DEPARTMENT OF ART HISTORY AND ART APPRECIATION

JAMIA MILLIA ISLAMIA

COURSE STRUCTURE OF MINOR PAPER OFFERED

BFA FYUP – FOUR YEAR UNDERGRADUATE PROGRAM

HISTORY OF ART AND TEXTUAL SOURCES: MINOR SUBJECT

CREDIT – 4

Total Marks = 100 Per Semester

Internal Assessment = 40 Marks (Assignment Based)

University Exam = 60 (University Exam Based)

Weekly 2 classes (each 1 hour) per Semester

SEMESETER	SUBJECT	EXTERNAL MARK	INTERNAL MARK	TOTAL MARK
SEMESTER – 2	**FOUNDATIONS OF ART HISTORY: INTRODUCTION TO EARLY CIVILIZATION AND VEDIC CULTURE**	60	40	100
SEMESTER – 3	**ART OF EARLY MEDIAEVAL AND MEDIAEVAL (EUROPE AND ASIA)**	60	40	100
SEMESTER – 4	**ART OF ANCIENT INDIA AND INDIAN AESTHETICS (IKS)**	60	40	100
SEMESTER – 5	**EARLY MODERN WESTERN ART AND AESTHETICS**	60	40	100
SEMESTER – 6	**ART OF MEDIAEVAL INDIA AND INDIAN TEXTUAL SOURCES (IKS)**	60	40	100
SEMESTER – 7	**HISTORIES OF MODERN AND CONTEMPORARY WESTERN ART**	60	40	100
SEMESTER – 8	**HISTORY OF MODERN AND CONTEMPORARY INDIAN ART**	60	40	100

SEMESTER – 2 FOUNDATIONS OF ART HISTORY: INTRODUCTION TO EARLY CIVILIZATION AND VEDIC CULTURE

1. **Introduction to Art, Visual Language and Aesthetics**
   a. Introduction to what is Art History, History of Art, Story of Art, Art Criticism and Aesthetics
   b. Introduction to aesthetics:
      i. Meaning and scope of aesthetics
      ii. Introduction to concept of **Plato**and **Aristotle**anda brief comparison of their views on art
2. **Introduction to various concepts of Visual Arts**
   a. An introduction to basic principles of Visual Arts and its essential characteristics such as:
      i. Fine Arts and Functional Arts
      ii. Form and Content
      iii. Realism and Naturalism
      iv. Illusionism and trompe l'oeil
3. **Fundamentals of Visual Arts**
      i. Elements of Visual Art – Execution of Visual Language through Line, Colour, Space, Shape, Form and Texture
      ii. Principles of Visual Art – Execution of Visual Arts through Composition, Rhythm, Balance, Variety, Movement and Emphasis

4. **Prehistoric Art**
   a. Art in prehistoric societies: social, ritual, communicative and cultural functions

5. **Art of Early River Civilizations**
   a. Egyptian Art
      i. Concept of Life after death and its effect on the life and art of Egyptian Period
      ii. Development of Pyramids
      iii. Introduction to development of Egyptian Paintings and sculpture from different period, focusing on the formalistic and sociological aspect
   b. Mesopotamian and Related West Asian Art
      i. Introduction to the concept of Art and power, religion, kingship and imperial authority from the selected examples from:
         1. Sumerian art
         2. Babylonian art
         3. Assyrian art
         4. Achaemenid Art
   c. Art of Indus Valley Civilization
      i. Formal and contextual study of seals and sculpture
      ii. Comparative study of Indus Valley and Mesopotamian art, including trade contacts and similarities and differences in artistic traditions

6. **Introduction to Vedic cultureand Puranas (Indian Knowledge System)**
   a. Shift towards Chiefdoms and Kingdoms (1200 BCE – 300 BCE)
   b. Introduction to early Indic Philosophical Traditions
      i. Introduction to Vedic and Early Sramanic Traditions
      ii. Aniconic culture

7. **Art of Greek Civilization**
    a. Greek Art
        i. Stylistic development of Greek sculpture:
            1. Archaic period
            2. Classical period
            3. Hellenistic period
        ii. Introduction to Greek architecture and Orders of architecture: Doric, Ionic and Corinthian
        iii. Greek pottery and painted pottery: forms, techniques and subjects
        iv. Introduction to connections between Greek philosophical thought and artistic representation, concept of Humanism

