a topic from the core subjects taught during the semester. Studying topic in detail as an extension of the topic under the guidance of a teacher. Students will submit a project in written form and also make an oral presentation. Assessment of the project is exclusively internal.

SEMESTER II: BVA ART HISTORY & AESTHETICS

CORE SUBJECT:

EARLY CIVILIZATION PART-2-PROJECT B/S2/CS/151H

- Aegean Civilization Crete, Mycenaean Architecture and Minoan Frescos
- Greek Period Art-Literature Philosophy Religion Theatre Architecture-Sculpture Painting Archaic-classicism- Hellenistic period Vase painting.
- Roman Period: Architecture of Rome Engineering skill-mosaics and Mural Painting of Pompeii War Columns.

FUNDAMENTALS OF VISUAL ARTS PART-2 - PROJECT B/S2/CS/152H

- Visual and tactile contact with and experience of objects human figures, environment, perception, manipulation and interpretation of these in sculpture.
- Characteristics of space- volume, dimensions, geometric space perceptual space, conceptual space, space volume as medium of experience and expression in sculpture
- Comparative analysis of sculpture, sculptural materials and processes.
- Basic principles of visual communication and their application, various media of visual communication.
- Printmaking processes and how their characteristics show in the prints.

Ancient Indian Art Part-II Project B/S2/CS/153H

- Development of the Buddhist Architecture, painting and Sculpture. Image of Buddha, Controversy of image making. ---Mathura Sculpture--- Kushan period. Analysis of Gandhara Sculptures on Indian art portrait tradition of Kushana period co-existence of Buddhist, Jain and Brahmanical religion.
- Iconography : Vaisnavism, Saivism, Saptamatrika, Jainism, Buddhism
- Rock-cut Sculptures (Buddhist, Jain, Brahmanical) at western and eastern India at Bhaja, Karla, Bedsa, Nasik, Ajanta, Udaigiri etc.
- Gupta Golden age of Indian history--- notion of classicism--- Mathura, Sarnath, Deogarh, Udaygiri and other centers in western, Central and Eastern India.
- Role of minor dynasties like Vakatakas, Kalachuris on art patronage at Ajanta, Ellora, Aurangabad, Jogeshvari, Elephanta, and Vidarbha region sculpture. Regional stylistic development.

CULTURAL BACKGROUND OF INDIA PART- I B/S2/CS/155H

- Central Asian invasions. Indo- Bactrian, Kushanas and the Satavahanas. Literature society and cultural during the age of Greco- Scythian invasion.
- The Gupta empire social and cultural conditions, religion and literature. Kalidasa, Varahamihira
- Sangam Period - literature
- Kanauj and Harsh, Banabhatta and HeunTsang.

Course Descriptions

- Pallavas Chalukyas and Rashtrakutas of south India.
- Secular literature
- The rise of Rajput power and Rajput dynasties religion social conditions and literature.
- The foundation of Muslim rule in India, Slave, Khiljis, Tughluqs and Lodi dynasty. Provincial dynasties, Bahamanis, Gujarat, Malwas and Jaipur. Medieval literature.

SEMESTER III: BVA ART HISTORY & AESTHETICS

CORE SUBJECT:

EARLY CHRISTIAN ART PROJECT B/S3/CS/251H

Early Christian

Historic background- Shift of capital to Byzantium, religious split; early coins sculptures and manuscripts Architecture - Basic plans of a Basilicas; prominent examples - Santa Apollinare in Classe, St. Paul Outside the Walls, Santa Costanza, Santa Maria Maggiore,

Mosaic works- in the basilicas- study of the visual language and religious and political connotations e.g. the above mentioned sites and St. Vitale

Manuscripts and small votive objects- narratives, textual quality, introduction of vellum codex, and visual format, understanding of perspective; e.g. - Vatican Vergil, Vienna Genesis, Sarcophagus of Junius Bassusetc.

Later structures- Hagia Sophia- improved architectural elements, mosaics

Second Golden Age- late 9th c. to 11th c. variation in the architectural elements, dominance of regional elements; e.g. Monastery of Hosios Loukas, Monastery at Daphne, St. Mark's Basilica at Venice, and structures in Russia

Byzantine paintings and votive objects- Encaustic; Paris Psalter, method, The Harbaville Triptych, The Sacrifice of Iphigenia

Early Medieval Art

Dark Ages- rule of Justinian till the beginning of Charlemagne's Celtic-Germanic art- style, design element, animal forms

Ireland- monastic centre ornate copies of the Bible

Carolingian Art- printed books

Architecture- Palace Chapel of Charlemagne,

Ottonian Art

Romanesque Art

Architecture - Western Europe with regional variation, increase in structural solidity; e.g. St. Sernin at Toulouse, Autun Cathedral, Durham Cathedral, St. Etienne at Belgium, Tournai Cathedral Sculptures in the architectural spaces and Bayeux Tapestry.

