

**BACHELOR OF
VISUAL ARTS - PAINTING**
(Four - Year Programme)

**GUIDELINES, REGULATIONS AND SYLLABI
2024-25**



**DEPARTMENT OF ELECTRONIC MEDIA & MASS COMMUNICATION
PONDICHERY UNIVERSITY, PUDUCHERRY – 605 014**

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

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 an '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. The 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 teams at hospitals. Selected students of Community College have been awarded financial support by the U.S. Government to get training at Community Colleges in the 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, and 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'.

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.

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 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

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. Head of the Department 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 year 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 remained unique to the curriculum and forms the strength of the programme.

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

1. Develop an aesthetic sense
2. Demonstrate an understanding of art, art history and design
3. Describe and define critical concepts in Visual Arts
4. Make a meaningful contribution to society
5. Think creatively and analytically, using the skills and training imbibed from their study
6. Demonstrate writing and communication skills to present a clear, coherent and independent exposition of knowledge and ideas
7. Demonstrate the skills needed to be able to function successfully in their field
8. Show self-awareness and emotional maturity
9. Exhibit the ability to work in teams
10. Exhibit a strong sense of professionalism in a range of contexts
11. Demonstrate career and leadership readiness
12. Apply knowledge, theories, methods, and practices in visual arts to address real-world challenges and opportunities
13. Demonstrate social, aesthetical and ethical responsibility in their academic, professional and personal lives
14. 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.

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.

FOUR YEAR NEP VISUAL ARTS - PAINTING SPECIALISATION PROGRAMME

Sl No	Category	Course Code	Course Name	T / P	C	L-P-T
SEMESTER 01						
01	Major 01	BVAP 111	Foundation to Visual Arts - Drawing and Painting	T	4	4-0-0
02	Minor 01	BVAP 112	Fundamentals of Design	P	4	0-8-0
03	SEC	BVAP 113	Colour	P	3	0-6-0
04	MDC	BVAP 114	Community Art and Craft Skills	P	3	0-6-0
05	AEC		English Language	T	3	
06	VAC		Understanding India	T	2	
07	VAC		Environmental Sciences	T	2	
					21	
SEMESTER 02						
08	Major 2	BVAP 121	Foundation to Visual Arts: Printmaking & Sculpture	T	4	4-0-0
09	Minor 2	BVAP 122	Drawing	P	4	0-8-0
10	SEC 2	BVAP 123	Serigraphy	P	3	0-6-0
11	MDC 2	BVAP 124	Fabric Painting	P	3	0-6-0
12	AEC		English	T	3	
13	VAC 3		Health & Wellbeing / Yoga	T	2	
14	VAC 4		Digital Technology Education		2	
					21	
SEMESTER 03						
15	Major 3	BVAP 211	History of Far Eastern Art	T	4	4-0-0
16	Major 4	BVAP 212	History of Indian Art 01- (History of Arts and Crafts)	T	4	4-0-0
17	Minor 3	BVAP 213	Methods and Materials	P	4	0-8-0
18	SEC 3	BVAP 214	Tanjore Painting	P	3	0-6-0
19	MDC 3	BVAP 215	Nature Study	P	3	0-6-0
20	AEC 2		ENGLISH II	T	3	
					21	

Sl No	Category	Course Code	Course Name	T / P	C	L-P-T
SEMESTER 04						
21	Major 5	BVAP 221	History of Indian Art 02 (Buddhist Art - Painting, Architecture and Sculpture)	T	4	4-0-0
22	Major 6	BVAP 222	History of Western Art 01 (Prehistoric to Medieval)	T	4	4-0-0
23	Major 7	BVAP 223	Creative Painting 01	P	4	0-8-0
24	Minor 4	BVAP 224	Printmaking 01 -Wood Cut / Stencil Cut	P	4	0-8-0
25	AEC		Indian Language	T	3	
26	VAC 5 (CEC)	BVAP 225	Public Art Project - Community Engagement and Service	P	2	0-4-0
					21	
SEMESTER 05						
27	Major 8	BVAP 311	History of Indian Art 03 (Hindu Painting, Architecture and Sculpture)	T	4	4-0-0
28	Major 9	BVAP 312	History of Western Art 02 (Byzantine to Northern Renaissance Painting and Sculpture)	T	4	4-0-0
29	Major 10	BVAP 313	Creative Painting 02	P	4	0-8-0
30	Major 11	BVAP 314	Block Printing -Kalamkari Internship	P	4	0-8-0
31	Minor 5	BVAP 315	Life Study	P	4	0-8-0
					20	
SEMESTER 06						
32	Major 12	BVAP 321	History of Indian Art 04 - Indian Miniatures	T	4	4-0-0
33	Major 13	BVAP 322	History of Western Art 03 - (Mannerism)	T	4	4-0-0
34	Major 14	BVAP 323	Creative Painting 03	P	4	0-8-0
35	Major 15	BVAP 324	Printmaking 02 - LINO CUT	P	4	0-8-0
36	Minor 6	BVAP 325	Copying of Miniature Paintings	P	4	0-8-0
					20	

Sl No	Category	Course Code	Course Name	T / P	C	L-P-T
SEMESTER 07						
37	Major 16	BVAP 411	Indo- Islamic Architecture	T	4	4-0-0
38	Major 17	BVAP 412	History of Western Art 04 (Impressionism to Precisionism)	T	4	4-0-0
39	Major 18	BVAP 413	Creative Painting 4	P	4	0-8-0
40	Minor 7	BVAP 414	Printmaking 03 - Intaglio -01	P	4	0-8-0
41	Minor 8	BVAP 415	Art and Society	T	4	4-0-0
					20	
SEMESTER 08						
42	Major 19	BVAP421	Art Theory: Traditional and Contemporary	T	4	4-0-0
43	Major 20	BVAP 422	Indian Art and Folk Art Traditions	T	4	4-0-0
44	Minor 9 Research	BVAP 423	Artist Residency: Training and Field Work	P	4	0-8-0
45	Minor 10 Research	BVAP 424	Research Project / Dissertation (Practice based theory)	T	8	8-0-0
					20	

SEMESTER I

BVAP 111 - Foundation to Visual Arts - Drawing and Painting Theory

Major 01
Credits: 3

L-P-T
3-0-0

Course Objectives

1. To introduce students to the fundamental concepts of visual arts, drawing, and painting.
2. To develop observation skills, hand-eye coordination, and visual perception.
3. To encourage creative exploration through materials, media, and techniques.
4. To build a foundation for advanced practices in painting and visual expression.

Learning Outcomes

1. Identify basic elements of visual arts such as line, shape, color, texture, perspective.
2. Explain principles of composition, proportion, tonal values, and color theory.
3. Demonstrate drawing and painting techniques using dry and wet media.
4. Differentiate between various styles, schools, and methods in drawing and painting.
5. Critically assess own artworks and peers' works with reference to aesthetics, techniques, and concepts.
6. Produce original compositions that reflect both technical proficiency and creative expression.

Unit I – Fundamentals of Visual Arts (Drawing Basics)

Elements of Art: Line, Shape, Form, Space, Texture, Value, Color.

Principles of Design: Balance, Contrast, Rhythm, Harmony, Emphasis, Unity.

Observation drawing: Still life objects, nature studies, basic perspective.

Introduction to art materials (pencil, charcoal, ink, watercolor).

Unit II – Foundation in Drawing Practices

Human anatomy basics: Proportions of head, figure studies, gesture drawings.

Object and environment drawing: Indoor and outdoor sketching.

Perspective drawing (1-point, 2-point, 3-point).

Light and shade: Tonal gradation, chiaroscuro studies.

Unit III – Color Theory and Painting Techniques

Color wheel, warm & cool colors, complementary & analogous schemes.

Medium exploration: Watercolor, gouache, acrylic, and oil basics.

Texture creation with brush, knife, and mixed media.

Nature studies: Landscape, flora, fauna.

Unit IV – Composition and Creative Exploration

Principles of composition: Foreground, middle ground, background.

Narrative composition from memory and imagination.

Abstraction and stylization exercises.

Experimentation with mixed media, collage, and digital sketching (introductory).

Assessment Methods

Continuous Assessment: Class assignments, sketchbooks, participation in critiques.

Mid-Semester Review: Portfolio submission (drawings & paintings).

Final Evaluation: Display of original creative works, Viva-voce.

Suggested Readings

1. Edwards, Betty. *Drawing on the Right Side of the Brain. Revised and Updated*, Penguin Putnam, 2012.
2. Albers, Josef. *Interaction of Color. 50th Anniversary ed.*, Yale University Press, 2013.
3. Cennini, Cennino d'Andrea. *The Craftsman's Handbook: "Il Libro dell'Arte."* Translated by Daniel V. Thompson, Dover Publications, 1954.
4. Bose, Nandalal. *Vision & Creation. Nandalāla Basu (ed.)*, Visva-Bharati Publication Department, 1999.
5. Read, Herbert. *Education Through Art*. Faber and Faber, 1943.

**BVAP 112 – Fundamentals of Design
Practical**

Minor 01
Credits: 4

L-P-T
0-8-0

Course Objectives

1. To introduce students to the visual language of design through practice.
2. To develop an understanding of elements and principles of design.
3. To strengthen observation, creativity, and problem-solving skills.
4. To enable students to apply design fundamentals in studio-based exercises.

Learning Outcomes

1. Identify elements (line, shape, texture, color, space, value).
2. Explain how design principles function in visual compositions.
3. Use elements and principles in 2D and 3D practical design exercises.
4. Critique own and peers' work using design vocabulary.
5. Produce innovative and original compositions using multiple media.

Unit I – Line and Shape

Exercises in different types of lines (straight, curved, geometric, organic).
Creating compositions with positive and negative space.
Shape transformations: geometric to organic, abstract simplification.

Unit II – Texture and Value

Surface textures: rubbings, cross-hatching, stippling.
Value scales: gradations from light to dark.
Tonal composition using a single object (charcoal/pencil/ink).

Unit III – Color Theory and Application

Color wheel (primary, secondary, tertiary).
Warm vs. cool colors, complementary and analogous schemes.
Practical exercises:
Contrast of hue, saturation, and brightness.
Harmonious color composition.

Unit IV – Principles of Design (2D Composition)

Balance: symmetrical and asymmetrical arrangements.
Rhythm & Movement: repetition and variation of motifs.
Unity & Variety: combining diverse elements into cohesive designs.
Emphasis & Contrast: focal points in a composition.
Exercises: Cut-paper collage, mixed media experiments, digital layout basics.

Unit V – Principles of Design (3D Explorations)

Form, volume, and structure studies (paper, clay, cardboard models).

Relief and surface design experiments.

Spatial organization: installation with found objects.

Assessment

Studio Work & Assignments (60%) – Line, shape, color, texture, composition exercises.

Mid-Semester Review (20%) – Portfolio check + Viva.

Final Project & Portfolio (20%) – Original integrated design project.

Suggested Readings / References

1. Wong, Wucius. *Principles of Form and Design*. Van Nostrand Reinhold, 1993.
2. Lauer, David A., and Stephen Pentak. *Design Basics*. 9th ed., Cengage Learning, 2015.
3. Itten, Johannes. *The Elements of Color*. Edited by Faber Birren, Translated by Ernst van Hagen, John Wiley & Sons, 1970.
4. Kandinsky, Wassily. *Point and Line to Plane*. Translated by Howard Dearstyne and Hilla Rebay, Dover Publications, 1979.
5. Bose, Nandalal. *Vision & Creation*. Edited by Nandalāla Basu, Visva-Bharati Publication Department, 1999.

**BVAP 113 – Colour
Practical**

SEC
Credits: 3

L-P-T
0-6-0

Course Objectives

1. To introduce students to the science, psychology, and aesthetics of colour.
2. To train the eye for sensitive perception of hue, value, and intensity.
3. To explore colour mixing, harmony, and contrast through practical exercises.
4. To encourage personal expression and creativity using colour.

Learning Outcomes

1. Recall primary, secondary, tertiary colours and basic theory.
2. Explain warm/cool, complementary/analogous, and colour harmony.
3. Mix pigments and apply in practical exercises.
4. Assess colour use in own works and peers' compositions.
5. Develop original compositions demonstrating expressive colour use.

Unit I – Introduction to Colour

Making a 12-part colour wheel (Primary, Secondary, Tertiary).
Tint, Tone, Shade scales (adding white, grey, black).
Neutral grey and chromatic grey exercises.

Unit II – Colour Harmonies

Warm and cool colour compositions.
Complementary colour contrast (e.g., red-green, blue-orange).
Analogous colour schemes (3–5 hues).
Monochromatic composition.
Exercise: Still life or abstract composition with selected schemes.

Unit III – Colour Interaction & Contrast

Exercises on Interaction of Color:
One colour appearing as two.
After-image effect.
Simultaneous contrast experiments.
Optical mixing with dots, strokes, textures.

Unit IV – Psychological & Expressive Colour

Emotional effects of colour: calm, tension, joy, melancholy.
Cultural symbolism of colours (Indian + global references).
Creative exercise: abstract painting expressing an emotion (anger, peace, love, chaos).

Unit V – Applied Colour Studies

Colour in nature (outdoor sketching of landscape with colour notes).
Colour in design (poster/cover design using limited palette).
Mixed-media experiments (collage, digital colour study, acrylic textures).

Assessment

Practical Exercises (60%) – Colour wheel, scales, harmonies, contrasts.

Mid-Semester Portfolio (20%) – Review of exercises.

Final Project & Viva (20%) – Original colour-based artwork.

Suggested Readings / References

1. Albers, Josef. *Interaction of Color*. 50th Anniversary ed., Yale University Press, 2013.
2. Itten, Johannes. *The Art of Color: The Subjective Experience and Objective Rationale of Color*. Revised edition, Van Nostrand Reinhold, 1973.
3. Birren, Faber. *Principles of Color: A Review of Past Traditions and Modern Theories of Color Harmony*. Revised ed., Van Nostrand Reinhold, 1987.
4. Riley, Bridget. *The Eye's Mind: Collected Writings 1965–2009*. Edited by Robert Kudiela, Thames & Hudson, 2009.
5. Subramanyan, K. G. *The Magic of Making: Essays on Art and Culture*. Seagull Books, 2007.
6. Subramanyan, K. G. *Moving Focus: Essays on Indian Art*. Seagull Books, 1978.

BVAP 114 – Community Art and Craft Skills

Practical

MDC

L-P-T

Credits: 3

0-6-0

Course Objectives

1. To introduce students to traditional Indian crafts and community art practices.
2. To foster respect for indigenous knowledge systems and artisans.
3. To provide hands-on exposure to craft skills, materials, and techniques.
4. To encourage collaborative projects linking art students with local craft communities.
5. To integrate sustainability, cultural identity, and creativity into practice.

Learning Outcomes

1. Identify diverse community art and craft traditions in India.
2. Explain the cultural, social, and functional role of crafts in Indian communities.
3. Compare regional variations and the impact of modernization on crafts.
4. Assess sustainability, authenticity, and innovation in community crafts.

Teaching : Any three units from the following

Unit I – Introduction to Community Art & Crafts

Survey of Indian community art forms: folk painting, mural traditions, textile arts, terracotta, bamboo work, wood carving, puppetry. - Role of crafts in daily life, rituals, and cultural identity.
Demonstrations by visiting artisans.

Unit II – Traditional Craft Practices (Hands-on Workshops)

Pottery and clay modelling - Textile practices: block printing, weaving, Kalamkari.
Folk painting traditions: Madhubani, Warli, Pattachitra. - Bamboo & cane craft

Unit III – Community Engagement & Fieldwork

Visit to local artisan clusters / craft villages. - Interaction and documentation of craft processes.
Oral history: interviewing artisans on lineage, challenges, and innovations. - Reflection journal and sketchbook documentation.

Unit IV – Contemporary Applications of Crafts

Crafts in design, fashion, and interior.- Issues: commodification, authenticity, copyright of traditional knowledge. - Case study: community murals, craft fairs, participatory art projects.

Unit V – Creative Collaborative Project

Students co-create an artwork or installation with artisans. - Theme: Sustainability / Cultural Narratives / Local Identity. - Use of traditional techniques with experimental media.

