

Bachelor of Visual Arts (BVA - Painting specialization) Four year course
GUIDELINES, REGULATIONS, AND SYLLABI
2024-25



DEPARTMENT of ELECTRONIC MEDIA & MASS COMMUNICATION
PONDICHERRY UNIVERSITY
PUDUCHERRY – 605 014

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1. PONDICHERRY UNIVERSITY

Pondicherry University is a Central University established by an Act of Parliament in October 1985. It is an affiliated University with a jurisdiction spread over the Union Territory of Puducherry, Lakshadweep and Andaman and Nicobar Islands. The University has been reaccredited with 'A' Grade by NAAC with regard to the students' friendly learning environment, good infrastructure, modern amenities, excellent teaching and the supportive non-teaching fraternity. The University has three campuses. The main campus is located at Puducherry with 800 acres of lush-green Wi-fi enabled area, housing 15 Schools, 37 Departments, 10 Centres and 2 Chairs, offering over 144 PG & Research programmes. Other two smaller campuses are located at Port Blair and Karaikal (about 150 kms. from Puducherry).

The University has a sprawling scenic and serene campus with an inspiring, peaceful and congenial environment. The Campus Life is extremely congenial and entirely self-contained with a Shopping Complex, Health Centre, Bank, Post office, Gymnasiums, Sports facilities, etc. The University has 92 affiliated colleges, offering Undergraduate and Postgraduate courses in the Faculty of Arts, Science, Commerce, Engineering Technology, Fine Arts, Law, Management and Medicine.

The Pondicherry University is the first University in the country to start a Community College to cater to the needs and demands of the local community to enhance skill development and their employability. The College offers several job oriented courses including paramedical courses with hands on training by expert medical team at hospitals. Selected students of Community College have been awarded financial support by U.S. Government to get training at Community Colleges in U.S. for one year. The University has another Community College at Mahe, started in the academic year 2014- 15 for the benefit of the local population of that region. The University runs 26 Diploma / Certificate Add-On Courses in the evenings so that regular students and outside members can attend these courses to acquire additional knowledge and skill that would enhance their job prospects.

The University has 24 hostels (16 for Boys, 7 for Girls and 1 for Foreign Students), State-of-the-Art Laboratories, Free transport, on-and-off campus and excellent sports facilities. It offers rent-free accommodation to all girl students, provides totally-free education to all the differently-abled students. The Wi-fi enabled campus has 100% power back-up to all the Departments and Hostels of the University. With multi-faceted growth on several fronts and academic expansion in terms of new disciplines and projects, the University is moving fast towards its goal of excellence and is the desired destination of youth from all over the country for higher education.

2. DEPARTMENT of ELECTRONIC MEDIA AND MASS COMMUNICATION

The Centre for Electronic Media, as it was formerly known, and the Department of Mass Communication were established in the academic year 2007-08 and 2008-2009 respectively with an intent to grasp the ever-expanding knowledge in the domains of media and culture, media production, journalism, media laws, digital society among others. Recognizing the meta-disciplinary nature of the two programmes, they have now been coalesced into one single department called 'The Department of Electronic Media and Mass Communication'.

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The Department of Electronic Media and Mass Communication (DEM & MC) was created in 2012, by combining the Department of Mass Communication and Department of Electronic Media. It offers two postgraduate programmes viz. M.A. in Mass Communication and M.Sc. in Electronic Media, PhD in

Mass Communication and PhD in Electronic Media. The broader arc of the department's curriculum for the postgraduate and Ph.D. encompasses Digital Media and Culture, Journalism for Print, Radio, Television and Internet, Media Production, Political Communication, Educational Communication, Film Philosophy, Visual Communication and Visual Culture, Film Studies, Health and Development Communication etc.

The department is now part of the School of Media and Communication, which comprises i) the Department of Electronic Media and Mass Communication and ii) the Department of Library and Information Science. The School of Media and Communication is one of the emerging interdisciplinary academic entities of the University. Its profound aim is to produce informed scholars and skilled manpower to meet the needs of the national and international communities as well as industries. The school's main goal is to achieve excellence in all respects including teaching, services, research and innovation. By that corollary, the department offers an innovative curriculum to impart knowledge to postgraduate students who come from diverse social, cultural and economic backgrounds.

The major objective of the Department is to train students in the spheres of journalism, television production, radio production, advertising, public relations, film studies, digital media, development communication, media and culture studies, photography, and audio and video editing. Our aim is to nurture cutting edge media professionals with effective communication and critical thinking skills. We work towards preparing young minds with a strong foundation in values and principles, who proactively intervene in the development of a humane society.

Bachelor of Visual Arts Programme

"Language is a device to acquire knowledge through various branches of study. Literature, art, music and dance provide man with inner delight which he experiences with his mind and senses. But education in the arts raises man's knowledge and inner delight. This education in art, music and dance cannot be gained through reading and writing."

– *The Place of Art in Education*, Nandalal Bose.

Nandalal Bose rightly stresses the importance of applied learning in the field of Art Education. The creative spirit in humans to express their emotions and world view has to have academic assistance in the form of a structured Art Education system that is more inclusive and personalized according to the varied tastes of students. The overbearance of a rigid Read/write system of Education has long been the method followed by educators and this has crippled the creative side of education. It's high time, especially in the Indian academic scenario, to boost syllabus and educational endeavours that encourage applied learning systems so that a student/scholar can have a more hands on approach towards learning Art and its related fields of expression.

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Name of the Course: BVA – Bachelor of Visual Arts

(Painting/Graphic Arts (Printmaking)/Sculpture)

Focus and Objective

The course develops students' perceptual, creative, technical skills and imaginative faculty in a Visual Art context. Elements and principles of design are identified and employed. Aesthetic judgment and good studio practice are cultivated.

The following objectives address the learning outcomes for Visual Arts

courses: Students will:

A. Explore the language, skills and materials of Visual Art

- A series of projects are assigned which are completed during class and outside of class.
- Class critiques of finished work are an integral part of each project.
- Projects address the elements and principles of Visual Design as outlined below.
- Consideration is also given to concept, craftsmanship, creativity and expression.
- A major objective of the class is that the participants learn the vocabulary of Painting/Printmaking/Ceramics and Sculpture and employ that vocabulary during class critiques.

B. Use art studio methods to actively engage in the creative process:

- Learn selected basic world histories of Visual Arts and become aware.
- Learn advanced concepts of Visual Arts.
- Explore a range of advanced studio creative processes.
- Learn the technical application of a variety of tools, equipment and materials.
- Develop perceptual skills through analysing and identifying visual components.
- Demonstrate knowledge of skills with visual elements and principles, through projects of oral and written communication.
- Develop understanding of the relationship between form and content in Painting, Printmaking, Ceramics and Sculpture.

C. Understand the cultural, social and gender contexts of artistic expression

Instruction in Visual Art is based on the contemporary Indian and World approach to studio practice and artistic expression. However, students are introduced to Visual Arts of the past and modern world cultures, giving examples also by women artists, past and present, of India and world.

Students learn from slide images, textbook reproductions and readings, and through their oral reports. They respond to cultural and gender questions in their journals and through subsequent class discussion.

D. Engage in reflective analysis of their own work and respond to the work of others

Students analyse their own work and the work of other students through critiques written in journals and subsequent classroom critique discussion. Students analyse the work of professional artists

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through class discussion and the writing of a paper critiquing a current exhibition or performance.

COURSE REQUIREMENTS:

- A. Completion of all assigned projects
- B. Participation in group and individual critiques
- C. Sketches, journal writing, and oral reports
- D. Consistent class attendance

METHODS of EVALUATION

PROJECTS: Satisfactory completion of projects and their requirements in time for class critiques. Originality, appropriate craftsmanship, content, and dynamic visual impact of solutions.

PARTICIPATION IN CRITIQUES: Quality and quantity of participation in individual and group critiques.

PERFORMANCE IN SKETCHBOOK/JOURNAL, AND ORAL REPORTS: *ORAL REPORTS* based on library research in conjunction with a project are presented several times throughout the semester.

REQUIREMENTS FOR DEPARTMENT

01. Faculty Composition 14

- Professor 2
- Associate Professors 4
- Assistant Professors 8

02. Non-teaching composition

- a. Instructors – 6
(Printmaking Studio – 2, Painting Studio – 2, Sculpture Studio -2)
- b. Department Librarian
- c. Office Manager
- d. Data Entry Operators
- e. Multi-Tasking Staff

03. Space for Library and Archives:

Departmental Library and accompanying reading hall to be constructed with ample space for Exhibiting paintings and other Art works.

Archives need to be part of the Library with a minimum seating capacity of 80 students.

Two computer labs with capacity of 80 students

04. Building requirement:

4. a) Class Rooms requirement

- a) 8 Classrooms with 80 Students seating capacity
- b) One room with 40 students seating capacity
- c) 2 Seminar Halls with a capacity of 200 seating facility
- d) Common Dining Area

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4. b) Studio space for Practical Courses:

4 Painting Studios with water and wash basin connections (for 10 specialization students of Painting, each person should be able to work in a 10ft x 10ft workspace. Accordingly space should be provided per head at the Painting Studios)

- A. 2 Printmaking Studios for Litho and Etching with Electrical (plate making), water and wash basin connections.
- B. 1 Ceramics and 1 Sculpture Studios with water and basin connections
- C. Exhibition Hall with store room and guest room facility.
- D. Seminar Hall

4. C Other Space requirements:

- i. HOD Room
- ii. office Room
- iii. Wash Rooms for Teaching, Non-teaching and Students.
- iv. Women's and Men's Restroom
- v. Store Room for Material.
- vi. Shed with open space and water connections for Ceramic and Sculpture work preparation

4. d Faculty rooms:

Professor Room – 02
Associate Professor Room - 04
Assistant Professor Room – 08
Instructor Room - 06

Students' requirements

LOCKERS for students to store their material as they work in the studios it is not possible to keep their valuables in the studio space.

Customized wooden lockable cupboards 50 nos - 1ft. width x 2ft. length

Eligibility criteria:

The four years B.V.A course is offered to students who have passed +2 (in any stream).

They should have also cleared the Pondicherry University entrance exam within the recommended score.

This course is a 4 year course and is not limited to any particular academic stream.

Any person with a passion to learn Visual arts and has cleared the minimum eligibility criteria can apply.

Intake capacity: 25

The Bachelor of Visual Arts programme employs multiple teaching learning methodologies. While art and design practice nurtures the creativity of students, the study of art history provides a strong theoretical framework for their artistic expression. The combination of art theory and practice has

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The graduate programme provides students with a holistic art and design curriculum with focus on vocational and entrepreneurial skills for greater understanding of aesthetics which will bring a sense of

happiness and can lead to employability. An optional summer internship further enhances the exposure of students to art and design. Research is integral to the curriculum and several courses are dependent on critical enquiry, including a mandatory dissertation in the third semester.

Various curricular and co-curricular activities such as study tours, guest lectures, workshops, field visits, visits to galleries and museums, certificate courses, conferences, seminars, and collaborative projects with reputed institutions/ tribal communities/ agricultural settings/ eminent artists and artisans are organized or undertaken on a regular basis to enhance and complement the curriculum.

PROGRAMME LEARNING OUTCOMES

On successful completion of the graduate programme, it is intended that students will be able to

- Develop an aesthetic sense
- Demonstrate an understanding of art, art history and design
- Describe and define critical concepts in Visual Arts
- Make a meaningful contribution to society
- Think creatively and analytically, using the skills and training imbibed from their study
 - Demonstrate writing and communication skills to present a clear, coherent and independent exposition of knowledge and ideas
- Demonstrate the skills needed to be able to function successfully in their field
 - Show self-awareness and emotional maturity
- Exhibit the ability to work in teams
- Exhibit a strong sense of professionalism in a range of contexts
- Demonstrate career and leadership readiness
- Apply knowledge, theories, methods, and practices in visual arts to address real-world challenges and opportunities
- Demonstrate social, aesthetical and ethical responsibility in their academic, professional and personal lives
- To be capable to critically analyse and express about any art work

PATTERN OF ASSESSMENT FOR PRACTICAL COURSES

Internal Continuous Assessment:

The process is based on the cognitive abilities and levels such as

1. Remembering, 2. Understanding, 3. Applying, 4. Analysing, 5. Evaluating

Total Marks: 80

Classwork : 60 marks

Assignment : 20 marks

Rubrics for evaluation of classworks and assignment

Remembering	10	Thorough understanding of the concept and selection of elements.
Understanding	20	Implementation of elemental composition.
Applying	20	Processing through technique.
Analysing	20	Adaptation of media, process of execution.
Evaluating	10	Balance of the all above.

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External End Semester Submission:

Total Marks: 20

A set of works will be prescribed for end semester assessment.
These works should not have been part of the continuous assessment.

Research and process	5	Understanding the context, time and space.
Use of media, techniques	10	Exercises based on observation and rendering.
Personal style and originality	5	Skills applied.

