

**DEPARTMENT OF PAINTING
FACULTY OF FINE ARTS
JAMIA MILLIA ISLAMIA, NEW DELHI-110025**

Minutes of the Board of Studies

The Board of Studies meeting was held on 26.11.2015 at 03:00 pm in the Department of Painting, Faculty of Fine Arts, Jamia Millia Islamia.

The Following members were present:

- | | |
|-----------------------------|---|
| 1. Ms. Moeen Fatma | Head & Chairman |
| 2. Prof. Sadre Alam | Dean & Member |
| 3. Prof. Paramjeet Singh | (External member outside Jamia) |
| 4. Prof. S. N. Lahiri | (External member outside Jamia) |
| 5. Prof. S.M. Akhtar | Member (Dean, Faculty of Architecture & Ekistics) |
| 6. Prof. Ameena Kazi Ansari | Member (Department of English) |
| 7. Mr. Kaushal Kumar | Member |
| 8. Mr. Shah Abul Faiz | Member |

The Chairman welcomes all the members and then after the agenda item was taken up.

Agenda Item No. 1

Approval of examiner names for BFA Painting I to VIII and MFA Painting I to IV semester 2015-16.

The entire B.O.S. member approved the name of the examiners of BFA Painting I to VIII and MFA Painting I to IV semester 2015-16.

Agenda Item No. 2

Approval of revised syllabus.

The entire B.O.S. member approved the revised syllabus.

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06/11/16

Sadre Alam

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Agenda Item No. 3

Any other items

The meeting ended with a vote of thanks.

Thanking You.

Moeen Fatma
(MOEEN FATMA)
Head



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First Year BFA

Semester 1st

1. **Fine Art and Functional Art**

- a. An introduction to the Basic Principles underlying in the Nature and a work of Art.
- b. Visual Art and its essential characteristics.
- c. An introduction to the students of recognizable and acclaimed works of Painting, Sculpture, Graphic and Print as also the Minor arts, which are identifiable for their functional value and visual aesthetics.

2. **Concept in Visual Arts**

- a. Form and Content
- b. Realism and Naturalism
- c. Illusionism and trompe l'oeil,

3. **Origin of Art**

- a. Study of the factors involved in the creation of art in Pre-historic Period
- b. Comparative Study of art from Pre-historic Period and aboriginal Art

4. **Elements of Visual Arts**

a. **Line**

- Concept of Line and its execution in Visual arts. Taking examples from various art works from different cultures as well as historical Period.
- Different types of lines in Visual Arts: Taking examples from various art works from different cultures as well as historical Period.
- Psychological interpretation of line: Taking examples from various art works from different cultures as well as historical Period.

b. **Colour**

- Concept of Colour in visual arts
- Concept of Hue, value and intensity in Visual Arts
- Colour Theory : Primary, Secondary, Tertiary, complimentary, analogous colours
- Tones and tints
- Use of colour by different artists from different cultures and art historical periods.

c. **Space**

- Concept of space in Painting
- Concept of space in Sculpture
- Concept of negative Space, Positive space
- Concept of Perspective: Vanishing Point, Linear, two point perspective, atmospheric perspective, inverse.

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d. Shape & Form

- Concept of Shape in visual Arts
- Geometric Shape, Organic Shapes
- Concept of form in Painting : Linear, Pictorial, closed form and Open Form
- Concept of Form in sculpture : Linear, Pictorial, closed form and Open Form
- Concept of Form and plasticity

e. Texture

- Concept of Texture in visual Arts
- Implied Texture and Surface Texture
- Different methods of creation of texture in visual arts
- Psychological aspect of texture

5. Principles of Visual Arts

a. Composition

- Concept of Composition in Visual arts
- Concept of composition and framing in painting
- Different aspects of Compositions: Centralised, diagonal, continuous

b. Rhythm

- Concept of Rhythm and its relation to Harmony
- Role of rhythm in creation of the expression in visual arts
- Role of rhythm in development of the narration in visual arts

c. Balance

- Concept of Balance in Visual Arts
- Symmetrical and Asymmetrical Balance
- Creation of balance in composition through colour, space, texture and all

d. Variety

- Concept of Variety in Composition
- Role of variety in development of narration
- Role of variety in creation of the expression in composition

e. Movement

- Concept of movement in Composition
- Role of Movement in creation of harmony
- Role of movement in creation of expression in composition

f. Emphasis

- Concept of Emphasis in Visual Arts
- Concept of Emphasis in expression of content of the visual language

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- Creation of Emphasis through movement, colour, space and form

Semester 2nd

1. Art from Early River Valley Civilizations

1. Egyptian Civilization

- Concept of Life after death and its effect on the life and art of Egyptian Period
- Development of Pyramids
- Formalistic and sociological study of Egyptian Paintings from different period
- Formalistic and Sociological study of Egyptian Sculptures from different periods

2. Mesopotamian civilization

- (a) Socio-Political aspect of Mesopotamia
- (b) Formalistic and sociological study of art from different Periods of Mesopotamia, and the different influences
 - b. (a) Sumerian Period
 - b. (b) Assyrian Period
 - b. (c) Babylonian Period
 - b. (d) Achaemenid Period

