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ACADEMIC SYLLABUS CBCS SEMESTER SCHEME

**EIGHT SEMESTERS (4 YEAR B.V.A) DEGREE
PROGRAMME
BACHELOR OF VISUAL ARTS (B.V.A)**

GRAPHIC ART

BACHELOR OF VISUAL ARTS (B.V.A)
SPECIALIZATIONPROGRAMME

GRAPHIC ART

3-Years -Six Semesters

: DEPARTMENT OF GRAPHIC ART (B.V.A):

The term 'Graphic' means to write or draw or get an impression. This is an activity of artistic expression through a system of using lines, points, and planes with appropriate materials, enabling it to be reproduced in the printing process. What is drawn, is so done so as to print it in several editions, so that there are more than one original and the *precision of repetition* is the core essence of the actual graphic art subject.

This potential and creative media of Graphic Art (also known as 'GRAPHIC ART') was initially used as an additional media of expression by the painters. But as more refined practices and research developed, Graphic Art gained its own individuality and now stands as a specialized stream in Visual Arts education. The development of electronic / digital media and its compatibility with fine arts were two aspects that were adopted into print technology. Today the field of Graphic Art has undergone profound changes, it is a link between art and design.

This course covers both practical and theory. Elementary methods are introduced as basic knowledge of Printing in the early semesters. The following semesters address the creative and advanced techniques of Printing Making and also instruct as to how one should move beyond the excitement of printing as a mere technique. Students are encouraged to engage in visual discovery, to convey the ideas, conduct research and to achieve creative standards.

Graphic Art has many scopes for instance in Professional GRAPHIC ART, Art teaching , Art administration, Professional photography, Computer graphics, Textile industry, Design units and other various creative fields.

The syllabi consist of:

CORE THEORY: The Core theory has History of art as the subject. Students will get introduced to various historical and artistic periods of Indian and western art and art practice. The theory is compulsory paper developed in escalating manner every semester.

CORE STUDIO COURSE: Core studio- will introduce the students with practical of the Graphic Art. Techniques, methods of printing and various typologies that help in gradual development of Print Making as artistic expression. Every semesters, student will expose to various techniques and methods. The drawing and composition being integral part, student will get exposure to these subjects.

ELECTIVE: Elective subjects are mainly derived from Visual Art subjects. Students of Graphic art will get exposure to inter disciplinary learning. Students can opt Painting or Sculpture as elective subjects.

MANDATORY PAPERS: Mandatory papers are those introduced by the University. They are compulsory papers. Students can look in to the detailed syllabus for their scope and nature of study. CC and EC are also the mandatory subjects to be attended

& Languages at III & IV semesters BVA

Project: Project work is a team building program which helps the students to develop effective visual and verbal communicative skills. In each semester students are expected to select any one project or subject (under the guidance of Subject Teacher) to create a group assignment.

Visual Art Journal: This is a mandatory exercise which must be carried through the 6 semesters. It must cover all the practical subjects. It is to be a part of every practical submission. The journal must comprehensively carry out a record of the visual growth in the sense it must exhibit the development, reference, exposure, experience in the course of learning. It can contain visuals and writings.

Dissertation: At the end of the semester-VIII students need to prepare a small dissertation which is a step to learn how to make research. This can be guided by the subject teachers. A topic connected to art/ art practice or a art historical subject may be taken for the study.

Portfolio: Portfolio is a work file of students should have the selected best works of student done throughout the semesters. This will reflect whole artistic practice of the students, this is also in a way a career build up project file.

YEAR 2 - SEMESTER - III
B.V.A SPECIALIZATION PROGRAMME–GRAPHIC ART
COURSE MATRIX

	Subject Code	Title of the Paper	Instruction Hrs/Week	Duration of exam (hrs)	Marks			Credits
					IA	Exam	Total	
Part 1	University Code	Language I	2	3	30	70	100	2
	University Code	Language II	2	3	30	70	100	2
Part 2	CORE THEORY							
	GA 3.1	Indian Art I – Ancient and Medieval Periods	3	3	30	70	100	2
	CORE STUDIO COURSE							
	GA 3.2	Graphic Art-1 Print Making Basics	6		45	105	150	3
	GA 3.3	Drawing & Graphic Art	6		45	105	150	3
	ELECTIVE							
	EL 3.4	Painting/ Sculpture	2		15	35	50	1
Part 3	Foundation SD Course	Science and Society	4	3	30	70	100	2
	CC & EC	Co-curricular and extracurricular	2		50	--	50	1
		TOTAL	27	12			800	16