Note- "While teaching references to Painting, Sculpture, Applied Art and Graphic Art should be incorporated in syllabi"

HISTORY OF ART AND TEXTUAL SOURCES

MINOR SUBJECT

DEPARTMENT OF ART HISTORY AND ART APPRECIATION

SEMESTER – 3 ART OFEARLY MEDIAEVAL AND MEDIAEVAL (EUROPE AND ASIA)

1. **Art of Roman Civilization**
   a. Concept of Imperialism and its effect on the art and Architecture of Roman Period
   b. Development of Equestrian Sculptures and busts sculptures
   c. Pompeii Painting
   d. Introduction to the concepts of Illumination and sublime by Plotinus and Longinus
2. **Western Art during Mediaeval Period**
   a. Early Christian art: Painting, Architecture
   b. Byzantine Art: Painting, Architecture
   c. Romanesque Art: Painting, Architecture and sculpture
   d. Gothic Period Art: Painting, Architecture, sculpture and stained-glass windows

3. **Introduction to Islamic Art**
   a. **Introduction to Islamic world: Art during the Early period**
      i. The Caliphates: Umayyad (661 - 750), Abbasid (750 - 1258)
   b. **Introduction to Islamic world: Art during the Mediaeval period**
      i. Iberian Peninsula, North Africa, Egypt, Arabian Peninsula, Syria, Iran, Iraq, Central Asia, South Asia (India, Pakistan, Bangladesh)
      ii. Fatimid, Samanids, Ghaznavids, Ghurids, Seljuk, Mamluks, Ilkhanate
      iii. Sultanate dynasties of South Asia
   c. **Introduction to Islamic world: Art during the Later Mediaeval period**
      i. Egypt, Arabian Peninsula, Turkey, Syria, Iran, Iraq, Central Asia, South Asia (India, Pakistan, Bangladesh)
      ii. Ottomans, Timurids, Safavids, Mughals
4. **Influence of Islamic Art on Western Art**

5. **Introduction to Chinese Art**
   a. Different philosophical schools and its influence on the art like Confucianism, Taoism and Buddhism
   b. Chinese Landscape Paintings
   c. Stylistic development of Chinese Sculptures

6. **Introduction to Japanese Art**
   a. Japanese Screen Paintings
   b. Japanese wood cut Prints

Note- "While teaching references to Painting, Sculpture, Applied Art and Graphic Art should be incorporated in syllabi"

HISTORY OF ART AND TEXTUAL SOURCESMINOR SUBJECT
DEPARTMENT OF ART HISTORY AND ART APPRECIATION

SEMESTER – 4 ART OF ANCIENT INDIA AND INDIAN AESTHETICS (IKS)

1. **Art of Ancient India**
   a. Art during Mauryan Period
      i. Development of monumental architecture and stone-working traditions.
      ii. Ashokan pillars, inscriptions, animal capitals and their visual and philosophical significance.
      iii. Early Buddhist architectural and sculptural traditions.
   b. Art during Sunga and Satavahana Period
      i. Development of Buddhist artistic and architectural traditions, particularly the evolution of stupa architecture in different regions of the Indian subcontinent.
      ii. Study of Bharhut, Sanchi,Amaravati, Jaggayyapeta and Goli as significant centres of artistic and cultural production.
      iii. Symbolic representation, visual storytelling and the interpretation of Buddhist philosophical and narrative traditions.
      iv. Role of trade networks, artisan communities, religious institutions and patronage in the circulation and development of Buddhist art.
   c. Art during Kushana Period:
      i. Development of Mathura and Gandhara artistic traditions.
      ii. Emergence and evolution of anthropomorphic representations of the Buddha.
      iii. Cultural interactions and artistic exchanges across the Indian subcontinent and Central Asia
   d. Art During Gupta Period:
      i. Development of sculptural, architectural and pictorial traditions.
      ii. Artistic practices of Mathura, Sarnath, Madhya Pradesh and Uttar Pradesh.
      iii. Concepts of idealised form, proportion, expression and spiritual representation.
      iv. Continuities and transformations in artistic and iconographic traditions.
   e. Development of Early Indian Rock Cut Cave architecture
      i. Introduction to the origins and evolution of rock-cut architecture in ancient India.
      ii. Development of cave architecture under different periods, with particular reference to:
         1. Barabar Caves
         2. Bhaja Caves
         3. Karla Caves
         4. Nasik Caves
         5. Kanheri Caves
      iii. Art of Ajanta Caves: Architecture, Sculpture and Mural traditions
         1. Evolution of chaitya and vihara architecture.
         2. Integration of architecture, sculpture and mural painting.
         3. Narrative traditions, Jataka stories and Buddhist visual culture.
         4. Role of royal, mercantile and religious patronage in the development of Ajanta.
         5. Understanding Ajanta as a centre of religious, cultural and artistic exchange.