3. Indus Valley civilization

- Socio Political and cultural background of Indus Valley Civilization
- Stylistic and sociological study of Indus valley period art and its relation to Sumerian period art
- Seals
- Sculptures

2. (A) Greek Art

- concept of Humanism in culture, myths and philosophy
- stylistic development of Greek Sculpture from different Periods
- Archaic
- Classical
- Hellenistic
- concept and development of Architecture in Greek Period:
- Parthenon
- Pantheon
- Greek Pottery and Pottery Painting

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(B) Roman Period Sculpture and Painting

- concept of Imperialism and its effect on the art and Architecture of roman Period
- development of Equestrian Sculptures and busts sculptures
- Pompeii Paintings

Second Year BFA

Semester 3rd

Medieval Period in Western Art

1. Early Christian art
2. Byzantine Art
3. Romanesque Art
4. Gothic Period Art

5. Chinese Art

- Different philosophical schools and its influence on the art like Confucianism, Taoism and Buddhism
- Chinese Landscape Paintings
- Stylistic development of Chinese Sculptures

6. Japanese Art

- Japanese Screen Paintings
- Japanese wood cut Prints

Semester 4th

Ancient Indian Art

1. Mauryan Period Art
2. Sunga Period Art
3. Satvahana Period Art
4. Kushan Period Art
5. Gupta Period art
6. Vakataka Period Art

7. Indian Aesthetics

- a. Rasa theory and its development from Rasas in Natya Shastra by Bharat Muni to Rasa Dhvani in Abhinav Bharati by Abhinav Gupta along with the commentaries by Bhatta Lolatta, Shankuka, Bhatta Tauta.
- b. Concept Dhvani from Dhvanyaloka by Anandavardhana
- c. Concept of Auchitya by Kshemendra
- d. Riti and Alankar

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- "Sunga" (diagonal)
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- e. *Vishnudharmottara Purana* and special study of the chapter on painting "*chitrasutra*"
- f. *Sadanga* or the Six Limbs, the Indian art canon

Third Year BFA

Semester 5th

Western Art

1. Renaissance Period
2. Northern Renaissance
3. Mannerism
4. Baroque Period
5. Neo Classicism
6. Romanticism
7. Realism

8. Western Aesthetics

- a. Art is an Imitation : Aesthetical concept by Plato and Aristotle
- b. Concept of Illumination and sublime by Plotinus and Longinus
- c. Rationalist Aesthetics: Descarte
- d. Immanuel Kant: disinterested Pleasure
- e. Hegel : historical approach to Beauty
- f. Croce: Concept of Intuition
- g. Nietzsche : concept of Apolonian and Dynosian Beauty
- h. Psychoanalysis and Art : Freud and later developments
- i. Formalism : Roger Fry and Susan Sontag

Semester 6th

Medieval Period in Indian Art

1. Chalukyan Period
2. Pallava Period
3. Chola Period, Hoysala, Vijaynagar
4. Khajuraho, Konark, Mount abu

Development of Indian Painting from Ajanta Murals to the Miniature

5. Jaina Miniatures
6. Early Western Indian Miniature Painting
7. Sultanate Period Painting
8. Mughal Miniatures
9. Later Western Indian miniature Painting

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10. Pahari Miniatures
11. Kalam Paintings in colonial Period

BFA Fourth Year

Semester 7th

Modern Western Art

1. Impressionism : Manet, Monet, Pissaro, Degas, Renoir, Berthe Morissot, Mary Cassatt
2. Post Impressionism: Van Gogh, Gauguin, Cezanne, Toulouse Lautrec, Suzanne Valadon
3. Other movements like Pointillism: Seurat, Symbolism: Odilon Redon, Pre Raphaelites,
4. Rodin and later developments in Sculpture
5. Fauvism: Matisse
6. Cubism: Braque and Picasso
7. Development of Photography as an art form
8. Futurism
9. Destijl, Superamatism, Bauhaus
10. Dadaism
11. Surrealism
12. Mexican Mural Movement
13. Abstract Expressionism
14. Pop Art
15. Op Art
16. Minimalism
17. Post Minimalism
18. Conceptual Art and later developments in the field of visual art like performance art, Video Art, New Media Art

Semester 8th

Modern Indian Art

1. Introduction of Oil Painting, Easel Painting: British Painters in Colonial Period
2. Popular Art forms in colonial Period : Bata tala Prints, Kalighat Paintings etc.
3. Raja Ravi Verma and his contemporaries like Pestonji
4. Revivalism : E.B. Havell, Abanindranath Tagore, Nandlal Bose,
5. MV Dhurandhar, Mhatre, Karmarkar
6. Thirties : Rabindranath Tagore, DP roy Choudhary, Ramkinker Baij, Benode Behari Mukherjee, Amrita Sher Gill, Gaganendranath Tagore