YEAR 2 - SEMESTER - IV
B.V.A SPECIALIZATION PROGRAMME–GRAPHIC ART
COURSE MATRIX

	Subject Code	Title of the Paper	Instruction Hrs/Week	Duration of exam (hrs)	Marks			Credits
					IA	Exam	Total	
Part 1	University Code	Language I	2	3	30	70	100	2
	University Code	Language II	2	3	30	70	100	2
Part 2		CORE THEORY						
	GA 4.1	Western Art I – Ancient and Medieval Periods	3	3	30	70	100	2
		CORE STUDIO COURSE						
	GA 4.2	Processes and Techniques of Graphic Art-1	6		45	105	150	3
	GA 4.3	Processes and Techniques of Images	6		45	105	150	3
		ELECTIVE						
	EL 4.4	Sculpture/ Painting	2		15	35	50	1
Part 3	University Code	Life Skills/ Personality development	4	3	30	70	100	2
	CC & EC	Co-curricular and extracurricular	2	-	50	--	50	1
		TOTAL	27	12			800	16

YEAR 3 - SEMESTER - V
B.V.A SPECIALIZATION PROGRAMME–GRAPHIC ART
COURSE MATRIX

	Subject Code	Title of the Paper	Instruction Hrs/Week	Duration of exam (hrs)	Marks			Credits
					IA	Exam	Total	
Part 2	CORE THEORY							
	GA 5.1	Indian Art II– Islamic Architecture and Medieval Indian Painting	3	3	30	70	100	3
	GA 5.2	Western Art II – Renaissance, Baroque, and Rococo.	3	3	30	70	100	3
	CORE STUDIO COURSE							
	GA 5.3	Graphic Art-I	8	--	60	140	200	4
	GA 5.4	Graphic Composition-I	6	--	60	140	200	3
	Value-Added Course							
	GA 5.5	Inter Disciplinary Arts- I	4	--	30	70	100	3
	ELECTIVE							
	EL 5.6	Art Illustration/ Performance Art	2	--	30	70	100	1
Part 3	SDC	Banking and Finance	2	3	30	70	100	2
	CC/ EC	Co-curricular and extracurricular	1	--	50	--	50	1
	TOTAL		29	9			950	20

YEAR 3 - SEMESTER - VI
B.V.A SPECIALIZATION PROGRAMME–GRAPHIC ART
COURSE MATRIX

	Subject Code	Title of the Paper	Instruction Hrs/Week	Duration of exam (hrs)	Marks			Credits
					IA	Exam	Total	
Part 2		CORE THEORY						
	GA 6.1	Indian Art III - Colonial Art to Raja Ravi Varma	3	3	30	70	100	3
	GA 6.2	Western Art III - Romanticism to Post-Impressionism	3	3	30	70	100	3
		CORE STUDIO COURSE						
	GA 6.3	Graphic Art-II	8	-	60	140	200	4
	GA 6.4	Graphic Composition-II	6	-	60	140	200	3
		Value-Added Course						
	GA 6.5	Inter-disciplinary Art II/	4		30	70	100	3
		ELECTIVE						
	EL 6.6	Performance Art/Art Illustration	2		30	70	100	1
Part 3	SDC /	Entrepreneurship and Innovation	2	3	30	70	100	2
	CC / EC	Co-curricular and extracurricular	1		50	-	50	1
		TOTAL	29	9			950	20