ART OF CHINA JAPAN & SOUTH EAST ASIA PROJECT B/S3/CS/252H

CHINA

- Time line chronology of dynastic rule in china
- Geographical distribution of important archaeological sites in major provinces and material culture. Mapping of landmarks in art, architecture and sculpture
- origin of art in china, decorative arts in ancient china from Shang, Chou and Han dynasty - from Neolithic to modern times -porcelain , ceramic and bronze wares/vassels
- Techniques of bronze casting significance of bronze vessels in Chinese culture, classification, motifs and symbols in minor arts in china.
- Buddhist art in china and the trading links with outside world through silk route from Tang to Yuan dynasty painting in palaces and monastery- Dun Huang caves

- philosophical thoughts in china - Lao Tzu - Taoism, Confucianism and its influence on art and culture of china.
- origin and development of figurative painting under Confucianism based on well known masters
- Taoism and the development of landscape painting in china from sung to Ming and Shing dynasties
- comparison between the attitudes towards nature in Chinese and western traditions

ANCIENT INDIAN ART PART-III PROJECT B/S3/CS/253H

- Chalukyan Period: Aihole, Badami, Pattadakal, Mahakuta and Alampur.
- Pallava dynasties: Rock cut Sculptures of Mahabalipuram, Kanchipuram ---individual contributions by kings on art patronage.
- Development of temple architecture into various regions of India. characteristics of regional temple architectural forms.
- Ellora caves : Chronology, Theme and Stylistic evolution

CULTURAL BACKGROUND OF INDIA PART- II B/S3/CS/255H

- Delhi under sultanate ruler - Lodi dynasty Ibrahim Lodi. Political condition of India on the eve of the Mughal Invasion.
- Foundation of Mughal dynasty in India.
- Role of individual Kings in the development of Mughal Empire in India. Babur Humayun- Akbar-Jehangir-Shahajahan- Aurangazeb. Decline of Mughal empire.
- Deccani Sultanate Gulbarga- Bidar- Bijapur- Ahmednagar- Golkonda. Five Shahi in the Deccan.
- Role of Hindu Kingdom Vijayanagara and Rajputana states.
- Sikhism its Nature, Growth and Development of Political Power. Religion and their policies. Dasamesh Paddhati. The Rise and Growth of Maratha Empire in the Deccan Shivaji.
- Bhakti Movements of India.
- Prose and poetry in late medieval period.

Course Descriptions

SEMESTER IV: BVA ART HISTORY & AESTHETICS

CORE SUBJECT:

WESTERN ART : GOTHIC & RENAISSANCE PROJECT B/S4/CS/251H

1. Gothic Art

The age of Cathedrals- Political background

Spread of the architectural style - through France to other parts of Europe; Early Gothic example - Abbey Church St Denis Skeletonized walls

High Gothic- Notre-Dame, functional study of prominent architectural elements through cross sectional plans, understanding weight bearing mechanism and notion of verticalism. ; Chartres Cathedral Reims Cathedral St-Urbain, Troyes

Flamboyant Gothic- St-Maclou, Rouen

Architecture- Regional variation- England, Germany and Italy

English Gothic- Influenced French style and Cistercian beliefs ; - Salisbury Cathedral, Gloucester Cathedral, English Late Gothic perpendicular style ; Westminster Abbey, London, Ornamentation

German Gothic- impact of Romanesque, High hall church Hallerikirche St. Sebld

Italian Gothic- Cistercian influence over French influence; Franciscan Order ; prominent example - Santa Croce at Florence, Florence Cathedral, Orvieto Cathedral, Milan Cathedral .

Sculptures and Paintings- Figures placed in architectural framework; symmetry and clarity , in tympanum spaces, pillars; Classic High Gothic - Death of the Virgin at Strasbourg Cathedral, Annunciation and Visitation at Reims, Signs of the Zodiac at Amiens Cathedral ; Germany Naumburg Masters; Realism- exaggeration

International Style- artist - Claus Sluter, Moses Well Manuscripts - The Prayer Book of Philip IV the Fair, Psalter of St. Louis etc.

Early Renaissance. Beginning of Renaissance. Reasons political, social and Economic. Finding and awareness of classical ideals. Difference in the pictorial approach between Gothic painting and Renaissance. Rise of humanist philosophy. Introduction to Christian Iconography. Cimabue, Duccio, Pisano, Giotto, Fra Angelico. Brunelleschi and the Rise of Humanist architecture. Alberti and Codification of Renaissance Architecture. Donatello, Ghiberti, Luca Della Robbia and Early renaissance Sculpture. Ucello, Piero Della Francesca, Massaccio and studies in Renaissance perspective. Pisanello, Verrochio and Maturity in proportion and anatomy. Fra Filippo Lippi Botticelli and Renaissance concept of beauty. Giovanni Bellini, Mantegna, Giorgione and Mature Venetian School. Techniques of Italian Fresco.

Northern Renaissance. Concept of other Renaissances proposed by Panofsky, guild system. Renaissance in Netherlands Robert Campin, Roger Wandier Wyden, Hubert and Jan Van Eyck. Transition of dutch painting from the miniatures. Rise of Dutch genre paintings. Renaissance art in Germany Durer and Grunuwald. Rise of printing technology and the graphic prints in Germany.

Art of China Japan & South East Asia Project B/S4/CS/252H

CHINA

six canons of Hsieh ho and its comparison with Indian six limbs Sadanga, application in aesthetic appreciation
 Techniques of Chinese art calligraphy, space, linearity, perspective and other formal elements. Basic architectural forms in Chinese temples and palaces

JAPAN

chronological time line of Japan
 origin of painting in Japan based on early phases
 formal elements in Japanese Makimono and Kekimono types of scroll painting
 sources of Japanese painting from Nara to Kamakura-Fujiwara phases till modern times
 salient features of Japanese painting, sculpture and architecture based on the studies on major landmarks

Southeast Asian Art

survey of South-East Asian art based on the geographical mapping against ethno-cultural diversity indo-Chinese sources

Indian Art Medieval Part- I Project B/S4/CT/253H

Medieval in North Indian Architecture: the development of temple architecture of western India. Paramara, Solanki, Chandela, Kalinga. Tradition goes with Regional Temple Architecture like Gujarat, Maharashtra, Rajasthan, Madhya Pradesh, Orissa etc.