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FOUR YEAR NEP VISUAL ARTS - PAINTING SPECIALIZATION

SEMESTER 01 100-199 Foundation/Introductory courses					
Sl. No	Category	Course Code	Course Name	Theory (T) / Practical (P)	Credits
01	Major 01	BVMA 101	Foundation to Visual Arts - Drawing and Painting	T	4
02	Minor 01	BVMI 102	Fundamentals of Design	P	4
03	SEC	BVSE 103	Colour	P	3
04	MDC	BVMD 104	Community Art and Craft Skills	P	3
05	AEC	BVAE 101	English Language	T	3
06	VAC	BVVA 101	Understanding India	T	2
07	VAC	BVVA102	Environmental Sciences	T	2
TOTAL CREDITS					21
SEMESTER 02 100-199 Foundation/Introductory courses					
08	Major 2	BVMA 102	Foundation to Visual Arts: Printmaking & Sculpture	T	4
09	Minor 2	BVMI 102	Drawing	T	4
10	SEC 2	BVSE 102	Serigraphy	P	3
11	MDC 2	BVMD 102	Fabric Painting	P	3
12	AEC	BVAE 102	ENGLISH	T	3
13	VAC 3	BVVA 102	Health & Wellbeing / Yoga	T	2
14	VAC 4	BVVA 103	Digital Technology Education		2

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TOTAL CREDITS					21
<p>*Students exiting the programme after securing 40 credits will be awarded UG Certificate in the relevant Discipline/Subject provided they secure 4 credits in work based vocational courses offered during summer term or internship / Apprenticeship in addition to 6 credits from skill-based courses earned during first and second semester.</p> <p>*UG Certificate can be offered in multiple streams pertaining to the major discipline – eg. In the discipline of Commerce, certificates may be offered in Accounting, Taxation and Auditing and so on as separate streams.</p> <p>*The student decides either to continue with the chosen major or request a change of major at the end of 2nd semester.</p> <p>*The student declares the choice of minors and vocational stream related to the minor at the end of second semester after exploring various courses.</p> <p>(The minor stream courses include vocational courses which will help the students to equip with job oriented skills.)</p>					

SEMESTER 03					
200-299 (Intermediate level Courses)					
15	Major 3	BVMA 201	History of Far Eastern Art	T	4
16	Major 4	BVMA 202	History of Indian Art 01 - (History of Arts and Crafts)	T	4
17	Minor 3	BVMI 201	Methods and Materials	T	4
18	SEC 3	BVSE 201	Tanjore Painting	P	3
19	MDC 3	BVMD 201	Nature Study	P	3
20	AEC 2	BVAE 201	ENGLISH II	T	3
TOTAL CREDITS					21

			SEMESTER 04		
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21	Major 5	BVMA 203	History of Indian Art 02 (Buddhist Art - Painting, Architecture and Sculpture)	T	4
22	Major 6	BVMA 204	History of Western Art 01 (Prehistoric to Medieval)	T	4
23	Major 7	BVMA 205	Understanding Art	P	4
24	Minor 4	BVMI 202	Printmaking 01 -Wood Cut / Stencil Cut	P	4
25	AEC	BVAE 202	Indian Language	T	3
26	VAC 5 (CEC)	BVVA 201	Public Art Project - Community Engagement and Service	P	2
TOTAL CREDITS					21

*Students exiting the programme after securing 80 credits will be awarded UG Diploma in the relevant Discipline /Subject, provided they secure additional 4 credits in work based vocational courses offered during summer term or internship / Apprenticeship.

*UG Diploma can be offered in multiple streams pertaining to the major discipline. Summer Internship could be initiated during holidays and continued to the Vth semester.

SEMESTER 05

300-399: Higher Level courses

Disciplinary/interdisciplinary course study for the award of degree

Sl. No	Category	Course Code	Course Name	T/P	Credits
27	Major 8	BVMA 301	History of Indian Art 03 (Hindu Painting, Architecture and Sculpture)	T	4
28	Major 9	BVMA 302	History of Western Art 02 (Byzantine to Northern Renaissance Painting and Sculpture)	T	4
29	Major 10	BVMA 303	Creative Painting 01	P	4
30	Major 11	BVMA 304	Block Printing - <i>Kalamkari Internship</i>	P	4

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31	Minor 5	BVMI 301	Life Study	P	4
Total Credits					20

SEMESTER 06						
32	Major 12	BVMA 305	History of Indian Art 04 Indian Miniatures		T	4
33	Major 13	BVMA 306	History of Western Art 03 (Mannerism)		T	4
34	Major 14	BVMA 307	Creative Painting 02		P	4
35	Major 15	BVMA 308	Printmaking 02 - LINO CUT		P	4
36	Minor 6	BVMI 302	Copying of Miniature Paintings		P	4
TOTAL CREDITS						20
<p>*Students who want to undertake a 3-year UG programme will be awarded UG Degree in the relevant Discipline /Subject upon securing 122 credits.</p> <p>*A minimum of 12 credits will be allotted to the minor stream relating to vocational education and training spreading through 2, 3, 4 & 5 semesters.</p> <p>*Internship is included as the Major 11 course.</p>						

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SEMESTER 7

400-499: Advanced Courses

Lectures with seminars/term papers/ /labs/hands on, internships, Research/projects and so on.
(Research methodology/Statistics course for UG with Research)

37	Major 16	BVMA 401	Indo- Islamic Architecture	T	4
38	Major 17	BVMA 402	History of Western Art 04 (Impressionism to Precisionism)	T	4
39	Major 18	BVMA 403	Creative Painting 3	P	4
40	Minor 7	BVMI 401	Printmaking 03 - Intaglio -01	P	4
41	Minor 8	BVMI 402	Art and Society	P	4
TOTAL CREDITS					20
SEMESTER 08					
42	Major 19	BVMA 404	Art Theory: Traditional and Contemporary	T	4
43	Major 20	BVMA 405	Indian Art and Folk Art Traditions	T	4
44	Minor 9 Research	BVMI 402	Artist Residency: Training and Field Work	P	4
45	Minor 10 Research	BVMI 403	Research Project / Dissertation	T	8
Total Credits					23

BVMA 101 - Foundation to Visual Arts - Drawing and Painting

Theory

Major 01

Credits: 4

OBJECTIVES of THE COURSE

To help establish the basics of visual vocabulary for drawing

To prepare the students to produce art work using varied approaches to drawing & painting

COURSE LEARNING OUTCOMES

On successful completion of the course, students will be able to

Understand the medium of pen and ink as well as other colours.

Use methods like crating and varied rendering techniques to create representational drawings

To Understand how these forms achieve their structure unity through adherence to principles with physical nature of the material being observed and studied through various rendering media and techniques in various light conditions.

UNIT 01: Study of forms from nature – pods, shells, butterflies, flowers, plants, trees, insects, birds, animals, landscape, seascape, rural setting.

UNIT 02 Drawing from object: drawing from cubes, cones, cylindrical objects, casts, drapery, still life, groups etc. observed and studies in various rendering media and techniques in various light conditions.

UNIT 03 Drawing from Memory – To develop the sense of observation and the capacity to retain and recall images and their coordination.

UNIT 04. Introduction to Elements of Perspective. Study of basic solids, plan and elevation, main aspects of parallel and 2 angular perspective, drawing interiors.

UNIT 05. Outdoor sketching – Rapid sketching of any objects from places like gardens, streets, market, stations etc. and also from museum and zoo, cityscapes. Students should be exposed to such drawings made by master artists of different times.

BOOKS FOR REFERENCE

Ching, Francis D. K. *Drawing: A Creative Process*. New York: Van Nostrand Reinhold, 1990.

Gail, Angela. *Drawing: A Step-by-Step Guide to Drawing Techniques*. Twickenham: Tiger Books International, 1997.

Curnow, Vera. *The Best of Coloured Pencil - Vol 5*. Massachusetts: Quarry – Rockport, 1999.

Douet, Valerie C., ed. *Drawing for Pleasure*. Kent: Search, 2001.

Guptill, Arthur. *Freehand Drawing Self Taught*. New York: Watson Guptill, 1984.

Mulick, Milind, *Sketchbook*. Pune: Jyotsna Prakshan, 2007.

Sidaway, Ian and Hoggett, Sarah. *The Practical Encyclopedia of Drawing*. London: Hermes House, 2012.

Hogarth, Burne. *Dynamic Anatomy*. New York: Watson-Guptill Publications, 1990.

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Hogarth, Burne. *Dynamic Figure Drawing*. New York: Watson-Guption Publications, 1996

Vebell, Victoria. *Exploring the Basics of Drawing*. New York: Thomson Delmar Learning, 2005.

Woods, Michael. *Pencil Drawing*. New York: Dover, 1987.

Yot, Richard. *Light for Visual Artists*. London: Laurence King Publishing Ltd. 2013

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BVMI 101 – Fundamentals of Design

Practical

Minor 01

Credits: 4

OBJECTIVES of THE COURSE

To understand the principles and elements of two-dimensional design

To introduce the application of two-dimensional design

To reinforce understanding of the principles and elements of design using skill-building exercises

COURSE LEARNING OUTCOMES

On successful completion of the course, students will be able to

Utilise design development as an integral process of two-dimensional design

Understand the elements of design

Understand and effectively use the properties of colour and its interactions in two dimensional design

Create effective designs using the principles of design

Use appropriate media and techniques for design rendering

Unit 1 Point and Line: Marks: dots; Lines: vertical, horizontal and diagonal lines;

Line and space: positive and negative space

Unit 2 Forms and Shapes

Unit 3 Texture: Forms: organic and inorganic; Shapes: figure ground studies; Texture: visual and tactile

Unit 4 Colour: Colour wheel, Physical and psychological qualities,

Colour interactions: harmony, contrasts, hue, intensity, value

Unit 5 Principles of Design: Balance, emphasis and rhythm, Unity and variety

Proportion and scale

BOOKS FOR REFERENCE

Ames, Lee J. *The Dot, Line and Shape Connection*. New York: Doubleday, 1982.

Cole, Alison. *Colour*. London: Dorling Kindersley, 1993.

Hampshire, Mark, and Keith Stephenson. *Communicating with Pattern: Stripes*. New Delhi: RotoVision, 2004.

Hampshire, Mark, and Keith Stephenson. *Communicating with Pattern: Circles and Dots*. New Delhi: RotoVision, 2006.

Morioka, Adams, and Terry Stone. *Colour Design Workbook: A Real World Guide for Using Colour in Graphic Design*. Massachusetts: Rockport, 2006.

Philips, Peter, and Gillian Bunce. *Repeat Patterns: A Manual for Designers, Artists and Architects*. London: Thames and Hudson, 1993.

BVSE 101 – Colour

Practical

SEC

Credits: 3

Objectives: To understand the formal structure of colour through analysis of colour theory and notation.

Learning outcomes:

Experience of colour through experiments in various Media .

Students will be able to explain simple Colour compositions, value of colours in a given composition colour vocabulary.

Unit 1 Transparent colours (Water colour, Waterproof ink etc.) - Opaque colours (Poster colour ect.) - Pastels : Wax crayons. Transparent papers (Tracing paper, Cellophane)

Unit 2 Experience of colour as : Visual effect ... What is light ? What is colour? Function of the Eye. Physical properties. Hue: value, chromo : tint, Shade and tone, Gray Scale, Chromatic value scale and Colour value Scale.

Unit 3 Colour experience in : Primary (Pigment and light theory) -Secondary.--Tertiary. Quaternary.- Achromatic - Polychromatic. High, average, and low key. High, average, and low contrast.

Unit 4: Experience in colour harmonies : Complementary.-Split complementary. -Double split complementary. Analogous. Warm and cool. Naturalisation of colour. Optical illusion. Advancing and receding colours. Simultaneous and successive contract. Visual mixing.

Unit 5: Experience in rendering methods: Wash, broken, impasto Super imposition etc.

Pedagogy: Students should be made aware of all these principles of colour harmony by exposing them to the actual works of art done in various periods and styles

BOOKS FOR REFERENCE:

John Gage Color and Meaning: Art, Science, and Symbolism

Sanzo Wada A Dictionary of Color Combinations

Michel Eugène Chevreulhe Laws of Contrast of Colour

Patti Mollica Color Theory: An Essential Guide to Color—from Basic Principles to Practical

Applications Betty Edwards Color by Betty Edwards: A Course in Mastering the Art of Mixing Colors

Josef Albers Interaction of Color: 50th Anniversary Edition

Textbooks:

1. Albers, Joseph, Interaction of Color, Yale Press.

2. Wong, Wucius, Principles of Color Design.

3. PANTONE: The 20th Century in Color. Leatrice Eiseman and Keith Recker

4. Color by Betty Edwards

BVMD 101 – Community Art and Craft Skills

Practical

MDC

Credits: 3

Course Objectives: To acquaint the students for proper blending of traditional skills using various techniques for surface ornamentation and embroidery.

Course Outcomes: At the end of the course students will be able to blend the traditional skill with modern trends using various techniques for embroidery. At the end of the course students are able to use different kinds of embellishments through style of surface ornamentation and develop a product by embellishing it with beautiful ornamented works.

Unit I: Introduction to various components like materials, instruments, tracing tools etc required for hand embroidery.

Unit II: Introduction to Kantha embroidery

Unit III: Basic Hand Embroidery stitches and Decorative Hand Embroidery Stitches : Running Stitch, Stem Stitch, Satin stitch, French Knot Stitch, Fly Stitch, Feather stitch, Chain Stitch, Lazy Daisy Stitch, Herringbone Stitch, Bullion Stitch.

Unit IV Applique Work, Smocking

Unit V: Product Development: Indian Traditional Hand Embroidery: Kantha, Kashida, Chikankari

Text Books

1. The Art of Kantha Embroidery Hardcover – Import, 1 December 1995
by Niaz Zaman

Art and Craft Embroidery by Laura Euleur 2. Surface Ornamentation by + fabric manipulation by Lekha
Sewing patterns

Reference Book

1. Textile Arts of India BY KŌKYŌ HATAN
2. The Grammar of Ornament by Owen Jones
3. Egyptian Ornamentation by Lisa Henson
4. Textile Coloration & Surface Ornamentation by Md Sohanur Rahman Sobuju

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BVMA 102– Foundation to Visual Arts: Printmaking and Sculpture

Theory

Major 02

Credits: 4

Graphics (Printmaking): Principles of stencil printing preparing drawing for stencil.
Preparing frame for printing working with glue touché for printing.