YEAR 4 - SEMESTER - VII
B.V.A SPECIALIZATION PROGRAMME–GRAPHIC ART
COURSE MATRIX

	Subject Code	Title of the Paper	Instruction Hrs/Week	Duration of exam (hrs)	Marks			Credits
					IA	Exam	Total	
Part 2	CORE THEORY							
	GA 7.1	Modern Art in India	3	3	30	70	100	3
	GA 7.2	Modernism in the West	3	3	30	70	100	3
	CORE STUDIO COURSE							
	GA 7.3	Advanced Graphic Art-I	16	-	150	350	500	8
	GA 7.4	Art Project -I (Journal Writing)	5	Presentation Evaluation	60	140	200	5
	ELECTIVE							
	EL 7.5	Art Conservation/ Art Pedagogy (Theory)	1	3	30	70	100	1
TOTAL			28	9			1000	20

YEAR 4 - SEMESTER - VIII
B.V.A SPECIALIZATION PROGRAMME–GRAPHIC ART
COURSE MATRIX

	Subject Code	Title of the Paper	Instruction Hrs/Week	Duration of exam (hrs)	Marks			Credits
					IA	Exam	Total	
Part 2	CORE THEORY							
	GA 8.1	Indian Contemporary Art	3	3	30	70	100	3
	GA 8.2	Global Contemporary Art	3	3	30	70	100	3
	CORE STUDIO COURSE							
	GA 8.3	Advanced Graphic Art -II	16	-	120	280	400	8
	GA 8.4	Art Project – II (Presentation/ Viva)	4	-	60	140	200	4
	GA 8.5	DISSERTATION (Theory Research work)	2	Viva	30*	70**	100	2
	GA 8.6	Portfolio Development, Display and Curation	2		30	70	100	2
		TOTAL	30	6			1000	22

- Viva Marks – 30*
- Report Evaluation – 70** (appropriate methodology and content)

YEAR 2- SEMESTER III

SPECIALIZATION SYLLABUS B.V.A. GRAPHIC ART

Course Title	: Indian Art I - Ancient and Medieval Periods
Course Type	: Core Theory Course
Course Code	: GA 3.1
Course Credit	: 2 credits

Brief description of the Course:

In this course, students are introduced to the history of Indian architecture, sculpture and painting from Mauryan Art to the Vijayanagara Period. Emphasis will be on architectural styles, sculptural styles and iconography. The primary intention of this focussed course is to assist immersion in the cultures of the subcontinent.

Learning Objectives:

- Learning to recognize architectural, sculptural and painting styles of ancient and medieval India
- Introduction to Buddhist, Hindu, Jaina Iconography and Iconology
- Insights into making and materials
- Understanding art in relation to its socio-political, cultural, economic and material context

Pedagogy: Lectures, Presentations, Seminars, discussions and museum/site visits

Course Outline:

- Buddhist, Jaina and Brahmanical art of the Mauryan period, Bharhut, Sanchi, Amaravati, Mathura and Gandhara, Western Indian caves
- Ajanta Painting
- Art under the Guptas
- Architecture and Sculpture of the Chalukyas, Pallavas, Kalacuris, Rashtrakutas etc
- Nagara, Dravida and Vesara
- Art of Odisha – Parasurameswar to Puri Jagannath
- Art of the Paramaras, Solankis and Chandellas
- Art of the Cholas, Pandyas, Hoysala, Vijayanagara and Nayaka periods.

YEAR 2- SEMESTER III
SPECIALIZATION SYLLABUS B.V.A. GRAPHIC ART

Course Title	: Graphic Art-1, Print Making Basics
Course Type	: Core Studio Course (Practical)
Course Code	: GA 3.2
Course Credit	: 3 Credits

Brief description of the Course:

GRAPHIC ART is about graphic-representation and mechanical reproduction. The printing technique adopted here in fine arts is to explore the possibilities of the technology-based imaging without compromising on the artistic essence/aesthetics. It is to take the advantage of the process and its effect thereafter. It is also to learn to use textures tones lines etc. which are accidental as well as intentional. To explore all the above said aspects, there is a need to basically know the various aspects of GRAPHIC ART technique and next its possible aesthetic elements inherent within.