Medieval in South Indian Architecture like Chola, Hoysalas, Kakatiya, Nayakas and Vijayanagar architecture regional variations and idioms.

Beginning of Miniature manuscript tradition of western India and eastern india.

Islamic architecture tradition in India Delhi, Deccan, Western India and Malwa. Sources of Islamic architecture and aspect of eclectics.

Mughal Architecture: New Delhi, Agra, Fatehpur Sikri sources and innovations of Akbar, Jehangir and Shah Jahan period.

Cultural Background of India Part- II B/S4/CS/255H

Coming of European Powers Portuguese, French, Dutch and English.

Emergence of colonialism in India

Caranatic, Mysore and Maratha wars

First war of Independence -Indian under the crown

Emergence of Enlightenment ideals ; Scientific studies and approach and western technologies

Western impact on literature Emergence in Novel in India. Bankim Chandra Chhtrpadhyaya.

Social reformation and Renaissance Arya samaj, Brahma samaj, Raja Ram Mohan Rai. Shree Ramkrishna and Vivekananda

Nationalist Movement : Swadeshi and Swaraj movements. Tilak, Gokhale and Gandhi - Gadar Movement- struggle of independence armed movement Bhagat singh. Struggle for freedom

Netaji Subhash Chandra Bose and INA-

World War I and II and India.Partition of India.

India achieves Independence.

Emergence of Indian Film. Dada Saheb Phalke.

Course Descriptions

SEMESTER V: BVA ART HISTORY & AESTHETICS

CORE SUBJECT:

WESTERN ART : POST RENAISSANCE PROJECT B/S5/CS/351H

High Renaissance. Concepts and ideals of High Renaissance. Leonardo Da Vinci and the theories of painting. Michelangelo the Sculptor and Michelangelo the painter. Raphael and the shift towards Mannerism. Concept and Technique of sfumato. Leonardo's Last Supper, Raphael's School of Athens and Michelangelo's Sistine Chapel Ceiling.

Mannerism. The shift of concepts and ideals from High Renaissance to Mannerism. Neo Platonic philosophy, Ficino, Pico. Mannerist concept of beauty. Designo, Contra Posta, Nuditas Virtualis, Figura Serpentinata and Maniera. Titian and the shift from High Renaissance to Mannerism. Early Mannerism of Rosso, Pontorno, Corregio and Cellini. Academia Della Designo. Tinteretto, Veronese, Parmagiano and the Late Mannerism. El Greco and the transition to Baroque.

Baroque. Colonialism and the economic repercussions. Colonialism and the spread of art. Baroque concept of grandeur. Bernini, Poussin, Rubens, Velasquez and Form and space in Baroque. Carravagio, Rembrandt, Vermeer, George De Latour and the Baroque quality of light. Claude Lorrain and the development of Landscape painting.

INDIAN PAINTING PROJECT B/S5/CS/353H

- Eastern Indian Manuscripts
 - Sultanate School of Painting
 - Sikandernama, Humza Namah, Mandu Neemat Namah
 - Deccani School of Painting
 - Bijapur, Golconda, Ahamadnagar, Aurangabad
 - Mughal Painting
 - Sources- Persian, Indian, European, Historical
- Development of Mughal Paintings from Babur To Late Mughals
- Akbari School, Painters and Major Manuscripts, Akbari Conventions and The Issue Of Imperial Patronage, Imperial-Sub-Imperial And Popular styles, Some Major Scholars And Their Methodological Concern
 - Jehangiri School His Eclecticism and Shift in Naturalism
 - Shajahan and His School
 - Auranzeb and Later Mughals
 - Rajasthani Schools- Mewar Udaipur, Deogarh, Nathdwara, Kota, Bundi, Kishangarh- Marwar- Bikaner, Jodhpur
 - Validity of Mughal /Pouplar Mughal Influence on Mewar School
 - Malwa School
 - Pahari School of Painting
 - Origin and Development of Pahari School
 - Basholi, Guler, Kangra And Sub-Schools
 - Painter's Geneology And Few Significant Painters- B N Goshwami Theory Of Migration Painters
 - Mughal Influence And Declining Interest Of Patronage By The Close Of 18th Century In Hills

ART OF TRIBAL, FOLK AND POPULAR PROJECT B/S5/CS/352H

1. Introduction to seminal terms such as animism, fetishism, magic, fertility cult, ancestor cult, secret societies, etc.
2. Relationship between art and religion.
3. Role and place of artist in tribal and folk society.

I. SPECIFIC AREAS: INDIA

1. Introduction to tribal/folk India and geographical distribution.
2. Descriptive accounts of all kinds of
 - Terracotta traditions (Molela, Gujarat, Tamilnadu, Bengal).
 - Metal casting traditions (Dhokra casting of Bastar)
 - Wall painting traditions (Madhuban, Warli, Pitthoro, Gonds)
 - Textile painting traditions (Mata ni Pachedi, Phads, Puri patas)
 - Weaving traditions (Chanderi, Maheshwar, Ikat, Patola, Benarasi etc.)
 - Puppetry tradition

Their religious and ritualistic significance.