Modeling in Relief (in clay or plaster of Paris)

Modeling in relief on given subjects from life and nature

Modeling in Round

Modeling in round on given subjects from life and nature.

Handling of cloth materials and its techniques coiling, rolling, etc.

Portfolio Assessment

1. Record the entire Term performance from sketch to finished product
2. Four selected pieces of works prepared during the course by the candidate
3. Use of clay composition in hollow for baking.
4. Modelling of simplified human figures, birds, animals and plants in relief and round.

BOOKS FOR REFERENCE

Ching, Francis D. K. *Drawing: A Creative Process*. New York: Van Nostrand Reinhold, 1990.

Gail, Angela. *Drawing: A Step-by-Step Guide to Drawing Techniques*. Twickenham: Tiger Books International, 1997.

Curnow, Vera. *The Best of Coloured Pencil - Vol 5*. Massachusetts: Quarry – Rockport, 1999.

Douet, Valerie C., ed. *Drawing for Pleasure*. Kent: Search, 2001.

Guptill, Arthur. *Freehand Drawing Self Taught*. New York: Watson Guptill, 1984.

Mulick, Milind, *Sketckbook*. Pune: Jyotsna Prakshan, 2007.

Sidaway, Ian and Hoggett, Sarah. *The practical Encyclopedia of Drawing*. London: Hermes House, 2012.

Hogarth, Burne. *Dynamic Anatomy*. New York: Watson-Guptill Publications, 1990.

Hogarth, Burne. *Dynamic Figure Drawing*. New York: Watson-Guptill Publications, 1996

Vebell, Victoria. *Exploring the Basics of Drawing*. New York: Thomson Delmar Learning, 2005.

Woods, Michael. *Pencil Drawing*. New York: Dover, 1987.

Yot, Richard. *Light for Visual Artists*. London: Laurence King Publishing Ltd. 2013

BVMI 102– DRAWING

Practical

Minor 02

Credits: 4

OBJECTIVES of THE COURSE

To enable an understanding of free hand drawing through observation

To enable an understanding of line and contour

To provide an awareness of structural relationships in drawn forms

To impart skills in using drawing media to render tone, texture and surfaces

COURSE LEARNING OUTCOMES

On successful completion of the course, students will be able to

Demonstrate skills in free hand drawing

Understand the process of drawing from thumbnails to compositions

Observe and express structural and spatial relationship in drawn forms

Effectively use line, contour, tone and surface texture

Compose and render still life and landscapes in drawing media

Unit 1 : The Drawing Process

Seeing, visualizing, expressing

Qualities of line: expressive lines, modelling lines, calligraphic lines

Unit 2 : Contour Drawing

Gesture drawing

Imitational drawing

Cross-contour drawing

Unit 3 : Structural Relationship

Form

Positive and negative space

Thumbnails, grids and composition

Unit 4 : Tone and Value Patterns

Basics of Light and Shadow

Rendering Techniques-Shading, Hatching, Squiggles, Stippling

Tonal value scale

High key, Medium key, Low key

Unit 5 : Texture and Surface Quality

Visual texture

Transparent, translucent, reflective surfaces

Bachelor of Visual Arts (BVA - Painting specialization) Four year course

BOOKS FOR REFERENCE

Ching, Francis D. K. *Drawing: A Creative Process*. New York: Van Nostrand Reinhold, 1990.

Curnow, Vera. *The Best of Coloured Pencil - Vol 5*. Massachusetts: Quarry – Rockport, 1999.

Douet, Valerie C., ed. *Drawing for Pleasure*. Kent: Search, 2001.

Gail, Angela. *Drawing: A Step-by-Step Guide to Drawing Techniques*. Twickenham: Tiger Books International, 1997.

Guptill, Arthur. *Freehand Drawing Self-Taught*. New York: Watson Guptill, 1984.

Mulick, Milind, *Sketchbook*. Pune: Jyotsna Prakshan, 2007.

Vebell, Victoria. *Exploring the Basics of Drawing*. New York: Thomson Delmar Learning, 2005.

Woods, Michael. *Pencil Drawing*. New York: Dover, 1987.

BVSE 102– Serigraphy

Practical

SEC 02

Credits: 3

Objectives:

Printing Methods of inking

Anticipatory and imaginative use of gathering impressions, fundamentals of various methods of taking prints.

Observation of the intrinsic texture of various surfaces and the textures of natural and manmade things

Learning Outcomes

The students will learn how to use silkscreen as a medium of art.

Assignments in:

Techniques of taking prints in: Mono colour. Two colour. Experience of: Hand printing with wood block.

Serigraphy

1. The history of stencils and silkscreen.
2. Methods and materials.
3. The use and maintenance of the squeeze.
4. Sealing, registration for colour, work and preparation for printing.
5. Solvents for cleaning, use and characteristics of printing inks.
6. Finishing and mounting of the print.

BVMD 102– Fabric Painting
Practical

MDC

Credits: 3

INTRODUCTION:

Fabric painting is a skill of applying colours on the fabric to make it attractive, which is a very exciting experience.

Objectives:

To know the history and tools used for fabric painting
To have the knowledge about painting tools
To provide an exposure to textile art and ornamentation
To give an awareness of fabric collage.

Learning Outcomes:

Learns different strokes in fabric painting
Learns various techniques in fabric painting
Display of fabric paintings in exhibitions

Unit I: Basics of Fabric Painting

Meaning of fabric painting - History of fabric painting - Tools and materials used for fabric Painting – Fabric, Paints, Brushes, Paint palette, Frame, Paper, Bowl, 3D outlines, Cleaning cloth.

Unit II: Application of Fabric Painting: Primary colours - Secondary colours - Tertiary Colours preparing fabric ready for painting, Transfer of design onto fabric, mixing the colours, Post Treatment of fabrics.

Unit III: Brushing Techniques of Painting

Brush control, Brush Loading. Types of brushes used for painting - Round tip brush, Flat tip Brush, Liner brush, Foam brush, Outliners filled with paint. Types of Paints: Acrylic based Paint and fabric dye.

Unit IV: Techniques of Fabric Painting: Wet Brush Technique - Dry Brush Technique - Tipping – Dot work – Wet on wet. Different strokes like – comma stroke, Chisel stroke, Flat comma, Leaf stroke, S stroke, Tear drop, Line work and marbling.

Unit V: Types of Fabric Painting: Batik painting, Sun painting, Stencil painting, Stamp Painting, Sponge painting, Painting with Brush.

LIST OF TOOLS AND EQUIPMENT REQUIRED

1. Fabric, 2. Paints, 3. Various painting brushes, 4.3D outliner, 5. Palette, 6. Frames, 7. Bowls
8. Cleaning clothes, 9. Colour chart, 10. Sponge, 11. Stencils, 13. Markers, 14. Trace papers
15. Other Stationery like pencil, scale

Bachelor of Visual Arts (BVA - Painting specialization) Four year course

BOOKS FOR REFERENCE

Innes, Miranda. Fabric Painting. London: Dorling Kindersley, 1996. 9 1 - 3

Parchure, J.W. Fundamentals of Designing for Textiles and Other End Uses. India: Woodhead Publishing India, 2009.

Robinson, Lynne and Richard Lowther. Stencilling. London: Conran Octopus, 1995.

PATTERN OF ASSESSMENT

- There will be no end semester examination
- Four prescribed course works completed and presented to the course teacher on scheduled dates during the semester will be evaluated for continuous assessment.

Rubrics for evaluation of Marks:

Continuous Assessment for 80 marks.

End Semester 20 marks.

Three best marks will be computed for the final 20 mark

Explore media/material and process cognitive Level 10

Execution – use of media, techniques -10

SEMESTER 03

BVMA 201– History of far Eastern Art

Theory

Major 03

Credits: 4

OBJECTIVES OF THE COURSE

To introduce the beginnings of far eastern art

To enable an understanding in eastern Stone Age, bronze age and iron age art work and its impact on artistic expression

To provide an understanding on Chinese and Japanese art

COURSE LEARNING OUTCOMES

On successful completion of the course, students will be able to

Understand the beginnings of far eastern art

Understand the form, function and development of Chinese, Japanese and Indonesian art

UNIT 1: 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

Bachelor of Visual Arts (BVA - Painting specialization) Four year course
well-known masters- Taoism and the development of landscape painting in china from sung to Ming and Shing dynasties

UNIT 02 Comparison between the attitudes towards nature in Chinese and western traditions.-
Techniques of Chinese art calligraphy, space, linearity, perspective and other formal elements. Basic architectural forms in Chinese temples and palaces

UNIT 03 : 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

UNIT 04 : International influence of Buddhist art -Early Buddhist art in India,The international Gupta style, The expansion of Buddhist art to the Far East - Six canons of Hsieh ho and its comparison with Indian six limbs Sadanga, application in aesthetic appreciation - The rise of national Indian and Indonesian styles The Medieval art of Southeast Asia and Indonesia

UNIT 05: Chinese and Japanese national styles and the interplay of Chinese and Japanese art The rise of the arts of painting and ceramics in China The beginnings of developed Japanese art styles Japanese art of the Kamakura period Chinese painting and ceramics of the Song Dynasty Japanese art of the Ashikaga period Later Chinese art : the Yuan, Ming, and Qing Dynasties Later Japanese art : the Momoyama and Tokugawa periods.

BVMA 202– History of Indian Art 01 (History of Arts and Crafts)

Theory

Major 04

Credits: 4

OBJECTIVES: To familiarise the students with the historical roots of Indian art from the prehistoric origins of art in India and help them understand the importance of “Art History” as a discipline while studying Fine Arts.

LEARNING OUTCOMES: The students will be able to understand and appreciate the art forms of the Indian subcontinent and to look at the Impact of religious, social & political circumstances on ART development.

Unit 01:

Pre & Proto Historic Period, Prehistoric Cave paintings from Bhopal, Harappa & Mohenjodaro Civilization (town planning, sculpture-Beard man, dancing girl, seals, script)

Bachelor of Visual Arts (BVA - Painting specialization) Four year course

Unit 02:

Indian historic period (1st-11th C. A. D.) Buddhist & Jaina rock cut architecture, Brabar Caves, Guntapalle, Junnar, Bhaja, Nasik, Karle, Ajanta, Brahminical cave Architecture Ellora, Elephanta, Udaigiri, Badami, Stupa Architecture, Bharahut, Sanchi, Amravati, Temple development

Unit 03: NAGARA STYLE TEMPLES - Orissa (Surya Temple, Konarak), Madhya Pradesh (Khajurao, Kandariya Mahadev Temple), Rajasthan(Vimla vashishi temple, Mount Abu), Gujarat (Solanki Style Surya Temple , Madura)

Unit 04: DRAVIDA STYLE TEMPLES - Pancharath Temples (Mamallapuram), Shore Temple (Mamallapuram), Durga Temple (Aihole), Virupaksha Temple (Pattadakal), Shore Temple, Bruhadeshvara temple, Tanjavur.

Unit 05: Indian Sculpture - a) Maurya period (Parkham yaksha , Didangini yakshi) b) Sunga Period (Bharahut Sculpture, Kuvera Sculpture) c) Satavahana Period (Sanchi reliefs, bhaja) d) Buddhist Sculptures (Kushana Period) • Gandhara Style • Mathura Style Gupta Period (Buddhist – Saranath, Jataka reliefs, Brahmnical- Vaikuntha Vishnu, Mathura, Deogardh, Udaygiri, karle , Ajanta) e) Estern Chalukya (Konark temple Sculpture) f) Chandellas- (Khajuraho sculptures) g) Challukya (badami, Durga temple sculptures) h) Rashtrakuta (Kailasa temple , Ellora, Elephanta Cave temple) i) Pallavas (Mamallapuram, Descent from Ganga, Somaskanda panel, Shore Temple)

BVMI 201– Methods and Materials

Theory

Minor 03

Credits: 4

OBJECTIVES: To give an insight into the methods and materials that are an integral part of the process of painting.

LEARNING OUTCOMES: The students will understand and be familiar with the different tools involved in the painting process.

UNIT 01. Different kinds of surfaces for Painting:

- a) Wood, Plywood, Cardboard, Canvas, Paper and their character, merits & demerits in drawing and painting and printing.
- b) Kinds of papers and their suitability according to the medium in Drawing, Painting & Printing.

UNIT 02. Preparation of different surfaces for painting in Watercolor.

- a) Equipment: Pigment, Brushes, Pallette, Paper and mixing medium i.e. water, glues etc.

Bachelor of Visual Arts (BVA - Painting specialization) Four year course

- b) Stretching of paper
- c) Various styles and techniques: Japanese, Chinese, Wash painting. Study of these techniques with reference to Chinese and Japanese ink painting, Bengal School, wash painting and British academic water colour.
- d) Black ink soluble in water used for calligraphy and monochrome painting. Study of Japanese and Chinese Calligraphy and ink drawings.

UNIT 03. Tempera Painting:

Types of Tempera - Use of tempera techniques in India. Tempera with reference to the works of Nandalal Bose, Jamini Roy and Sialoz Mukherji. Traditional tempera techniques of miniature painters. - Egg-tempera and gouache.

UNIT 04. Pastel and Crayons: Kinds of pastels – oil pastels, Dry Pastels or Chalk pastels. - Surface for Pastels. Study of technique with reference to the works of Edgar Degas, Toulouse Lautrec.

UNIT 05. Inks: Water-proof coloured links; Chinese water-proof ink.

- a) Study of inks with reference to the works of Rabindranath Tagore.