The practical subject deals with all the basic printing technique like Planography, Intaglio, Relief process and Serigraphy. The subject has been equally divided to two semesters [III and IV semesters]. In this semester, importance should be given to Relief / Intaglio process

Learning Objectives:

- The student should be introduced to figurative compositions and basic techniques of using Method and Materials
- Study of various technique of Relief Printing. Exercises in different types of Mono prints and stencil cuts to be introduced.
- Intaglio GRAPHIC ART with dry point, metal engraving and line biting to be taught.
- Basic understanding in GRAPHIC ART like the aspect of *Registration* and *Edition* to be thoroughly explained and taught.
- Basic concepts of the Print Layout- design to be understood through the drawings suitable for printmaking

Pedagogy: Studio work, demonstrations, to know about veteran Print makers through publication and web sources.

Course Outline:

- The subject helps the students to explore the multiple usage of lines, tones, colours, textures, contrasts, motives, patterns, shapes, forms etc. to generate images with graphic qualities and with a subjective involvement of the student.
- The main objective of studying this subject is to blend the graphic images according to the selected printing technique (Ex. Intaglio, Relief, etc.).

- Basic GRAPHIC ART should create the understanding of printing and non-printing surfaces.
- To get this basic technical understanding the student should be introduced to the gamut of historically popular Expressionist wood cuts of European art, wood cuts and wood Engravings (Wood and Metal Engravings) of Asian art.
- The student should be taught with *Acid biting chart* (Grey Scale). Strength and proportion of the acids along with the timings of exposure is to be explained and understood.

YEAR 2- SEMESTER III
SPECIALIZATION SYLLABUS B.V.A. GRAPHIC ART

Course Title	: Drawing & Graphic Art
Course Type	: Core Studio Course
Course Code	: GA 3.3
Course Credit	: 3 credits

Brief description of the Course:

Drawing is the basic & initial expression of use human beings. It is intertwined with 'seeing'. In the visual art world it enables one to articulate oneself just as one does with verbal play in literature. 'Drawing' is a mandatory subject which runs through the eight semesters of all specializations. It is taught as a mandatory skill to build an understanding of surface, depth, relief, volume, illusion in general and also to use graphic, quality to express oneself with the fine balance of seeing and 'drawing' leading to

Learning Objectives:

- Understanding of human portraits, understanding of expression, character, texture and depth in different mediums and lighting conditions.
- Learning to understand the association and disassociation of object from perspective, space and size.
- Insight into drawing, different ways and reasons to draw and its representational power suitable for print making.
- Understanding the importance of sketches, drawing and painting separately and their combination to create an artwork. Student should do this exercise in connection with creating Layouts for print.

Pedagogy: Studio and outdoor work, demonstrations, slide shows and museum/gallery visits

Course Outline:

- Explore charcoal, pencil and pen: object-based compositions.
- Perspective outdoor studies that can be transposed onto Printing .
- Using art journals to create small sketches and outline of practice.
- Portrait study from multiple angles.
- Creative drawing composition.
- Sketches in direct colour with brushes.
- Study of portraits done by old masters and recreating them through personal interpretations.

YEAR 2- SEMESTER III
SPECIALIZATION SYLLABUS B.V.A. GRAPHIC ART

Course Title	: Elective – Sculpture/Painting
Course Type	: Core Studio Elective(Practical)
Course Code	: EL 3.4
Course Credits	: 1 credit

Brief description of the Course:

This is an elective course where the students get to choose between sculpture and painting

- Understanding of sculptural and painting media, processes, techniques and tools
- Translating their artistic vision into three dimensional or two form or into the comparatively indirect processes of painting.
- Equipping students with the ability to move fluidly between a wide range of media which will come in useful for their creative work in the final semesters.

Pedagogy: Studio practice, demonstrations, slide shows and museum/gallery visits

Course Outline:

- Students will explore various sculptural media including clay, wood, stone, plaster, metal and epoxy
- Students will explore various Painting media including canvas, paper, cloth or any other like wise.
- Extension of painting helps in understanding concepts, compositions suitable for the printing.
- As much of this work is exploratory, students will journal everyday studio work in great detail.

YEAR 2- SEMESTER IV
SPECIALIZATION SYLLABUS B.V.A. GRAPHIC ART

Course Title : **Western Art - I Ancient and Medieval Periods**
Course Type : **Core Theory Course**
Course Code : **GA 4.1**
Course Credits : **2 credits**

Brief description of the Course:

The theory course will delve into ancient art of the Egyptian, West Asian, Aegean, Greek, Etruscan and Roman cultures, ending with a survey of Christian Art in the European Middle Ages. The emphasis is on how different cultural contexts influence representations and evolution in the visual arts. Students will learn to recognize Christian representations in painting and sculpture in terms of their iconographic nuances.