II. AFRICA.

1. Introduction to prominent tribes, geographical distribution, religious manifestations.
2. Nyama
3. Cultural concepts underlying primitive art such as animism, fetishism, magic, sorcery, mythology.
4. Introduction to cults employing sculptures
 - Ancestor cult
 - Cult of the dead
 - Cult of totemism
 - Cult of secret societies and initiation rites
5. Characteristic forms of sculptures-
 - Nature spirits
 - Ancestor spirits
 - Magical statues
 - Animal carvings
 - Masks
6. Areas and Tribes
 - Bambara, Dogon, Senufo, Baga, Kissi, Mendi, Baule, Dan, Ashanti, Yoruba, Ibibo, Ife, Benin, Bakota, Pangwe, Bakongo, Bakuba, Baluba, Basonge, Bapende, Bateke. Etc.
7. Description and Analysis of art of above tribes.
8. Forms and functions
9. Masks

INDIAN AESTHETICS PROJECT B/S5/CS/354H

- Introduction to Aesthetics and its scope
- Genesis and development of Aesthetic
- Brief introduction to the basic principles of Indian philosophy as related to the arts.
- Evolution of the Aesthetic concepts
- Natayashastra of Bharat Muni.

BACKGROUND OF WORLD CIVILIZATION PART-I B/S5/CS/355H

- Meaning of civilization elements factors growth
 - Prehistoric beginning of civilization
- Stone Age life Neolithic Revolution, beginning of community life and social Institutions
- Mesopotamian civilization
- Mythology Religion Law - Science literature etc.
- Egyptian civilization
- Myth Religion writing and alphabet
- Aegean civilization
- Crete, Mycenae and Minoan Civilization
- Greek civilization
- Thought, philosophy, Religion, Theatre.

Course Descriptions

SANSKRIT B/S5/CS/357H

- Introduction to classical Sanskrit literature, Poets and Dramatists and their works with specific references relevant to Indian Art. Asvaghosh, Kalidas, Bhasa, Bana, Jayadeva etc.
- Introduction to Vedic literature, Puranic literature, Ramayana, Panchatantra.
- Introduction to Panini's work Astadhyayi Siddhanta-Kaumudi - Vowels and Consonants, Sandhi rules Samasas- Grammar present tense past tense imperative and potential ganas 1-4-6-10 -Seven vibhaktis with simple examples, - syntax in a sentence.- Subhasitas and Dhyanamurtis slokas from the Stotras.
- Prose passages Hitopadesa, Panchatantra, Bana's dramas etc.
- Brief story of Ramayana selective verses- Balakanda.

SEMESTER VI: BVA ART HISTORY & AESTHETICS

CORE SUBJECT:

WESTERN ART : 19TH CENTURY PROJECT B/S6/CS/351H

Neo Classicism. Political background of the period. French Revolution, Age of Terror, Napoleonic Wars. Art as documentation of history. Concepts of Neo Classicism. Mengs, Lessing and Wincklemann. Neo Classicism and the nationalism. Neo Classical Historicism and David. Revival of Classical ideals by Ingres. Canova and Neo Classical sculpture.

Romanticism. Concept of Romanticism. Hobbes, Schlegel, Herder, Goethe, Herder, Burke, Kant and Romantic philosophy. Romanticism in literature, Music and Architecture. Neo Gothic tradition. Concept of Sublime. Goya and the Spanish Romanticism. Turner, Constable and Fuseli and variant approach of English Romanticism. Delacroix, Gericault and French Romanticism. Casper David Freidrich and German romanticism.

Realism. Ideological position of Realism. Marx and Engels. Bohemianism, Socialism and Anarchism. Realism in allied fields. Rise of Novel. Class awareness in Realism and Courbet. Millet, Corot, Rousseau and Barbizon school.

Impressionism. Impressionism as the ideological premise. Rise of capitalism. Threshold of modernism. Impressionism as the avant-garde movement. Impressionism and the techniques of painting. Impressionist exhibitions. Manet, Monet, Degas, Renoir, Marry Cassatt, Berthe Morisot.

Post Impressionism. Neo impressionism, Chromo Luminarism, Pointillism, Cloisionism, Synthesism. Different approaches of Post Impressionism. Post Impressionism and its influence on 20th century art. Van Gogh, Gauguin, Lautrec, Seurat and Cezanne.

INDIAN PAINTING PROJECT B/S6/CS/353H

Company School Paintings

a. General overview of the political scenario and the decline in royal patronage and emergence of new patrons - East India Company Bengal 1757 and others; emergence of new centres of art

b. Documentation purpose topographical, architectural, archaeological and natural history drawings - **Ethnographic studies** on Indian castes and professions

c. **Lucknow:** John Zoffany, Tilly Kettle, Ozias Humphrey, Nevasi Lal

d. **Murshidabad:** Indian artists painting for British patrons miniature style in paintings with an English touch Hunting scents, religious practices

e. Other centres Patna Benaras, etc.