BVSE 201– Tanjore Painting

Practical

SEC 03

Credits: 3

OBJECTIVES of THE COURSE

To enable an awareness on the evolution of tanjore painting

To provide an understanding on the process of making tanjore painting

COURSE LEARNING OUTCOMES

On successful completion of the course, students will be proficient in board preparation, tracing work, stone fixing base, mukk work, brush design work, fixing of gold foil, body colouring, lining work, washing work, curtains and garland (mala) work, final lining work, face and final work

History of Tanjore Paintings

Devised during the 16th century, under the sovereignty of the Cholas. Rajus societies of Tanjore, and Naidus of Madurai, 16th to the 18th century, one of the popular forms of classical South Indian painting. It is the native art form of Tanjore city of Tamil Nadu.

Bachelor of Visual Arts (BVA - Painting specialization) Four year course

They are locally known as 'Palagai Padam' as it is mainly done on solid wood planks. The theme of Tanjore Painting of Hindu Gods and Goddesses, along with saints.

The solid composition, surface richness and vibrant colours are the speciality of these paintings. These paintings use embellishments of semi-precious stones, pearls and glass pieces to make the painting attractive.

The relief work provides them a three-dimensional effect.

The main character is always painted in the middle of the painting. Artists usually give a three-dimensional effect to the pictures.

Methods and materials:

The first step among the numerous steps in the making of the painting involves drawing of the preliminary sketch of the image on the base.

The base of the Tanjore painting is made up of cloth and is pasted over a wooden base.

The painting uses a mixture of chalk powder or zinc oxide with water-soluble adhesive to spread on the base. Thereafter, the picture is drawn and decorated with the diamond, lace, thread, cut glass, pearls and even semi-precious stones.

BVMD 201– Nature Study

Practical

MDC 03

Credits: 3

OBJECTIVES OF THE COURSE

To be able to capture the essence of Nature and improve observation skills by record and render the natural forms and shapes which involve within the natural objects like trees, leaves, flowers, mountains, rivers and other elements in the nature. Drawing from nature evokes the sense of deep observation and learning processes which results concentration and appreciation of beauty in terms of light, shade and colour.

COURSE LEARNING OUTCOMES

On completion of this practical session You will learn the differentiate between the manmade objects and nature, identify oneself with nature and its surroundings, distinguish colour texture, forms of natural things, draw and paint landscapes with correct colour, perspective and natural light.

Unit 1

Bachelor of Visual Arts (BVA - Painting specialization) Four year course

Introduction to drawing materials, pencils and its grades. Paper sizes, different kinds of paper for drawing.

Unit 2

Basic rendering techniques, introduction to surface and media, observation, recording and basic representation techniques through pencil. Kind of line, light and shade, creating different textures.

Unit 3

Drawing of individual elements like fruits and vegetables, leaves, foliage trees, stone and earthly elements, study of water, clouds, birds and animals, outdoor sketching.

Unit 4

Compositional exercises like drawing landscapes, gardens and our surroundings.

SEMESTER 04

BVMA 203– History of Indian Art 02
(Buddhist Art- Painting, Architecture and Sculpture)
Theory

Major 05

Credits: 4

OBJECTIVES of THE COURSE

- To introduce the beginnings of Indian art and Vedic philosophy
- To enable an understanding of Buddhist philosophy and its impact on artistic expression.
- To provide an understanding of the Indian origins of Buddhist art and study the stylistic variations.

COURSE LEARNING OUTCOMES

- On successful completion of the course, students will be able to
- Understand the beginnings of art in India
- Understand Buddhist philosophies
- Understand the form, function and development of Buddhist architecture and sculpture
- Apply formal, contextual and comparative modes to analyse architecture and sculpture

UNIT 01: Introduction. The life of the historic Buddha.

UNIT 02: Early mainstream Buddhist art in India. Teachings of the historic Buddha and mainstream Buddhism. Aniconic images. Stūpas at Bhārhut and Sāñcī;

UNIT 03: Later mainstream Buddhist art in India. The Mahābodhi Temple at Bodhgaya and the stūpa at Amarāvati. Chaitya halls at Bhāja, Karī, and Ajānta.

UNIT 04 : Gupta Golden age of Indian history--- Notion of classicism--- Mathura, Sarnath, Deogarh, Udaygiri and other centers in Western, Central and Eastern India -

Bachelor of Visual Arts (BVA - Painting specialization) Four year course

UNIT 05: Role of minor dynasties like Vakatakas, Kalachuris on art patronage at Ajanta, Ellora, Aurangabad, Jogeshwari, Elephanta, and Vidarbha region sculpture. Regional stylistic development - Chalukyan Period: Aihole, Badami, Pattadakal, Mahakuta and Alampur.

BOOKS FOR STUDY

Brown, Percy. *Indian Architecture Vol. I: Buddhist and Hindu*. Bombay: D.B. Taraporevala Sons, 1971.
Harle, J.C. *The Art and Architecture of the Indian Subcontinent*. Middlesex: The Pelican History of Art Series, Penguin, 1986.
Tömöry, Edith. *A History of Fine Arts in India and the West*. Madras: Orient Longman, 1982.

BOOKS FOR REFERENCE

Cunningham, A. *The Stupa at Bharhut*. Varanasi: Indological Book House, 1962.
Dehejia, Vidya. *Early Buddhist Rock Temples*. London: Thames and Hudson, 1972.
Dehejia, Vidya. *Indian Art*. London: Phaidon, 1997.
Fisher, Robert E. *Buddhist Art and Architecture*. London: Thames & Hudson, 2006.
Harle, J.C. *Gupta Sculpture*. Oxford: Clarendon, 1974.
Pant, Pushesh. *Ajanta and Ellora Cave Temples of Ancient India*. Holland: Roli, 2007.
Rao, S.R. *Lothal and the Indus Civilisation*. London: Asia Publishing House, 1973.
Talim, Meena. *Buddhist Art*. 2 Vols. Delhi: Buddhist World Press, 2014.

BVMA -204 – History of Western Art 01 (Prehistoric to Medieval)

Theory

Major 06

Credits: 4

OBJECTIVES of THE COURSE

To provide a general overview of the history and development of western visual art from the ancient through to the medieval period, and its historical, social, cultural, religious, and political contexts.

To develop an understanding and appreciation of the art forms, iconography, styles, and techniques of western visual art as expressed in painting, sculpture, and architecture

COURSE LEARNING OUTCOMES

On successful completion of the course, students will be able to:

Understand the evolution of western art from ancient beginnings up to the medieval period

Understand the history of artistic expression in the Western artistic tradition.

Unit 1 Stone Age: Cave painting, fertility goddesses and megalithic structures, Lascaux Cave Painting, Woman of Willendorf and Stonehenge.

Unit 2 Mesopotamian : Warrior art and narration in stone relief, Standard of Ur, Gate of Ishtar, Stele of Hammurabi's Code, Egyptian (3100 BC.–30 BC.) Art with an afterlife focus: pyramids and tomb painting Imhotep, Step Pyramid, Great Pyramids, Bust of Nefertiti.

Bachelor of Visual Arts (BVA - Painting specialization) Four year course

Unit 3 Egyptian: Art with an afterlife focus: pyramids and tomb painting, Imhotep, Step Pyramid, Great Pyramids, Bust of Nefertiti.

Unit 4 Greek and Hellenistic:

Greek idealism: balance, perfect proportions; architectural orders (Doric, Ionic, Corinthian) Parthenon, Myron, Phidias, Polykleitos, Praxiteles

Unit 5 Romanesque and Gothic Art Roman:

Roman realism: practical and down to earth; the arch Augustus of Prima Porta, Colosseum, Trajan's Column, Pantheon

BOOK FOR STUDY

Kleiner, Fred S., and Christin J. Mamiya. *Gardners' Art through the Ages*. 13th ed., Belmont: Wadsworth Publishing, 2009.

BOOKS FOR REFERENCE

Cason, Lionel. *Ancient Egypt*. Great Ages of Man: A History of the World's Cultures. Amsterdam: Time Life Books, 1982.

Elsner, Jaś. *Imperial Rome and Christian Triumph*. Oxford: Oxford University Press, 1988.

Janson, H.W., and Anthony F. Jansen. *History of Art*. New York: Harry N. Abrams, Inc, 1997.

Kramer, Samuel Noah. *Cradle of Civilisation*. Great Ages of Man: A History of the World's Cultures. Amsterdam: Time-Life Books, 1983.

Osborne, Robin. *Archaic and Classical Art*. Oxford: Oxford University Press, 1988. Palmer, J.

C. *Sir Banister Fletcher's A History of Architecture*. London: Athlone Press, 1975. Tömöry,

Edith. *A History of Fine Arts in India and the West*. Chennai: Orient Blackswan, 2009.

BVMA 205– Understanding Art Theory

Major 07

Credits: 4

Objectives:

The course aims at enabling the students to acquire and demonstrate the knowledge and understanding of contemporary India with its historical perspective with reference to Art. The course would also focus on developing an understanding among student-teachers of the Indian knowledge systems, Indian education system and the roles and obligations of teachers to the nation in general and to the school/community/society.

Learning outcomes:

The course will attempt to deepen knowledge about and understanding of India's freedom struggle and of the values and ideals that it represented, and to develop an appreciation of the contributions made by people of all sections and regions of the country, and help learners understand and cherish the values enshrined in the Indian Constitution and to prepare them for their roles and responsibilities as effective citizens of a democratic society.

Unit 1: Art as a Model of Man's Activities and Reflection of his World

Unit 2: The National Character of Arts

Unit 3 : Art as a form of Social Consciousness and Reality, Personality, Class, Nationality and

Bachelor of Visual Arts (BVA - Painting specialization) Four year course

Environmental factors

Unit 4 : Psychology of Artistic Perception, Psychological Mechanism of Artistic Creation

Unit 5: Art as an object of Perception

Suggested Readings:

1. K.C. Pandey - *Western Aesthetics, Vol. II*
 2. Heinrich Zimmer - *Myths and Symbols in Indian Art and Civilization*
 3. K.C. Pandey - *Indian Aesthetics, Vol. I*
 4. A.K. Coomaraswamy - *Transformation of Nature in Art*
 5. Promod Chandra - *On the Study of Indian Art*
 6. C. Sivaramamurti - *Chitrasutra of Vishudharmottarapurana*
- A.K. Coomaraswamy - *Selected Papers, Vol. I & II, (ed.) R. Lipsey*

BVMI 202– Printmaking 01 – Wood Cut / Stencil Cut

Practical

Minor 04

Credits: 4

Relief Printing

To make Woodcut print on 1/4 Imperial sheet on a given subject.

Printing methods and materials.

Characteristics of printing inks, solvents, and dyers.

Registration methods.

Simple, colour printing techniques.

Finishing and mounting of the print.

Portfolio Assessment

1. Record of the entire Term performance from sketch to finished product
2. Two selected prints from the works prepared during the course
3. These selected works prepared during the course by the candidate and certified as the work done and will be placed before the examiners for assessment

Bachelor of Visual Arts (BVA - Painting specialization) Four year course
GUIDELINES FOR EVALUATION of PRACTICAL Marking Scheme:

Graphic-Composition (printmaking)

Emphasis on the subject

Handling on the material and technique of print-making

Composition and quality of print

2. Format of the questions:

These selected works prepared during the course by the candidates and certified as the work done and will be placed before the examiners for assessment.

Introduction to Colour Woodcut, understanding its process and its possibilities.

Practical approach to know techniques to develop a clear perception about printmaking work.

Learn colour woodcut with reduction method.

Carving still life in woodcut will teach students to carve various objects as well as compose them.

Module II

Multi - plate woodcut print.

Learn making registration and taking proper print.

Handling the tools, application and control of a wide range of printmaking media.

Understanding the detail complex possibilities exploiting the relief technique.

Project works on composition in woodcut.

Module III Learning various registration process of printing in the relief process. Students will be acquainted with Line Registration Process, Pin placing Registration Process etc. it will help the students to get experience of getting exact placement of which will avoid the mistakes of shaky print.

BVVA 201– Public Art - Community Engagement and Service

Practical

VAC 05 (CEC)

Credits: 2

OBJECTIVES OF THE COURSE

To provide an awareness among the public of recycling junk material into art forms

To enable up cycling of waste materials creatively

COURSE LEARNING OUTCOMES

On successful completion of the course, students will be able to

Understand the relevance of recycling and demonstrate an eco-friendly approach Understand and explore diverse waste materials

Envision art from junk material

Recycle junk material creatively

Bachelor of Visual Arts (BVA - Painting specialization) Four year course

Unit 1 Introduction to Materials

Unit 2 Textiles and Paper

Unit 3 Plastic, Metals and other Materials

BOOKS FOR REFERENCE

Bawden, Juliet. *The Art and Craft of Applique*. London: Mitchell Beazley, 1991.

Jackson, Paul. *Paper Pop-Ups*. Rockport: Rockport, 1997.

Larbalestier, Simon. *The Art and Craft of Montage*. London: Mitchell Beazley, 1993.

Lively, Kate, ed. *Making Great Papercrafts Origami Stationery and Gift Wraps*. New Delhi: OM Books International, 2008.

Ziegler, Kathleen, and Nick Greco. *Paper Sculpture: A Step-by-Step Guide*. Rockport: Rockport, 1994.

SEMESTER 05

BVMA 301– History of Indian art 03
(Hindu Painting, Architecture and Sculpture)
Theory

Major 08

Credits: 4

OBJECTIVES OF THE COURSE

- To trace the evolution of Hindu painting, architecture and sculpture in India
- To situate the Hindu caves and temples in its socio-cultural context
- To critically analyse Hindu sacred architecture and sculpture from India using appropriate vocabulary
- To provide an understanding of key themes and iconography in the study of Hindu sculpture

COURSE LEARNING OUTCOMES

- On successful completion of the course, students will be able to
- Understand the form, function and development of Hindu architecture and sculpture
- Understand the political, social and religious contexts for the production and use of Hindu architecture and sculpture in medieval India. Differentiate between the Nagara, Vesara

Bachelor of Visual Arts (BVA - Painting specialization) Four year course
and Dravidian styles of Hindu temple architecture Identify key themes in Hindu sculpture
through study of iconography and symbolism Identify and discuss select examples of
architecture and sculpture

Unit 1 Introduction : Chitrasutras , Methods and materials.