Assessment

Studio Assignments (30%) – Practical craft exercises.
Fieldwork & Documentation (20%) – Journal, photographs, sketches, interviews.
Mid-Semester Review (20%) – Report on a craft community visit.
Final Project (30%) – Collaborative artwork / exhibition.

Suggested Readings & References

1. Jayakar, Pupul. *The Earthen Drum: An Introduction to the Ritual Arts of Rural India*. National Museum, 1980.
2. Jain, Jyotindra. *Indian Crafts*. Mapin Publishing, 1999.
3. Chattopadhyay, Kamaladevi. *Handicrafts of India*. Indian Council for Cultural Relations, 1963.
4. Vatsyayan, Kapila. *Traditional Indian Theatre: Multiple Streams*. National Book Trust, 1996.
5. Vatsyayan, Kapila. *Indian Crafts: Tradition and Design*. National Institute of Design, 1987.
6. Acharya, P. K., translator. *An Encyclopaedia of Hindu Architecture: Manasara Series*. Oxford University Press, 1927.

SEMESTER II

Course Objectives

1. To introduce students to the history, concepts, and evolution of printmaking and sculpture.
2. To familiarize students with terminologies, processes, and materials in both fields.
3. To provide an understanding of traditional Indian and global practices in printmaking and sculpture.
4. To prepare students for advanced exploration by developing a theoretical foundation alongside practice.

Learning Outcomes

1. Recall key terms, processes, and materials in printmaking and sculpture.
2. Explain the principles of image reproduction, relief, intaglio, additive and subtractive methods.
3. Relate theory to practical studio exercises in printmaking and sculpture.
4. Examine the role of printmaking and sculpture in society and culture.

Unit I – Introduction to Printmaking & Sculpture

Definitions: Printmaking as a medium of multiples; Sculpture as form in space.

Historical overview: From cave art to modern practices.

Importance of craft, materiality, and experimentation.

Unit II – Printmaking: Historical and Conceptual Framework

Early prints: Chinese woodcuts, Japanese Ukiyo-e, European woodcuts.

Indian print traditions: Kalighat prints, Company School, Bengal School printmakers, Santiniketan experiments. -Printmaking and social movements (19th–20th century).

Contemporary print practices in India.

Unit III – Printmaking: Processes & Techniques (Theory)

Relief (woodcut, linocut). - Intaglio (etching, engraving, drypoint).- Planographic (lithography, monotype).

-Screen-printing and digital prints. -Concept of editions, proofs, and originality in print.

Unit IV – Sculpture: Historical and Cultural Perspectives

Prehistoric and ancient Indian sculpture: Indus Valley, Mauryan, Gandhara, Gupta.

Temple sculpture traditions (Khajuraho, Ellora, Chola bronzes).

Folk and tribal sculpture practices in India.

Global developments: Greek, Renaissance, Modern sculpture.

Unit V – Sculpture: Materials, Methods & Modern Explorations

Additive, subtractive, casting, assemblage, installation.

Materials: clay, wood, stone, metal, plaster, mixed media.

Modern Indian sculpture: Ramkinkar Baij, Sankho Chaudhuri, D.P. Roy Chowdhury.

Contemporary practices: installation, public art, eco-sculpture.

Assessment

Internal Assessment (40%) – Written assignments, presentations, and seminar on chosen artist or technique. Test – Short notes and essay questions.

Final Theory Exam (60%) – Long answer and analytical questions.

Suggested Readings / References

Printmaking

1. Ross, John, Clare Romano, and Tim Ross. *The Complete Printmaker: Techniques, Traditions, Innovations*. Rev. ed., Free Press, 1991.
2. Tallman, Susan. *The Contemporary Print: From Pre-Pop to Postmodern*. Thames & Hudson, 1996.
3. Siva Kumar, R. *Santiniketan: The Making of a Contextual Modernism*. Visva-Bharati, 1997. (Includes writings on Santiniketan printmakers.)
4. Reddy, Krishna. *Intaglio and Nature: The Technique of Etching and Engraving*. Lalit Kala Akademi, 1972. (Also see his essays in exhibition catalogues and collected writings.)

Sculpture

1. Kar, Chintamani. *Indian Sculpture and Iconography: Forms and Measurements*. Firma KLM, 1974.
2. Kramrisch, Stella. *The Art of India: Traditions of Indian Sculpture, Painting, and Architecture*. Phaidon, 1954.
3. Read, Herbert. *The Meaning of Art*. Faber and Faber, 1931.
4. Berkson, Carmel. *Indian Sculpture: Towards the Rebirth of Aesthetics*. Abhinav Publications, 1990.

Course Objectives:

1. To enable an understanding of free hand drawing through observation
2. To enable an understanding of line and contour
3. To provide an awareness of structural relationships in drawn forms
4. To impart skills in using drawing media to render tone, texture and surfaces

Learning Outcomes:

1. Demonstrate skills in free hand drawing
2. Understand the process of drawing from thumbnails to compositions
3. Observe and express structural and spatial relationship in drawn forms
4. 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

BOOKS FOR REFERENCE

1. Ching, Francis D. K. *Drawing: A Creative Process*. New York: Van Nostrand Reinhold, 1990.
2. Curnow, Vera. *The Best of Coloured Pencil - Vol 5*. Massachusetts: Quarry – Rockport, 1999.
3. Douet, Valerie C., ed. *Drawing for Pleasure*. Kent: Search, 2001.
4. Gail, Angela. *Drawing: A Step-by-Step Guide to Drawing Techniques*. Twickenham: Tiger Books International, 1997.
5. Gupta, Arthur. *Freehand Drawing Self-Taught*. New York: Watson Gupta, 1984.
6. Mulick, Milind. *Sketchbook*. Pune: Jyotsna Prakshan, 2007.
7. Vebell, Victoria. *Exploring the Basics of Drawing*. New York: Thomson Delmar Learning, 2005.
8. Woods, Michael. *Pencil Drawing*. New York: Dover, 1987.

**BVAP 123– Serigraphy
Practical**

SEC 02

L-P-T

Credits: 3

0-6-0

Course Objectives

1. To introduce students to the basic tools, materials, and techniques of serigraphy (screen printing).
2. To develop skills in image preparation, stencil-making, and printing.
3. To encourage creative exploration of layering, color, and surface design.
4. To provide a foundation for applying serigraphy in both fine art and applied art contexts.

Learning Outcomes

1. Identify tools, materials, and safety measures used in serigraphy.
2. Explain principles of stencil printing, ink application, and registration.
3. Execute single-color and multi-color serigraph prints.
4. Produce a portfolio of original prints demonstrating technical proficiency and creativity.

Unit I – Introduction & Tools

History of serigraphy in India and abroad.

Tools: screens, squeegees, inks, emulsions, substrates.

Safety, handling, and studio setup.

Exercise: Preparing a simple screen and pulling the first test print.

Unit II – Hand-Cut Stencil Techniques

Paper and film stencils.

Positive–negative cut-out exercises.

Simple single-color poster-style prints.

Exercise: One-color stencil-based print composition.

Unit III – Photo-Emulsion Techniques

Preparing screen with light-sensitive emulsion.

Image transfer from drawings/photographs/digital designs.

Washout, drying, and screen hardening process.

Exercise: Two-color layered print using photo-emulsion method.

Unit IV – Multi-Color Registration & Printing

Registration techniques (pins, tabs, marks).

Transparent vs. opaque inks, layering effects.

Printing on paper and fabric surfaces.

Exercise: Three-color print demonstrating proper registration.

Unit V – Experimental & Creative Applications

Textured prints: screen filler, block-out methods, mixed-media stencils.

Overprinting, transparency, gradients.

Serigraphy in posters, textiles, and contemporary art practices.

Exercise: Creative project integrating experimental stencil methods.

Assessment

Studio Work & Assignments (50%) – Stencil, photo-emulsion, and registration exercises.

Mid-Semester Review (20%) – Portfolio check + viva.

Final Project & Portfolio (30%) – Creative serigraphy project + display.

Suggested References

1. Leaf, Ruth. *Experimental Printmaking*. Rev. ed., Watson-Guptill, 1976.
2. Reddy, Krishna. *Intaglio and Nature: The Technique of Etching and Engraving*. Lalit Kala Akademi, 1972.
3. Ross, John, Clare Romano, and Tim Ross. *The Complete Printmaker: Techniques, Traditions, Innovations*. Rev. ed., Free Press, 1991.
4. Siva Kumar, R. *Santiniketan: The Making of a Contextual Modernism*. Visva-Bharati, 1997. (Includes discussion of Santiniketan printmakers.)

**BVAP 124 – Fabric Painting
Practical**

MDC 02
Credits: 3

L-P-T
0-6-0

Course Objectives

1. To introduce students to fabric as a medium for creative expression.
2. To familiarize with traditional Indian fabric decoration techniques and their contemporary applications.
3. To train students in color mixing, fabric-specific paints, and surface design methods.
4. To encourage experimentation with motifs, textures, and modern textile art practices.

Learning Outcomes

1. Identify tools, paints, and fabrics suitable for painting.
2. Explain the principles of design and color harmony for textiles.
3. Differentiate between traditional and contemporary fabric decoration methods.
4. Assess quality, durability, and aesthetics of fabric-based artworks.
5. Produce original fabric-based artworks for functional and decorative purposes.

Unit I – Introduction to Fabric Painting

Overview of fabrics: cotton, silk, jute, synthetic.

Tools & materials: brushes, paints, fabric mediums, frames.

Pre-treatment & post-treatment of fabric.

Exercise: Practice strokes, dots, lines, and textures on fabric swatches.

Unit II – Traditional Fabric Art Forms in India

Kalamkari, Madhubani on textiles, Warli motifs on cloth.

Folk designs from Gujarat, Rajasthan (bandhani, block motifs).

Tribal textile motifs (Naga, Gond, Santhal).

Exercise: Motif-based composition inspired by traditional styles.

Unit III – Techniques in Fabric Painting

Freehand brush painting.

Stencil painting.

Block printing with hand-carved or ready-made blocks.

Tie-dye inspired painted effects.

Exercise: Create a 2-color and 3-color composition on fabric using above techniques.

Unit IV – Contemporary Applications

Fabric painting for apparel (sarees, kurtas, scarves, t-shirts).

Decorative painting for interiors (cushion covers, curtains, wall-hangings).

Mixed-media use of fabric in contemporary art (installation, textile art).

Exercise: Functional design (e.g., a painted tote bag, scarf, or cushion cover).

Assessment:

Component	Weightage
Continuous Internal Assessment (50%)	
- Class Assignments & Swatch Exercises	20%
- Mid-Semester Portfolio Submission	20%
- Studio Practice & Participation	10%
End-Semester Evaluation (50%)	
- Final Creative Project	25%
- Final Portfolio Submission	15%
- Viva Voce / Presentation	10%
Total	100%

Suggested References

1. Dhamija, Jasleen. *Indian Folk Arts and Crafts*. National Book Trust, 1992.
2. Jayakar, Pupul. *The Earthen Drum: An Introduction to the Ritual Arts of Rural India*. National Museum, 1980.
3. Kumar, Ritu. *Costumes and Textiles of Royal India*. Christie's Books, 1999.
4. Paine, Sheila. *Embroidered Textiles: Traditional Patterns from Five Continents with a Worldwide Guide to Identification*. Thames & Hudson, 1990.
5. Publications from Handicrafts and Handlooms Export Corporation (HHEC), India

SEMESTER III

**BVAP 211 – History of Far Eastern Art
Theory**

Major 03
Credits: 4

L-P-T
4-0-0

Course Objectives:

1. To introduce the beginnings of far eastern art
2. To enable an understanding in eastern Stone Age, bronze age and iron age art work and its impact on artistic expression
3. To provide an understanding on Chinese and Japanese art

Learning Outcomes:

1. Explain the role of philosophy, religion, and politics in shaping Far Eastern art.
2. Relate stylistic developments to cultural and historical contexts.
3. Compare art traditions of China, Japan, Korea, and Southeast Asia.
4. Develop research presentations and written projects integrating visual analysis and theory.

Unit I – Introduction to Far Eastern Aesthetics:

Defining “Far Eastern Art” in global art history.

Philosophical foundations: Taoism, Confucianism, Zen Buddhism, Shinto.

Concepts of nature, harmony, emptiness, and symbolism in art.

Unit II – Chinese Art

Neolithic pottery and ritual bronzes.

Qin and Han dynasty: Terracotta Army, funerary art.

Tang dynasty: Buddhist sculpture, Dunhuang cave paintings.

Song and Yuan dynasties: Landscape painting and calligraphy.

Ming and Qing: Porcelain, court painting, garden design.

Unit III – Japanese Art

Jomon and Yayoi pottery traditions.

Introduction of Buddhism: Asuka and Nara period sculptures.

Heian period: Yamato-e painting, screen and scroll traditions.

Muromachi and Momoyama: Zen gardens, ink painting, Kano school.

Edo period: Ukiyo-e prints (Hokusai, Hiroshige) and decorative arts.

Unit IV – Korean Art

Three Kingdoms period: Buddhist art and architecture.

Goryeo dynasty: Celadon ceramics, Buddhist painting.

Joseon dynasty: White porcelain, ink-and-wash painting.

Influence of Confucianism on aesthetics.

Unit V – Southeast Asian Art

Khmer art: Angkor Wat, Bayon temple sculpture.

Indonesian Borobudur and Prambanan.

Thai Buddhist sculpture and mural traditions.

Influence of Indian art and Buddhism in the region.

Unit VI – Cross-Cultural Exchanges & Modern Developments

The Silk Road and cultural transmission between India, China, and Japan.

European encounters: Jesuit missions, Japonisme in Europe.

Modern and contemporary artists of China, Japan, Korea.

Far Eastern art in today's global art scene.

Suggested Readings

1. Chandra, Lokesh. *Buddhist Art of Asia*. Aditya Prakashan, 1991.
2. Lee, Sherman E. *A History of Far Eastern Art*. 5th ed., Prentice Hall, 1994.
3. Munsterberg, Hugo. *The Arts of Japan: An Illustrated History*. Tuttle Publishing, 1962.
4. Rowland, Benjamin. *The Art and Architecture of India: Buddhist, Hindu, Jain*. 3rd ed., Penguin Books, 1977.
5. Stanley-Baker, Joan. *Japanese Art*. Thames & Hudson, 1984.
6. Sullivan, Michael. *The Arts of China*. 6th ed., University of California Press, 2008.
7. Won-Yong, Kim. *Art and Archaeology of Ancient Korea*. Tamgudang Publishing, 1986.

Course Objectives

1. To trace the historical development of Indian miniature painting traditions.
2. To study stylistic features, techniques, and themes of different schools.
3. To understand the patronage of courts, rulers, and religious centers in miniature art.
4. To train students in visual analysis and comparative study of miniature schools.
5. To introduce the influence of Persian, Mughal, Deccani, and regional traditions on Indian miniatures.

Learning Outcomes

1. List major schools of Indian miniature painting with dates and locations.
2. Explain stylistic differences and thematic content across schools.
3. Relate miniature art to dynasties, patrons, and socio-cultural context.
4. Compare Mughal, Rajput, Pahari, and Deccani styles.
5. Assess the contributions of miniature traditions to Indian visual culture.
6. Develop thematic essays and projects inspired by miniature painting.

Unit I – Prehistoric and Early Painting (10,000 BCE – 3rd Century CE)

Prehistoric rock art: Bhimbetka and Andhra sites.

Early Buddhist paintings in Andhra (Amaravati region).

Ajanta (1st BCE – 5th CE, Phase I).

Unit II – Classical & South Indian Murals (4th – 10th Century CE)

Ajanta Phase II (Gupta period).

Ellora paintings (6th–9th CE).

Badami, Aihole, Pattadakal murals (Chalukya period).

Sittannavasal Jain cave paintings (Pallava/Pandya).

Chola mural paintings in Brihadeeswara temple, Thanjavur.

Unit III – Medieval Murals & Regional Styles (10th – 15th Century CE)

Kerala mural tradition (10th CE onwards).

Vijayanagara murals: Lepakshi temples (14th–16th CE).

Jain manuscript illustrations (Western India).

Odisha palm-leaf illustrations.

Unit IV – Miniature Traditions (15th – 17th Century CE)

Sultanate and early Mughal painting.

Mughal school under Akbar, Jahangir, Shah Jahan.