f. **Bazaar Art** - Firka sets

Kalighat Paintings

g. Patuas (traditional scroll painters)

h. Secular themes over traditional religious ones accompanied by songs

i. Availability of cheap local paper

Raja Ravi Varma

j. Academic realist style (Victorian Salon style) and a new body of Indian imagery

k. Portraits of Indian aristocracy and British officials

l. First Indian artist to break the monopoly of the British artists as portrait travelling artist

m. Influence of theatre - Impressed by the realistic rendering of the persons, background, lights, objects, etc.

n. Women from their social milieu regional, national and feminine ideals; ancient Indian epics and literary classics

o. Theatrical realism

p. **Oleographs**

The Bengal School and Other Artists

q. Nationalist sentiments mid-19th century

r. Abanindranath Tagore

s. Abdur Rehman Chughtai

t. Gaganendranath Tagore

u. Rabindranath Tagore

Art of Tribal, Folk and Popular Project B/S6/CS/352H

OCEANIA:

Impact of Taboo and Mana on Oceanic arts of Polynesia, Melanesia, Micronesia and Australia.

Migration of artistic styles from Indonesia, to Melanesia and further diversification.

Characteristic art practices such as Korawar statues, canoe prows, lime spatulas, mortar pestles, jade ornaments, tortoise shell masks, Maori carvings, masks, mother of pearl artifacts, hooks, neck rests, clubs, Malanggan carvings, bark cloth attires, wigs, tapa cloth, adzes, etc. Descriptive analysis of art practices of all Polynesian islands

- | | |
|--|--|
| <input type="checkbox"/> Fiji | <input type="checkbox"/> Marquesas Islands |
| <input type="checkbox"/> Easter Islands | <input type="checkbox"/> Hawaii Islands |
| <input type="checkbox"/> Central Polynesia | <input type="checkbox"/> New Zealand |

Discussion on Religion, social institutions, deities, tattoos, etc. also.

Descriptive analysis of art practices of Melanesian islands-

- New Caledonia
- The New Hebrides
- New Britain
- New Ireland
- Admiralty island
- New Guinea;

Descriptive analysis of art practices of Micronesian islands-

- Caroline Island
- Gilbert Island
- Marshall Island
- Marianna Island

Australia

- Bark paintings
- Boomerangs

V. NORTH AMERICA/SOUTH AMERICA:

- A survey of various regions.

VI. POPULAR AND MASS ART:

- Notions of mass and popular art.

Course Descriptions

INDIAN AESTHETICS PROJECT B/S6/CS/354H

Theories of Rasa, Dhvani, Alamkara, Riti, Inter relationship of the above concepts and their relevance to arts.

Interrelationship of visual and performing arts
Shadanga relevance to Vishnudharmottara Purana

BACKGROUND OF WORLD CIVILIZATION PART-I B/S5/CS/355H

□ Roman civilization
Engineering skills human comforts philosophy Roman life and Legends

□ Persian civilization
Alexander and his military campaigns

□ Christian Religion
Story of Moses Story of Christ Christian Iconography
Medieval thought and the hegemony of the church

Crusades and its consequences
□ Islam Sarsenic civilization
Life of Mohammad Prophet religious ideas spread of Islam into world.

□ Renaissance
Meaning enlightenment Humanism Reformation

SANSKRIT B/S5/CS/357H

□ Summary of Puranic literature selections from Puranas e.g. Vamana's birth Matsyapurana- king reference in Vayu Purana. - Dasavatara Agnipurana, Chaturvimsati stotra, Agnipurana Shonagiri temple- Skandapurana cities like Benares, Dwarka Skandapurana Rtus Vamana purana.

□ Gopalottara Tapini Upnishad- Krishna's personification, krrisa-stuti Ganapati Upanishada.

□ Qualifications of a Nata, Sthapati, Citrakara.
□ Gita Govind, Bhagavad gita Arjunavisada yoga, Vishwarupa darshana.

□ Natya shastra nature of drama- Nayikabheda- few Nritya karanas.

SEMESTER VII: BVA ART HISTORY &AESTHETICS

CORE SUBJECT

20th Century Art Part-I Project B/S7/CS/451H

Cubism

- Influence of Post-Impression on Cubism
- Pablo Picasso Blue Period, Red Period
- Analytic cubism and Synthetic Cubism
- George Braque, Fernand Leger, Juan Gris

Futurism

- Notion of a manifesto
- Umberto Boccioni, Luigi Russolo, Giacomo Balla, Gino Sevrini, Carlo Carrà

Fauvism

- Three regions / groups Académie Carrère (under Gustav Moreau), from Châtou and from Le Havre
- Artists at Académie Carrère :Henri Matisse, Albert Marquet, Charles Camoin, Henri Manguin, Jean Puy
- Artists from Châtou:Andre Derain, Maurice de Vlaminck
- Artists from Le Havre: Emile Othon Friesz, Raoul Dufy, Georges Braque

Dadaism

- Zurich: Jean Arp and Marcel Janco
- Marcel Duchamp, Man Ray, and Francis Picabia New York
- Andre Breton with the above members in Paris
- Berlin: John Heartfield and George Grosz
- Cologne: Max Ernst
- Hanover: Kurt Schwitters
- Writers - Hugo Ball, Tristan Tzara, Richard Huelsenbeck
- Manifesto, Sound poems; Anti-art and art
- Accidental poetry, music, skits, storytelling and manifestos

Surrealism

- Manifesto
- Psychic automatism
- Salvador Dali René Magritte Joan Miró , Max Ernst, Man Ray , André Masson, Yves Tanguy , Giorgio de Chirico

German Expressionism

- Die Brücke, (The Bridge)
 - Ernst Ludwig Kirchner
 - Erich Heckel
 - Emil Nolde
 - Other artists - Otto Mueller or Müller Erich Heckel Fritz Bleyl Karl Schmidt-Rottluff
- Der Blaue Reiter (The Blue Raider) 1911
 - Wassily Kandinsky
 - Franz Marc
 - Gabriele Münter

Abstract Expressionism

- Action or Gesture painters Jackson Pollock, Williem de Kooning, James Brook, Franz Kline, Krasner, Robert Motherwell, Bardley Walter Tomlin
- Colour Field pictures Barnett Newman, Mark Rothko, A.D. Reinhardt - simple, unified blocks of colour.