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7. Forties : Calcutta Progressive Group, Bombay Progressive Group, Bendre, Hebbar, Sailoz Mukherjee, Chittoprasad, Somnath Hore, Zainul Abedin, Pilloo Puchkhanwala
8. Post Independence Period: Fifties Process of development of Nation Establishment of Academies, art institutions and cities
9. Sixties :
 - Development of Abstraction; Akbar Padamsee, Ramkumar, Neo- Tantricism- Biren De, GR Santosh, KCS Panicker, Raza, Nasreen Mohammadi
 - Krishen Khanna, Shilpi Chakra, Satish Gujral
 - Sankho Choudhary, KG Subramanyan, Krishna Reddy
10. Seventies : 1890 Group and development of narratives – Ghulam Mohammad Sheikh, Bhupen Khakar, Jyoti Bhatt, Vivan Sundaram Continuation of abstraction in the works of Swaminthan, Prabhakar Barwe, Jayram Patel, Chola Mandalam and Madras school of artists, other artists like Bikash bhattacharya, Ramachandran, Jogen Choudhury, Jatin Das, development of feminine voice : Arpita singh, Nalini Malani, Nilima sheikh, Mrinalini Mukherjee, Meera Mukherjee, Madhavi Parekh, Saroj gogi Pal, anupam Sud
11. Eighties: Development of figuration in painting and sculpture- Dhruv Mistry, K.S. Radhakrishnan, K Krishna Kumar, N. Rimzon, Rekha Rodawittiya, Pushpamala N. Navjot Altaf, Arpana Caur, Indian Printer's Guild
12. Nineties various developments in visual art practices: Installation, Video Art, digital art, Performance art, new initiatives Khoj, Sarai, Sandarbh etc.

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BFA PAINTING III SEMESTER

METHODS & MATERIALS

1. Different kinds of surfaces for Painting.
 - a) Wood, Plywood, Cardboard, Canvas and Paper.
 - b) Kinds of papers and their suitability according to the medium.
2. Preparation of different surfaces for Painting in water colour.
3. Water Colour
 - a) Equipment, Pigment, Brushes, Palette, Paper and mixing medium i.e. water, glues etc.
 - b) Stretching of paper.
 - c) Various styles and techniques i.e. Japanese, Chinese, Wash Painting and academic water colour. Study of these techniques with reference to Bengal School, Wash Painting and British academic water colours.
 - d) Use of water colour by modern Indian Painters i.e. Abanindranath Tagore, Binod Behari Mukherji, Ram Kinker & others.

BFA PAINTING IV SEMESTER

METHODS & MATERIALS

1. Tempera Painting
 - a) Ingredients of tempera.
 - b) Types of tempera.
 - c) Use of tempera technique in India a study of tempera with reference to the works of Nandlal Bose, Jamini Roy and Sialoz Mukherji.
 - d) Traditional tempera techniques of miniature Painters.
 - e) Egg tempera and Gauache.
2. Pastels & Crayons
 - a) Kinds of pastels, Oil Pastels, Dry Pastels or Chalk Pastels.
 - b) Surface for pastels.

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- c) Study of technique with reference to the works of Edgar Degas, Toulouse Lautrec and Gopal Gosh.

3. Inks

- Difference between Water Color and Inks.
- Types of Inks
 1. Water Soluble Inks
 2. Water Proof Inks
- Study of Inks with reference to the following:
 1. Works of Rabindranath Tagore
 2. Black and Mono-Chrome Chinese and Japanese Drawings.
 3. Japanese and Chinese Calligraphy and Ink Drawings.

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Department of Painting
Faculty of Fine Arts
Jamia Millia Islamia, New Delhi-110025

BFA PAINTING V SEM.

METHODS & MATERIAL

Oil Painting

1. (a) Preparation of Canvas
- (b) Equipment colours, Brushes and oils.
- (c) Pigments: Earth colours, Metal colours their combination and reaction.
- (d) Study of various methods from time to time i.e. oil and resin method, oil and essential oil method, pure oil method, acrylic colour.
- (e) Study of the use of acrylic colour by various contemporary artists.
- (f) Study of the use of oil medium by various artist viz. Van Eyke, Vandkyke, Rembrandt, Delacroix and Dutch artist.
- (g) New approach towards oil Painting medium in the works of impressionists monet, Manet, Renoir and Seurat.

BFA PAINTING VI SEM.

METHODS & MATERIAL

1. Preservation of Paintings and cleaning of Paintings.
2. Mounting and framing of pictures.
3. Surface for the Painting.
4. Individualistic use of the medium Van Gogh, Gauguin, Cezanne, Bonnard, Matisse, Rouault, Derain, Vlaminck.
5. Braque and Pable Picasso.

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HISTORY OF ART

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SEMESTER-I

Modern Art (Western)

Social and historical background of 20th century art.

Background:

Romanticism, Realism, Impressionism, Post-Impressionism, Symbolism.

Fauvism

- Fauvism and its significance.
- Growing importance of oriental woodcuts in Modern Painting.
- Detailed study of the works of Matisse, Dufy and Vlaminck.