Deccani school of painting (Bijapur, Golconda, Hyderabad).

Unit V – Regional Miniature Schools & Folk Painting (16th – 18th Century CE)

Rajasthani schools: Mewar, Marwar, Kishangarh, Bundi.

Pahari schools: Basohli, Kangra, Guler.

South Indian palm-leaf and cloth painting traditions (Andhra Kalamkari, Tamil Nadu Thanjavur painting, Mysore painting). Folk and tribal traditions: Warli, Madhubani, Pattachitra, Cheriya.

Assessment

Component	Details	Weightage
Class Participation & Attendance	Engagement in lectures, discussions, Q&A	10%
Assignments / Written Submissions	Short essays, timeline charting, analytical responses on murals/miniatures	15%
Seminar / Presentation	Visual analysis of one painting tradition (Ajanta, Lepakshi, Thanjavur, Mughal, etc.)	15%
Mid-Semester Test 20%	Image-based identification + short notes	
End-Semester Examination	Descriptive, analytical, and image-based theory exam	40%
Total		100%

Suggested Readings:

General Indian Painting History

1. Beach, Milo C. *Mughal and Rajput Painting*. Cambridge University Press, 1992.
2. Chandra, Moti. *Indian Miniature Painting*. National Museum, 1949.
3. Goswamy, B. N. *Indian Painting: Themes, Histories and Interpretations*. Oxford University Press, 2014.
4. Sivaramamurti, C. *Indian Painting*. National Book Trust, 1970.
5. Vatsyayan, Kapila. *The Square and the Circle of Indian Arts*. Abhinav Publications, 1983.
6. Welch, Stuart Cary. *Indian Drawings and Painted Sketches: 16th through 19th Centuries*. Asia Society, 1976.

South Indian Painting (Focused Readings)

1. Dallapiccola, Anna L. *South Indian Paintings: A Catalogue of the British Museum Collection*. British Museum Press, 2010.
2. Dhaky, M. A., editor. *The Indian Temple Paintings*. Abhinav Publications, 1991.
3. Kramrisch, Stella. *The Art of India: Traditions of Indian Painting*. Phaidon, 1954.
4. Nagaswamy, R. *Masterpieces of Early South Indian Painting*. Tamil Arts Academy, 2003.
5. Rama, J. *Thanjavur Paintings: A Cultural History*. Publications Division, Ministry of Information and Broadcasting, 1999.
6. Sivaramamurti, C. *South Indian Paintings*. National Museum, 1968.

Regional & Folk Traditions

1. Coomaraswamy, Ananda K. *The Transformation of Nature in Art*. Harvard University Press, 1934.
2. Dallapiccola, Anna L. *Vijayanagara Murals of Lepakshi*. National Museum, 1985.
3. Jain, Jyotindra. *Kalighat Painting: Images from a Changing World*. Mapin Publishing, 1999.
4. Mittal, Jagdish. *Deccani Painting*. Jagdish and Kamla Mittal Museum of Indian Art, 1999.
5. Pande, Anupa. *Mysore and Thanjavur Paintings: A Study of Iconography and Style*. Aryan Books International, 1995.

Course Objectives

1. To familiarize students with basic tools, media, and surfaces used in visual arts.
2. To train in preparation of supports (paper, board, canvas) and use of binders/adhesives.
3. To explore properties of dry, wet, and mixed media through practical exercises.
4. To encourage safe studio practice and handling of materials.

Learning Outcomes

1. Identify different art materials and their functions.
2. Explain properties of media (absorbency, opacity, permanence).
3. Demonstrate correct handling of materials.
4. Compare media effects on different surfaces (paper, canvas, fabric, wood).
5. Assess durability and suitability of chosen methods for creative projects.
6. Prepare their own painting/craft surfaces and produce experimental compositions.

Unit I – Introduction to Art Materials: Graphite, charcoal, conte, ink, pastels (oil & soft).

Brushes, palette knives, sponges, rollers. Papers: handmade, cartridge, watercolor, rice paper.

Exercise: Swatch studies with dry and wet media on different papers.

Unit II – Pigments, Binders & Mediums: Natural vs synthetic pigments. Gum arabic, linseed oil, acrylic medium, tempera (egg & glue). Safe handling of solvents (turpentine, kerosene, water-based substitutes).

Exercise: Preparing tempera colors, mixing oil and acrylic mediums, sample charts.

Unit III – Preparation of Supports : Stretching and sizing of canvas. Gesso preparation and priming (oil & acrylic gesso). Preparing boards, panels, and fabric for painting.

Exercise: Preparing a canvas and painting board for class use.

Unit IV – Printing & Mixed Media Surfaces: Basics of block-printing ink, screen-printing medium.

Adhesives: glue, natural gums, resins. Collage and assemblage materials (fabric, found objects).

Exercise: Mixed-media experimental composition.

Unit V – Finishing & Preservation: Fixatives for charcoal and pastel. Varnishes (dammar, synthetic, matte/gloss). Archival methods for paper and canvas storage.

Exercise: Varnishing and mounting a small finished artwork.

Assessment

Component	Details	Weightage
Class Exercises & Swatches	Weekly practice (pigment charts, surface tests)	20%
Preparation Work	Student-prepared canvas/board/paper	15%
Mid-Semester Submission	Portfolio of exercises (charts, swatches, experiments)	15%
Studio Practice & Participation	Tool handling, safe use, punctuality	10%
Final Creative Project	Artwork using at least 2 different media/surfaces	25%
Portfolio & Viva	Final compilation + oral explanation of methods	15%
Total		100%

Suggested Readings / References

1. Mayer, Ralph. *The Artist's Handbook of Materials and Techniques*. 5th ed., Viking, 1991.
2. Gottsegen, Mark David. *The Painter's Handbook: A Complete Reference*. Watson-Guption, 2006.
3. Wehlte, Kurt. *The Materials and Techniques of Painting*. Translated by Ursula Froese, Van Nostrand Reinhold, 1975.
4. Sheikh, Gulammohammed, editor. *Contemporary Art in Baroda*. Tulika Books, 1997.
5. Indian Hand-made Paper Industry Council Publications. Publications on Traditional Supports. Indian Hand-made Paper Industry Council, various years.

BVAP 214– Tanjore Painting
Practical

SEC 03

Credits: 3

L-P-T

0-6-0

Course Objectives

1. To introduce students to the traditional techniques of Tanjore painting.
2. To train in surface preparation, drawing, relief work, gold foiling, and coloring.
3. To develop discipline, patience, and precision in handling traditional methods.
4. To encourage students to adapt traditional craft skills into contemporary practice.

Learning Outcomes

1. Recall materials, tools, and techniques used in Tanjore painting.
2. Explain the symbolic, cultural, and devotional aspects of Tanjore art.
3. Demonstrate the preparation of surfaces, relief work, and gold foiling.
4. Differentiate Tanjore painting techniques from other regional traditions.
5. Produce an original Tanjore painting following traditional methods.

Unit I – Introduction and Materials : History and significance of Tanjore paintings.

Tools and materials: wood, canvas, chalk powder, gum arabic, gold foil, natural colors.

Safety and preservation of gold and pigments.

Exercise: Familiarization with tools and media.

Unit II – Surface Preparation: Preparing wooden plank or board. Cloth pasting, applying tamarind seed paste/chalk powder mixture. Surface polishing for smoothness.

Exercise: Preparing a painting surface.

Unit III – Drawing and Outline Transfer : Selection of deity/composition (traditional iconography).

Freehand drawing / tracing method. Pouncing and outlining with a brush.

Exercise: Drawing and transferring a traditional design.

Unit IV – Relief Work (Gesso) : Preparation of gesso paste (chalk powder + gum). Molding techniques for jewelry, ornaments, and embellishments. Application with cone/brush for embossed relief.

Exercise: Relief work practice on jewelry designs.

Unit V – Gold Foiling : Cutting and handling of gold foil. Laying gold over relief areas.

Burnishing and fixing techniques.

Exercise: Applying gold foil over a relief-decorated area.

Unit VI – Coloring and Finishing : Flat color application with natural/synthetic pigments.

Shading, detailing of features, ornament highlights. Varnishing and preservation methods.

Final Exercise: Complete one Tanjore painting.

Assessment

Component	Details	Weightage
Class Exercises	Relief, foiling, coloring practice	20%
Surface Preparation Work	Properly prepared board/cloth support	10%
Mid-Semester Submission	Incomplete but progressing painting	15%
Studio Practice & Participation	Handling materials, discipline, safety	10%
Final Tanjore Painting	Complete traditional composition	30%
Portfolio & Viva Voce	Documentation + oral defense of process	15%
Total		100%

Suggested Readings / References

1. Appasamy, Jaya. *Thanjavur Painting*. Publications Division, Ministry of Information and Broadcasting, Government of India, 1980.
2. Rama, J. *Tanjore Paintings: A Cultural History*. Lalit Kala Akademi, 1995.
3. Pande, Anupa. *Mysore and Thanjavur Painting: A Study of Iconography and Style*. Aryan Books International, 1998.
4. Sivaramamurti, C. *South Indian Painting*. National Museum, 1968.
5. Nagaswamy, R. *Masterpieces of Early South Indian Painting*. Tamil Arts Academy, 1983.
6. Field Manuals and Workshop Booklets on Traditional Painting Techniques. Government College of Fine Arts, Kumbakonam, various years.

BVAP 215– Nature Study
Practical

MDC 03
Credits: 3

L-P-T
0-6-0

Course Objectives

1. To train students in direct observation of natural objects and surroundings.
2. To develop understanding of form, proportion, volume, and texture in nature.
3. To study light, shade, and color interaction in natural forms.
4. To encourage sensitivity towards the environment and visual interpretation of nature.

Learning Outcomes

1. Identify forms, shapes, and structures in nature.
2. Explain how light, texture, and perspective influence natural forms.
3. Depict plants, flowers, trees, rocks, shells, insects, birds, etc. through drawing/painting.
4. Study variations in texture, growth patterns, and natural details.
5. Produce creative compositions inspired by direct observation of nature.

Unit I – Observation of Natural Forms

Line drawing of leaves, flowers, fruits, vegetables.

Study of insects, shells, feathers.

Texture rendering (smooth, rough, shiny, matte).

Exercise: Sketchbook practice (line and tonal studies).

Unit II – Study of Plants & Trees

Growth patterns, branching, leaf structures.

Full tree studies in different media (pencil, ink, watercolor).

Exercise: Tree study with emphasis on volume and proportion.

Unit III – Study of Landscape Elements

Rocks, stones, soil textures, water reflections.

Sky studies: clouds at different times of day.

Exercise: Quick outdoor sketch studies.

Unit IV – Study of Birds & Animals

Observation of posture, movement, and proportion.

Simplification of forms for study.

Exercise: Sketching animals/birds from life

Unit V – Creative Application

Combining natural elements into a composition.

Using color (watercolor/gouache/acrylic) to capture natural light.

Final Exercise: A finished composition based on observed natural forms.

Assessment

Component	Details	Weightage
Class Exercises / Sketchbook	Weekly nature studies (line, tone, color)	25%
Mid-Semester Submission	Portfolio of sketches (minimum 15 works)	20%
Class Participation & Observation	Skills Outdoor sketching, engagement	10%
Final Composition (Nature-based)	Full work combining natural elements	30%
Portfolio & Viva	Final compilation + oral explanation	15%
Total		100%

Suggested Readings & References

1. Horton, James. *An Introduction to Drawing Nature*. David & Charles, 2002.
2. Calderon, W. Frank. *Animal Painting and Anatomy*. Dover Publications, 2003. Originally published 1936.
3. Reid, Jack. *Watercolour Basics: Painting Nature*. North Light Books, 1998.
4. Reid, Charles. *Painting Flowers in Watercolour*. Watson-Guption, 2001.
5. Nainsukh & Company. *Traditional Indian Nature Studies*. Unpublished folios and reproductions, 18th century. Referenced in museum archives (Victoria and Albert Museum; National Museum, New Delhi).
6. Sivaramamurti, C. *Indian Art*. National Book Trust, 1970.

SEMESTER IV

BVAP 221– History of Indian Art 02
(Buddhist Art- Painting, Architecture and Sculpture)
Theory

Major 05

L-P-T

Credits: 4

4-0-0

Course Objectives

1. To study the origins, development, and spread of Buddhist art in India.
2. To examine stupas, chaityas, viharas, sculpture, and mural painting in their cultural contexts.
3. To understand the role of patronage (Maurya, Satavahana, Kushana, Gupta, regional dynasties) in shaping Buddhist art.
4. To analyze the stylistic evolution from symbolic to anthropomorphic representations.

Learning Outcomes

1. List key sites, schools, and forms of Buddhist art.
2. Explain iconographic developments in Buddhist art.
3. Relate Buddhist art to its religious-philosophical context.
4. Compare regional variations (Gandhara vs. Mathura, Amaravati vs. Sanchi).
5. Develop independent interpretations of Buddhist visual culture.

Unit I – Introduction to Buddhist Art

Historical context: life of the Buddha, early patronage (Maurya–Shunga–Satavahana).

Symbolic representations of the Buddha (aniconic phase).

Stupa architecture: Sanchi, Bharhut.

Unit II – Buddhist Architecture: Chaityas and Viharas

Rock-cut caves: Bhaja, Karla, Ajanta, Ellora.

Chaitya halls and viharas: structure, function, decoration.

Spread of Buddhist cave architecture to Western India, Deccan, and Odisha.

Unit III – Buddhist Sculpture: Schools & Styles

Gandhara school (Greco-Buddhist influence, drapery, naturalism).

Mathura school (red sandstone, Indianized forms, symbolic motifs).

Amaravati and Nagarjunakonda (Satavahana/Ikshvaku patronage).

Gupta period Buddhist sculpture (Sarnath school, refinement, spiritual expression).

Unit IV – Buddhist Painting Traditions

Ajanta murals (2nd BCE – 6th CE): narrative cycles, Jataka tales, style and technique.

Ellora cave paintings (medieval continuation).

Sittannavasal (Jain-Buddhist overlaps).

Later traditions in Sri Lanka and Himalayan regions (brief introduction).

Unit V – Buddhist Art and Legacy

Spread of Buddhist art beyond India: Central Asia, Nepal, Tibet, Southeast Asia.

Role of Buddhist art in shaping pan-Asian visual culture.

Assessment

Component	Details	Weightage
Class Participation	Discussions, visual analysis	10%
Assignments /Test	Short written works on sites (e.g., Ajanta, Gandhara)	15%
Seminar / Presentation	Focused topic (e.g., "Symbolism in Sanchi Stupa")	15%
End-Semester Exam		60%
Total		100%

Suggested Readings & References

1. Brown, Percy. *Indian Architecture Vol. I: Buddhist and Hindu*. Bombay: D.B. Taraporevala Sons, 1971.
2. Harle, J.C. *The Art and Architecture of the Indian Subcontinent*. (The Yale University Press Pelican History of Art Series) 1994
3. Tömöry, Edith. *A History of Fine Arts in India and the West*. Madras: Orient Longman, 1982.
4. Cunningham, A. *The Stupa at Bharhut*. Varanasi: Indological Book House, 1962.
5. Dehejia, Vidya. *Early Buddhist Rock Temples*. London: Thames and Hudson, 1972.
6. Dehejia, Vidya. *Indian Art*. London: Phaidon, 1997.
7. Fisher, Robert E. *Buddhist Art and Architecture*. London: Thames & Hudson, 2006.
8. Harle, J.C. *Gupta Sculpture*. Oxford: Clarendon, 1974.
9. Pant, Pushesh. *Ajanta and Ellora Cave Temples of Ancient India*. Holland: Roli, 2007.
10. Rao, S.R. *Lothal and the Indus Civilisation*. London: Asia Publishing House, 1973.
11. Talim, Meena. *Buddhist Art*. 2 Vols. Delhi: Buddhist World Press, 2014.

BVAP -222 – History of Western Art 01
(Prehistoric to Medieval)
Theory

Major 06
Credits: 4

L-P-T
4-0-0

Course Objectives

1. To provide a survey of Western art from Prehistoric to Medieval times.
2. To study the development of painting, sculpture, and architecture in historical and cultural contexts.
3. To understand key stylistic phases — Prehistoric, Greek, Roman, Early Christian, Byzantine, Romanesque, Gothic.
4. To develop skills of visual analysis, comparison, and critical appreciation.