Suprematism

- Kazimir Malevich

Constructivism

- Valdimir Tatlin
- Naum Gabo
- Aleksander Rodchenko

De Stijl

- Theo van Doesburg
- Piet Mondrian

Bauhaus

Eclectic attitude and multidisciplinary approach

20TH CENTURY INDIAN ART PROJECT B/S7/CS/453H

The Calcutta Group (1943-53):

Prominent artists- Prodosh Das Gupta, Paritosh Sen, Kamala Das Gupta, Govardhan Ash, Gopal Ghosh, Abani Sen, Rathin Maitra, Prankrishna Pal, Sunil Madhava Sen. Amongst the other artists Hemant Mishra, Subho Tagore, Paritosh Sen

Course Descriptions

Progressive Artists' Group:

- a. Study of the post-independence political, social and cultural scenario. Reference to other mediums of expression literature, films, theatre both street and mainstream; progressive groups from different fields theatre, writers, etc.
- b. Detail study of the works of the members of the group - F. N. Souza, K. H. Ara, S. H. Raza, M. F. Husain, S. K. Bakre, H. A. Gade
- c. Role of Critics and collectors - Rudy von Leyden, art critic at Times of India, Walter Langhammer, Art Director, at Times of India and E. Schlesinger

Other Progressive Schools/ Groups:

- d. Cholamandal Artists' Village : K. C. S. Paniker, M. Reddeppa Naidu, J. Sultan Ali, P. V. Janakiraman, C. Dakshinamurthy, S. Nandagopala, S. G. Vasudev Vidhyashankar Stapathy
- e. Delhi Silpi Chakra: B. C. Sanyal and P. N. Mago, other artists - Shankar Pillai, Kanwal Krishna, K. S. Kulkarni, Dhanraj Bhagat, Harkrishan Lall, Satish Gujral, Ram Kumar, Jaya Appasamy, Bishamber Khanna, Krishen Khanna

Baroda School Faculty of Fine Arts.

- a. Years of Inception, Faculty members- N. S. Bendre, Prodsh Das Gupta, Sankho Chaudhuri, K. G. Subramanyan, V. R. Amberkar
- b. Study of the contribution of other individuals too - V. P. Karmarkar, K. K. Hebbar, Sivax Chavda, Ravishankar Raval, Somalal Shah, Herman Markand Bhatt
- c. Goetz, 1950's onwards - Shanti Dave, G. R. Santosh, Jyothi Bhatt, Kumud Patel, Jyotsna Bhatt, Mahendra Pandya, Krishna Chhatpar, Nagji Patel
- d. Group 1890 Ambadas, Jeram Patel, Gulammohammad Sheikh, Himmat Shah, Jyoti Bhatt, Raghav Kaneria, S. G. Nikam, Rajesh Mehra, Reddeppa Naidu, Eric Bowen, Balkrishna Patel, J. Swaminathan, Bhupen Khakhar

Western Aesthetics Project B/S7/CS/454H

1. General overview of Greek art and the then dominant notion of humanism
2. **Plato**
 - a. notion of Transcendental truth, Mimesis;
 - b. Plato's stand to works of art; Poetry - as mimetic as it produces appearance; illusion and deception its aim
 - c. Does art increase knowledge?
 - d. Plato low opinion for poets and other imitators on ethical basis reasoning
3. **Aristotle**
 - a. Catharsis
 - b. Various translations and interpretations of the term.
4. **Commentaries on Plato, Aristotle and related topics PART -I**
 - a. **Leo Tolstoy**
 - i. Critical debates in 19th century Russia
 - ii. Study of his work - What is Art? as a critique of previous theories of art
 - iii. Art and Infectiousness
 - iv. Evaluating content of art