Expressionism

- Significance, Characteristics and evolution in the context to socio-political conditions in Europe.
- Expressionists' attitude to contemporary society to nature and to religion.
- De stijl**
- Detailed study of the works of Edward Munch, Emile Nolde, Oscar Kokoschka, Kirchner, Wassily Kandinsky, Max Beckmann, William De Kooning and George Rouault.

Cubism

- Cubism as a revolution in Art.
- Characteristics, evolution and development.
- Its influences and impact on later trends.
- Cubism and Abstraction.
- Cubism and Futurism.
- Contribution of the Bauhaus School.
- Influence of the concept of formalistic purity, dehumanization.

X Suprematism, Constructivism. Kinetic Art and Bauhaus School

Mondrian, Malevich, Tatlin, Calder, Brancusi Rodchenko, Naum Gabo

Surrealism and Dadaism

- Dada art as a prelude to Surrealism

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- b. Surrealist characteristics in pre-surrealist art.
- c. Surrealism and the subconscious.
- d. Influence of Freudian psychology on Surrealism.
- e. Ideological and visual sources of Surrealism.
- f. Technical innovation of Surrealist painters and sculptors.
- g. Role of imagery and representation in Surrealism and Pop Art.
- h. Comparison between Surrealist paintings and sculptures.
- i. Study on the works of Andre Breton, George Chirico, Max Ernst, Marcel Duchamp, Salvador Dali, Marc Chagall, Paul Klee, Jean Miro, Tanguy, Rene Magritte, Giacometti

✕ Mexican Mural Movement

Diego Rivera, Orzoco, Sequeira, Tamayo and Frida Kahlo

SEMESTER-II

✕ Modern Art (Western)

Abstract Expressionism

- a. Significance of the Abstract Expressionist movement as a post-war manifestation in the United States and Europe.
- b. Abstract art as an international style vis-à-vis manifestation in painting and sculpture.
- c. Influences of Abstract Art.
- d. Painters and Sculptor who contributed to its growth.
- e. Differences among the works of Abstract Expressionist painters.
- f. Sources of influences on Abstract Expressionism including Far Eastern Art and Ideology.

Pop Art

- a. Visual language of Art.
- b. Role of image and representation in Pop art.
- c. Significance of Pop art.
- d. Significance of Pop sculptor.
- e. Influence of Dada.
- f. Difference between Pop art and Neo-realism.

✕ Op Art

Frank Stella, Ellsworth Kelly, Victor Wasseley, Bridget Riley

Minimalism

Richard Serra, Richard Long and others

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✓ Post Minimalism and Installation,

Rebeca Horn, Marcel Broodthaers, Eva Hasse, Christo, Bruce Nauman, Robert Smithson

✓ Performance Art, happenings, Conceptual Art and Video Art

Joseph Beuys, Fluxus Group, Gutai, Joseph Kosuth, Nam Jun Paik, Vito Acconci, Marina Abramovic, Judy Chicago, Guerilla Girls, Louise Bourgeois, Ana Mendieta, Cindy Sherman, Barbara Kruger, Hans Hacke, Jenny Holzer, Doris Salgado, Mona Hatoum, Mary Kelly, Yves Klein, Adrian Piper, Kara Kaplan, Boltanski, Sol Le Witt, Shirin Nishat and etc.

✓ Last decades of 20th Century

Neo Expressionism, Trans-Avantgardism and British Young Artist group, Diaspora artists and art from African, Latin American and other Asian countries.

The Art Appreciation and related critical theories of the same time period of all above art movements.

SEMESTER-III

Modern Art (Indian Art)

Social and historical background of the 20th century Indian Art.

Background: Colonial period paintings

- Introduction of Western Academic painting of India.
- Decline of the traditional Schools.
- Establishment of Art Schools and the objectives of the colonial administration in doing so.
- Changing sensibility of Indian patrons and the emergence of Ravi Verma.
- The British attitudes to Indian Arts and the Indian Crafts and the debate provoked by these attitudes.
- Adoption of European elements and paintings for the British by Indian Artists.

Indian Art Situation in the wake of 20th Century

- The Bengal Renaissance movement and its background.
- The Nationalist movement and revival of the traditional Indian Art
- Views, works and contribution of Ananda Coomaraswamy and E.B. Havell.

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- d. Tagores' concept of aesthetic training and establishment of the Kala Bhawan at Shantiniketan.

Analytical Study of the Artists

- a. Works of Avanindranath, Gagnindranth and Raivndranth Tagore.
- b. Nandalal Bose, Binod Bihari Mukherji and Ram Kinker Baij.
- c. Jamini Roy, Amrita Shergill and Shailoz Mukherji.
- d. Zainul Abidin, Chitta Prasad, Somnath Hore.

SEMESTER-IV

The Progressive Artists Group in Bombay

- a. The post-independence period and the Indian Art scene.
- b. Study of paintings by S.H. Raza, Ara, F.N. Souza, M.F. Hussain, Gade, K.K. Hebbar, V.S. Gaitonde.
- c. The significance of their works.
- d. Calcutta Progressive Art : Paradosh Das Gupta, Paritosh Sen, Nirod Majumdar
- e. Chittoprasad, Zainul Abedin and Somnath Hore.
- f. Study of the works of other related artist - Akbar, Padamsee, Ram Kumar, Krishan Khanna, Tyeb Metha etc. Bombay group and the 1950 in Bombay.