Unit 2 Murals: Deccan and South India: Ajanta Early phase: Cave 10 – Raja with Retinue, Chaddanta jataka, Syama jataka. Middle phase: Cave 16 – Story of Nanda, Dying princess; Cave 17 – Vessantara jataka, Mother and Child before Buddha Late phase: Cave 1 – Mahajanaka jataka, Bodhisattva Avalokitesvara, Bodhisattva Padmapani

Unit 3 Painting : **Pallava:** Somaskanda panel, Kailasanatha temple, Kanchipuram; Parvati, Talagiriswara temple, Panamalai Pandya: Lotus pool, Jain cave temple, Sittananavasal , **Chola:** Rajaraja I and his Guru, Story of Sundarar, Shiva Tripurantaka, Gangaikondaicholapuram, Brihadiswara temple, Thanjavur, **Vijayanagara:** Virupaksha temple, Hampi; Virabhadra temple, Lepakshi,

Unit 4 Nayaka: Jain temple, Tiruparutikulam; Marriage of Shiva and Parvati, Meenakshi temple, Madurai; Bhikshatana–Mohini panels, Nataraja temple, Chidambaram, Life of Parshvanath Thirthankara, Shravana Belagola Jain Matha, Mysore Kerala. Mahadeva temple, Ettumanur – Gopi vastraharana, Shiva Nataraja. Padmanabhapuram palace temple, Padmanabhapuram: Vishnu Seshasayi, Krishna and Gopis Mattancheri palace, Kochi: Queens of Dasaratha giving birth, Battle between Rama and Ravana.

Unit 5 Murals: North and East India : Ladakh Sumstek, Alchi – Mahakala with Remati and Sridevi; Goddess Tara, Queen with a prince and a lama Saspol caves – Ekadashmukha Avalokitesvara Hemis monastery – Wheel of Life Himachal Pradesh Tabo monastery, Spiti – Story of Sudhana Rajasthan Bundi Fort, Badal Mahal – Rasa Leela and Krishna Leela on ceiling, Battle scene, King in his court Kotah Fort, Bada Mahal – Maharao Ram Singh's Shikar camp, Dungarpur Fort, Juna Mahal – Royal durbar, Paundarikji ki Haveli, Jaipur – Gangaur Mata's procession, Maharaja returning from the hunt.

BOOKS FOR STUDY

Brown, Percy. *Indian Architecture Vol. I: Buddhist and Hindu*. Bombay: D.B. Taraporevala, 1971.
Tömöry, Edith. *A History of Fine Arts in India and the West*. Madras: Orient Longman, 1982.
Seth, Mira. *Indian Painting: The Great Mural Tradition*. Ahmedabad: Mapin Publishers, 2006

BOOKS FOR REFERENCE

Anantharaman, Ambujam. *Temples of South India*. Chennai: East West, 2009.
Champakalakshmi, R. *The Hindu Temple*. New Delhi: Roli and Janssen B. V., 2001.
Champakalakshmi R. *Religion, Tradition and Ideology: Pre-colonial South India*. New Delhi: Oxford University Press, 2011.
Dehejia, Vidya. *Indian Art*. London: Phaidon, 1997.
Deva, Krishna. *Temples of North India*. India: National Book Trust, 1985.
Guy, John. *Indian Temple Sculpture*. Chennai: Westland Books, 2011.
Krishnan, Gauri Parimoo. *The Power of the Female: Devangana Sculptures on Indian Temple Architecture*. New Delhi: D.K. Printworld (P) Ltd., 2014.
Michell, George. *Hindu Art and Architecture*. London: Thames and Hudson, 2000.
Michell, George and Peterson, Indira Viswanathan. *The Great Temple of Thanjavur: One Thousand Years, 1010 – 2010*. Mumbai: The Marg Foundation, 2010.

Bachelor of Visual Arts (BVA - Painting specialization) Four year course

Morley, Grace. *Indian Sculpture*. New Delhi: Roli Books, 2005.

Nagaswamy, R. *Brhadisvara Temple: Form and Meaning*. New Delhi: Indira Gandhi National Centre for the Arts and Aryan Books International, 2011.

Nagaswamy R. *Visnu Temples of Kancipuram*. New Delhi: D.K. Printworld (P) Ltd., 2011.

Pande, Dr. Alka. *Masterpieces of Indian Art*. New Delhi: Roli Books, 2007.

Sengupta, Arputha Rani. *Kailasanatha Temple – The Realm of Immortals*. Delhi: Agam Kala Prakashan, 2009.

Sivaram, Rama S. *Early Chola Art: Origin & Emergence of Style*. New Delhi: Navrang, 1994.

Swaminathan, S. *Mahabalipuram: Unfinished Poetry in Stone*. India: Arkey Graphics, 2011.

Vasudevan, Geeta. *The Royal Temple of Rajaraja: An Instrument of Imperial Cola Power*. New Delhi: Abhinav Publications, 2003.

BVMA 302– History of Western Art 02 (Byzantine to Northern Renaissance Painting and Sculpture)

Theory

Major 09

Credits: 4

OBJECTIVES OF THE COURSE

To familiarise the students with the styles and tools used by the artists of the Byzantine to Northern Renaissance period)

LEARNING OUTCOMES

The students will have a through knowledge of the different schools of thought of this period

Unit 1: Byzantine and Islamic Heavenly Byzantine mosaics; Islamic architecture and amazing maze like design, Hagia Sophia, Andrei Rublev, Mosque of Cordoba, the Alhambra

Unit 2: Middle Ages Celtic art, Carolingian Renaissance, Romanesque, Gothic, St. Sernin, Durham

Bachelor of Visual Arts (BVA - Painting specialization) Four year course
Cathedral, Notre Dame, Chartres; Cimabue, Duccio; Giotto

Unit 3 : Early and High Renaissance Rebirth of classical culture, Ghiberti's Doors, Brunelleschi, Donatello, Botticelli, da Vinci, Raphael, Michelangelo

Unit 4: Venetian and Northern Renaissance The Renaissance spreads northward to France, the Low Countries, Poland, Germany, and England, Bellini, Giorgione, Titian, Dürer, Bruegel, Bosch, Jan van Eyck, Rogier van der Weyden

BOOKS FOR REFERENCE

Acton, Mary. *Learning to Look at Modern Art*. London: Routledge, 2004.
Arnason, H.H. *A History of Modern Art*. 3rd ed. London: Thames and Hudson, 1986. Britt, David, ed. *Modern Art: Impressionism to Post-Modernism*. London: Thames and Hudson, 1989. Bowness, Alan. *Modern European Art*. World of Art series. London: Thames and Hudson, 1985. Craske, Matthew. *Art in Europe 1700-1830*. New York: Oxford University Press. 1997. Facos, Michelle. *An Introduction to Nineteenth Century Art*. New York: Routledge, 2011. Gombrich, E H. *The Story of Art*. London: Phaidon, 2010.
Janson, H.W., and Anthony F. Jansen. *History of Art*. New York: Harry N. Abrams, Inc, 1997. Kleiner, Fred S. *Gardners' Art Through the Ages*. 13th ed. Belmont: Thomson Wadsworth, 2009. Marien, Mary Warner and William Fleming. *Flemming's Arts and Ideas*. 10th ed. California: Thomson Wadsworth, 2005.
Meechaam, Pam, and Julie Sheldon. *Modern Art: A Critical Introduction*. London: Routledge, 2000. Read, Herbert. *A Concise History of Modern Sculpture*. London: Thames and Hudson, 1989. Stangos, Nikos, ed. *Concepts of Modern Art*. World of Art Series. London: Thames and Hudson, 1994. Walther, Ingo F. *Art of the 20th Century*. 2 vols. London: Taschen, 1998.

BOOK FOR STUDY

Kleiner, Fred S. *Gardners' Art Through the Ages*. 13th ed. Belmont: Wadsworth Publishing, 2009.

BVMA 303– Creative painting- 1

Practical

Major 10

Credits: 4

OBJECTIVES of THE COURSE

To provide an exposure to basic painting procedures and techniques using watercolours, inks, oils, acrylics and mixed media
To enable an awareness of colour theory and colour mixing
To inculcate an understanding of painting light, shadow and reflections

COURSE LEARNING OUTCOMES

On successful completion of the course, students will be able to
Understand colour theory in painting
Identify the characteristics of different painting media
Explore the use of painting media in a range of techniques

Bachelor of Visual Arts (BVA - Painting specialization) Four year course
Paint compositions in various media and techniques
Develop compositions in mixed media

Unit 1 : Colour Theory and Relationships

Unit 2 : Watercolour & Inks , Wash, Wet-on-dry, Wet-on-wet, Brush Painting, Masking Techniques

Unit 3 : Oils Glazing, Alla Prima, Impasto, Knife Painting

Unit 4 : Acrylics , Glazing, Alla Prima, Impasto, Knife Painting, Opaque Wash

Unit 5 : Mixed Media

GUIDELINES

Demonstration of techniques that have not been prescribed in the syllabus may be conducted

Peer review is to be conducted periodically

A painting journal submitted monthly will be a mandatory component of the continuous assessment

BOOKS FOR REFERENCE

Felder, Eugene. *Still Life Fundamentals*. London: Kandour, 1956.

Fig, Joe. *Inside the Painter's Studio*. New York: Princeton Architectural Press, 2009.

Harrison, Hazel. *Art School, How to Paint and Draw*. London: Hermes House, 2009.

Herniman, Barry. *Painting Mood and Atmosphere*. Kent: Search Press, 2004.

King, Jennifer, ed. *Work Small, Learn Big! Sketching with Pen & Watercolor*. Nevada: International Artist Publishing, 2003.

Mulick, Milind. *Watercolour*. Pune: Jyotsna Prakashan, 2000.

Parramon, Jose M. *Basic Techniques and Exercises – Painting Landscape and Still Lifes in Watercolour*. New York: Watson - Gupill Publications, 1998.

Sidaway, Ian. *Mastering the Art of Oils, Acrylics and Gouache*. London: Hermes House, 2014. Simpson,

Ian, ed. *Complete Painting Course*, London: HarperCollins Publishers, 1993. Tappenden, Curtis, et al.

Complete Art Foundation Course. London: Octopus Publishing, 2006. Webb, David. *Still Life in Watercolour*, Kent: Search Press, 2005.

BVMA 304– Block Printing – Kalamkari Internship

Practical

Major 11

Credits: 04

OBJECTIVES of THE COURSE

To introduce the process of design development for textile surfaces

To enable a thorough understanding of the synergy between ideation, research and design development

To introduce dyeing and printing processes

To enable the creation of original design solutions for block and screen printed textiles

COURSE LEARNING OUTCOMES

On successful completion of the course, students will be able to

Understand and apply design development methodologies for textile surface design

Bachelor of Visual Arts (BVA - Painting specialization) Four year course

Derive designs from different sources

Understand the basics of textile dyeing and printing

Construct patterns and repeats for print design

Develop original design solutions for hand block and screen printing

UNIT 01

Design Ideation: Problem analysis, research and consumer profiling

Design approaches: historical, conceptual, trend-based, market and client-oriented

Mood board and colour story

UNIT 02

Design Development: Motifs, patterns and layouts, Design rendering in different media

Repeat construction – tailored repeat structures and seamless repeats

UNIT 03

Textile Dyeing and Printing: Dyeing at yarn and fabric stages - resist and piece dyeing techniques

Printing styles - direct, mordant, resist and discharge Stencil printing

UNIT 04

Styles of Kalamkari: SriKalahasti style, Masulipatnam style, Colours of Kalamkari: Black Dye, Yellow Dye, Green Dye, Brown Dye, Red Dye, Red and Maroon, Blue Dye, Pink Dye.

UNIT 05

Block Printing: Direct and resist techniques, Designs for block printing

BOOKS FOR REFERENCE

Diane, Tracy, and Tom Cassidy. *Colour Forecasting*. United Kingdom: Blackwell, 2005.

Drudi, Elisabetta Kuky. *Fashion Prints: How to Design and Draw*. Amsterdam: Pepin, 2008.

Hornung, David. *Colour: A workshop for Artists and Designers*. London: Laurence King, 2005.

Phillips, Peter, and Gillian Bunce. *Repeat Patterns: A Manual for Designers, Artists and Architects*. London: Thames and Hudson, 1993.

Robinson, Stuart, and Patricia Robinson. *Exploring Fabric Printing*. London: Mills and Boon, 1970.

San Martin, Macarena. *Patterns in Fashion*. Koln: Evergreen, 2009.

Sausmarez, Maurice De. *Basic Design: The Dynamics of Visual Form*. London: A & C Black, 1992.

Storey, Joyce. *The Thames and Hudson Manual of Textile Printing*. London: Thames and Hudson, 1992.

Wilson, Althea. *The Ultimate Stencil Book*. London: Conran Octopus, 1995. Yates, Marypaul.

Textiles: A Handbook for Designers. New York: W.W. Norton and Company, 1995.

PATTERN of ASSESSMENT

There will be no end semester examination

Prescribed coursework completed and presented to the course teacher on scheduled dates during the semester will be evaluated for 50 marks

A set of works will be prescribed for end semester assessment. These works should not have been part of the continuous assessment.