Learning Outcomes

1. List key sites, artworks, and styles from Prehistoric to Medieval art.
2. Explain cultural and philosophical ideas reflected in art.
3. Relate artworks to social, political, and religious contexts.
4. Assess the contributions of each period to Western art.
5. Develop timelines, visual analysis projects, and thematic studies.

Unit I – Prehistoric Art (30,000–3,000 BCE)

Cave paintings: Lascaux, Altamira.

Venus figurines and fertility cults.

Megalithic monuments: Stonehenge.

Unit II – Ancient Civilizations (3,000–500 BCE)

Egyptian art: pyramids, temples, tomb paintings, sculpture (idealized form).

Mesopotamian art: Sumerian, Assyrian reliefs, ziggurats.

Aegean art: Minoan frescoes (Knossos), Cycladic figurines.

Unit III – Classical Antiquity (5th c. BCE – 4th c. CE)

Greek art: Archaic kouros, Classical ideal (Phidias), Hellenistic expression (Laocoön).

Greek architecture: Doric, Ionic, Corinthian orders; Parthenon.

Roman art: portraiture, mosaics, wall paintings (Pompeii), Colosseum, Pantheon.

Unit IV – Early Christian & Byzantine Art (3rd – 10th CE)

Catacomb paintings, basilica architecture.

Icon painting and mosaics (Ravenna, Hagia Sophia).

Symbolism in religious art.

Unit V – Romanesque & Gothic Art (10th – 15th CE)

Romanesque sculpture, frescoes, illuminated manuscripts.

Romanesque churches: barrel vault, heavy masonry.

Gothic cathedrals: pointed arches, stained glass (Chartres, Notre Dame).

Transition toward Renaissance humanism.

Assessment

Component	Details	Weightage
Class Participation	Discussions, Q&A, visual identification	10%
Assignments / Essays	Thematic studies (e.g., "Greek Ideal vs Gothic Symbolism")	15%
Seminar / Presentation	Focused site/artwork study	15%
End-Semester Exam	Descriptive & analytical essays	60%
Total		100%

Suggested Readings

1. Janson, H. W. *History of Art*. Rev. 6th ed., co-authored by Anthony F. Janson, Prentice Hall, 2001.
2. Stokstad, Marilyn. *Art History: Volume 1*. 2nd ed., Prentice Hall, 2001.
3. Gombrich, E. H. *The Story of Art*. 16th ed., Phaidon Press, 1995. Originally published 1950.
4. Hartt, Frederick. *History of Italian Renaissance Art: Painting, Sculpture, Architecture*. 6th ed., co-authored by David G. Wilkins, Prentice Hall, 2006.
5. Gardner, Helen. *Art Through the Ages*. 13th ed., edited by Fred S. Kleiner and Christin J. Mamiya, Wadsworth/Thomson Learning, 2009.
6. Mango, Cyril. *Byzantine Architecture*. Electa/Rizzoli, 1976.
7. Demus, Otto. *Byzantine Mosaic Decoration: Aspects of Monumental Art in Byzantium*. Routledge & Kegan Paul, 1948.
8. Kleiner, Fred S., and Christin J. Mamiya. *Gardners' Art through the Ages*. 13th ed., Belmont: Wadsworth Publishing, 2009.
9. Cason, Lionel. Ancient Egypt. *Great Ages of Man: A History of the World's Cultures*. Amsterdam: Time Life Books, 1982.
10. Elsner, Jaś. *Imperial Rome and Christian Triumph*. Oxford: Oxford University Press, 1988.
11. Janson, H.W., and Anthony F. Jansen. *History of Art*. New York: Harry N. Abrams, Inc, 1997.
12. Kramer, Samuel Noah. *Cradle of Civilisation. Great Ages of Man: A History of the World's Cultures*. Amsterdam: Time-Life Books, 1983.
13. Osborne, Robin. *Archaic and Classical Art*. Oxford: Oxford University Press, 1988.
14. Palmer, J. C. *Sir Banister Fletcher's A History of Architecture*. London: Athlone Press, 1975.
15. Tömöry, Edith. *A History of Fine Arts in India and the West*. Chennai: Orient Blackswan, 2009.

BVAP 223 Creative Painting I
Practical

Major 07
Credits: 4

L-P-T
0-8-0

Course Objectives

1. To introduce students to the basic principles of drawing—line, form, proportion, perspective, and tonal values.
2. To cultivate observational skills through studies of natural and man-made forms.
3. To encourage free expression and spontaneity in sketching as a medium of self-discovery.
4. To develop imaginative thinking and the ability to transform ideas into visual compositions.
5. To foster a habit of maintaining a creative sketchbook as a tool for experimentation and reflection.

Learning Outcomes:

1. Recall & identify the elements of drawing such as line, form, proportion, and perspective.
2. Demonstrate control of drawing techniques including contour, shading, and tonal rendering.
3. Analyze natural and man-made objects to construct balanced compositions.
4. Develop expressive freehand sketches that reflect spontaneity and personal style.
5. Integrate observational skills with imagination to produce original and innovative visual expressions.

UNIT 01: Introduction to Creative Expression

Free drawing and painting exercises.

Exploration of emotions through color and form.

UNIT 02: Elements of Art in Creative Painting

Application of line, shape, texture, space, and value.

Exercises in composition using simple subjects.

UNIT 03: Still-Life Transformation

Reinterpreting objects beyond realism.

Introduction to semi-abstraction.

UNIT 04: Memory and Imagination

Painting from dreams, memory sketches, and imaginative visualization.

Storytelling through visual elements.

UNIT 05: Theme-Based Composition

Small thematic projects (festivals, daily life, environment).

Use of watercolors and poster colors.

Suggested Readings

Core Drawing Fundamentals

1. Bargue, Charles, and Jean-Léon Gérôme. *Drawing Course*. Dover Publications, 2011.
2. Edwards, Betty. *Drawing on the Right Side of the Brain*. Tarcher, 1979.
3. Garcia, Claire Watson. *Drawing for the Absolute Beginner*. North Light Books, 2004.
4. Guphill, Arthur L. *Rendering in Pencil: A How-to Handbook for Students and Artists*. Watson-Guphill, 1977.
5. Nicolaïdes, Kimon. *The Natural Way to Draw: A Working Plan for Art Study*. Houghton Mifflin, 1941.

Observation & Expression

Bert Dodson – Keys to Drawing (focus on seeing and sketching from life).

Andrew Loomis – Figure Drawing for All It's Worth (human proportion and structure).

Ernest R. Norling – Perspective Made Easy (clear guide to perspective drawing).

Jack Hamm – Drawing the Head and Figure (applied anatomy, gesture, expression).

Imagination & Creative Exploration

Peter Jenny – Sketchbook: Conceptual Drawings (developing personal sketchbook practice).

Danny Gregory – The Creative License: Giving Yourself Permission to Be the Artist You Truly Are (encourages free expression and creativity).

James Gurney – Imaginative Realism: How to Paint What Doesn't Exist (bridging observation with imagination).

Francis D. K. Ching – Design Drawing (integrating design thinking and drawing).

BVAP 224– Printmaking 01 – Wood Cut / Stencil Cut

Practical

Minor 04

Credits: 4

L-P-T

0-8-0

Course Objectives

1. To introduce students to basic relief printmaking techniques (woodcut and stencil cut).
2. To develop skills in design transfer, carving, inking, and hand/press printing.
3. To train students in discipline, patience, and precision in printmaking practice.
4. To encourage experimentation with textures, positive-negative spaces, and layering.

Learning Outcomes

1. Identify tools, materials, and safety practices in woodcut and stencil cut.
2. Transfer a design onto a wood/stencil surface and execute a print.
3. Explore contrasts of positive and negative space in compositions.
4. Review the quality of prints (inking, registration, impression).
5. Produce original woodcut/stencil prints with creative expression.

Unit I – Introduction & Materials

History of relief printing (brief).

Tools and materials: woodblocks, linoleum, stencils, cutters, rollers, inks, papers.

Safety and maintenance of tools.

Unit II – Woodcut Printing

Design development (sketchbook to block).

Transfer techniques (direct drawing, carbon transfer).

Cutting methods: line, texture, large surface removal.

Inking (roller technique).

Hand burnishing and press printing.

Editioning and signing prints.

Unit III – Stencil Printing

Principles of stencil art (single-layer & multi-layer).

Cutting stencils (paper, plastic, card).

Use of brushes, rollers, spray for application.

Multi-color registration in stencil printing.

Unit IV – Creative Applications

Integration of woodcut and stencil in mixed-media prints.

Exploration of textures, overlays, and color experiments.

Small project: Thematic print series (3–5 works).

Assessment

Component	Details	Weightage
Class Participation & Discipline	Studio practice, tool handling, safety	10%
Sketchbook / Design Development	Concept sketches, composition planning	15%
Assignments	At least 2 finished woodcut prints + 2 stencil prints	25%
Mid-Semester Review	Evaluation of process and progress	20%
Final Portfolio (End-Semester)	Minimum 6–8 finished prints (editioned, signed)	30%
Total		100%

Suggested Readings & References

1. Gascoigne, Bamber. *How to Identify Prints: A Complete Guide to Manual and Mechanical Processes from Woodcut to Inkjet*. Thames & Hudson, 1986.
2. Ivins, William M. *Prints and Visual Communication*. Harvard University Press, 1953.
3. Ross, John, and Clare Romano. *The Complete Printmaker: Techniques, Traditions, Innovations*. Revised and expanded ed., Free Press, 1991.
4. Johnson, R. S. *The Techniques of Printmaking*. Oxford University Press, 1962.
5. Reddy, Krishna. *Intaglio and Relief Printmaking: Innovations in Modern Art*. State University of New York Press, 1988.
6. Jain, Jyotindra, editor. *Handmade Prints: Indian Traditions and Modern Experiments*. Crafts Museum, 1989.

BVAP 225– Public Art - Community Engagement and Service
Practical

VAC 05 (CEC)
Credits: 2

L-P-T
0-4-0

Course Objectives

1. To introduce students to the concept and practice of public art.
2. To encourage community participation in the creative process.
3. To train students in site-specific art, mural, installation, and collaborative projects.
4. To instill social responsibility, teamwork, and cultural sensitivity in young artists.

Learning Outcomes

1. Identify forms of public/community art in Indian and global contexts.
2. Explain the role of art in social awareness, education, and empowerment.
3. Design and execute small-scale public art projects with communities.
4. Evaluate site, audience, and cultural needs before planning a project.
5. Reflect on the impact of art on a community.
6. Produce collaborative works (murals, installations, street art, workshops) with social relevance.

Unit I – Introduction to Public Art

Types: murals, graffiti, installations, street performances, craft collaborations.

Case studies: Indian folk/community murals (Warli, Madhubani on walls), international public art.

Understanding art in shared spaces.

Unit II – Site & Community Study

Identifying potential sites (schools, community centers, public walls, parks).

Interaction with local communities: interviews, observation, sketching needs.

Documentation (photographs, field notes, drawings).

Unit III – Design & Planning

Developing concepts based on community input.

Preparation of proposals: sketches, color plans, material lists.

Permissions and logistics (working with institutions, municipalities, NGOs).

Unit IV – Execution of Public Artwork

Collaborative painting/mural/stencil/graffiti project.

Possible use of upcycled/recycled materials for sustainability.

Encouraging community participation (students, children, artisans).

Unit V – Reflection & Documentation

Final presentation of the work to the community.

Group critique and reflection on outcomes.

Portfolio: photo/video documentation, process journal.

Assessment

Component	Details	Weightage
Community Engagement	Interaction, participation, teamwork	20%
Project Proposal & Design	Sketches, plans, materials	15%
Execution	Actual mural/installation/workshop	30%
Documentation	Photo/video + written report	20%
Reflection & Viva	Presentation and discussion	15%
Total		100%

Suggested Readings & References

1. Dehejia, Vidya. *Indian Art*. Phaidon Press, 1997.
2. Jain, Jyotindra. *Indian Folk and Tribal Art*. National Handicrafts and Handlooms Museum; Mapin Publishing, 1998.
3. Kester, Grant H. *Conversation Pieces: Community and Communication in Modern Art*. University of California Press, 2004.
4. Kwon, Miwon. *One Place After Another: Site-Specific Art and Locational Identity*. MIT Press, 2002.
5. Lacy, Suzanne, editor. *Mapping the Terrain: New Genre Public Art*. Bay Press, 1995.

SEMESTER V

BVAP 311– History of Indian art 03
(Hindu Painting, Architecture and Sculpture)
Theory

Major 08

L-P-T

Credits: 4

4-0-0

Course Objectives

1. To study the development of Hindu art forms in India from early beginnings to the medieval period.
2. To understand the philosophical and symbolic foundations of Hindu art.
3. To trace the evolution of temple architecture, sculpture, and painting across regions.
4. To develop skills of visual analysis and cultural interpretation of Hindu art.

Learning Outcomes

1. Identify major Hindu temples, sculptures, and paintings by style and period.
2. Explain the symbolic and religious meaning of Hindu imagery.
3. Relate artworks to dynasties, patronage, and cultural context.
4. Compare North Indian Nagara and South Indian Dravida temple architecture.
5. Develop thematic studies linking mythology, philosophy, and visual culture.

Unit I – Introduction to Hindu Art

Sources: Vedas, Puranas, Shilpa Shastras.

Symbolism: mandala, axis mundi, cosmic geometry.

Patronage: kings, guilds, communities.

Unit II – Hindu Architecture

Early shrines and rock-cut temples (Udayagiri, Elephanta, Badami).

Temple architecture: Nagara (North India) and Dravida (South India) styles.

Important examples:

Nagara: Lingaraja (Bhubaneswar), Khajuraho temples.

Dravida: Shore Temple (Mahabalipuram), Brihadeshwara Temple (Thanjavur).

Vesara/Hybrid styles (Karnataka).

Temple complexes and iconography.

Unit III – Hindu Sculpture

Iconography of deities: Shiva, Vishnu, Devi, Surya, Ganesha.

Gupta classical style (Mathura, Sarnath).

Chola bronzes (Nataraja, Vishnu, Devi forms).

Orissan temple sculpture.

Medieval narrative reliefs (Khajuraho, Konark).

Unit IV – Hindu Painting Traditions

Early references: Murals at Badami, Ellora, and Ajanta (Hindu themes in later caves).

South Indian traditions: Tanjore painting, Kalamkari, mural traditions (Kerala, Lepakshi).

Rajput and Pahari schools (mythological themes: Ramayana, Mahabharata, Krishna legends).

Symbolism in color and form.

Unit V – Regional Variations and Cultural Impact

Comparative study of regional Hindu art forms.

Integration of craft and ritual practice (metalwork, textiles, temple murals).

Role of Hindu art in shaping Indian cultural identity.

Continuity into modern and contemporary practice.