- b. **Eugene Veron**
 - i. Art and Emotional expression
- c. **Curt Ducasse**
 - i. Art as a language of emotions- and transmission of the same
 - ii. Role of an artist and the viewer
5. **Commentaries on Plato, Aristotle and related topics PART -II**
 - a. **R. G. Collingwood**
 - i. Overview of his work - Outlines of the Philosophy of Art
 - ii. Art as expression, imagination and language
 - iii. Principles of Art (1938) emphasis on the role of art in initiating self-knowledge
 - iv. "Art Proper" and "Art Falsely So Called"
 - v. Art as a dimension of human experience
 - vi. Relationship of an artist to his / her own community
 - b. **Horace**
 - i. Ars Poetica- a canonical approach lists the rules for mainly poets
 - ii. Morality, propriety, balance, beauty, wisdom and also imitation
 - c. **Longinus**
 - i. Works -Peri Hypsious and On the Sublime
 - ii. Art ability to move
 - iii. Artist as a genius
 6. **Renaissance Aesthetics**
 - a. Overview of notions Humanism, rationality;
 - b. Repose, restrain, contemplation, harmony, congruity in works of art
 - c. Sense of symmetry, order, and decorum; congruence in architecture
 - d. Vitruvius - firmitas, utilitas and venustas
 - e. **Leon Battista Alberti**
 - i. Analysis physical expression and the moral expression
 - ii. Role of artists in contemplating and creating - Ideal beauty
 - f. Marsilio Ficino (1433-1499)
 - i. Beauty in natural bodies
 - ii. Ordo- arrangement, modus- measure, speties-appearance or aspect
 - g. **Leonardo da Vinci**
 - i. Artist is the perfecter of nature
 - ii. Role of logic and mathematics in studying nature
 - h. **Michelangelo Buonarroti**
 - i. Reactionary comments Leonardo
 - ii. Considers sculptures superior to painting greatness of sculptors
 - iii. Criticism of Flemish artists
 - i. **Giorgio Vasari**
 - i. Lives of Painters, Sculptors and Architects
 - ii. Cyclical model -Cycle 14th, 15th and 16th century; reference to art works of :
 1. 14th -Cimabue and Giotto
 2. 15th - Masaccio, Piero della Francesca and Mantegna
 3. 16th - Leonardo, Raphael and Michelangelo
 - ii. Perfection attained Michelangelo and comparison with Raphael
 - iii. Reference to other later artist of mannerism

Course Descriptions

- j. Heinrich W Ifflin
i. Five pair of opposed visual concepts - differentiating the classical High Renaissance and the Baroque phase

20th Century Art Part-II Project B/S7/CT/452H

1. Pop Art
a. Overview of - late capitalism, consumerist society, mass production, advertising and mass media
b. Great Britain - Formation of the Independent Group
i. Broadening taste into more popular, less academic art
c. North America lived in experience
i. Difference in -Fine Art and Pop
ii. Art objects or mass culture objects
d. Andy Warhol, Roy Lichtenstein, Richard Hamilton, Jasper Jones, David Hockney, R. B. Kitaj, Sigmar Polke, Robert Rauschenberg
2. Conceptual Art
a. Dominance of cerebral over emotive aspect of art - Dematerialization
b. Concept as a machine to make art
c. Joseph Beuys, Joseph Kosuth, Yves Klein, Piero Manzoni, Gilbert Proesch and George Passmore

Background of World Civilization Part-II B/S7/CS/455H

- Ancient Persians, Islam and its expansion
Court life and chivalry
a. Rise of Renaissance, Economic changes, individualism, Italian city states and court life, Humanism and Rationalism
b. Discovery of classical art, philosophy and literature
c. Reformation and Counter-reformation
d. Galileo, scientific discoveries, invention of printing press, sea-voyages
e. French nobility in the 18th.c, French revolution and Napoleon, Industrial Revolution

Historiography of Western and Indian Art B/S7/CS/455H

- Introduction to the topic Western Historiography
1. Vasari
2. Alberti
3. Winckelmann
4. Hegel
5. Marxism-T.J. Clark, Arnold Hauser and Social History of Art
6. Introduction to the topic Indian Historiography
1. Ram Raz, (Mekenzie), Fergusson, H. Foucher, E.B.Havell, W.O. Archer Anand Coomarswamy, Hermen Goetz, Stella Kramrisch, Cousins, Burgess.

SANSKRIT B/S7/CS/457H

Introduction to dramatological works and their authors Bhamaha, Vamana, Dandin, Rudrata, Mammata, Dhananjaya etc. Pratibha Rajshekhara Kavya Prayojana Mammata.

Shiva pooja Maheshvarasutra - Skandhapurana- Mahisasuramardini. Agnipurana -Matsyapurana- Visnustuti Visnupurana composite images Matsyapurana, Kalaikapurana Aparajitaprichha, Mansoallasa. Iconography of Maragana Kalika purana Iconography of Buddha different sources- Iconography of sun Brihtasamhita- Iconography of Panchapurasha Brihatsamhita

Iconography Vishwakarma various sources description of taladurga. Meghadutta selection Rtusamhara verses.

Origin of Citra. Visnudharmottarapurana primary colours Natyashastra.

Inscriptions

DOCUMENTATION THESIS B/S7/CS/477H

The students are supposed to document an area of art History under the guidance of Internal/external faculty.

SEMESTER VIII: BVA ART HISTORY & AESTHETICS

CORE SUBJECT

CONTEMPORARY ART PROJECT B/S8/CS/451H

Feminist artists - Cindy Sherman, Kiki Smith, Barbara Kruger, Guerrilla Girls, Judy Chicago

Neo-Conceptual Art

Stuckists

YBA Young British Artists

- i. Jake and Dinos Chapman, Tracey Emin, Damien Hirst, Sarah Lucas, etc.

Video Art

Subversive Art

20TH CENTURY INDIAN ART PROJECT B/S8/CS/453H

1. Feminism :

- a. Introduction to feminist theory and study of the same through works of artists : Arpita Singh, Navjot Altaf, Nalini Malani, Rumanan Hussain, Anita Dube, Aparna Caur, Nilima Sheikh, Rekha Rodwittiya etc.