Learning Objectives:

- To introduce students to the remarkably varied functions and manifestations of the visual arts in the ancient civilizations and in Europe of the Middle Ages.
- Students will learn to identify forms, meanings, narratives, symbolism and development of the visual arts in different media, across cultural boundaries.
- To inculcate a truly cosmopolitan, broad based and eclectic taste for the arts of the ancient world among the students.

Pedagogy: Class room lectures, presentations, seminars, project work.

Course Outline:

- Art, architecture and culture of the Ancient civilizations – Egypt, West Asia, the Aegean islands
- To understand Classicism and Humanism in the context of Greek and Roman Art
- To appreciate conventionalization, stylization and the anti- naturalistic tendencies of Medieval Christian Art as products of a new theocentric culture and aesthetic.

YEAR 2- SEMESTER IV
SPECIALIZATION SYLLABUS B.V.A. GRAPHIC ART

Course Title	: Processes and Techniques of Graphic Art- I
Course Type	: Core Studio Course
Course Code	: GA 4.2
Course Credits	: 3 credits

Brief description of the Course:

The student should learn basic GRAPHIC ART as a continuation of what he/she has already learnt from the previous semester. This practical subject deals with all the basic printing techniques like planography, Intaglio, Relief printing and Serigraphy. The subject has been divided into two equal semesters [III and IV semester.] In this semester, importance should be given to Planography and Relief printing/Serigraphy methods.

Learning Objectives:

- The student should, along with the continuation of basic GRAPHIC ART, also be introduced to figurative compositions and basic techniques of using Method and Materials-study of various technique of Relief Printing.
- Study of different types of Mono prints and stencil cuts should be exercised. Intaglio GRAPHIC ART with dry point, metal engraving and line biting should also be learnt. The art of Registration and Edition should be more thoroughly understood
- Basic GRAPHIC ART should help the student to practically create a thorough understanding of printing and non-printing surfaces, in various media, in various situations (historically as well as owing to weather conditions).
- In order to grasp this basic technical understanding, examples from the Expressionist woodcuts, Far Eastern woodcuts, Old Masters Engravings (Wood and Metal Engravings) of artists like Durer, Daumier, Toulouse Lautrec, Pierre Bonnard, Katsushika Hokusai, and their Indian counterpart printmakers like SomnathHore, LaxmaGoud, AnupamSud, Krishna Reddy can be used as reference materials
- Understand the use of textile, a brief study of textile methods and how to use these in painting.

Pedagogy: Studio practice, demonstrations, slide shows and museum/gallery visits.

Course Outline:

- Print making -different varieties of frames and their utilization based on conceptual understanding.

- Composition: Take a bed sheet/textile with floral, motives or image imprinted on it and use it as background, using its visual element.
- Study of nature and landscape in Charcol, pencil Pen and Ink.
- Portraits study in B& W and Colour.
- Monochromatic still life in B&W and Colour.
- Non-figurative collage using found image, textile, colour block and texture, conceptualized in terms of colour balance, colour form.

YEAR 2- SEMESTER IV
SPECIALIZATION SYLLABUS B.V.A. GRAPHIC ART

Course Title	: Process Technics of Graphic images -1
Course Type	: Core Studio Course (Practical)
Course Code	: GA 4.3
Course Credits	: 3 credits

Brief description of the Course:

This practical subject introduces the art of creating layouts of graphic images, colour composition, sense of spacing and visualization in general. The subject enhances the development of the understanding of graphic image making, in relation with GRAPHIC ART methodology. The subject is a continuation from the previous semester.

Learning Objectives:

- The students should come up with figurative compositions, arrived with the aid of preliminary daily sketches that might range between subjective and objective compositions.
- Creating contrast images using monochrome and colour will be a part of this exercise. A thorough practical understanding of forms, colour, lines, and textures along with tonal variations will be an inevitable part of this whole scheme.
- Creating repetitive patterns would also be a subject of contemplation in this exercise.
- Graphic Image making supports the subject of basic print making. In this subject the student develops an understanding to relate to all the basic GRAPHIC ART techniques.
- It helps the students to solve the compositional problems rendering space arrangements, colour distributions, textural and tonal variations, proportions, etc.