Assessment

Component		Weightage
Class Participation & Discussion		10%
Assignments / Short Essays		15%
Seminar / Presentation	Student-led case study (specific temple/artwork)	15%
End-Semester Exam	short notes+Long essays + critical analysis	60%
Total		100%

Suggested Readings

1. Coomaraswamy, Ananda K. *The Dance of Śiva: Essays on Indian Art and Culture*. Sunwise Turn, 1918.
2. Dehejia, Vidya. *Indian Art*. Phaidon Press, 1997.
3. Goswamy, B. N. *Essence of Indian Art*. Asian Art Museum of San Francisco, 1986.
4. Kramrisch, Stella. *The Hindu Temple. 2 vols.*, Motilal Banarsidass, 1946.
5. Michell, George. *The Hindu Temple: An Introduction to Its Meaning and Forms*. University of Chicago Press, 1988.
6. Soundara Rajan, K. V. *Indian Temple Styles: The Personality of Hindu Architecture*. Munshiram Manoharlal Publishers, 1972.
7. Sivaramamurti, C. *Indian Sculpture*. Allied Publishers, 1961.
8. Vatsyayan, Kapila. *The Square and the Circle of Indian Arts*. Abhinav Publications, 1997.
9. Brown, Percy. *Indian Architecture Vol. I: Buddhist and Hindu*. Bombay: D.B. Taraporevala, 1971.
10. Tömöry, Edith. *A History of Fine Arts in India and the West*. Madras: Orient Longman, 1982.
11. Seth, Mira. *Indian Painting: The Great Mural Tradition*. Ahmedabad: Mapin Publishers, 2006.
12. Anantharaman, Ambujam. *Temples of South India*. Chennai: East West, 2009.
13. Champakalakshmi, R. *The Hindu Temple*. New Delhi: Roli and Janssen B. V., 2001.
14. Champakalakshmi R. *Religion, Tradition and Ideology: Pre-colonial South India*. New Delhi: Oxford University Press, 2011.
15. Deva, Krishna. *Temples of North India*. India: National Book Trust, 1985.
16. Guy, John. *Indian Temple Sculpture*. Chennai: Westland Books, 2011.
17. Krishnan, Gauri Parimoo. *The Power of the Female: Devangana Sculptures on Indian Temple Architecture*. New Delhi: D.K. Printworld (P) Ltd., 2014.
18. Michell, George. *Hindu Art and Architecture*. London: Thames and Hudson, 2000.
19. Michell, George and Peterson, Indira Viswanathan. *The Great Temple of Thanjavur: One Thousand Years, 1010 – 2010*. Mumbai: The Marg Foundation, 2010.
20. Morley, Grace. *Indian Sculpture*. New Delhi: Roli Books, 2005.
21. Nagaswamy, R. *Brhadisvara Temple: Form and Meaning*. New Delhi: Indira Gandhi National Centre for the Arts and Aryan Books International, 2011.
22. Nagaswamy R. *Visnu Temples of Kancipuram*. New Delhi: D.K. Printworld (P) Ltd., 2011.

23. Pande, Dr. Alka. *Masterpieces of Indian Art*. New Delhi: Roli Books, 2007.
24. Sengupta, Arputha Rani. *Kailasanatha Temple – The Realm of Immortals*. Delhi: Agam Kala Prakashan, 2009.
25. Sivaram, Rama S. *Early Chola Art: Origin & Emergence of Style*. New Delhi: Navrang, 1994.
26. Swaminathan, S. *Mahabalipuram: Unfinished Poetry in Stone*. India: Arkey Graphics, 2011.
27. Vasudevan, Geeta. *The Royal Temple of Rajaraja: An Instrument of Imperial Cola Power*. New Delhi: Abhinav Publications, 2003.

BVAP 312– History of Western Art 02
(Byzantine to Northern Renaissance Painting and Sculpture)
Theory

Major 09
Credits: 4

L-P-T
4-0-0

Course Objectives

1. To trace the continuity and transformation of Western art from Byzantine spiritual art to Renaissance humanism.
2. To analyze the stylistic features of Byzantine, Romanesque, Gothic, and Renaissance painting and sculpture.
3. To study the role of religion, patronage, and humanism in shaping artworks.
4. To compare developments in Italy and Northern Europe up to the 15th century.

Learning Outcomes

1. Remember the chronology and stylistic characteristics of Byzantine, Gothic, and Renaissance art.
2. Understand the spiritual symbolism of Byzantine icons and mosaics.
3. Apply concepts of perspective, naturalism, and realism in visual analysis.
4. Analyze differences between Italian and Northern Renaissance art.
5. Evaluate the role of patronage (church, guilds, Medici, Burgundian court) in art production.

Unit I – Byzantine Art

Characteristics: gold backgrounds, flat figures, mosaics. - Ravenna mosaics . - Icon painting and theology of images. - Influence of Byzantine art on Italy .

Unit II – Romanesque & Gothic Sculpture

Romanesque church sculpture – Chartres Cathedral, Autun (Gislebertus). - Gothic cathedrals – Chartres, Amiens, Reims. - Transition to naturalism in Gothic sculpture.

Unit III – Proto-Renaissance in Italy

Giotto (Scrovegni Chapel frescoes) – spatial illusion, emotional realism. - Duccio & Simone Martini – Sienese style. - Early sculpture: Nicola Pisano, Giovanni Pisano.

Unit IV – Early Italian Renaissance Painting & Sculpture

Masaccio – The Tribute Money, Brancacci Chapel (linear perspective). - Fra Angelico, Paolo Uccello, Piero della Francesca. - Donatello – David, Gattamelata. - Ghiberti – Gates of Paradise.

Unit V – Northern Renaissance

Flemish realism & oil painting. - Jan van Eyck – Arnolfini Portrait. - Rogier van der Weyden – Descent from the Cross. - Hieronymus Bosch – Garden of Earthly Delights. - Albrecht Dürer – prints and humanist influence.

Assessment

Component	Details	Weightage
Class Participation & Discussions	Artwork-based Q&A	10%
Assignments	Short essay	15%
Seminar/Presentation	Comparative study	15%
End-Semester Exam	Long essays & comparative analysis	60%
Total		100%

BOOKS FOR STUDY

1. Kleiner, Fred S. *Gardners' Art Through the Ages*. 13th ed. Belmont: Wadsworth Publishing, 2009.
2. Hartt, Frederick. *History of Italian Renaissance Art: Painting, Sculpture, Architecture*. 6th ed., Prentice Hall, 2007.
3. Janson, H. W. *History of Art*. 7th ed., Prentice Hall, 2006.
4. Meiss, Millard. *Painting in Florence and Siena after the Black Death*. Princeton University Press, 1951.
5. Panofsky, Erwin. *Early Netherlandish Painting: Its Origins and Character*. Harvard University Press, 1953.
6. Snyder, James. *Northern Renaissance Art: Painting, Sculpture, the Graphic Arts from 1350 to 1575*. 2nd ed., Prentice Hall, 1985.
7. Stokstad, Marilyn. *Art History*. Vol. 1, 4th ed., Pearson, 2011.

BVAP 313– Creative Painting- 2
Practical

Major 10
Credits: 4

L-P-T
0-8-0

Course Objectives

1. To encourage students to develop personal visual language in painting.
2. To explore themes, moods, and ideas beyond observational study.
3. To experiment with varied media, techniques, and surfaces.
4. To cultivate conceptual thinking, imagination, and innovation in painting practice.

Learning Outcomes

1. Remember different creative approaches and painting methods.
2. Understand how to translate ideas, emotions, and concepts into visual form.
3. Apply experimentation in technique, material, and composition.
4. Analyze their own works and peers' works in terms of content, form, and expression.
5. Evaluate the effectiveness of visual communication in their creative outputs.
6. Create original, imaginative paintings that reflect individual style and thought.

Unit I – Introduction to Creative Exploration

Moving from observation to imagination. - Concept sketches, doodles, and idea boards.
Influence of memory, dream, and narrative.

Unit II – Experimental Techniques

Beyond brush: using palette knife, sponge, fingers, found objects. - Texture-making, layering, mixed media. - Water-based vs. oil-based experimentation.

Unit III – Themes and Concepts

Nature and abstraction. - Human emotions and symbolic forms. - Urban life, cultural identity, personal memory.

Unit IV – Media Exploration

Acrylics, oils, watercolors, gouache, ink. - Experiment with unconventional supports (cloth, cardboard, wood, recycled surfaces).

Unit V – Portfolio Development

Series of creative paintings based on self-chosen themes. - Individual critiques and reviews.
Presentation and display (studio critique, jury, or exhibition).

Assessment

Component	Details	Weightage
Class Work (Studio Practice)	Daily practice, experimentation	30%
Assignments/Projects	Minimum 4 major creative paintings	30%
Mid-Semester Jury/Review	Evaluation of progress	10%
Final Portfolio Submission	6–8 creative works with concept notes	20%
Viva Voce / Presentation	Oral explanation of creative process	10%
Total		100%

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

1. Felder, Eugene. *Still Life Fundamentals*. London: Kandour, 1956.
2. 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.
3. King, Jennifer, ed. *Work Small, Learn Big! Sketching with Pen & Watercolor*. Nevada: International Artist Publishing, 2003.
4. Mulick, Milind. *Watercolour*. Pune: Jyotsna Prakashan, 2000.
5. Parramon, Jose M. *Basic Techniques and Exercises – Painting Landscape and Still Lifes in Watercolour*. New York: Watson - Guptill Publications, 1998.
6. Sidaway, Ian. *Mastering the Art of Oils, Acrylics and Gouache*. London: Hermes House, 2014. Simpson, Ian, ed. *Complete Painting Course*, London: HarperCollins Publishers, 1993.
7. Tappenden, Curtis, et al. *Complete Art Foundation Course*. London: Octopus Publishing, 2006.
8. Webb, David. *Still Life in Watercolour*, Kent: Search Press, 2005.

Course Objectives

1. To introduce students to the traditional craft of Kalamkari with a focus on block-printing techniques.
2. To provide practical training in design transfer, block carving (if included), dye preparation, and printing methods.
3. To foster an appreciation of indigenous craft traditions and their relevance to contemporary design practice.
4. To connect art students with artisans, understanding collaborative art-making in community contexts.

Learning Outcomes

1. Understand the materials: natural dyes, fabrics, wooden blocks.
2. Apply techniques of block alignment, dye application, and layering.
3. Analyze design patterns and motifs (mythological, floral, narrative).
4. Evaluate the cultural and ecological relevance of traditional craft.
5. Create original Kalamkari-inspired works using block-printing methods.

Unit I – Introduction

History and cultural context of Kalamkari.

Difference between Srikalahasti (hand-painted) and Machilipatnam (block-printed) traditions.

Unit II – Materials and Tools

Fabrics (cotton, silk). - Natural dyes (indigo, madder, pomegranate peel, alum as mordant).

Wooden blocks (carved with traditional motifs).

Unit III – Block Printing Process

Preparing the fabric. - Aligning and repeating block patterns. - Multiple color impressions and layering. - Washing, drying, fixing dyes.

Unit IV – Design Application

Traditional motifs: mythological narratives, flora-fauna, geometric borders.

Contemporary adaptations: fashion, interiors, mixed media. - Student-designed motifs adapted into block-prints.

Unit V – Field Exposure / Internship

Visit to Kalamkari craft centers (e.g., Machilipatnam, Srikalahasti). - Interaction with artisans.

Documentation of processes, interviews, sketches.

Assessment

Component	Details	Weightage
Participation & Fieldwork	Engagement with artisans and studio practice	20%
Practical Work	Minimum 3 block-printed textile samples (motif + border + composition)	40%
Documentation	Process journal with sketches, photographs, and notes	20%
Final Presentation	Portfolio + reflection on experience	20%
Total		100%

BOOKS FOR REFERENCE

1. Ramani, Shakuntala. *Kalamkari and Traditional Design Heritage of India*. New Delhi: Wisdom Tree, 2004.
2. Dallapiccola, Anna L., and Rosemary Crill. *Kalamkari Temple Hangings*. Ahmedabad: Mapin Publishing, 2015.
3. Crill, Rosemary. *Indian Ikat Textiles and Kalamkari Painting: Collections in the Victoria and Albert Museum*. London: V&A Publications, 1997.
4. Nanda, Sushila. *Kalamkari: The Traditional Art of Andhra*. Hyderabad: Government of Andhra Pradesh, 1981.
5. Varadarajan, Lalit Kala. *South Indian Kalamkari Paintings*. Chennai: Lalit Kala Akademi, 1992.

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.

**BVAP 315– Life Study
Practical**

**Minor 05
Credits: 04**

**L-P-T
0-8-0**

Course Objectives

1. To train students in direct observation and realistic representation of the human figure.
2. To understand proportion, anatomy, and movement through drawing/painting.
3. To develop discipline, hand–eye coordination, and accuracy in figure study.
4. To encourage exploration of gesture, expression, and character in the human form.

Learning Outcomes

1. Identify basic proportions of the human body and skeletal structure.
2. Explain the relationship between anatomy, posture, and balance.
3. Render the human figure in various poses using line, tone, and color.
4. Study gesture, foreshortening, and light–shade interaction.
5. Produce finished figure drawings and paintings showing skill and individuality.

Unit I – Basics of Figure Drawing

Introduction to human proportions. - Quick gesture sketches (1–5 min poses).
Contour and blind contour studies.

Unit II – Anatomy and Structure

Skeletal framework (skull, ribcage, pelvis, limbs). - Muscular structure and movement.
Studies of individual body parts (hands, feet, head, torso).

Unit III – Poses and Postures

Standing, sitting, reclining figures. - Action and movement studies. - Foreshortening practice.

Unit IV – Tone, Light, and Form

Shading, chiaroscuro, volume. - Life study in different mediums (charcoal, graphite, ink, pastels).
Study of textures (skin, hair, drapery).

Unit V – Advanced Life Study

Portrait studies (head, facial expressions). - Full-figure compositions.
Life study painting in color (oil, acrylic, watercolor). - Exploration of expressive and creative approaches (semi-realistic, stylized).

Assessment

Component	Details	Weightage
Classwork & Participation	Regular practice, punctuality, seriousness in studio	10%
Sketchbook / Quick Studies	Daily gesture drawings, anatomical sketches	15%
Mid-Semester Portfolio	5–6 finished figure drawings	25%
Assignments	Thematic studies (portrait, foreshortening, drapery)	20%
Final Portfolio (End-Semester)	6–8 full-length figure studies + 2 painted studies	30%
Total		100%

Text Books:

1. Hogarth, Burne. *Dynamic Figure Drawing*. Watson-Guptill, 1970.
2. Perard, Victor. *Anatomy and Drawing*. Dover Publications, 2004.
3. Bridgman, George B. *Constructive Anatomy*. Dover Publications, 1973.
4. Edwards, Betty. *Drawing on the Right Side of the Brain*. Tarcher, 1979.
5. Hogarth, Burne. *Dynamic Anatomy. Rev. and expanded ed.*, Watson-Guptill, 1990.
6. Loomis, Andrew. *Figure Drawing for All It's Worth*. Viking Press, 1943.
7. Sabapathy, T. K. *Exploring Modern Art in India*. Oxford University Press, 2003.
8. Sivaramamurti, C. *Indian Sculpture*. Allied Publishers, 1961.

SEMESTER VI

Course Objectives

1. To provide a comprehensive history of Indian miniature painting traditions, including the South.
2. To highlight regional variations in miniature styles from North to South India.
3. To understand social, religious, and cultural contexts of miniature art across dynasties.

Learning Outcomes

1. Identify miniature traditions from both northern and southern regions.
2. Explain stylistic features of Deccani, Vijayanagara, Tanjore, and Kerala painting traditions.
3. Compare South Indian and North Indian miniature traditions.
4. Assess the role of South Indian schools in shaping Indian art history.
5. Develop essays/projects that integrate lesser-known regional traditions.

Teaching Pedagogy: Any three units will be taught as per the requirement.

Unit I – Introduction to Indian Miniatures

Techniques: handmade paper, palm leaf, pigments, burnishing.
Early manuscript traditions (Jain, Pala, Buddhist).

Unit II – Early Miniature Traditions

Jain and Buddhist manuscripts (Western & Eastern India).
Early palm-leaf illustrations in Odisha and Andhra.
Influence of temple mural idioms.

Unit III – Mughal & Deccani Schools (16th–18th Century)

Mughal naturalism and courtly scenes.
Deccani centers: Bijapur, Golconda, Ahmadnagar, Hyderabad.
Deccani links to South Indian courts and Islamic patronage.

Unit IV – Rajput & Pahari Schools (16th–19th Century)

Rajput: Mewar, Marwar, Kishangarh, Bundi, Kota, Bikaner.
Pahari: Basohli, Guler, Kangra, Chamba.
Themes: mythology, Ragamala, Krishna–Radha devotion.

Unit V – South Indian Miniature Traditions

Vijayanagara & Nayaka Manuscripts (Andhra–Tamil Nadu)
Illustrated palm-leaf manuscripts with Bhagavata Purana, Ramayana, Devi Mahatmya.
Bold line drawings, limited palette, narrative sequencing.
Tanjore Painting (Tamil Nadu, 17th c. onwards)
Though primarily panel painting, miniature-sized works on paper and wood existed.
Rich colors, gold foil, and devotional imagery of Hindu deities.

Kerala Palm-leaf & Manuscript Painting

Ola chithrangal (palm-leaf illustrations) in temple manuscripts.
Bhagavata and Ramayana illustrations with stylized line drawing.

Andhra Kalamkari Miniatures

Painted scrolls (patam) in miniature style used by storytellers.
Narrative depictions in vegetal dyes, linking craft and painting.