BVMI 301– Life Study

Practical

Minor 05

Credits: 04

COURSE OBJECTIVES

- Understand basic anatomical relationships relevant to descriptive drawing of the human head.
- Understand and be able to depict basic proportional relationships of the life model.
- Understand rhythms and emotions of the human head

Student Learning Objectives/Outcomes

1. Students will apply basic foundation drawing skills to principles of gesture, anatomy, and creative interpretation of the human head.
3. Students will experiment with various drawing materials and processes to produce both accurate and creative representational works.

Construction of skull-planes and masses of head, details such as eyes, nose, mouth etc.

Relative proportions amongst head, neck and shoulders.

The student has to prepare of every models at least 20 sketches with the complete portrait and has to submit in submission work.

Single line drawing portraiture practice, portraiture in blocks, line texture will be the part of the study.

Line Drawing from Human Head Life model Drawing. Drawing a human head with rapid speed Proportion of the human body and head, Volume, and structure with Human head.

Pencil and shades- Head Develop a sense of proportion in their mind, Learn to draw anatomical structure of Head, Study with pencil and shade, emphasis on volumes Medium: Pencil, Pen & Ink, Conte, White Chalk, Glass marking pencils, Charcoal, etc.

Head in Colour and shades Drawing a human head with rapid speed Proportion of the human head Volume, and structure with Human head Medium: Oil Pastels Colours, Colour Pencils, Soft Crayons

Text Books:

1. Perard, Victor, Anatomy and Drawing, 2004
2. McDaniel, Richard, The Drawing Book: Materials and Techniques for Today's Artists, 1995
3. Albala, Mitchell, Landscape Painting: Essential Concepts and Techniques for Plein Air, 2009
4. Dynamic Figure Drawing, Burne Hogarth
5. Perspective Drawing Handbook by Joseph D'Amelio

SEMESTER 06

BVMA 305– History of Indian Art 04 – Indian Miniatures

Theory

Major 12

Credits: 04

OBJECTIVES: To understand the process of being able to differentiate the intricate details of the process of painting and to effectively communicate the message in smaller spaces.

LEARNING OUTCOMES: Understand the origin of the school of miniature paintings in the Indian context.

UNIT 1

The Rajasthani and Pahari Schools of Miniature Painting: (16th Century A.D. to 19th Century A.D.) A brief introduction to Indian Miniature Schools: Western- Indian, Pala, Rajasthani, Mughal, Central India, Deccan and Pahari. The Rajasthani and Pahari Schools of Miniature Painting The Mughal and Deccan Schools of Miniature Painting, The Bengal School of Painting, Indian National flag and the Modern Trends in Indian Art

UNIT 2

The Rajasthani School: Origin and Development, Sub-Schools- Mewar, Bundi, Jodhpur, Bikaner, Kishangarh and Jaipur, Main features of the Rajasthani School, Appreciation of the following : Rajasthani paintings, Maru-Ragini, Sahibdin, Mewar, Chaugan Players, Dana, Jodhpur, Krishna on swing, Nuruddin, Bikaner, Radha (Bani- Thani), Nihal Chand, Kishangarh Bharat Meets Rama at Chitrakuta, Guman Jaipur

UNIT 3

The Pahari School: Origin and development, Sub-Schools-Basohli, Guler, Kangra, Chamba and Garhwal, Main features of the Pahari School, Appreciation of the following Pahari paintings: Krishna with Gopis, Manaku, Basohli, Nand, Yashoda and Krishna with Kinsmen Going to Vrindavana

Bachelor of Visual Arts (BVA - Painting specialization) Four year course
Nainsukh, Kangra

UNIT 4

The Mughal and Deccan Schools of Miniature Painting (16th Century AD to 19th Century A.D.) (a) The Mughal School Origin and development, Main features of the Mughal School Appreciation of the following Mughal Paintings: Title, Painter, Krishna Lifting Mount Govardhana, Miskin, Falcon on a Bird Rest, Ustad Mansoor, Kabir and Raidas, Ustad Faquirullah Khan, Marriage Procession of Dara Shukoh, Haji Madni

UNIT 5

The Deccan School: Origin and development, Main features of the Deccan School, Appreciation of the following Deccan paintings: Title, Painter, Sub-School, Hazrat Nizamuddin Auliya and Amir Khusro, Unknown, Hyderabad, Chand Bibi Playing Polo (Chaugan), Unknown Gol Konda

BOOKS FOR STUDY

Anand, Mulk Raj. *Album of Indian Painting*. New Delhi: National Book Trust, 1973.

Brijbhushan, Jamila. *The World of Indian Miniatures*. Tokyo: Kodansha International, 1979.

BOOKS FOR REFERENCE

Ahluwalia, Roda. *Rajput Painting: Romantic, Divine and Courtly Art from India*. Ahmedabad: Mapin Publishing, 2008.

Almohammadi, Abdul Nasir and Panda, Rajaram. *Our Colourful World in Ajanta and Ellora*. New Delhi: Mittal Publications, 2011.

Barret, Douglas, and Basil Gray. *Indian Painting*. London: Skira, Macmillan, 1978.

Beach, Milo Cleveland. *The New Cambridge History of India: Mughal and Rajput Painting*. Cambridge: University Press, 2000.

Brown, Percy. *Indian Painting Under the Mughals*. New York: Hacker Art Books, 1975.

Chakraverty, Anjan. *Sacred Buddhist Painting*. New Delhi: Roli and Janssen, 2006.

Ghosh, D.P. *Indian Painting: Eastern School*. New Delhi: Sundeep Prakashan, 1982.

Goswamy, B.N. and Usha Bhatia eds., *Indian Painting*. New Delhi: Lalit Kala Akademi, 1995.

Goswamy, B.N. and Fischer, Eberhard. *Pahari Masters: Court Painters of Northern India*. New Delhi: Niyogi Books, 2009.

Goswamy, B.N. *Nala and Damayanti: A Great Series of Paintings of an Old Indian Romance*. New Delhi: Niyogi Books, 2015.

Dr. Daljeet. *Ragachitra: Deccani Ragamala Paintings*. New Delhi: Niyogi Books, 2014.

Kossak, Steven. *Indian Court Painting: 16th – 19th Century*. London: Thames and Hudson, 1997.

Pande, Alka. *Shringara: The Many Faces of Indian Beauty*. New Delhi: Rupa Publications, 2011.

Seth, Mira. *Wall Paintings of the Western Himalayas*. New Delhi: Ministry of Information and Broadcasting, 1976

Bachelor of Visual Arts (BVA - Painting specialization) Four year course
Schmitz, Barbara. *After the Great Mughals: Painting in Delhi and the Regional Courts in the 18th and 19th Centuries*. Mumbai: Marg Publications, 2002.

Welch, Stuart Cary. *Imperial Mughal Painting*. New York: George Braziller, 1978.

BVMA 306– History of Western Art 03 (Mannerism)

Theory

Major 13

Credits: 04

OBJECTIVES of THE COURSE

To introduce key developments in the late eighteenth and nineteenth centuries, and their impact on European art

To identify key works, significant artists, concepts, characteristics and styles of nineteenth-century European art

To highlight the role of women artists of the period

COURSE LEARNING OUTCOMES

On successful completion of the course, students will be able to

Understand the development of nineteenth-century art

Identify and visually analyse the major movements in the late eighteenth and nineteenth-century Western art

Place major artworks and artists in their cultural, social and historical context

Discuss how nineteenth-century art related to its artistic precedents in terms of historical styles and themes

Understand how the role of the artist changed in the course of the nineteenth century

Unit 1:

Mannerism

Art that breaks the rules; artifice over nature, Tintoretto, El Greco, Pontormo, Bronzino, Sofonisba Anguissola, Lavinia Fontana

Unit 2:

Baroque

Splendor and flourish for God; art as a weapon in the religious wars, Reubens, Rembrandt, Hals, Caravaggio, Artemisia Gentileschi, Elisabetta Sirani, Judith Leyster, Velázquez Palace of Versailles

Bachelor of Visual Arts (BVA - Painting specialization) Four year course

Unit 3 :

Neoclassical

Art that recaptures Greco-Roman grace and grandeur, David, Ingres, Joshua Reynolds, Angelica Kaufmann, Élisabeth Vigée Le Brun, Labille-Guiard, Canova, Houdon

Unit 4:

Romanticism

The triumph of imagination and individuality

Caspar Friedrich, Gericault, Delacroix, Turner, William Blake, Henry Fuseli, Goya

Unit 5:

Realism

Celebrating working class and peasants; *en plein air* rustic painting, Corot, Courbet, Daumier, Bonheur, Millet, Cole, Durand, Bierstadt, Catlin, Homer, Eakins, Rossetti, Sparta Stillman, Millais, Dewing, Tarbell, Benson, Sloan, Luks

BOOKS FOR REFERENCE

Benjamin, Roger, ed. *Orientalism: Delacroix to Klee*. Auckland: The Art Gallery of New South Wales, 1997.

Bowness, Alan. *Modern European Art*. World of Art series. London: Thames and Hudson, 1985.

Craske, Matthew. *Art in Europe 1700-1830*. New York: Oxford University Press, 1997.

Denis, Rafael Cardoso, and Colin Trodd. *Art and the Academy in the Nineteenth Century*. Manchester: Manchester University Press, 2000.

Facos, Michelle. *An Introduction to Nineteenth Century Art*. New York: Routledge, 2011.

Honour, Hugh. *Romanticism*. London: Allen Lane and Penguin, 1979.

Huyghe, Rene, ed. *Larousse Encyclopedia of Modern Art*. New York: Hamlyn, 1974. Kapos,

Martha, ed. *The Impressionists and Their Legacy*. New York: Barnes and Noble, 1995. Meechaam,

Pam, and Julie Sheldon. *Modern Art: A Critical Introduction*. London: Routledge, 2000. Shone,

Richard. *The Post-Impressionists*. Leicester: Galley, 1979.

Stangos, Nikos, ed. *Concepts of Modern Art*. World of Art series. London: Thames and Hudson, 1994. *The 19th Century: Romanticism and Impressionism*. The Great Artists: Their Lives, Works and Inspiration series, vol. I. London: Marshall Cavendish, 1985.

BVMA 307– Creative Painting 02

Practical

Major 14

Credits: 04

OBJECTIVES of THE COURSE

To enable proficiency in advanced painting practice

To stimulate critical thinking by drawing inspiration from master works and non-art disciplines as sources for personal interpretation

To facilitate self-expression through the development of a personal style

To enable understanding and appreciation of the crucial connection between composition and concept

COURSE LEARNING OUTCOMES

Demonstrate proficiency in conceptual painting

Develop creative paintings inspired by art and non-art sources

Develop a confident and personal painting style

Ideate and execute an original painting series

Unit 1 Paintings Inspired by Contemporary Art

Unit 2 Paintings inspired by other disciplines

Unit 3 Concept planning for a painting series

Unit 4 Exploration of a pictorial language for a painting series

Unit 5 Execution and Presentation of the Painting Series

Bachelor of Visual Arts (BVA - Painting specialization) Four year course

GUIDELINES

In Unit 1, students will draw inspiration from masterworks and develop a personal adaptation of the same

In Unit 2, students will create paintings inspired by themes, forms and ideas drawn from disciplines other than visual arts

Units 3 to 5 require students to develop a personal series of paintings, through ideation and conceptualization, exploratory studies and final works. The number of works in the series will be approved by the course teacher taking into consideration the medium and scale of the final paintings.

BOOKS FOR REFERENCE

- Meyer, E. Susan ed. *20 Oil Painters and How they work*. New York: Watson- Guptill, 1978.
- Guhin, Paula and Geri Greenman. *The Complete Photo Guide to Creative Painting*. Minnesota: Creative Publishing International, 2010.
- Fletcher, Alan. *Picturing and Poeting*. New York: Phaidon Press Inc., 2010.
- Rasmusen, N. Henry. *Art Structure: A Textbook of Creative Design*.
- Stahl, Johannes. *Street Art*. h.f. ullmann, 2009.
- Dawley, Joseph. *The Second Painters' Problem*. London: Pitman, 1978.
- Douet, Valerie C. *Drawing for Pleasure*. Kent: Search Press, 2000.
- Nelson, Elsa. *Understanding and Painting Abstract*. California: Walter Foster.
- Fernandes, John. *John Fernandes and his Art*. Mumbai: Navneet, 2000.
- Fernandes, John. *The Gallery*. Mumbai: Grace Prakashan, 2006.
- Fig, Joe. *Inside the Painter's Studio*. New York: Princeton Architectural Press, 2009.
- Hogarth, Paul. *The Artists Manual*. London: QED Publishing, 1980.
- Harrison, Hazel. *Art School, How to Paint and Draw*. London: Hermes House, 2009.
- Kulkarni, K.B. *K.B. Kulkarni and his Art*. Mumbai: Navneet, 2001.
- Patkar, Rameshchandra. *Madhav Satwalekar*. Pune: Jyotsna Prakashan, 2003.
- Sachs, Paul J. *The Pocket Book of Great Drawings*. New York: Pocket Books, 1951.
- Tupe, Shivaji. *Sketchbook*. Pune: Jyotsna Prakashan, 2007.
- Zaidenberg, Arthur. *Drawing Self-Taught*. New York: Cornerstone Library, 1968.

PATTERN OF ASSESSMENT

There will be no end semester examination

Prescribed coursework completed and presented to the course teacher on scheduled dates during the semester will be evaluated for 50 marks

A set of works will be prescribed for end semester assessment. These works should not have been part of the continuous assessment.

BVMA 308– Printmaking 02 - Lino cut

Practical

Major 15

Credits: 04

To make a Linocut print

Printing methods and materials.

Characteristics of printing inks, solvents, and dyers.

Registration methods.

Simple, colour printing techniques.