Assignments:

Pedagogy: Studio practice, demonstrations, slide shows and museum/gallery visits

Course Outline: This subject is meant to study the unique qualities of the graphic images of artists like Durer, Rembrandt, Goya, Degas, Picasso, M.C. Eschers, Drawings, GRAPHIC ART and Paintings can be referred. Students should work with various materials like water colour, poster colour, acrylic colour, pastels etc. The importance should be given to study effective graphic images.

- Drawing of the human figure as a visual documentation (models and their relationship with their surroundings), a study based practice

- Use art journals to create small-scale visual documentation with images and texts composed together.
- Use of text as image in composition.
- Detailed study of surface and texture from nature with pen, pencil.
- Narrative Collage composition using text, drawing and painting.
- Study of human body, anatomy, shapes from multiple angles.
- The self-portrait - Approaches, its psychology and politics.
- A figure composition on a wood/zinc or acrylic sheet ready for print. .

YEAR 2- SEMESTER IV
SPECIALIZATION SYLLABUS B.V.A. GRAPHIC ART

Course Title	: Elective – Sculpture / Painting
Course Type	: Core Studio Elective (Practical)
Course Code	: EL 4.4
Course Credits	: 1 credit

Brief description of the Course:

This is an elective course where the students get to choose between sculpture and printmaking.

Learning Objectives:

- Understanding of sculptural and painting media, processes, techniques and tools.
- Translating their artistic vision into three dimensional form or into the comparatively indirect processes of printmaking.
- Equipping students with the ability to move fluidly between a wide range of media which will come in useful for their creative work in the final semesters.

Pedagogy: Studio work, demonstrations, slide shows and museum/gallery visits

Course Outline:

- Students will explore various sculptural media including clay, wood, stone, plaster, metal and epoxy
- Students will explore various painting mediums. Understand the techniques of oil colour, acrylic colour and also explore possible technical advancements.
- Extension of Print Making studio works to the painting |sculpture studio at the level of concepts, themes and forms.
- As much of this work is exploratory, students will journal everyday studio work in great detail.

YEAR 3 - SEMESTER V
SPECIALIZATION SYLLABUS B.V.A. GRAPHIC ART

Course Title	: Indian Art -II, Islamic Architecture and Medieval Indian Painting
Course Type	: Core Theory Course
Course Code	: GA 5.1
Course Credits	: 3 credits

Brief description of the Course:

Development of secular and religious medieval Islamic architecture in India, starting from the Sultanate period around Delhi and in Bengal, through Mughal architecture to post-Mughal regional styles in Northern and Western India and the Deccan. Side by side, students will also study the medieval painting traditions of India including Jaina and Buddhist manuscript illuminations, Mughal, Rajput, Pahadi and Dakhani miniatures and mural painting from different parts of medieval India.

Learning Objectives:

- To understand the architectural principles, materials and aesthetic nuances of medieval Islamic architecture in India along with diverse symbolism and functions.
- To recognize the hybrid and identifiably local traditions of medieval Indian painting in terms of varying themes, content, formats, functions, contexts, materials, composition and rendering.
- Appreciating the dynamic concept of the workshop or karkhana in the medieval Indian context, collective work and diverse cultural influences

Pedagogy: Lectures, presentations, seminars, studio experiments with painting, field trips to local architectural sites and to museums for detailed study of architecture and paintings.

Course Outline:

- Sultanate architecture around Delhi
- Mughal architecture and architectural ornament
- Regional styles – Gujarat, Bengal, the Deccan architectural styles
- Jaina and Buddhist manuscript illumination from medieval India
- Rajasthani and Pahadi schools
- Mughal and Dakhani Painting

YEAR 3 - SEMESTER V
SPECIALIZATION SYLLABUS B.V.A. GRAPHIC ART

Course Title	: Western Art -II, Renaissance, Baroque and Rococo
Course Type	: Core Theory Course
Course Code	: GA 5.2
Course Credits	: 3 credits

Brief description of the Course:

This course will cover about five hundred years of Western European artistic endeavour from the 14th century Proto-Renaissance in Italy to the art of the Rococo France and England in the 18th century. Developments in sculpture, painting, architecture and printmaking will be studied against the background of social, cultural, political, religious and philosophical changes across Europe.