Mysore Painting (Karnataka, 17th–19th c.)

Miniature paintings on paper and wood panels.
Themes: deities (Krishna, Vishnu, Devi), court portraits.
Softer palette compared to Tanjore.

Unit VI – Decline and Legacy

Decline during colonial period.
South Indian miniature traditions surviving in craft/art workshops.
Revival in modern times (Nandlal Bose, Abanindranath Tagore's Bengal School looked at miniatures).
Contemporary reinterpretations.

Assessment

Component	Details	Weightage
Class Participation & Discussions	Q&A on visual slides, stylistic comparisons	10%
Assignments	Essay: e.g., Compare Tanjore and Mysore miniature traditions	15%
Seminar / Presentation	Case study on South Indian manuscripts or Mysore paintings	15%
End-Semester Exam	Long essays + critical analysis	60%
Total		100%

Suggested Readings

1. Anand, Mulk Raj. *Album of Indian Painting*. New Delhi: National Book Trust, 1973.
2. Brijbhushan, Jamila. *The World of Indian Miniatures*. Tokyo: Kodansha International, 1979.

BOOKS FOR REFERENCE

1. Ahluwalia, Roda. *Rajput Painting: Romantic, Divine and Courtly Art from India*. Ahmedabad: Mapin Publishing, 2008.
2. Almohammadi, Abdul Nasir and Panda, Rajaram. *Our Colourful World in Ajanta and Ellora*. New Delhi: Mittal Publications, 2011.
3. Barret, Douglas, and Basil Gray. *Indian Painting*. London: Skira, Macmillan, 1978.
4. Beach, Milo Cleveland. *The New Cambridge History of India: Mughal and Rajput Painting*. Cambridge: University Press, 2000.
5. Brown, Percy. *Indian Painting Under the Mughals*. New York: Hacker Art Books, 1975.

6. Chakraverty, Anjan. *Sacred Buddhist Painting*. New Delhi: Roli and Janssen, 2006.]
7. Ghosh, D.P. *Indian Painting: Eastern School*. New Delhi: Sundeep Prakashan, 1982.
8. Goswamy, B.N. and Usha Bhatia eds., *Indian Painting*. New Delhi: Lalit Kala Akademi, 1995.
9. Goswamy, B.N. and Fischer, Eberhard. *Pahari Masters: Court Painters of Northern India*. New Delhi: Niyogi Books, 2009.
10. Goswamy, B.N. *Nala and Damayanti: A Great Series of Paintings of an Old Indian Romance*. New Delhi: Niyogi Books, 2015.
11. Dr. Daljeet. *Ragachitra: Deccani Ragamala Paintings*. New Delhi: Niyogi Books, 2014.
12. Kossak, Steven. *Indian Court Painting: 16th – 19th Century*. London: Thames and Hudson, 1997.
13. Pande, Alka. *Shringara: The Many Faces of Indian Beauty*. New Delhi: Rupa Publications, 2011.
14. Seth, Mira. *Wall Paintings of the Western Himalayas*. New Delhi: Ministry of Information and Broadcasting, 1976
15. Schmitz, Barbara. *After the Great Mughals: Painting in Delhi and the Regional Courts in the 18th and 19th Centuries*. Mumbai: Marg Publications, 2002.
16. Welch, Stuart Cary. *Imperial Mughal Painting*. New York: George Braziller, 1978.

Course Objectives

1. To introduce key developments in the late eighteenth and nineteenth centuries, and their impact on European art
2. To identify key works, significant artists, concepts, characteristics and styles of nineteenth-century European art
3. To highlight the role of women artists of the period

Learning Outcomes

1. Understand the development of nineteenth-century art
2. Identify and visually analyse the major movements in the late eighteenth and nineteenth-century Western art
3. Place major artworks and artists in their cultural, social and historical context
4. Discuss how nineteenth-century art related to its artistic precedents in terms of historical styles and themes
5. 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

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, Géricault, 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

1. Benjamin, Roger, ed. *Orientalism: Delacroix to Klee*. Auckland: The Art Gallery of New South Wales, 1997.
2. 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.
3. Denis, Rafael Cardoso, and Colin Trodd. *Art and the Academy in the Nineteenth Century*. Manchester: Manchester University Press, 2000.
4. Facos, Michelle. *An Introduction to Nineteenth Century Art*. New York: Routledge, 2011. Honour, Hugh. *Romanticism*. London: Allen Lane and Penguin, 1979.
5. Huyghe, Rene, ed. *Larousse Encyclopedia of Modern Art*. New York: Hamlyn, 1974.
6. Kapos, Martha, ed. *The Impressionists and Their Legacy*. New York: Barnes and Noble, 1995.
7. Meechaam, Pam, and Julie Sheldon. *Modern Art: A Critical Introduction*. London: Routledge, 2000.
8. Shone, Richard. *The Post-Impressionists*. Leicester: Galley, 1979.
9. Stangos, Nikos, ed. *Concepts of Modern Art. World of Art series*. London: Thames and Hudson, 1994.
10. The 19th Century: Romanticism and Impressionism. The Great Artists: Their Lives, Works and Inspiration series, vol. I. London: Marshall Cavendish, 1985.

Course Objectives

1. To enable proficiency in advanced painting practice
2. To stimulate critical thinking by drawing inspiration from master works and non-art disciplines as sources for personal interpretation
3. To facilitate self-expression through the development of a personal style
4. To enable understanding and appreciation of the crucial connection between composition and concept

Learning Outcomes

1. Recognize diverse media and styles.
2. Interpret symbolic and narrative themes.
3. Experiment with abstraction and mixed media.
4. Compare cultural styles and integrate them.
5. Critique thematic works for originality and clarity.
6. Develop thematic compositions that combine cultural inspiration with personal style.

UNIT I: Personal Themes in Creative Work

Art based on autobiography, identity, and society.
Concept sketches leading to paintings.

UNIT II: Advanced Abstraction

Expressionism, color field, minimalism.
Non-objective painting exercises.

UNIT III: Cross-Media Experiments

Painting combined with photography, collage, digital media.
Assemblage and layering techniques.

UNIT IV: Large-Scale and Site-Specific Projects

Murals, installations, performance-painting.
Group projects in public or alternative spaces.

UNIT V: Theory into Practice

Linking art history, aesthetics, and criticism to painting practice.
Research-informed painting projects.

BOOKS FOR REFERENCE

1. Meyer, E. Susan ed. *20 Oil Painters and How they work*. New York: Watson- Guptill, 1978.
2. Guhin, Paula and Geri Greenman. *The Complete Photo Guide to Creative Painting*. Minnesota: Creative Publishing International, 2010.
3. Fletcher, Alan. *Picturing and Poeting*. New York: Phaidon Press Inc., 2010.
4. Dawley, Joseph. *The Second Painters' Problem*. London: Pitman, 1978.
5. Douet, Valerie C. *Drawing for Pleasure*. Kent: Search Press, 2000.
6. Nelson, Elsa. *Understanding and Painting Abstract*. California: Walter Foster. Fernandes, John. John Fernandes and his Art. Mumbai: Navneet, 2000.
7. Fig, Joe. *Inside the Painter's Studio*. New York: Princeton Architectural Press, 2009.
8. Hogarth, Paul. *The Artists Manual*. London: QED Publishing, 1980.
9. Harrison, Hazel. *Art School, How to Paint and Draw*. London: Hermes House, 2009.
10. Kulkarni, K.B. K.B. Kulkarni and his Art. Mumbai: Navneet, 2001.
11. Patkar, Rameshchandra. Madhav Satwalekar. Pune: Jyotsna Prakashan, 2003.
12. Sachs, Paul J. *The Pocket Book of Great Drawings*. New York: Pocket Books, 1951.
13. Tupe, Shivaji. *Sketchbook*. Pune: Jyotsna Prakashan, 2007.
14. 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.

**BVAP 324 – Printmaking 02 - Lino cut
Practical**

Major 15
Credits: 04

L-P-T
0-8-0

Course Objectives

1. To introduce students to linoleum as a relief printing medium.
2. To develop skills in carving, inking, and printing techniques.
3. To foster creative exploration through multiple-block and reduction linocuts.
4. To understand the role of linocut in modern and contemporary printmaking.

Learning Outcomes

1. Identify tools, materials, and processes of linocut printing.
2. Demonstrate carving and printing techniques effectively.
3. Differentiate between single-block and multi-block methods.
4. Assess aesthetic and technical quality of prints.
5. Produce original linocut prints with innovative use of line, form, and color.

UNIT I: Introduction to Linocut

Properties of linoleum and comparison with woodcut. - Tools and safety measures.

UNIT II: Basic Techniques

Single-color linocut (line and tonal work). - Positive and negative space.
Proof printing and corrections.

UNIT III: Advanced Techniques

Multi-block linocut printing. Reduction method (suicide printing).
Experimentation with texture, layering, and surface treatment.

UNIT IV: Creative Application

Thematic compositions based on nature, urban life, or abstraction.
Integration of text and image. Large-scale experimental linocuts.

UNIT V: Printmaking Studio Practice

Registration methods. - Hand printing and press printing. - Editioning and signing prints.

REFERENCE BOOKS

1. Andrews, Martin. The Art of Printmaking. A&C Black, 1994.
2. Ross, John. The Complete Printmaker: Techniques, Traditions, Innovations. Free Press, 1990.
3. Grabowski, Beth, and Bill Fick. Printmaking: A Complete Guide to Materials and Processes. Laurence King, 2009.
4. Hughes, Ann d'Arcy. Printmaking: Traditional and Contemporary Techniques. Chronicle Books, 2010.
5. Ivins, William M. Prints and Visual Communication. Harvard University Press, 1953.

BVAP 325 – Copying of Miniature Paintings

Practical

Minor 06

Credits: 04

L-P-T

0-8-0

Course Objectives

1. To familiarize students with the stylistic features of Indian miniature painting traditions.
2. To train in traditional methods of drawing, outlining, and coloring.
3. To develop patience, precision, and craftsmanship.
4. To understand the cultural context of miniatures through practical reproduction.

Learning Outcomes

1. Recall historical miniature styles and materials used.
2. Reproduce miniature paintings with accuracy in line, color, and detail.
3. Distinguish stylistic differences between Mughal, Rajput, Deccan, and South Indian miniatures.
4. Assess technical skill and aesthetic fidelity in reproduced works.
5. Produce miniature-style works inspired by tradition but with individual interpretation.

UNIT I : Introduction to Miniature Traditions

Overview of Mughal, Rajput, Deccan, Pahari, and South Indian miniature styles.

Study of themes: court scenes, portraits, nature, mythological narratives.

UNIT II : Drawing and Outlining

Preparing sketches from original references.

Transferring outlines onto paper using traditional methods (pouncing/tracing).

Calligraphic line quality with brush and ink.

UNIT III: Surface Preparation

Handmade paper (wasli) preparation.

Polishing (burnishing with agate stone).

UNIT IV: Color Preparation and Application

Mineral and natural pigments (or contemporary substitutes).

Layering techniques: flat colors, shading, stippling.

Gold leaf/stone colors application.

UNIT V : Copy Work

Faithful reproduction of selected miniature works.

Emphasis on proportion, ornamentation, and detailing.

Integration of flora, fauna, and decorative borders.

Assessment

Components	Weightage
Line Drawing & Outlines –	20%
Surface & Color Preparation –	15%
Copy of Assigned Miniature (Accuracy & Detailing) –	40%
Sketchbook / Studies (Borders, motifs, figures, flora/fauna) –	10%
Final Submission (Portfolio of 2–3 completed copies) –	15%

Suggested Readings

1. Beach, Milo C. *The Mughal Painting*. Cambridge University Press, 1992.
2. Goswamy, B. N. *Indian Painting: Themes, Histories and Interpretations*. Oxford University Press, 2014.
3. Chandra, Moti. *Indian Miniature Painting*. National Museum, 1949.
4. Welch, Stuart Cary. *Indian Drawings and Painted Sketches*. Asia Society, 1976.
5. Kossak, Steven. *Indian Court Painting, 16th–19th Century*. Metropolitan Museum of Art, 1997.

SEMESTER VII

Course Objectives

1. To enable an awareness of the evolution of Islamic architecture in India
2. To provide an understanding of the main characteristics of Islamic architecture and its dynastic and regional diversity
3. To highlight the significance of patronage for the development of Islamic religious and secular architecture
4. To understand the types and styles of Indo-Islamic architecture within the socio-cultural context

Learning Outcomes

1. Understand the key aspects of the Islamic faith and its manifestation in architecture
2. analyse Indo-Islamic architecture using appropriate vocabulary
3. Identify the types of religious and secular architecture
4. 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

UNIT 1. Early Phase (Delhi Sultanate, 12th–15th Century)

Introduction of Islamic architectural principles in India.

Qutb Minar and Quwwat-ul-Islam Mosque, Delhi.

Tughlaq and Lodi innovations – arches, domes, and fortified structures.

UNIT 2. Provincial Styles (14th–16th Century)

Gujarat: Jama Masjid, Sarkhej Roza, Rani Sipri Mosque.

Malwa: Mandu – Jahaz Mahal, Jami Masjid.

Bengal: Adina Mosque, Eklakhi Mausoleum.

Deccan: Bidar, Gulbarga, Bijapur monuments.

UNIT 3. Mughal Architecture (16th–18th Century)

Early phase: Humayun's Tomb (Delhi) – Persian influence.

Akbar: Fatehpur Sikri – fusion of Rajput and Islamic forms.

Jahangir: Tomb gardens (Itmad-ud-Daula, Shalimar Gardens).

Shah Jahan: Taj Mahal, Red Fort (Delhi, Agra), Jama Masjid.

Aurangzeb and late Mughal architecture – Bibi ka Maqbara, Aurangabad.

UNIT 4. Regional Continuities and Hybrids

Rajput palaces with Islamic elements.

South India: Bahmani, Adil Shahi, Qutb Shahi architecture (Golconda, Charminar, Gol Gumbaz).

BOOK FOR STUDY

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

BOOKS FOR REFERENCE

1. 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.
2. Goel, Vikram Chandra. *Fatehpur Sikri: The City of Victory and Harmony*. New Delhi: Kitab Mahal, 2000.
3. Hillenbrand, Robert. *Islamic Art and Architecture*. London: Thames & Hudson Ltd., 1999. Koch, Ebba. *Mughal Architecture*. New Delhi: Oxford University Press, 2002.
4. Lall, John, and D.N. Dube. *Taj Mahal and the Glory of Mughal Agra*. New Delhi: Lustre, 1985.
5. Mehta, Rustam J. *Masterpieces of Indo-Islamic Architecture*. Bombay: D.B. Taraporevala, 1976.
6. Michell, George and Zebrowski, Mark. *The New Cambridge History of India: Architecture and Art of the Deccan Sultanates*. United Kingdom: Cambridge University Press, 1999.
7. Sen Gupta, Subhadra. *Fatehpur Sikri*. New Delhi: Niyogi Books, 2013.
8. Singh, Sumit. *Islamic Architecture: A Critical Study*. New Delhi: Cyber Tech Publications, 2014.

BVAP 412 – History of Western Art 04 (Impressionism to Precisionism)

Theory

Major 17

Credits: 04

L-P-T

4-0-0

Course Objectives

1. To study the stylistic developments in Western art from the late 19th to early 20th century.
2. To examine the cultural, social, and technological influences on modern art.
3. To understand key movements such as Impressionism, Post-Impressionism, Expressionism, Cubism, Futurism, Dada, Surrealism, and Precisionism.
4. To develop critical and comparative approaches in analyzing artworks.

Learning Outcomes

1. Recall major art movements and artists between Impressionism and Precisionism.
2. Describe stylistic features of artworks using appropriate terminology.
3. Compare European and American modernist developments.
4. Critically interpret how historical, social, and industrial contexts shaped modern art.
5. Prepare visual presentations or essays demonstrating synthesis of movements in contemporary understanding.

UNIT 1. Impressionism (c. 1870s–1890s)

Characteristics: light, color, fleeting effects, plein-air painting.

Artists: Claude Monet, Pierre-Auguste Renoir, Edgar Degas, Camille Pissarro, Berthe Morisot.

UNIT 2. Post-Impressionism (c. 1880s–1905)

Diversified approaches to color and form.