Academic Sculpture in the Art School

- a. Works of G.K. Mhatre, Karmakar, D.P. Roy Chowhary etc.
- b. Analytical study of the works of Ramikinker Baij, Shankho-Chowdhary, Dhanraj Bhagat other prominent sculptors.

Major Trends in Modern Art

- a. Indeginism and Art: Folk Art, Tantric Art, Abstract Art, Figurative Art, Popular Art, Miniature Art in contemporary art of the 60", 70" and 80". KCS Panicker, J Swaminathan, Ramkumar, Akbar Padamsee, KG. Subramanian, Jyoti Bhatt, Gulam mohammed Sheikh, Bhupen Khakkar, Nilima Sheikh, Viswanathan, S.G. Vasudev, Satish Gujral, Sudhir Patwardhan, Arpita Singh, A. Ramachandran, Paramjit Singh Bikash Bhattacharya, Ganesh Payne Prabhakar Barwe, Prabhakar Kolte etc.
- b. Delhi Shilpi Chakra, 1890 Group etc.
- c. Major problems of Contemporary Indian Art conflict between traditions and modernity.
- d. Art galleries, exhibitions and patronage in modern Indian Art.
- e. The state of criticism of Modern Indian Art.

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f. Developments of Feminine and other subaltern voices in Seventies and onward.

Indians
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**DEPARTMENT OF PAINTING
FACULTY OF FINE ARTS
JAMIA MILLIA ISLAMIA, NEW DELHI-110025**

Minutes of the Board of Studies

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The Following members were present:

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| 1. Ms. Moeen Fatma | Head & Chairman |
| 2. Prof. Sadre Alam | Dean & Member |
| 3. Prof. Paramjeet Singh | (External member outside Jamia) |
| 4. Prof. S. N. Lahiri | (External member outside Jamia) |
| 5. Prof. S.M. Akhtar | Member (Dean, Faculty of Architecture & Ekistics) |
| 6. Prof. Ameena Kazi Ansari | Member (Department of English) |
| 7. Mr. Kaushal Kumar | Member |
| 8. Mr. Shah Abul Faiz | Member |

The Chairman welcomes all the members and then after the agenda item was taken up.

Agenda Item No. 1

Approval of examiner names for BFA Painting I to VIII and MFA Painting I to IV semester 2015-16.

The entire B.O.S. member approved the name of the examiners of BFA Painting I to VIII and MFA Painting I to IV semester 2015-16.

Agenda Item No. 2

Approval of revised syllabus.

The entire B.O.S. member approved the revised syllabus.

Kaushal

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Moeen

Ansari

Agenda Item No. 3

Any other items

The meeting ended with a vote of thanks.

Thanking You.

Moeen Fatma
(MOEEN FATMA)
Head



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First Year BFA

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1. **Fine Art and Functional Art**

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- b. Visual Art and its essential characteristics.
- c. An introduction to the students of recognizable and acclaimed works of Painting, Sculpture, Graphic and Print as also the Minor arts, which are identifiable for their functional value and visual aesthetics.

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- a. Form and Content
- b. Realism and Naturalism
- c. Illusionism and trompe l'oeil,

3. **Origin of Art**

- a. Study of the factors involved in the creation of art in Pre-historic Period
- b. Comparative Study of art from Pre-historic Period and aboriginal Art

4. **Elements of Visual Arts**

a. **Line**

- Concept of Line and its execution in Visual arts. Taking examples from various art works from different cultures as well as historical Period.
- Different types of lines in Visual Arts: Taking examples from various art works from different cultures as well as historical Period.
- Psychological interpretation of line: Taking examples from various art works from different cultures as well as historical Period.

b. **Colour**

- Concept of Colour in visual arts
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- Use of colour by different artists from different cultures and art historical periods.

c. **Space**

- Concept of space in Painting
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- Concept of negative Space, Positive space
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d. Shape & Form

- Concept of Shape in visual Arts
- Geometric Shape, Organic Shapes
- Concept of form in Painting : Linear, Pictorial, closed form and Open Form
- Concept of Form in sculpture : Linear, Pictorial, closed form and Open Form
- Concept of Form and plasticity

e. Texture

- Concept of Texture in visual Arts
- Implied Texture and Surface Texture
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- Concept of Emphasis in expression of content of the visual language

Subangshini
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- Creation of Emphasis through movement, colour, space and form

Semester 2nd

1. Art from Early River Valley Civilizations

1. Egyptian Civilization

- Concept of Life after death and its effect on the life and art of Egyptian Period
- Development of Pyramids
- Formalistic and sociological study of Egyptian Paintings from different period
- Formalistic and Sociological study of Egyptian Sculptures from different periods

2. Mesopotamian civilization

- (a) Socio-Political aspect of Mesopotamia
- (b) Formalistic and sociological study of art from different Periods of Mesopotamia, and the different influences
 - b. (a) Sumerian Period
 - b. (b) Assyrian Period
 - b. (c) Babylonian Period
 - b. (d) Achaemenid Period