2. **Indian Aesthetics Philosophies and Indigenous Theories of Art**
    a. Introduction to Indian aesthetic thought and its relationship with philosophy, literature, performance and visual culture.
    b. Rasa Theory:
        i. Understanding Rasa in Bharata Muni's Natya Shastra.
        ii. Development and interpretation of Rasa theory in Indian aesthetic thought.
        iii. Contributions of Bhatta Lollata, Shankuka, Bhatta Tauta and Abhinavagupta.
        iv. Concept of Rasa-Dhvani and its significance in aesthetic experience.
    c. Dhvani Theory:
        i. Anandavardhana's Dhvanyaloka and the concept of suggestion.
    d. Auchitya Theory:
        i. Kshemendra's contribution to the understanding of propriety and contextual appropriateness in artistic expression.
    e. Riti and Alankar:
        i. Understanding Riti as a principle of expressive style.
        ii. Alankar as a mode of aesthetic embellishment and visual or literary expression.

Note- "While teaching references to Painting, Sculpture, Applied Art and Graphic Art should be incorporated in syllabi"

HISTORY OF ART AND TEXTUAL SOURCES - MINOR SUBJECT
DEPARTMENT OF ART HISTORY AND ART APPRECIATION

SEMESTER – 5 EARLY MODERN WESTERN ART AND AESTHETICS

1. **Renaissance To Nineteenth Century European Art**
   a. Renaissance Period
      i. Historical, cultural and intellectual contexts of the Renaissance.
      ii. Florentine Renaissance: Humanism, perspective, proportion and the revival of classical ideals.
      iii. Venetian Renaissance: Colour, light, atmosphere and painterly expression.
      iv. Northern Renaissance: Realism, symbolism, material detail and developments in oil painting.
      v. Comparative study of regional Renaissance traditions and their artistic contributions
   b. Mannerism
      i. Emergence of Mannerism and its relationship with Renaissance artistic traditions.
   c. Baroque Period
      i. Historical, religious and political contexts of Baroque art.
   d. Neo Classicism
      i. Revival of classical Greek and Roman artistic ideals.
      ii. Relationship between Enlightenment thought, rationalism and artistic expression.
   e. Romanticism
      i. Emergence of Romanticism and its intellectual and cultural foundations.
      ii. Emphasis on emotion, imagination, individual experience and the sublime.
   f. Realism
      i. Emergence of Realism as a response to Romanticism and academic conventions.
      ii. Representation of everyday life, labour, society and contemporary realities.
      iii. Social, political and cultural dimensions of artistic production.

2. **Western Aesthetic Philosophies and Theories of Art**
   a. Descartes: Rationalist Aesthetics
   b. Immanuel Kant: Disinterested Pleasure
   c. Hegel: Historical approach to Beauty
   d. Croce: Concept of Intuition
   e. Nietzsche: Concept of Apollonian and Dionysian Beauty
   f. Psychoanalysis and Art: Freud and later developments
   g. Formalism: Roger Fry and Susan Sontag

Note- "While teaching references to Painting, Sculpture, Applied Art and Graphic Art should be incorporated in syllabi"

HISTORY OF ART AND TEXTUAL SOURCESMINOR SUBJECT
DEPARTMENT OF ART HISTORY AND ART APPRECIATION

SEMESTER – 6 ART OF MEDIAEVAL INDIA AND INDIAN TEXTUAL SOURCES (IKS)