Artists: Vincent van Gogh (expressive brushwork), Paul Cézanne (structural analysis), Paul Gauguin (symbolism, primitivism), Georges Seurat (pointillism).

UNIT 3. Symbolism & Expressionism (late 19th – early 20th c.)

Symbolism: Odilon Redon, Gustav Klimt.

German Expressionism: Die Brücke (Kirchner, Heckel) and Der Blaue Reiter (Kandinsky, Franz Marc).

UNIT 4. Cubism & Futurism (c. 1907–1920s)

Analytic and Synthetic Cubism: Pablo Picasso, Georges Braque, Juan Gris.

Italian Futurism: Boccioni, Severini, Marinetti (manifestos, dynamism of modern life).

UNIT 5. Dada and Surrealism (1916–1930s)

Dada: Hugo Ball, Marcel Duchamp, Hannah Höch (anti-art, collage, ready-mades).

Surrealism: André Breton (manifesto), Salvador Dalí, Max Ernst, René Magritte, Joan Miró.

UNIT 6. Early American Modernism & Precisionism (1910s–1930s)

Ashcan School and early modernist movements in the U.S.

Precisionism: Charles Sheeler, Charles Demuth, Georgia O'Keeffe (industrial landscapes, clarity, machine aesthetics).

Assessment

Class Participation & Image Identification	–	10%
Written Assignment / Research Paper	–	20%
Seminar Presentation (Movement or Artist focus)	–	10%
End-Semester Exam (Essay + Visual Analysis)	–	60%
Total	–	100%

Suggested Readings

1. Rewald, John. *The History of Impressionism*. Museum of Modern Art, 1973.
2. Rewald, John. *Post-Impressionism: From Van Gogh to Gauguin*. Museum of Modern Art, 1978.
3. Hughes, Robert. *The Shock of the New*. Thames & Hudson, 1980.
4. Arnason, H. H., and Elizabeth Mansfield. *History of Modern Art*. Pearson, 2013.
5. Chipp, Herschel B., ed. *Theories of Modern Art: A Source Book by Artists and Critics*. University of California Press, 1968.
6. Flam, Jack, and Miriam Deutch, eds. *Primitivism and Twentieth-Century Art: A Documentary History*. University of California Press, 2003.

BOOK FOR STUDY

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

BOOKS FOR REFERENCE

1. Acton, Mary. *Learning to Look at Modern Art*. London: Routledge, 2004.
2. Alcantara, Isabel, and Sandra Egnolff. *Frida Kahlo and Diego Rivera*. New York: Prestel, 2001.
3. Arnason, H.H. *A History of Modern Art*. 3rd ed. London: Thames and Hudson, 1986.
4. Bowness, Alan. *Modern European Art*. World of Art Series. London: Thames and Hudson, 1985.
5. Britt, David, ed. *Modern Art: Impressionism to Post-Modernism*. London: Thames and Hudson, 1989.
6. Castleman, Riva. *Prints of the 20th Century*. London: Thames and Hudson. 1997.
7. Chadwick, Whitney. *Women, Art and Society*, 5th edition, World of Art series. London: Thames and Hudson, 2012.
8. Curtis, Penelope. *Sculpture: 1900-1945*. New York: Oxford Press. 1999.
9. Elson, Albert E. *Origins of Modern Sculpture: Pioneers and Premises*. Oxford: Phaidon, 1978.
10. Evans, Mike. *Defining Moments in Art*. London: Octopus, 2008.
11. Fineberg, Jonathan. *Art Since 1940: Strategies of Being*. London: Laurence King, 1995.
12. Foster, Hal. *Art Since 1900*. London: Thames and Hudson, 2004.
13. Godfrey, Tony. *Conceptual Art. Art and Ideas Series*. London: Phaidon, 1998.
14. Grovier, Kelly. *100 Works of Art That Will Define Our Age*. London: Thames and Hudson, 2013.
15. Lieser, Wolf. *Digital Art*. Cologne: H.F. Ullmann, 2009
16. Meechaam, Pam, and Julie Sheldon. *Modern Art: A Critical Introduction*. London: Routledge, 2000.
17. Moszynska, Anna. *Sculpture Now*. London: Thames and Hudson, 2013.
18. New Perspectives in Painting. trans. London: Phaidon, 2010.
19. O'Reilly, Sally. *The Body in Contemporary Art*. London: Thames and Hudson. 2009.

20. Osborne, Peter. *Conceptual Art*. London: Phaidon, 2002.
21. Poling, Clark V. *Surrealist Vision and Technique: Drawings and Collages*. Georgia: Emory University, 1996.
22. Read, Herbert. *A Concise History of Modern Sculpture*. London: Thames and Hudson, 1989.
23. Robertson, Jean, and Craig Mcdaniel. *Themes of Contemporary Art: Visual Art after 1980*. New York: Oxford University Press, 2005.
24. Rubin, William. *Primitivism in 20th Century Art*. 2 vols. New York: The Museum of Modern Art, 1994.
25. Rush, Michael. *New Media in Art*. London: Thames and Hudson, 2011.
26. Smith, Edward Lucie. *Artoday*. London: Phaidon, 2010.
27. Stangos, Nikos, ed. *Concepts of Modern Art*. 2nd ed. World of Art Series. London: Thames and Hudson, 1994.
28. Walther, Ingo F. *Art of the 20th Century*. 2 vols. London: Taschen, 1998.
29. Wood, Paul, ed. *The Challenge of Avant-Garde. Art and its Histories Series*. London: Yale University Press, 1999.

BVAP 413– Creative Painting 04
Practical

Major 18
Credits: 04

L-P-T
0-8-0

Course Objectives

1. To refine students' ability to create large-scale and thematically driven artworks.
2. To explore conceptual depth alongside technical and material innovation.
3. To develop an individual visual language through experimentation.
4. To foster self-reflection, critique, and professional presentation of artworks.

Learning Outcomes

1. Summarize the trajectory of personal practice across.
2. Articulate an individual artistic philosophy.
3. Translate research into professional artworks.
4. Defend work through written and oral presentations.
5. Execute an independent body of work suitable for professional display.

UNIT I: Major Independent Project

Proposal writing and theme selection.
Semester-long personal project.

UNIT II: Concept Development

Sketches, iterations, research-driven exploration.
Integration of personal and social concerns.

UNIT III: Experimentation with Materials and Media

Hybrid approaches (traditional + digital, installation + painting).
Innovative use of surfaces and formats.

UNIT IV: Professional Practice

Preparing portfolio, documentation, and artist statement.
Curating and presenting artworks for exhibitions.

UNIT V: Final Degree Show

Display of final creative works.
Oral presentation and defense before faculty/peers.

Assessment

Studio Work / Execution	– 40%
Sketchbook / Journals (Research & Process Development)	– 15%
Mid-Semester Jury (Work-in-Progress Review)	– 15%
Final Portfolio (Series of Completed Works)	– 20%
Presentation & Reflective Statement	– 10%

Suggested Readings

1. Elkins, James. *What Painting Is*. Routledge, 2000.
2. Harrison, Charles, and Paul Wood, eds. *Art in Theory: 1900–2000*. Blackwell, 2003.
3. Lucie-Smith, Edward. *Art Today*. Phaidon, 1995.
4. Berger, John. *Ways of Seeing*. Penguin, 1972.
5. De Oliveira, Nicolas, et al. *Installation Art in the New Millennium*. Thames & Hudson, 2004.

BVAP 415 – Printmaking 03 – Intaglio

Practical

Minor 07

Credits: 04

L-P-T

0-8-0

Course Objectives

1. To introduce students to intaglio printmaking techniques and processes.
2. To develop technical proficiency in etching, drypoint, aquatint, and related methods.
3. To encourage experimentation with textures, tonal values, and line quality.
4. To foster critical appreciation of intaglio traditions in relation to contemporary practice.

Learning Outcomes

1. Identify and explain intaglio techniques, tools, and processes.
2. Demonstrate technical skills in etching, drypoint, and aquatint.
3. Differentiate between line-based and tonal intaglio effects.
4. Critique print quality and justify technical/creative choices.
5. Produce original intaglio prints that integrate multiple techniques and personal themes.

Unit I – Introduction to Intaglio

History of intaglio printing (from Dürer to Goya, Rembrandt to contemporary).

Tools, materials, and safety measures. - Preparation of copper, zinc, or acrylic plates.

Unit II – Line Techniques

Drypoint engraving. - Hard-ground etching (line drawing on plate, acid bath).

Soft-ground techniques for texture.

Unit III – Tonal Techniques

Aquatint and its variations. - Lift-ground, sugar-lift, and spit-bite techniques.

Combining line and tonal processes.

Unit IV – Printing and Registration

Inking and wiping plates. - Hand-operated etching press use.

Paper preparation, dampening, and embossing. - Proofing, corrections, and multiple-state printing.

Unit V – Creative Application

Thematic works using combined techniques. - Experimentation with color intaglio (à la poupée, viscosity printing). - Editioning, numbering, and signing prints. - Compilation of a portfolio (3–5 completed works).

Assessment

Technical Exercises (Line & Tonal Plates)	– 30%
Sketchbook / Design Development	– 15%
Mid-Semester Jury (Work-in-Progress)	– 15%
Final Portfolio (3–5 Completed Prints)	– 30%
Presentation & Reflection on Process	– 10%

Suggested Readings

1. Ross, John, and Clare Romano. *The Complete Printmaker*. Free Press, 1990.
2. Grabowski, Beth, and Bill Fick. *Printmaking: A Complete Guide to Materials and Processes*. Laurence King, 2009.
3. Hughes, Ann d’Arcy, and Hebe Vernon-Morris. *Printmaking: Traditional and Contemporary Techniques*. Chronicle Books, 2010.
4. Gascoigne, Bamber. *How to Identify Prints*. Thames & Hudson, 2004.
5. Ivins, William M. *Prints and Visual Communication*. Harvard University Press, 1953.

Course Objectives

1. To introduce the relationship between art and social, political, religious, and cultural contexts.
2. To examine how art reflects, critiques, and transforms societies across history.
3. To encourage critical thinking about the role of artists in shaping social values and identities.
4. To provide a foundation for connecting visual art practice with social engagement.

Learning Outcomes

1. Identify key social, political, and religious contexts that shape art.
2. Relate artistic practices to contemporary social issues.
3. Examine artworks as cultural texts reflecting power, identity, and ideology.
4. Critically assess the role of art in social transformation and activism.
5. Develop independent arguments or presentations connecting personal art practice to wider social themes.

Unit I – Introduction: Art as a Social Phenomenon

Defining art in relation to society.

Art as communication, ritual, propaganda, and resistance.

Patronage, institutions, and the public sphere.

Unit II – Art, Religion, and Power

Religious art as a means of devotion and control (temple, church, mosque art).

Iconography and symbolism in sacred art.

Royal patronage, dynastic monuments, and art as political authority.

Unit III – Art and Social Change

Art in times of revolution: French Revolution, Russian avant-garde, Mexican muralism.

Art and nationalism in colonial and postcolonial contexts (India, Africa, Latin America).

Folk and indigenous traditions as social resistance.

Unit IV – Modernity, Identity, and Community

Industrialization, urbanization, and their impact on visual culture.

Gender and art: representation of women, feminist art.

Art and marginalized communities; subaltern voices in visual culture.

Unit V – Contemporary Art and Society

Art in the age of globalization and digital culture.

Public art, street art, and community-based practices.

Art and activism: environment, climate change, social justice.

Debates around censorship, ownership, and cultural appropriation.

Assessment

Class Participation & Visual Discussions	– 10%
Short Written Assignments (Theme-based)	– 20%
Seminar Presentation (Case Study on Art & Society)	– 15%
Mid-Semester Exam	– 20%
End-Semester Exam (Essay + Visual Analysis)	– 35%

Suggested Readings

1. Berger, John. *Ways of Seeing*. Penguin, 1972.
2. Hauser, Arnold. *The Social History of Art*. Routledge, 1999.
3. Clark, T. J. *The Painting of Modern Life: Paris in the Art of Manet and His Followers*. Princeton University Press, 1985.
4. Pollock, Griselda. *Vision and Difference: Feminism, Femininity and Histories of Art*. Routledge, 1988.
5. Danto, Arthur C. *After the End of Art: Contemporary Art and the Pale of History*. Princeton University Press, 1997.

BOOKS FOR REFERENCE

1. Bantjes, Marian. *Pretty Pictures*. London: Thames and Hudson, 2013.
2. Berger, John. *Ways of Seeing*. London: BBC and Penguin, 1972.
3. Benjamin, Walter. *The Work of Art in the Age of Mechanical Reproduction*. trans. J.A. Underwood, London: Penguin, 2008.
4. Bird, Michael. *100 Ideas that Changed Art*. London: Laurence King, 2012.
5. Chandrasekhar, Indira, and Peter C. Seel, eds. *Body City: Siting Contemporary Culture in India*. Delhi: Tulika, 2000.
6. Kapur, Geeta. *When was Modernism: Essays on Contemporary Cultural Practice in India*. Delhi: Manohar, 2000.
7. Kromm, Jane, and Susan B. Bakewell, eds. *A History of Visual Culture: Western Civilisation from the 21st Century*. New York: Berg, 2010.
8. Mirzoeff, Nicholas. *An Introduction to Visual Culture*. London: Routledge, 2000.
9. Mirzoeff, Nicholas, ed. *The Visual Culture Reader*. London: Routledge, 1998.
10. Murthy, Laxmi, and Rajashri Dasgupta. *Our Pictures, Our Words: A Visual Journey through the Women's Movement*. New Delhi: Zubaan, 2011.
11. Ramaswamy, Sumathi. *Beyond Appearances. Contributions to Indian Sociology series*. New Delhi: Sage, 2003.
12. Schroeder, Jonathan E. *Visual Consumption*. Oxon: Routledge, 2002.
13. Sinha, Gayatri. *Art and Visual Culture in India: 1857-2007*. Delhi: Marg, 2009.
14. Walker John A. and Chaplin S. *Visual Culture: An Introduction*. Manchester: Manchester University Press, 1997.

SEMESTER VIII

**BVAP 421– Art Theory: Traditional and Contemporary
Theory**

Major 19
Credits: 04

L-P-T
4-0-0

Course Objectives

1. To provide an understanding of traditional Indian and Western theories of art.
2. To introduce students to aesthetics, philosophy, and criticism in both historical and modern contexts.
3. To develop the ability to compare and critically evaluate traditional concepts of art with contemporary perspectives.
4. To encourage students to apply theoretical knowledge to their own artistic practice.

Learning Outcomes

1. Recall major theories and concepts in Indian and Western traditions.
2. Connect theoretical frameworks to the interpretation of artworks.
3. Compare traditional and contemporary theories of art across cultures.
4. Assess the relevance of traditional art theories in today's context.
5. Formulate independent theoretical perspectives that link personal practice with broader art discourses.

Unit I – Introduction to Art Theory

Definition and scope of art theory. - Relationship between art, aesthetics, and philosophy.

Distinction between art practice and art theory. - Why theory matters in contemporary art education.

Unit II – Traditional Indian Art Theories

Concepts of Rasa and Bhava - Bharata's Natyashastra, Abhinavagupta's commentary.

Shadanga - Six limbs of Indian painting – from Vishnudharmottara Purana. - Iconography and symbolism in Indian temple and court traditions. - Theories of proportion, symmetry, and cosmic order.

Unit III – Traditional Western Art Theories

Ancient Greek aesthetics: Plato (mimesis), Aristotle (catharsis). - Renaissance humanism and beauty-

Enlightenment aesthetics: Immanuel Kant, Hegel. - 19th-century art theories: Romanticism, Realism, and early formalism.

Unit IV – Contemporary Indian and Global Art Theories

Modern Indian thinkers: Ananda K. Coomaraswamy, Kapila Vatsyayan, Stella Kramrisch.

Colonial encounter and the shaping of modern Indian aesthetics. - Postcolonial and decolonial debates in Indian art. - Global art theories: Formalism, Marxist approaches, Feminist art theory, Postmodernism, Semiotics, Visual Culture studies.

Unit V – Contemporary Issues and Debates

Art in the age of technology and digital media. - Art and identity politics - gender, caste, race, class.

Public art, community art, and participatory aesthetics. - Art criticism today: curatorial practices, global biennales, and museums. - The future of art theory in a globalized world.