3. Indus Valley civilization

- Socio Political and cultural background of Indus Valley Civilization
- Stylistic and sociological study of Indus valley period art and its relation to Sumerian period art
- Seals
- Sculptures

2. (A) Greek Art

- concept of Humanism in culture, myths and philosophy
- stylistic development of Greek Sculpture from different Periods
- Archaic
- Classical
- Hellenistic
- concept and development of Architecture in Greek Period:
- Parthenon
- Pantheon
- Greek Pottery and Pottery Painting

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(B) Roman Period Sculpture and Painting

- concept of Imperialism and its effect on the art and Architecture of roman Period
- development of Equestrian Sculptures and busts sculptures
- Pompeii Paintings

Second Year BFA

Semester 3rd

Medieval Period in Western Art

1. Early Christian art
2. Byzantine Art
3. Romanesque Art
4. Gothic Period Art

5. Chinese Art

- Different philosophical schools and its influence on the art like Confucianism, Taoism and Buddhism
- Chinese Landscape Paintings
- Stylistic development of Chinese Sculptures

6. Japanese Art

- Japanese Screen Paintings
- Japanese wood cut Prints

Semester 4th

Ancient Indian Art

1. Mauryan Period Art
2. Sunga Period Art
3. Satvahana Period Art
4. Kushan Period Art
5. Gupta Period art
6. Vakataka Period Art

7. Indian Aesthetics

- a. Rasa theory and its development from Rasas in Natya Shastra by Bharat Muni to Rasa Dhvani in Abhinav Bharati by Abhinav Gupta along with the commentaries by Bhatta Lolatta, Shankuka, Bhatta Tauta.
- b. Concept Dhvani from Dhvanyaloka by Anandavardhana
- c. Concept of Auchitya by Kshemendra
- d. Riti and Alankar

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- e. *Vishnudharmottara Purana* and special study of the chapter on painting "*chitrasutra*"
- f. *Sadanga* or the Six Limbs, the Indian art canon

Third Year BFA

Semester 5th

Western Art

1. Renaissance Period
2. Northern Renaissance
3. Mannerism
4. Baroque Period
5. Neo Classicism
6. Romanticism
7. Realism

8. Western Aesthetics

- a. Art is an Imitation : Aesthetical concept by Plato and Aristotle
- b. Concept of Illumination and sublime by Plotinus and Longinus
- c. Rationalist Aesthetics: Descarte
- d. Immanuel Kant: disinterested Pleasure
- e. Hegel : historical approach to Beauty
- f. Croce: Concept of Intuition
- g. Nietzsche : concept of Apolonian and Dynosian Beauty
- h. Psychoanalysis and Art : Freud and later developments
- i. Formalism : Roger Fry and Susan Sontag

Semester 6th

Medieval Period in Indian Art

1. Chalukyan Period
2. Pallava Period
3. Chola Period, Hoysala, Vijaynagar
4. Khajuraho, Konark, Mount abu

Development of Indian Painting from Ajanta Murals to the Miniature

5. Jaina Miniatures
6. Early Western Indian Miniature Painting
7. Sultanate Period Painting
8. Mughal Miniatures
9. Later Western Indian miniature Painting

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7. Forties : Calcutta Progressive Group, Bombay Progressive Group, Bendre, Hebbar, Sailoz Mukherjee, Chittoprasad, Somnath Hore, Zainul Abedin, Pilloo Puchkhanwala
8. Post Independence Period: Fifties Process of development of Nation Establishment of Academies, art institutions and cities
9. Sixties :
 - Development of Abstraction; Akbar Padamsee, Ramkumar, Neo- Tantricism- Biren De, GR Santosh, KCS Panicker, Raza, Nasreen Mohammadi
 - Krishen Khanna, Shilpi Chakra, Satish Gujral
 - Sankho Choudhary, KG Subramanyan, Krishna Reddy
10. Seventies : 1890 Group and development of narratives – Ghulam Mohammad Sheikh, Bhupen Khakar, Jyoti Bhatt, Vivan Sundaram Continuation of abstraction in the works of Swaminthan, Prabhakar Barwe, Jayram Patel, Chola Mandalam and Madras school of artists, other artists like Bikash bhattacharya, Ramachandran, Jogen Choudhury, Jatin Das, development of feminine voice : Arpita singh, Nalini Malani, Nilima sheikh, Mrinalini Mukherjee, Meera Mukherjee, Madhavi Parekh, Saroj gogi Pal, anupam Sud
11. Eighties: Development of figuration in painting and sculpture- Dhruv Mistry, K.S. Radhakrishnan, K Krishna Kumar, N. Rimzon, Rekha Rodawittiya, Pushpamala N. Navjot Altaf, Arpana Caur, Indian Printer's Guild
12. Nineties various developments in visual art practices: Installation, Video Art, digital art, Performance art, new initiatives Khoj, Sarai, Sandarbh etc.