1. **Development of Art and Architecture of Mediaeval India**
   a. Development, Classification and terminologies of various types and regional iterations of temple architecture, with particular focus on Nagara, Dravida, and Vesara
   b. Post-Ajanta development of rock-cut cave architecture in India, focusing on site such as Elephanta, Aurangabad, and Ellora
   c. Art and Architecture in South India under:
      i. Pallava
      ii. Chalukya
      iii. Chola
      iv. Hoysala
      v. Vijayanagara
   d. Art and Architecture in North India under:
      i. Post Gupta Dynasties
         1. Pala-Sena
         2. Gurjara-Pratihara
         3. Solanki
      ii. Orissan temple architecture
2. **Development of Manuscript Tradition in India**
   a. Buddhist miniature paintings
   b. Jaina and Early Western Indian Miniature Painting
   c. Sultanate Period Miniatures
   d. Mughal Miniatures
   e. Later Western Indian Miniature Painting
   f. Pahari Miniatures
3. **Indian Art Treatises and Classical Canons of Painting**
   a. Introduction to Vishnudharmottara Purana and its contribution to Indian art theory with special focus on the Chitrasutra and its principles of painting.
   b. Understanding the relationship between theory, technique and artistic practice in classical Indian painting.
   c. Study of Sadanga (The Six Limbs of Indian Painting):
      i. Rupabheda – Knowledge of forms and their distinctions.
      ii. Pramanam – Proportion and measurement.
      iii. Bhava – Expression of emotions and sentiments.
      iv. Lavanya Yojanam – Grace and aesthetic arrangement
      v. Sadrishyam – Resemblance and representation.
      vi. Varnikabhanga – Use and arrangement of colours.
   d. Significance of Sadanga in understanding traditional Indian visual representation and aesthetic principles.
   e. Introduction to Silpa Texts- Prasad Mandir Lakshana, Pratima Lakshan, Samarangana Sutra, Silpa Ratna, Manasalocana

Note-"While teaching references to Painting, Sculpture, Applied Art and Graphic Art should be incorporated in syllabi"

HISTORY OF ART AND TEXTUAL SOURCESMINOR SUBJECT

DEPARTMENT OF ART HISTORY AND ART APPRECIATION

SEMESTER – 7 HISTORIES OF MODERN AND CONTEMPORARY 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. De Stijl, Suprematism, 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

Note-"While teaching references to Painting, Sculpture, Applied Art and Graphic Art should be incorporated in syllabi"

HISTORY OF ART AND TEXTUAL SOURCESMINOR SUBJECT
DEPARTMENT OF ART HISTORY AND ART APPRECIATION

SEMESTER – 8HISTORY OF MODERN AND CONTEMPORARY 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. Art of the Thirties: Rabindranath Tagore, DP Roy Choudhary, Ramkinker Baij, Benode Behari Mukherjee, Amrita Sher Gill, Gaganendranath Tagore
7. Art of the 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 the Nation - Establishment of Academies, art institutions and cities
9. Art during the Sixties:
    a. Development of Abstraction; Akbar Padamsee, Ramkumar, Neo- Tantricism- Biren De, GR Santosh, KCS Panicker, Raza, Nasreen Mohammedi
    b. Krishen Khanna, Shilpi Chakra, Satish Gujral
    c. Sankho Choudhary, KG Subramanyan, Krishna Reddy
10. Seventies and Inquiry toward new languages : 1890 Group and development of narratives – Ghulam Mohammad Sheikh, Bhupen Khakar, Jyoti Bhatt, Vivan Sundaram Continuation of abstraction in the works of Swaminathan, 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. Art Towards Eighties: Development of figuration in painting and sculpture- Dhruv Mistry, K.S. Radhakrishnan, K Krishna Kumar, N. N. Rimzon, Rekha Rodawittiya, Pushpamala N. Navjot Altaf, Arpana Caur, Indian Printer's Guild
12. Nineties towards the Contemporary: Various development in visual art practices: Installation, Video Art, digital art, Performance art, new initiatives such as Khoj, Sarai, Sandarbh etc.

Note-"While teaching references to Painting, Sculpture, Applied Art and Graphic Art should be incorporated in syllabi"