Finishing and mounting of the print.

Portfolio Assessment

Record of the entire Term performance from sketch to finished product

Two selected prints from the works prepared during the course

Four selected prints based on Indian Folk Art.

These selected works prepared during the course by the candidate and certified as the work done and will be placed before the examiners for assessment

GUIDELINES FOR EVALUATION OF PRACTICAL Marking Scheme:

Graphic-Composition (printmaking)

Emphasis on the subject

Handling on the material and technique of print-making

Composition and quality of print

Format of the questions:

These selected works prepared during the course by the candidates and certified as the work done

Bachelor of Visual Arts (BVA - Painting specialization) Four year course
and will be placed before the examiners for assessment.

BVMI 302– Copying of Miniature Paintings

Practical

Minor 06

Credits: 04

OBJECTIVES of THE COURSE

To enable an awareness on the evolution of miniature painting

To provide an understanding on the process of making miniature painting

COURSE LEARNING OUTCOMES

On successful completion of the course, students will be proficient in

board preparation, tracing work, stone fixing base, mukh work,

brush design work, fixing of gold foil, body colouring, lining work,

washing work, curtains and garland (mala) work, final lining work, face and final work

Students are expected to copy old masters' paintings of Deccani school that enable students to understand the technique of miniature painting.

SEMESTER 07

BVMA 401– Indo- Islamic Architecture

Theory

Major 16

Credits: 04

OBJECTIVES of THE COURSE

To enable an awareness of the evolution of Islamic architecture in India

To provide an understanding of the main characteristics of Islamic architecture and its dynastic and regional diversity

To highlight the significance of patronage for the development of Islamic religious and secular architecture

To understand the types and styles of Indo-Islamic architecture within the socio-cultural context

COURSE LEARNING OUTCOMES

On successful completion of the course, students will be able to

Understand the key aspects of the Islamic faith and its manifestation in architecture

Critically analyse Indo-Islamic architecture using appropriate vocabulary

Identify the types of religious and secular architecture

Discuss the differences between the Imperial, Provincial and Mughal styles of architecture

Identify and discuss the development of architecture under the patronage of the most influential Mughal emperors

Bachelor of Visual Arts (BVA - Painting specialization) Four year course

Unit 1 Introduction to Islamic Art ,Religious concepts

Unit 2 Types and styles of Islamic architecture Types of architecture: religious and secular Styles of architecture: Imperial, Provincial, Mughal

Unit 3 Imperial style Slave Dynasty: Qalai-Rai-Pithara, Qutb Complex – Quwat-ul-islam Mosque, Qutb Minar, Delhi; Arhai-din-ka Jhompra, Ajmer; Tomb of Iltutmish, Delhi
Khalji and Tughlaq: Alai Darwaza, Jamat Khana Masjid, Delhi; Tomb of Ghias-ud-din Tughlaq, Tughlaqabad Sayyid and Lodi: Square tombs and octagonal tombs of Mubarak Shah Sayyid, Mohammed Shah Sayyid and Sikander Lodi, Delhi; Jamala Masjid, Moth-kiMasjid, Qila Kuhna Masjid, Delhi; Tomb of Sher Shah Sur, Sasaram

Unit 4 Provincial style Bengal: Chota Sona Masjid, Gaur Jaunpur: Atala Masjid, Jami Masjid
Hyderabad: Golconda Fort, Charminar Bijapur: Jami Masjid, Gol Gumbaz (Tomb of Muhammad Adil Shah)

Unit 5 Mughal Style Early Mughal period: Purana Qila, Delhi; Humayun's tomb, Delhi
Akbar: Jahangiri Mahal, Red Fort, Agra; Fatehpur Sikri complex, Agra
Jahangir: Akbar's tomb, Sikandra; Itmad-ud-Daulah's tomb, Agra; Jahangir's tomb, Lahore
Shahjahan: Diwan-i-Am, Agra Fort; Red Fort, Delhi; Jami Masjid, Delhi,;Taj Mahal, Agra

BOOK FOR STUDY

Brown, Percy. Indian Architecture Vol. II: Islamic Architecture. Bombay: D.B. Taraporevala, 1971.
Tömöry, Edith. A History of Fine Arts in India and the West. Madras: Orient Longman, 1982.

BOOKS FOR REFERENCE

Bhalla, A.S. Royal Tombs of India: 13th to 18th Century. Ahmedabad: Mapin Publishing, 2009.
Bunce, W. Frederik. Islamic Tombs in India: The Iconography and the Genesis of their Design. New Delhi: D.K. Printworld, 2004.
Goel, Vikram Chandra. Fatehpur Sikri: The City of Victory and Harmony. New Delhi: Kitab Mahal, 2000.
Hillenbrand, Robert. Islamic Art and Architecture. London: Thames & Hudson Ltd., 1999. Koch, Ebba. Mughal Architecture. New Delhi: Oxford University Press, 2002. Lall, John, and D.N. Dube. Taj Mahal and the Glory of Mughal Agra. New Delhi: Lustre, 1985. Mehta, Rustam J. Masterpieces of Indo-Islamic Architecture. Bombay: D.B. Taraporevala, 1976. Michell, George and Zebrowski, Mark. The New Cambridge History of India: Architecture and Art of the Deccan Sultanates. United Kingdom: Cambridge University Press, 1999. Sen Gupta, Subhadra. Fatehpur Sikri. New Delhi: Niyogi Books, 2013.

Singh, Sumit. Islamic Architecture: A Critical Study. New Delhi: Cyber Tech Publications, 2014.

BVMA 402– History of Western Art 04 (Impressionism to Precisionism)

Theory

Major 17

Credits: 04

Objectives

To enable the students to understand the different schools of thought from the period of impressionism to precisionism, its respective artists and their styles.

Learning Outcomes

The students will be able to make sense of the stark differences between the different schools of thought in the periods mentioned above

Unit 1 Impressionism

Capturing fleeting effects of natural light, Monet, Manet, Renoir, Pissarro, Cassatt, Morisot, Degas, Chase, Hassam, Friesseke, Peterson

Bachelor of Visual Arts (BVA - Painting specialization) Four year course

Unit 2 Post-Impressionism

A soft revolt against Impressionism, Van Gogh, Gauguin, Cézanne, Seurat, Ensor, Toulouse-Lautrec, Rodin

Unit 3 Fauvism

bold, vibrant, almost acidic colours used in unusual juxtaposition, and an intuitive, highly gestural application of paint. experimenting with the ways in which colour could be liberated from subject matter, Henri Matisse, André Derain, Raoul Dufy, Georges Braque, Kees van Dongen, Maurice de Vlaminck

Unit 4 Expressionism

depiction of subjective emotions and responses that objects and events arouse within a person using distortion, exaggeration, primitivism, and fantasy and through the vivid, jarring, violent, or dynamic application of formal elements, Vincent van Gogh, Henri Matisse, Edvard Munch, Egon Schiele, Oskar Kokoschka, Wassily Kandinsky, Franz Marc, Ernst Ludwig Kirchner

Unit 5 Cubism, Futurism, Suprematism, Constructivism, De Stijl, Harlem Renaissance, Precisionism

Pre– and Post–World War I art experiments: new forms to express modern life, Picasso, Braque, Leger, Boccioni, Severini, Malevich, Tatlin, Gabo, Mondrian, O’Keeffe, Demuth, Sheeler, Douglas, Johnson, Savage

BOOK FOR STUDY

Kleiner, Fred S. *Gardners’ Art Through the Ages*. 13th ed. Belmont: Wadsworth Publishing, 2009.

BOOKS FOR REFERENCE

Acton, Mary. *Learning to Look at Modern Art*. London: Routledge, 2004.

Alcantara, Isabel, and Sandra Egnolff. *Frida Kahlo and Diego Rivera*. New York: Prestel, 2001.

Arnason, H.H. *A History of Modern Art*. 3rd ed. London: Thames and Hudson, 1986. Bowness,

Alan. *Modern European Art*. World of Art Series. London: Thames and Hudson, 1985.

Britt, David, ed. *Modern Art: Impressionism to Post-Modernism*. London: Thames and Hudson, 1989.

Castleman, Riva. *Prints of the 20th Century*. London: Thames and Hudson. 1997.

Chadwick, Whitney. *Women, Art and Society*, 5th edition, World of Art series. London: Thames and Hudson, 2012.

Curtis, Penelope. *Sculpture: 1900-1945*. New York: Oxford Press. 1999.

Elson, Albert E. *Origins of Modern Sculpture: Pioneers and Premises*. Oxford: Phaidon, 1978.

Evans, Mike. *Defining Moments in Art*. London: Octopus, 2008.

- Bachelor of Visual Arts (BVA - Painting specialization) Four year course
- Fineberg, Jonathan. *Art Since 1940: Strategies of Being*. London: Laurence King, 1995.
- Foster, Hal. *Art Since 1900*. London: Thames and Hudson, 2004.
- Godfrey, Tony. *Conceptual Art*. Art and Ideas Series. London: Phaidon, 1998.
- Grover, Kelly. *100 Works of Art That Will Define Our Age*. London: Thames and Hudson, 2013.
- Lieser, Wolf. *Digital Art*. Cologne: H.F. Ullmann, 2009
- Meechaam, Pam, and Julie Sheldon. *Modern Art: A Critical Introduction*. London: Routledge, 2000.
- Moszynska, Anna. *Sculpture Now*. London: Thames and Hudson, 2013.
- New Perspectives in Painting*. trans. London: Phaidon, 2010.
- O'Reilly, Sally. *The Body in Contemporary Art*. London: Thames and Hudson. 2009.
- Osborne, Peter. *Conceptual Art*. London: Phaidon, 2002.
- Poling, Clark V. *Surrealist Vision and Technique: Drawings and Collages*. Georgia: Emory University, 1996.
- Read, Herbert. *A Concise History of Modern Sculpture*. London: Thames and Hudson, 1989.
- Robertson, Jean, and Craig McDaniel. *Themes of Contemporary Art: Visual Art after 1980*. New York: Oxford University Press, 2005.
- Rubin, William. *Primitivism in 20th Century Art*. 2 vols. New York: The Museum of Modern Art, 1994.
- Rush, Michael. *New Media in Art*. London: Thames and Hudson, 2011.
- Smith, Edward Lucie. *Artoday*. London: Phaidon, 2010.
- Stangos, Nikos, ed. *Concepts of Modern Art*. 2nd ed. World of Art Series. London: Thames and Hudson, 1994.
- Walther, Ingo F. *Art of the 20th Century*. 2 vols. London: Taschen, 1998.
- Wood, Paul, ed. *The Challenge of Avant-Garde*. Art and its Histories Series. London: Yale University Press, 1999.

BVMA 403– Creative Painting 03

Practical

Major 18

Credits: 04

Creating a painting - composition on any of the following five subjects in any medium (water/pastel, tempera, and acrylic) of choice on a drawing-paper of half imperial size either horizontally or vertically.

Composition should be original and effective. Weightage will be given to a well composed drawing, effective use of media, proper emphasis on the subject matter and utilization of full-space.

Note: Any five subjects for painting composition are to be decided by the external and internal examiners jointly as per instructions and are to be mentioned here strictly just before the start of the examination for part II.

Instructions for the selection of the objects for Nature and Object Study:

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1. The examiners are to select/decide two or three suitable objects in such a way so that natural and geometrical forms may be covered in the group of objects:
 - (i) Natural-forms-large size foliage and flowers, fruits, and vegetables, etc.
 - (ii) Geometrical forms made of wood/plastic/paper/metal/earthen, etc., such as cube, cone, prism, cylinder and sphere.
2. Objects should be selected generally of large (suitable) size.
3. An object relating to nature, according to the season and location of the examination centre, must be included in the group of objects. The natural-objects should be purchased/arranged only on the day of the examination so that its freshness may be maintained.
4. Two draperies in different colours (one in dark and other in light tone) are also to be included for background and foreground, keeping in view the colours and tones of the objects.

Instructions to decide the subjects for Painting-Composition:

1. The examiners are to select/decide five subjects suitable for painting – composition
2. The subjects should be so designed that the candidates may get clear-cut ideas of the subjects and they can exercise their imagination freely, because it is not important what is done, but how it is done. Some identified areas of the subjects for painting-composition are given below, in which some more areas may also be added:
 - (i) Affairs of family friends and daily life.
 - (ii) Affairs of family professionals.
 - (iii) Games and sports activities.
 - (iv) Nature
 - (v) Fantasy

BVMI 401– Printmaking 03 – Intaglio

Practical

Minor 07

Credits: 04

COURSE OBJECTIVES:

This studio course covers the fundamentals of printmaking, incorporating drawing, painting and collage into the processes of Intaglio Printing.

Students will learn the art of intaglio with a special emphasis on using line, tone and texture.

Assigned projects will assist in the investigation of drawing, plate making and transfer methods.

COURSE LEARNING OUTCOMES:

Students will learn and utilize the technical applications of intaglio printmaking.

They will develop an understanding of Drypoint, etching, aquatint and their usages; paper handling, printing, as it occurs in editioning and printed variants.

Understanding the graphic aesthetic of intaglio printmaking and reasons for its

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exploitation. Implement good formal strategies including design, color and mark making.

Project Objectives

This course offers an introduction to the general history of printmaking and the conceptual and historical context of intaglio printmaking by understanding the role of printmakers in society. Analyze prints through critiques and class discussions.

Description The word "intaglio" comes from the Italian, which means to engrave or to cut into. Etching is a term, sometimes interchangeable with intaglio (to incise, to cut) that refers to the study of the printing process inclusive of Dry point, etching, aquatint, soft ground, engraving, and mezzotint. In intaglio printing, an impression is made by pushing the paper into inked depressions and recesses in a metal plate.