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BFA PAINTING III SEMESTER

METHODS & MATERIALS

1. Different kinds of surfaces for Painting.
 - a) Wood, Plywood, Cardboard, Canvas and Paper.
 - b) Kinds of papers and their suitability according to the medium.
2. Preparation of different surfaces for Painting in water colour.
3. Water Colour
 - a) Equipment, Pigment, Brushes, Palette, Paper and mixing medium i.e. water, glues etc.
 - b) Stretching of paper.
 - c) Various styles and techniques i.e. Japanese, Chinese, Wash Painting and academic water colour. Study of these techniques with reference to Bengal School, Wash Painting and British academic water colours.
 - d) Use of water colour by modern Indian Painters i.e. Abanindranath Tagore, Binod Behari Mukherji, Ram Kinker & others.

BFA PAINTING IV SEMESTER

METHODS & MATERIALS

1. Tempera Painting
 - a) Ingredients of tempera.
 - b) Types of tempera.
 - c) Use of tempera technique in India a study of tempera with reference to the works of Nandlal Bose, Jamini Roy and Sialoz Mukherji.
 - d) Traditional tempera techniques of miniature Painters.
 - e) Egg tempera and Gauache.
2. Pastels & Crayons
 - a) Kinds of pastels, Oil Pastels, Dry Pastels or Chalk Pastels.
 - b) Surface for pastels.

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- c) Study of technique with reference to the works of Edgar Degas, Toulouse Lautrec and Gopal Gosh.

3. Inks

- Difference between Water Color and Inks.
- Types of Inks
 1. Water Soluble Inks
 2. Water Proof Inks
- Study of Inks with reference to the following:
 1. Works of Rabindranath Tagore
 2. Black and Mono-Chrome Chinese and Japanese Drawings.
 3. Japanese and Chinese Calligraphy and Ink Drawings.

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Department of Painting
Faculty of Fine Arts
Jamia Millia Islamia, New Delhi-110025

BFA PAINTING V SEM.

METHODS & MATERIAL

Oil Painting

1.
 - (a) Preparation of Canvas
 - (b) Equipment colours, Brushes and oils.
 - (c) Pigments: Earth colours, Metal colours their combination and reaction.
 - (d) Study of various methods from time to time i.e. oil and resin method, oil and essential oil method, pure oil method, acrylic colour.
 - (e) Study of the use of acrylic colour by various contemporary artists.
 - (f) Study of the use of oil medium by various artist viz. Van Eyke, Vandkyke, Rembrandt, Delacroix and Dutch artist.
 - (g) New approach towards oil Painting medium in the works of impressionists monet, Manet, Renoir and Seurat.

BFA PAINTING VI SEM.

METHODS & MATERIAL

1. Preservation of Paintings and cleaning of Paintings.
2. Mounting and framing of pictures.
3. Surface for the Painting.
4. Individualistic use of the medium Van Gogh, Gauguin, Cezanne, Bonnard, Matisse, Rouault, Derain, Vlaminck.
5. Braque and Pable Picasso.

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HISTORY OF ART

MFA All

SEMESTER-I

Modern Art (Western)

Social and historical background of 20th century art.

Background:

Romanticism, Realism, Impressionism, Post-Impressionism, Symbolism.

Fauvism

- Fauvism and its significance.
- Growing importance of oriental woodcuts in Modern Painting.
- Detailed study of the works of Matisse, Dufy and Vlaminck.

Expressionism

- Significance, Characteristics and evolution in the context to socio-political conditions in Europe.
- Expressionists' attitude to contemporary society to nature and to religion.
- De stijl**
- Detailed study of the works of Edward Munch, Emile Nolde, Oscar Kokoschka, Kirchner, Wassily Kandinsky, Max Beckmann, William De Kooning and George Rouault.

Cubism

- Cubism as a revolution in Art.
- Characteristics, evolution and development.
- Its influences and impact on later trends.
- Cubism and Abstraction.
- Cubism and Futurism.
- Contribution of the Bauhaus School.
- Influence of the concept of formalistic purity, dehumanization.

Suprematism, Constructivism, Kinetic Art and Bauhaus School

Mondrian, Malevich, Tatlin, Calder, Brancusi, Rodchenko, Naum Gabo

Surrealism and Dadaism

- Dada art as a prelude to Surrealism

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- b. Surrealist characteristics in pre-surrealist art.
- c. Surrealism and the subconscious.
- d. Influence of Freudian psychology on Surrealism.
- e. Ideological and visual sources of Surrealism.
- f. Technical innovation of Surrealist painters and sculptors.
- g. Role of imagery and representation in Surrealism and Pop Art.
- h. Comparison between Surrealist paintings and sculptures.
- i. Study on the works of Andre Breton, George Chirico, Max Ernst, Marcel Duchamp, Salvador Dali, Marc Chagall, Paul Klee, Jean Miro, Tanguy, Rene Magritte, Giacometti

✕ Mexican Mural Movement

Diego Rivera, Orzoco, Sequeira, Tamayo and Frida Kahlo

SEMESTER-II

✕ Modern Art (Western)

Abstract Expressionism

- a. Significance of the Abstract Expressionist movement as a post-war manifestation in the United States and Europe.
- b. Abstract art as an international style vis-à-vis manifestation in painting and sculpture.
- c. Influences of Abstract Art.
- d. Painters and Sculptor who contributed to its growth.
- e. Differences among the works of Abstract Expressionist painters.
- f. Sources of influences on Abstract Expressionism including Far Eastern Art and Ideology.