Assessment

Class Participation & Discussions	– 10%
Written Assignments (Short Essays / Concept Notes)	– 20%
Seminar Presentation (Theoretical Analysis of an Artwork)	– 15%
Mid-Semester Exam	– 20%
End-Semester Exam (Theory + Visual Analysis)	– 35%

BOOKS FOR REFERENCE

Indian Aesthetics

1. Kumar, Pushpendra. *Natyasastra of Bharatamuni* (Text with Commentary of Abhinavbharati & English Translation) (Set of 3 Vols.) New Bharatiya Book Corporation, 2006
2. Bharata. *Natyashastra*. Translated by Manomohan Ghosh, Asiatic Society of Bengal, 1950.
3. Coomaraswamy, Ananda K. *The Transformation of Nature in Art*. Harvard University Press, 1934.
4. Kramrisch, Stella. *The Hindu Temple*. Motilal Banarsidass, 1946.
5. Vatsyayan, Kapila. *The Square and the Circle of Indian Arts*. Abhinav Publications, 1997.

Western Aesthetics

1. Aristotle. *Poetics*. Translated by Malcolm Heath, Penguin Classics, 1996.
2. Bell, Clive. *Art*. Chatto & Windus, 1914.
3. Hauser, Arnold. *The Social History of Art*. Routledge & Kegan Paul, 1951.
4. Hegel, G. W. F. *Aesthetics: Lectures on Fine Art*. Translated by T. M. Knox, Clarendon Press, 1975.
5. Kant, Immanuel. *Critique of Judgment*. Translated by Werner S. Pluhar, Hackett, 1987.
6. Plato. *Republic*. Translated by G. M. A. Grube, revised by C. D. C. Reeve, Hackett, 1992.

Contemporary & Global

1. Berger, John. *Ways of Seeing*. Penguin Books, 1972.
2. Danto, Arthur C. *After the End of Art: Contemporary Art and the Pale of History*. Princeton University Press, 1997.
3. Mirzoeff, Nicholas. *An Introduction to Visual Culture*. Routledge, 1999.
4. Pollock, Griselda. *Vision and Difference: Feminism, Femininity and Histories of Art*. Routledge, 1988.
5. Acton, Mary. *Learning to Look at Modern Art*. London: Routledge, 2004.
6. Chadwick, Whitney. *Women, Art and Society, 5th edition, World of Art series*. London: Thames and Hudson, 2012.
7. Godfrey, Tony. *Conceptual Art. Art and Ideas Series*. London: Phaidon, 1998.
8. Grovier, Kelly. *100 Works of Art That Will Define Our Age*. London: Thames and Hudson, 2013.
9. Lieser, Wolf. *Digital Art*. Cologne: H.F. Ullmann, 2009
10. Meechaam, Pam, and Julie Sheldon. *Modern Art: A Critical Introduction*. London: Routledge, 2000.
11. Schwabsky, Barry. *New Perspectives in Painting*. Phaidon Press; Illustrated edition, 2016..
12. Osborne, Peter. *Conceptual Art*. London: Phaidon, 2002.
13. Robertson, Jean, and Craig Mcdaniel. *Themes of Contemporary Art: Visual Art after 1980*. New York: Oxford University Press, 2005.
14. Rubin, William. *Primitivism in 20th Century Art. 2 vols*. New York: The Museum of Modern Art, 1994.
15. Rush, Michael. *New Media in Art*. London: Thames and Hudson, 2011.

16. Smith, Edward Lucie. *Artoday*. London: Phaidon, 2010.
17. Stangos, Nikos, ed. *Concepts of Modern Art. 2nd ed. World of Art Series*. London: Thames and Hudson, 1994.
18. Walther, Ingo F. *Art of the 20th Century. 2 vols*. London: Taschen, 1998.
19. Wood, Paul, ed. *The Challenge of Avant-Garde. Art and its Histories Series*. London: Yale University Press, 1999.

Course Objectives

1. To introduce students to the diversity and richness of India's folk and tribal art traditions.
2. To explore the relationship between folk art, community life, and cultural identity.
3. To compare classical and folk art traditions within Indian art history.
4. To develop awareness of preservation, revival, and contemporary relevance of folk art.

Learning Outcomes

1. Identify major folk art traditions across regions of India.
2. Connect folk art practices to their socio-cultural and ritual contexts.
3. Distinguish between classical and folk traditions in technique, purpose, and expression.
4. Critically assess the role of folk art in contemporary society and global markets.
5. Develop presentations or research that reinterpret folk traditions in a modern context.

Teaching: Any three units will be taught as per the need.

Unit I – Introduction to Folk and Tribal Art

Definition and characteristics of folk, tribal, and rural art traditions. - Distinction between classical and folk art forms. - Functions of folk art in community, ritual, and daily life. - Materials, techniques, and oral traditions.

Unit II – Regional Folk Painting Traditions

North and East India

Madhubani painting – Bihar. - Pattachitra – Odisha & Bengal. - Kalighat painting – Bengal (urban folk). - Apna / Alpana – Bengal floor painting.

Western and Central India

Warli painting – Maharashtra. - Pithora painting – Gujarat & Madhya Pradesh. - Phad painting – Rajasthan. - Mandana – Rajasthan & Madhya Pradesh wall/floor painting.

South India

Kalamkari painting – Andhra Pradesh & Telangana - Cheriya scroll painting – Telangana. - Kerala mural traditions – temple-based folk mural art. Kolam – Tamil Nadu. - Yakshagana backdrop paintings – Karnataka.

Unit III – Folk Sculpture, Crafts, and Decorative Traditions

Tribal terracotta and clay figures - Folk wood carving, masks, and toys - Metal craft and Dhokra art. Textile traditions

Unit IV – Folk Art and Ritual Performance Traditions

Visual traditions in festivals and rituals (Rangoli, Kolam, Alpana).

Puppetry and shadow theatre - Integration of music, dance, and storytelling with visual traditions.

Unit V – Contemporary Relevance of Folk Art

Folk art in modern and contemporary contexts. - Folk art in museums, galleries, and global exhibitions.
Revival movements and government initiatives. - Issues of commodification, authenticity, and cultural preservation. - Folk art and design in contemporary lifestyle and fashion.

Assessment

Class Discussions & Visual Case Studies	– 10%
Short Written Assignments (Regional Studies)	– 20%
Seminar / Presentation (on specific folk art form)	– 15%
Mid-Semester Exam	– 20%
End-Semester Exam (Essay + Visual Analysis)	– 35%

Suggested Readings

1. Archer, W.G. *Indian Popular Painting*. Roli Books, 1991.
2. Jain, Jyotindra. *Kalighat Painting: Images from a Changing World*. Mapin, 1999.
3. Jain, Jyotindra. *Ganga Devi: Tradition and Expression in Mithila Painting*. Wiley Eastern, 1997.
4. Vatsyayan, Kapila. *Traditions of Indian Folk Dance*. Clarion Books, 1987.
5. Eberhard Fischer. *Folk Art and Tribal Art of India*. Niyogi Books, 2012.
6. Halder, B.G. *Folk Art of India*. National Book Trust, 2002.
7. Neumayer, Erwin, and Christine Schelberger. *Popular Indian Art: Raja Ravi Varma and the Printed Gods of India*. Oxford University Press, 2003.

BOOKS FOR STUDY

1. Jaitly, Jaya. *Crafts Atlas of India*. New Delhi: Niyogi Books, 2012.
2. Ranjan, Aditi, and M. P. Ranjan. *Crafts of India: Handmade in India*. New Delhi: Council of Handicraft Development Corporations, 2007.
3. Singh, Martand, ed. *Handcrafted Indian Textiles*. New Delhi: Roli Books, 2000.
4. Varadarajan, Lotika, and Krishna Amin-Patel. *Of Fibre and Loom: The Indian Tradition*. New Delhi: Manohar, 2008.

BOOKS FOR REFERENCE

1. Aryan, Subhashini. *Unknown Masterpieces of Indian Folk and Tribal Art*. Gurgaon: K C Aryan's Home of Folk Art, 2005.
2. Crill, Rosemary. *Indian Ikat Textiles*. New York: Weatherhill, 1998.
3. Dallapiccola, Anna L., ed. *Indian Painting: The Lesser-known Traditions*. New Delhi: Niyogi Books, 2011.
4. Dalmia, Yashodhara. *The Painted World of the Warlis: Art and Ritual of the Warli Tribes of Maharashtra*. New Delhi: Lalit Kala Akademi, 1988.

5. Ghosh, G. K., and Shukla Ghosh. *Indian Textiles: Past and Present*. New Delhi: APH Publishing Corporation. 2011.
6. Gupta, Charu Smita. *Indian Folk and Tribal Paintings*. New Delhi: Roli Books, 2008.
7. Jain, Jyotindra. *Painted Myths of Creation: Art and Ritual of an Indian Tribe*. New Delhi: Lalit Kala Akademi, 1984.
8. Mathur, Kamlesh. *Crafts and Craftsmen*. Jaipur: Pointer Publishers, 2004.
9. Mohanty, B. *Pata – Paintings of Orissa*. New Delhi: Publications Division, 1984.
10. Naik, Shailaja D. *Traditional Embroideries of India*. New Delhi: APH Publishing Corporation. 2012.
11. Postel, Michel, and Zarine Cooper. *Bastar Folk Art: Shrines, Figurines and Memorials*. Mumbai: Project for Indian Cultural Studies Publication VIII, 1999.
12. Ramani, Shakuntala. *Kolam and other Ritual Arts of India*. Chennai: Oxygen Books, 2016.
13. Ramaswamy, Visalakshi. *The Kottan: The Palmyra Basket of Chettinad*. Chennai: M.Rm.Rm. Cultural Foundation, 2013.
14. Sabnani, Nina. *Kaavad Tradition of Rajasthan: A Portable Pilgrimage*. New Delhi: Niyogi Books, 2014.
15. Santra, Tarapada. *Folk Arts of West Bengal and the Artist Community*. New Delhi: Niyogi Books, 2011.
16. Shrikant, Usha. *Ethnic Embroidery of India*. Mumbai: Samata, 1998.
17. Tyabji, Laila. *Threads & Voices: Behind the Indian Textile Tradition*. New Delhi: Marg, 2007.
18. Venkatesan, Soumhya. *Craft Matters: Artisans, Development and the Indian Nation*. New Delhi: Orient Blackswan, 2009.

BVAP 423 – Artist Residency: Training and Fieldwork
Practical

Minor 09 Research
Credits: 04

L-P-T
0-8-0

Course Objectives

1. To provide immersive exposure to artistic communities, institutions, and cultural sites.
2. To train students in collaborative art practices, site-specific work, and community engagement.
3. To develop independent research, documentation, and practice-based learning through residency experiences.
4. To prepare students for professional pathways in art residencies, galleries, and community-based projects.

Learning Outcomes

1. Recall key aspects of residency and fieldwork practices.
2. Implement field methods, artistic techniques, and collaborative practices in real contexts.
3. Examine cultural, social, and environmental influences on art-making.
4. Critically assess one's own practice and community engagement.
5. Produce site-specific and collaborative artworks that merge academic and field knowledge.

Unit I – Orientation and Training

Introduction to the concept of artist residencies.
Preparation: proposal writing, portfolio development, and goal setting.
Workshops on cultural sensitivity, ethics of fieldwork, and teamwork.
Interaction with practicing artists, curators, and residency coordinators.

Unit II – Site Engagement

Selection of residency site (urban/rural/community/heritage/NGO-based).
Study of local culture, traditions, environment, and social concerns.
Mapping available materials, techniques, and local practices.
Field sketches, photography, and observation journals.

Unit III – Collaborative Practice

Working with local artists, craftsmen, or community groups.
Learning indigenous or traditional art techniques.
Participation in workshops, collective mural projects, or installations.
Exchange of ideas between academic and community knowledge systems.

Unit IV – Independent Project

Conceptualizing and executing a site-specific artwork.
Use of local materials and contextual relevance.
Integration of training into personal art practice.
Emphasis on process over product.

Unit V – Documentation and Presentation

Field diary, sketches, photographs, and video documentation.
Reflection on learning outcomes and challenges.
Preparation of a final portfolio/report.

Presentation to faculty, peers, and community representatives.

Assessment

Participation in Orientation & Workshops	– 10%
Field Diary & Documentation (drawings, photos, notes)	– 20%
Community/Collaborative Project Contribution	– 20%
Independent Site-Specific Artwork	– 30%
Final Portfolio & Presentation (report + artwork)	– 20%

Suggested Readings / References

1. Kester, Grant H. *Conversation Pieces: Community and Communication in Modern Art*. University of California Press, 2004.
2. Bishop, Claire. *Artificial Hells: Participatory Art and the Politics of Spectatorship*. Verso, 2012.
3. Dewey, John. *Art as Experience*. Penguin, 2005.
4. Kapur, Geeta. *When Was Modernism: Essays on Contemporary Cultural Practice in India*. Tulika, 2000.
5. Documentation from Indian artist residencies: Khoj International (Delhi), Pepper House (Kochi-Muziris Biennale), Space Studio (Baroda).

BVAP 424 – Research Project / Dissertation
Practice based / Theory

Minor 10 Research

L-P-T

Credits: 08

8-0-0

Course Objectives

1. To train students in independent research methodologies within the visual arts.
2. To integrate practice-based inquiry with theoretical frameworks.
3. To encourage original thinking, critical reflection, and scholarly documentation of art practice.
4. To prepare students for higher studies, professional practice, and curatorial/art-writing opportunities.

Learning Outcomes

1. Recall research concepts and traditions in art studies.
2. Conduct independent research linking studio practice with theory.
3. Critically examine one's own work in relation to art history, theory, and context.
4. Assess sources, methodologies, and the effectiveness of practice-led outcomes.
5. Produce an original dissertation that integrates theory with artistic practice.

Unit I – Introduction to Research in Visual Arts

Understanding research in art: difference between practice-led, practice-based, and traditional research.
- Identifying research problems, aims, and objectives.- Literature review: connecting theory with practice. - Ethics of research, referencing, and citation (MLA/APA/Chicago).

Unit II – Methodology and Proposal Development

Methods of inquiry in visual arts: historical, analytical, ethnographic, experimental.
Studio-based methods: reflective journals, process documentation, material exploration.
Fieldwork, interviews, and community engagement where relevant.
Writing a research proposal (topic, objectives, scope, methodology, bibliography).

Unit III – Practice-Based Research Project

Development of an individual artwork/series of works rooted in research questions.
Studio practice, experimentation, and iterative process. - Integration of theory into creative decisions (style, medium, subject). - Regular reviews and critiques by faculty.

Unit IV – Analysis and Writing

Critical discussion of one's own practice in the light of chosen theoretical frameworks.
Comparative study with other artists, movements, or traditions. - Drafting dissertation chapters: introduction, review, methodology, analysis, conclusion. - Balancing visual documentation (sketches, process images) with written text.

Unit V – Final Presentation

Submission of dissertation (written work: 8,000–12,000 words). - Submission of portfolio (artworks, process documentation, photographs, visuals). - Oral viva/presentation before faculty panel. - Exhibition of the practice-based component (as appropriate).

Assessment

Proposal & Literature Review Submission	– 10%
Progress Review / Interim Presentation	– 20%
Studio Practice (Artworks + Process)	– 25%
Written Dissertation	– 25%
Final Viva / Presentation / Exhibition	– 20%

Suggested Readings / References

1. Sullivan, Graeme. *Art Practice as Research: Inquiry in the Visual Arts*. Sage, 2010.
2. Gray, Carole, and Julian Malins. *Visualizing Research: A Guide to the Research Process in Art and Design*. Routledge, 2004.
3. Barrett, Estelle, and Barbara Bolt (eds.). *Practice as Research: Approaches to Creative Arts Enquiry*. I.B. Tauris, 2007.
4. Biggam, John. *Succeeding with Your Master's Dissertation: A Step-by-Step Handbook*. Open University Press, 2015.
5. Kapur, Geeta. *When Was Modernism: Essays on Contemporary Cultural Practice in India*. Tulika, 2000.
6. Smith, Hazel, and Roger T. Dean (eds.). *Practice-Led Research, Research-Led Practice in the Creative Arts*. Edinburgh University Press, 2009.