- b. Newer ways of looking at feminism through Media works, lesbianism, consumerism, etc - Mithu Sen, Tejal Shah, Pushpamala N., Koumudi Patil

2. 1980's onwards the change in the Indian art scenario with the advent of globalization:

- a. Study of notions of - global economy, internationalism, identity : Reference to prominent show - Place for People, 1981 - Gulammohammed Sheikh, Vivan Sundaram, Nalini Malani, Bhupen Khakhar, Sudhir Patwardhan and Jogen Chowdhury

Course Descriptions

- b. The Third Sotheby's Prize Exhibition 1992:
Natraj Sharma, Baiju Parthan, Anju Dodiya,
Jitish Kallat and Sudarshan Shetty
Study of works of : Sudhir Patwardhan, Vivan
Sundaram, Atul Dodiya, Baiju Parthan, Jitish
Kallat, T. V. Santhosh, Sudarshan Shetty,
Subodh Gupta, Ranbir Kaleka

WESTERN AESTHETICS PROJECT B/S7/CS/454H

1. Sublime and Longinus

- Anthropocentric approach
- Nature and Art
- Necessity of a noble idea
- Manner in which a sublime experience occurs
- Notion of a genius artist as a creator
- Relation to baroque ideals of art

2. Immanuel Kant 18th century

- Prime importance - mental faculty of reason
- Faculty of judgment and beauty
- Overview of Critique of Pure Reason knowledge,
- Critique of Practical Reason ethics
- Critique of Judgement aesthetics
- Difference between - cognitive and moral judgments
- Four Moments:
 - Disinterested Delight
 - Universal Delight
 - Purposiveness without Purpose
 - Necessary Delight

3. Kantian Sublime

- Sublime Critique of Judgment
- Role of reason
- Aesthetic judgments; subreption
- Mathematical and Dynamic Sublime
- Sublime and nature and humans
- A priori

4. Benedetto Croce

- Work - The Aesthetic as the Science of

Expression and of the Linguistic in General

- Art an Intuition
- Differentiates between - intuitive (aesthetic) and conceptual (logic);
- Independence from morality

5. Bernard Bosanquet

- Art as a form of self-expression
- Four principal areas:
 - The nature and evolution of aesthetic consciousness,
 - Artistic production,
 - Aesthetic appreciation particularly, the experience of beauty, 'ugliness,' and the sublime in art, and
 - The role of art in the development of character.

c. Easy Beauty

6. Psychoanalysis

- Sigmund Freud - Interpretation of Dreams
 - Free association, dreams and transference
 - Dream -Manifest Content and Latent Content
 - Structure of Mental Apparatus
 - Id, Ego and Super-Ego

- Art and Literature- Pathography
- Psychoanalytic method of dream interpretation
- Freud's reading of Leonardo Vinci
- Michelangel's Moses

b. Jacques Lacan

- 1936 Mirror Stages
- Symbolic expressions

c. Julia Kristeva

7. Formalism

a. Clive Bell

- Significant form

b. Roger Fry

- Vision and Design
- Significant form
- Explanation through works of artists

c. Susanne Langer

- Important works - Philosophy in a New Key, Feeling and Form
- Art and symbolism
- Discursive and non discursive symbols

GLOBAL TRENDS IN ART PROJECT B/S8/CS/452H

Art Trends of the world 2000 onwards

BACKGROUND OF WORLD CIVILIZATION PART-II B/S8/CS/455H

West discovers east, beginning of Archaeology and

anthropology

Rise of photography

Modern Science

Art of cinema

The concept of Socialism

Rousseau and Marx

First world war

Second world war

HISTORIOGRAPHY OF WESTERN AND INDIAN ART B/S7/CS/455H

Introduction to the topic Western Historiography

Formalism Roger Fry, H. Wofflin, Alois Reigl

Iconography Irwin Panofsky

Introducing Post-modernism---Feminism Griselda Pollock

Jaya Appswami, K S Agarwal, Jerome Losty, Andrew

Topsfield, B N Goswami, S. Andhare, Ashok Das, Robert

Skelton, Milo Beach,

Moti chandra, Pramod Chandra, Niharranjan Ray,

Sivarammurti, Richard Bartholomew

UP Shah, Soundararajan, K R Srinivasan, Walter Spink,

Benjmin Rowland, Joanna Williams, George Michell,

Catherine Asher, Ebba Koch, Ajay Sinha, Geeta Kapur,

David Shulman.

Rai Krishna Das, Anand Krishna, Ratan Parimoo, R N

Mishra, Shingloff, M A Dhaky, Roger Lipsoy, Sheila Weiner,

Partha Mitter, Pupul Jaykar, Jyotindra Jain, Christopher

Penny, Micheal Meister, Christopher Tadgell.

Course Descriptions

SANSKRIT B/S8/CS/457H

1. Brief introduction to Indian philosophy Upanisadic verses - creation Om on Bhakti passage- allegorical verses.
2. Sanskrit and vernaculars relation Interrelationship of Arts.
3. Sandhis.
4. Introduction to Mahabharata, Arthashastra, Upanishadas etc.
5. Grammar-Compounds - Poetical convention, Kavyapaka etc.
6. Description of the Artists Hata, Nartaka and Chitrakara, Women poetesses and Royal Poets.
7. Prakrit and other language derived from Sanskrit language.

DOCUMENTATION THESIS B/S8/CS/477H

The students are supposed document an area of art History under the guidance of Internal/external faculty.