Six projects are required with each project consisting of a series of five finished prints minimum. Critique format will include a verbal statement by each student and a pertinent class discussion based upon the qualitative criteria of form and content.

Projects

1. Engraving and 2. Drypoint

The semester will be broken down into a series of lectures, demonstrations and open workshops to explore and explain the practice and uses of etching.

Orientation to the medium: Print as drawing medium vs. graphic reproductive process. Techniques: plate preparation; dry point; attributes of line stage biting; necessity of proofing process using correct inking and wiping. Guillotining (cutting) of plates, using tools

Visits to museums, print shops and gallery shows will be assigned in coordination with the studio portion of this course.

BVMI 402– Art and Society

Theory

Minor 08

Credits: 04

OBJECTIVES OF THE COURSE

the students are expected to learn the role of art in the sociological context of technologically evolving societies

COURSE LEARNING OUTCOMES

The students will have learnt how technological advancements and new tools of the society become determinants in channelizing art.

Unit 01: Sociology of Art - Art in Modern Society -Art, Capital and the Market

Identity and Fashion

Unit 02: Film, Television and Popular Culture - Art of Sociology

Unit 03: Authorship and Interpretation - Critique and the Academy

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Unit 04: New Media and the Digital. Design Thinking and process

Unit 05: Performance Studies - Art and Social Change

BOOKS FOR STUDY

Sturken, Marita and Lisa Cartwright. *Practices of Looking: An Introduction to Visual Culture*, 2nd edition, New York: Oxford University Press, 2008.

Hall, Stuart, ed. *Representation: Cultural Representations and Signifying Practices*. London: Sage, 1997.

BOOKS FOR REFERENCE

Bantjes, Marian. *Pretty Pictures*. London: Thames and Hudson, 2013.

Berger, John. *Ways of Seeing*. London: BBC and Penguin, 1972.

Benjamin, Walter. *The Work of Art in the Age of Mechanical Reproduction*. trans. J.A. Underwood, London: Penguin, 2008.

Bird, Michael. *100 Ideas that Changed Art*. London: Laurence King, 2012.

Chandrasekhar, Indira, and Peter C. Seel, eds. *Body City: Siting Contemporary Culture in India*. Delhi: Tulika, 2000.

Kapur, Geeta. *When was Modernism: Essays on Contemporary Cultural Practice in India*. Delhi: Manohar, 2000.

Kromm, Jane, and Susan B. Bakewell, eds. *A History of Visual Culture: Western Civilisation from the 21st Century*. New York: Berg, 2010.

Mirzoeff, Nicholas. *An Introduction to Visual Culture*. London: Routledge, 2000.

Mirzoeff, Nicholas, ed. *The Visual Culture Reader*. London: Routledge, 1998.

Murthy, Laxmi, and Rajashri Dasgupta. *Our Pictures, Our Words: A Visual Journey through the Women's Movement*. New Delhi: Zubaan, 2011.

Ramaswamy, Sumathi. *Beyond Appearances. Contributions to Indian Sociology series*. New Delhi: Sage, 2003.

Schroeder, Jonathan E. *Visual Consumption*. Oxon: Routledge, 2002.

Sinha, Gayatri. *Art and Visual Culture in India: 1857-2007*. Delhi: Marg, 2009.

Walker John A. and Chaplin S. *Visual Culture: An Introduction*. Manchester: Manchester University Press, 1997.

SEMESTER 08

BVMA 404– Art Theory: Traditional and Contemporary Theory

Major 19

Credits: 04

OBJECTIVES of THE COURSE

To introduce the traditional and contemporary art theories

To provide an understanding of traditional and contemporary art theories

To foster an appreciation of art based on traditional and contemporary art theories

COURSE LEARNING OUTCOMES

On successful completion of the course, students will be able to

Understand the traditional and contemporary art theories

Discuss art in the context of traditional and contemporary art theories

Unit 1:

Theory of Imitation : Socrates And Plato – Critique of The Theory, Theory of Representation : Aristotle, E. H. Gombrich.

Bachelor of Visual Arts (BVA - Painting specialization) Four year course

Unit 2

Theory of Expression : Eugeag, Veron, Leo Tolstoy, K.J. Ducasse, Benede Ho Groce, Collingwood, Carrit, Freud, Susanne, Theory of Intuition : Langer, Reid.

Unit 3

The Marxist Theory of Art : Karl Marx, Labriola, Plekhanov, George Lukacs, Lucein Goldman, The Institutional Theory of Art : George Dickie, M. C. Beardsley, Existentialism And Art : Jean Pau Sartre

Unit 4 Phenomenalism And Art : Berkeley, Kant, Theodor Lipps, Susanne Langer, Virgil Aldrich, The Challenges of Analytical Thinkers : Morres Weitz regarding the definition of art and generalisations about art. Art as language the concept of 64 arts.

Unit 5

The Indian View of Art : Sadanga. - Principles of Indian Art; Theory of Rasa and Dhvani.

BOOKS FOR REFERENCE

Acton, Mary. Learning to Look at Modern Art. London: Routledge, 2004.

Chadwick, Whitney. Women, Art and Society, 5th edition, World of Art series. London: Thames and Hudson, 2012.

Godfrey, Tony. Conceptual Art. Art and Ideas Series. London: Phaidon, 1998.

Grovier, Kelly. 100 Works of Art That Will Define Our Age. London: Thames and Hudson, 2013.

Lieser, Wolf. Digital Art. Cologne: H.F. Ullmann, 2009

Meechaam, Pam, and Julie Sheldon. Modern Art: A Critical Introduction. London: Routledge, 2000.

New Perspectives in Painting. trans. London: Phaidon, 2010.

Osborne, Peter. Conceptual Art. London: Phaidon, 2002.

Robertson, Jean, and Craig Mcdaniel. Themes of Contemporary Art: Visual Art after 1980. New York: Oxford University Press, 2005.

Rubin, William. Primitivism in 20th Century Art. 2 vols. New York: The Museum of Modern Art, 1994.

Rush, Michael. New Media in Art. London: Thames and Hudson, 2011.

Smith, Edward Lucie. Artoday. London: Phaidon, 2010.

Stangos, Nikos, ed. Concepts of Modern Art. 2nd ed. World of Art Series. London: Thames and Hudson, 1994.

Walther, Ingo F. Art of the 20th Century. 2 vols. London: Taschen, 1998.

Wood, Paul, ed. The Challenge of Avant-Garde. Art and its Histories Series. London: Yale University Press, 1999.

BVMA 405– Indian Art and folk Art Traditions

Theory

Major 20

Credits: 04

OBJECTIVES of THE COURSE

To introduce craft and folk art traditions of India

To provide an understanding of indigenous art used in performance and practiced as ritual

To enable an appreciation of select textile, metal, wood, and other crafts

To foster an appreciation of the visual aspects of craft and folk art and thereby expand the scope of design seeing and artistic expression

COURSE LEARNING OUTCOMES

On successful completion of the course, students will be able to

Understand the diversity and ethnicity of folk art and craft traditions in India

Bachelor of Visual Arts (BVA - Painting specialization) Four year course

Discuss art and craft traditions in the context of regional, social and cultural practices

Identify and discuss major pictorial traditions in folk art

Identify and discuss select crafts in terms of materials, technique and style

Explore and adapt the visual and material language of folk art and craft in one's personal expressions

Unit 1 Pictorial Traditions Art used in performance: Pahad, Pata paintings of Bengal, leather puppets of Andhra, kaavad Ritual art: Warli, Madhubani, Gond, Pithora, patachitra of Orissa, Kolam, kalamezhuthu

Unit 2 Textile and Fibre Traditions Woven traditions: Banaras brocades, baluchari, jamdani, kota doria, Paithani, Chanderi and Kancheepuram; Kani shawls Dyed, printed and painted traditions: Madurai sungadi, ikkats, Patan patola, telia rumal, ajrakh, bandhani and lehreiya, block printing of Rajasthan, kalamkari, pichwai. Embroidery and applique: Kashmiri kashida, phulkari, chikankari, zardosi, kutchi, kantha, sujani, khatwa, kasuti, Toda, banjara Fibre crafts: kottan of Chettinad, mats of Pattamadai

Unit 3 Metal Crafts Metal ware: koftgiri, bidri, lamps of Tamil Nadu, Aranmula mirror. Images and reliefs: dhokra, iron craft of Bastar, Tanjore art plate Jewellery: thewa, meenakari, Cuttacki tarkashi

Unit 4 Wood Crafts Carving: wood carving of Karnataka and Kashmir, dampati dolls, puppets of Rajasthan Lacquer ware: Sankheda lac-turnery, lacquer ware of Channapatna
Painting: Tanjore painting, toys of Kondapalli

Unit 5 Crafts from Other Materials Stone and clay: Pacchikari of Agra, Jaipur blue pottery, longpi of Manipur, terracotta horses of Tamil Nadu and Bengal Paper: sanjhi of Mathura, papier mache of Kashmir

BOOKS FOR STUDY

Jaitly, Jaya. *Crafts Atlas of India*. New Delhi: Niyogi Books, 2012.

Bachelor of Visual Arts (BVA - Painting specialization) Four year course

Ranjan, Aditi, and M. P. Ranjan. *Crafts of India: Handmade in India*. New Delhi: Council of Handicraft Development Corporations, 2007.

Singh, Martand, ed. *Handcrafted Indian Textiles*. New Delhi: Roli Books, 2000.

Varadarajan, Lotika, and Krishna Amin-Patel. *of Fibre and Loom: The Indian Tradition*. New Delhi: Manohar, 2008.

BOOKS FOR REFERENCE

Aryan, Subhashini. *Unknown Masterpieces of Indian Folk and Tribal Art*. Gurgaon: K C Aryan's Home of Folk Art, 2005.

Crill, Rosemary. *Indian Ikat Textiles*. New York: Weatherhill, 1998.

Dallapiccola, Anna L., ed. *Indian Painting: The Lesser-known Traditions*. New Delhi: Niyogi Books, 2011.

Dalmia, Yashodhara. *The Painted World of the Warlis: Art and Ritual of the Warli Tribes of Maharastra*. New Delhi: Lalit Kala Akademi, 1988.

Ghosh, G. K., and Shukla Ghosh. *Indian Textiles: Past and Present*. New Delhi: APH Publishing Corporation. 2011.

Gupta, Charu Smita. *Indian Folk and Tribal Paintings*. New Delhi: Roli Books, 2008.

Jain, Jyotindra. *Painted Myths of Creation: Art and Ritual of an Indian Tribe*. New Delhi: Lalit Kala Akademi, 1984.

Mathur, Kamlesh. *Crafts and Craftsmen*. Jaipur: Pointer Publishers, 2004.

Mohanty, B. *Pata – Paintings of Orissa*. New Delhi: Publications Division, 1984.

Naik, Shailaja D. *Traditional Embroideries of India*. New Delhi: APH Publishing Corporation. 2012.

Postel, Michel, and Zarine Cooper. *Bastar Folk Art: Shrines, Figurines and Memorials*. Mumbai: Project for Indian Cultural Studies Publication VIII, 1999.

Ramani, Shakuntala. *Kolam and other Ritual Arts of India*. Chennai: Oxygen Books, 2016.

Ramaswamy, Visalakshi. *The Kottan: The Palmyra Basket of Chettinad*. Chennai: M.Rm.Rm. Cultural Foundation, 2013.

Sabnani, Nina. *Kaavad Tradition of Rajasthan: A Portable Pilgrimage*. New Delhi: Niyogi Books, 2014.

Santra, Tarapada. *Folk Arts of West Bengal and the Artist Community*. New Delhi: Niyogi Books, 2011.

Shrikant, Usha. *Ethnic Embroidery of India*. Mumbai: Samata, 1998.

Tyabji, Laila. *Threads & Voices: Behind the Indian Textile Tradition*. New Delhi: Marg, 2007.

Venkatesan, Soumhya. *Craft Matters: Artisans, Development and the Indian Nation*. New Delhi: Orient Blackswan, 2009.

BVMI 402– Artist Residency: Training and Fieldwork

Practical

Minor 09 Research

Credits: 04

OBJECTIVES OF THE COURSE

The students will be expected to participate in the process of observing, note-taking and interacting with the artists' environments to develop an in-depth understanding of the art forms and acquire skills.

LEARNING OUTCOMES

After successful completion of the course, the students will be able to understand how to fit themselves into the environment of producing and understanding art.

Artists' residencies are an invaluable adjunct to short-term cultural exchanges, as they permit artists to develop a deeper understanding of their host societies and cultures. At the same time they create opportunities for giving insights into the cultural background of each participating artist's own background.

Consequently, artistic and cultural exchange and cooperation through residency programmes can increase understanding between countries and cultures. Artists' residencies now encompass a broad spectrum of activity and engagement.

New technologies are providing new experiences including residencies in the digital space.

BVMI 403– Research Project / Dissertation

Theory

Minor 10

Credits: 08

Dissertation based on the Project/ Assignment in practical works done by the students with supporting visuals, to be prepared under the supervision of a guide, of maximum 20 typed pages of text with suitable visuals for final presentation and discussion with the panel members.

- In the final semester the student will write a dissertation in consultation with guide/supervisor, not less than ten pages about his own practical works executed between semesters until then.
- Dissertation will be based on self-analysis, self-review and self-criticism of own works. Dissertation will also be about the critical assessment of the journey, development and progress of the technical skill, treatment of the material, handling of the material and other aspects of the execution for a good work of art.
- The dissertation will be supported with all the relevant illustrations, Sketches, Drawings, other exercises and photographs of his/her own work of art.
- This should be submitted in three copies to the Head of the Department after duly approved by the guide at least one week before the final assessment of the practical works.