Pop Art

- a. Visual language of Art.
- b. Role of image and representation in Pop art.
- c. Significance of Pop art.
- d. Significance of Pop sculptor.
- e. Influence of Dada.
- f. Difference between Pop art and Neo-realism.

✕ Op Art

Frank Stella, Ellsworth Kelly, Victor Wasseley, Bridget Riley

Minimalism

Richard Serra, Richard Long and others

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 - "Ellsworth Kelly" (written vertically)
 - "Victor Wasseley" (written vertically)
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✓ Post Minimalism and Installation,

Rebeca Horn, Marcel Broodthaers, Eva Hasse, Christo, Bruce Nauman, Robert Smithson

✓ Performance Art, happenings, Conceptual Art and Video Art

Joseph Beuys, Fluxus Group, Gutai, Joseph Kosuth, Nam Jun Paik, Vito Acconci, Marina Abramovic, Judy Chicago, Guerilla Girls, Louise Bourgeois, Ana Mendieta, Cindy Sherman, Barbara Kruger, Hans Hacke, Jenny Holzer, Doris Salgado, Mona Hatoum, Mary Kelly, Yves Klein, Adrian Piper, Kara Kaplan, Boltanski, Sol Le Witt, Shirin Nishat and etc.

✓ Last decades of 20th Century

Neo Expressionism, Trans-Avantgardism and British Young Artist group, Diaspora artists and art from African, Latin American and other Asian countries.

The Art Appreciation and related critical theories of the same time period of all above art movements.

SEMESTER-III

Modern Art (Indian Art)

Social and historical background of the 20th century Indian Art.

Background: Colonial period paintings

- Introduction of Western Academic painting of India.
- Decline of the traditional Schools.
- Establishment of Art Schools and the objectives of the colonial administration in doing so.
- Changing sensibility of Indian patrons and the emergence of Ravi Verma.
- The British attitudes to Indian Arts and the Indian Crafts and the debate provoked by these attitudes.
- Adoption of European elements and paintings for the British by Indian Artists.

Indian Art Situation in the wake of 20th Century

- The Bengal Renaissance movement and its background.
- The Nationalist movement and revival of the traditional Indian Art
- Views, works and contribution of Ananda Coomaraswamy and E.B. Havell.

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- d. Tagores' concept of aesthetic training and establishment of the Kala Bhawan at Shantiniketan.

Analytical Study of the Artists

- a. Works of Avanindranath, Gagnindranth and Raivndranth Tagore.
- b. Nandalal Bose, Binod Bihari Mukherji and Ram Kinker Baij.
- c. Jamini Roy, Amrita Shergill and Shailoz Mukherji.
- d. Zainul Abidin, Chitta Prasad, Somnath Hore.

SEMESTER-IV

The Progressive Artists Group in Bombay

- a. The post-independence period and the Indian Art scene.
- b. Study of paintings by S.H. Raza, Ara, F.N. Souza, M.F. Hussain, Gade, K.K. Hebbar, V.S. Gaitonde.
- c. The significance of their works.
- d. Calcutta Progressive Art : Paradosh Das Gupta, Paritosh Sen, Nirod Majumdar
- e. Chittoprasad, Zainul Abedin and Somnath Hore.
- f. Study of the works of other related artist - Akbar, Padamsee, Ram Kumar, Krishan Khanna, Tyeb Metha etc. Bombay group and the 1950 in Bombay.

Academic Sculpture in the Art School

- a. Works of G.K. Mhatre, Karmakar, D.P. Roy Chowhary etc.
- b. Analytical study of the works of Ramikinker Baij, Shankho-Chowdhary, Dhanraj Bhagat other prominent sculptors.

Major Trends in Modern Art

- a. Indeginism and Art: Folk Art, Tantric Art, Abstract Art, Figurative Art, Popular Art, Miniature Art in contemporary art of the 60", 70" and 80". KCS Panicker, J Swaminathan, Ramkumar, Akbar Padamsee, KG. Subramanian, Jyoti Bhatt, Gulam mohammed Sheikh, Bhupen Khakkar, Nilima Sheikh, Viswanathan, S.G. Vasudev, Satish Gujral, Sudhir Patwardhan, Arpita Singh, A. Ramachandran, Paramjit Singh Bikash Bhattacharya, Ganesh Payne Prabhakar Barwe, Prabhakar Kolte etc.
- b. Delhi Shilpi Chakra, 1890 Group etc.
- c. Major problems of Contemporary Indian Art conflict between traditions and modernity.
- d. Art galleries, exhibitions and patronage in modern Indian Art.
- e. The state of criticism of Modern Indian Art.

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f. Developments of Feminine and other subaltern voices in Seventies and onward.

Indians
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Garcia
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Kaul
Maeenul