

Syllabus for Fine Arts (ACPH07)

Note:

- i. There will be one Question Paper which will have 100 questions.
- ii. All questions will be compulsory.
- iii. The Question Paper will have two Parts i.e. Part A and Part B
- iv. Part A will have 50 questions based on Research Methodology
- v. Part B will have 50 questions based on Subject-Specific Knowledge.

Applied Art and Visual Communication

History of Advertising

- ❖ Introduction to Advertising, History of Advertising, truth and fundamentals of Advertising, ethics in Advertising. Media of Advertising.
- ❖ Technical terms of Advertising.
- ❖ Printing: its history and development, introduction of main printing processes such as Letter press, Lithography, Gravure, Offset, Silk-screen, latest techniques of printings.

Advertising & Marketing Trends

- ❖ Trends and developments of Modern Advertising, Types of Advertising, Justification of advertising for expenditure and growth.
- ❖ Advertising for Nation-Building and Social welfare.
- ❖ Different kinds of Campaigns: Social, Product, Movie, Event, Educational, Political etc.
- ❖ Different functions of Advertising Business. Research and Motivational Research –present and future action.
- ❖ Future of Advertising – Career options in Internet Advertising, webdesigning and Animation.
- ❖ Market Research & Analysis.
- ❖ Importance of Marketing and Physiology of Consumer in Advertising.

Evolving Medias of Advertising

- ❖ Advertising Agency, its structure and different departments. Function of different departments. Role of art studio in the Agency.

- ❖ Different Media of Advertising – Print Media, Indoor, outdoor, Direct mail, POP, Social Media, TV, Radio, Internet, electronic media, new media of advertising etc.
- ❖ Communication and its type. Barriers in good communication. Testing of Advertising.

Painting

- ❖ **Formal and stylistic aspects of pre-historic.**
- ❖ Ajanta, Bagh and later mural tradition.
- ❖ Manuscript painting (Eastern Indian and Western Indian), Sultanate (Mandu) Chourapanchaskika style and other pre-Mughal schools.
- ❖ **Mughal** (Akbar to Shahjahan),
- ❖ Rajasthani (Mewar, Bundi, Kotah, Bikaner, Jaipur, Kishangarh, etc.) Malwa,
- ❖ Pahari (Basholi, Guler, Kangra).
- ❖ Deccani (Ahmednagar, Bijapur and Golkonda) schools.
- ❖ **Modern Indian Art:** Company School, Bazar Painting, British Art Schools, Kalighat Painting.
- ❖ Raja Ravi Verma and followers.
- ❖ Neo-Bengal School ('Revivalism' and early modernists): Abanindranath Tagore and disciples, Nandalal Bose, Benode Behari Mukherjee, Ram Kinkar Baij, Rabindranath Tagore, Gajendranath Tagore, Jamini Roy and others. Role of Santiniketan in art education. Academic/Professional sculptors and painters; Mahatre, Talim, D.P. Roy Choudhuri, Dhurandar. Heman Mujumdar, Thakur Singh, etc. Early modernists: Amrita Shergil, Karmarkar. George Keyt. Art in 1940's and 50's: Bengal famine and artists (Somnath Hore, Chittaprasad, Zainul Abedin, and Gobardhan Ash. Sudhir Khastgir),
- ❖ Progressive art movements in Calcutta, Madras, Bombay and Delhi. International Modernism and artists: F.N. Souza, Pradosh Dasgupta,
- ❖ K.C.S. Panikkar, B.C. Sanyal, Dinkar Kaushik, Nirode Majumdar, Paritosh Sen, M.F. Hussain, Akbar Padamsee, Ramkumar and 22 others. Independent Artists: N.S. Bendre, K. K. Hebbar, Shankho Choudhuri, Krishan Reddy.

Print Making

- ❖ Detail knowledge of Principle element of Printmaking including Historical background
- ❖ Developments of Printmaking and the modern approach about all Printmaking methods.

Relief method

- ❖ Intaglio Method
- ❖ Planography Method
- ❖ Serigraphy Method
- ❖ Other- Computer Graphics, Paper making, Dimensional Print like Blindprint, Embossing, colography, Unique Print / Mono prints.

Concept Study of Tools, Techniques, Processing and developing Block preparation & Printing.

- ❖ **Printmaking** – Manifestation and invention of different Print making Methods Artist and their Contributions.
- ❖ **History of Indian Printmaking** – Manifestation, invention and development of different Printmaking Methods Artist and their Contributions.

Sculpture

- ❖ **Formal and stylistic**
- ❖ aspects of sculpture in Indus Valley
Mauryan, Sunga, Satvahana, Kushana (Mathura and Gandhara), Gupta (Buddhist, Brahmanical and Jain), Chalukya, Gurjara Pratihara, Pallava, Chola, Rashtrakuta, Hoysala, Kakatiya, Pala-Sena, Orissan, Solanki and Paramara periods.
- ❖ **Architecture:** Formal and stylistic aspects of architecture in Indus Valley of stupas (Bharhut, Sanchi, Amaravati, Sarnath) of
- ❖ Cave temples, (Bhaja, Karle, Ajanta, Nasik, Lomas Rishi, Kanheri, etc.), Gupta (Udaygiri, Deogarh, nachna, etc.) Chalukya (Badami, Aihole, Pattadakal, etc.), Pallava (Mahabalipuram, Kanchipuram, etc.) Rashtrakuta (Ellora), Gurjara Pratihara, Saindhava – Maitraka, Chandela (Khajuraho), Orissa (Bhubaneswar, Konaraka), Chola (Tanjore and Gangaikonda Cholapuram, Darasuram, etc.), Hoysala (Belur, Halibid, etc.) Paramara, Nayuka and Vijayanagar (Hampi Lepakshi).
- ❖ Islamic architecture; Sultanate and Mughal; Mandu, Delhi, Agra, Fatehpur Sikri.

Aesthetics and Art - Critical History

General principles of Indian art and beauty.

- ❖ Principles of image making (Iconometry and other canons)
- ❖ Six limbs of Indian painting (shadanga) and six Chinese canons of paintings,
- ❖ Theories of Rasa, Dhvani, Aalankara, Auchitya and Riti, and their relevance in understanding art making and viewing.
- ❖ Interrelationship of visual and performing art.
- ❖ Classification of painting in Chitrasutra. Concepts of Kshyavridhi. Guna-dosha, Sadrishya, Vartana, Nimnonata, etc.
- ❖ Visible and invisible aspects of art (Drishyam/Adrishyam), Rekha (Line) and linear rhythm (Chanda) compositional aspects of art, perspective, form and content.
- ❖ Implications of theories of Semiotics, Structuralism, Post- structuralism, Postmodernism and Feminism on Art thinking and writing.
- ❖ Fundamental and Principles of Painting: Knowledge of principal elements, perspective values, fundamentals of paintings.
- ❖ Visual principles, Form, space, illusion, image.
- ❖ Chronology of the development of ideas. Visual reality, conceptual reality.
- ❖ Tradition and the gradual development of the art of combining the elements of ideas of different visual arts specialization.
- ❖ Reflection of artist's personal views, development of concept. Process of creative paintings. Expression of ideas under some aesthetical and philosophical views.
- ❖ Artistic expression during different social and structural changes. Art and Changes.