Learning Objectives:

- Students will investigate the achievements of the Italian Renaissance in redefining the function of art and the status of the artist - as intellectual.
- Framing technical and technological changes in context – linear perspective, oil painting, the camera obscura, printmaking techniques.
- Analysing the impact of Renaissance Neo-Platonism, Protestant Reformation, the Catholic Counter-Reformation, geographical discoveries and early colonialism and capitalism and the Enlightenment on art, art institutions and artists.

Pedagogy: Lectures, presentations, seminars, discussions, group activities, movie-screenings and library research

Course Outline

- Proto-Renaissance painting and sculpture in Italy
- Early Renaissance developments in Italy; linear perspective and the return of the nude in art.
- High Renaissance in Florence, Rome and Venice
- Northern Renaissance in the low countries and Germany and Protestantism
- Mannerism in Italy, Spain and France
- Baroque in Italy, France, Spain and Holland; Counter-Reformation and early capitalism
- Rococo and Neo-classicism – France and England

YEAR 3 - SEMESTER V
SPECIALIZATION SYLLABUS B.V.A. GRAPHIC ART

Course Title	: Graphic Art - I
Course Type	: Core Studio Course (Practical)
Course Code	: GA 5.3
Course Credits	: 4 credits

Brief description of the Course:

This course provides students an opportunity to explore the meanings and ideas that an image can reflect, the student should learn to advance the learning of the techniques of Printing introducing the to finer aspects involved. He/she should understand the unique nature along with its specific usage is exercised here. The development of images in accordance with the technique is equally important in GRAPHIC ART, the subject has been equally divided into two semesters (V&VI Semester)

Learning Objectives:

- This subject is intends to aim at the exploration of GRAPHIC ART in relation with 'subjectively expressive' graphic images.
- Students are encouraged to concentrate more on the specific and unique quality of the selected technique.
- Introduction of multicolour GRAPHIC ART along with 'Registration' (Pinpoint & 'T' Bar Registration Methods) and 'Edition' will further enhance the meeting between the student's technical understanding and their creative abilities.
- Creating a figurative composition (using animals, birds etc.,) using interior and exteriors is the intention of this specific semester
- The constantly metamorphosing phenomena, between the Urban and the Rural cultural experience would be the main intention of this query. Compositional principles of space arrangement, rendering of forms, balance and rhythm should be meticulously involved in the due process.
- Exploring the identification aspect of the Self through a process of reflection, choosing how best to represent the self.
- Developing symbolism and metaphors from location, surroundings and daily life experiences and objects.
- Space: interconnection of space interior and exterior
- How to use and develop references through individual agendas.
- Semi-abstraction, based on source and manipulation.
- Metamorphosis of the object from surrounding.

Pedagogy: Studio practice, demonstrations, slide shows and museum/gallery visits

Course Outline:

- Exercises for the development of symbolism and metaphors through and exploration of surroundings and daily life experiences, documented through drawing and composition.
- Architectural Composition of a place that students know and connect with, combining multiple elements of architecture and placement.
- A 'self-portrait' using object composition as proxy for the person; a specific object can be manipulated into something else for conceptual reasons.
- Borrowing conceptual approaches from contemporary Indian and western artists to recreate a self-portrait in their terms: Great Lithographer master printmakers like Pierre Bonnard, Toulouse Lautrec and Picasso, Indian masters like Somanath Hore, Sanat Kar, Gaganendranath Tagore are to be referred not only for their technical uniqueness but also for their capacity to create unique imagery.
- Semi-abstract compositions from a still life or figures.

YEAR 3 - SEMESTER V

SPECIALIZATION SYLLABUS B.V.A. GRAPHIC ART

Course Title	: Graphic Composition-I
Course Type	: Core Studio Course (Practical)
Course Code	: GA 5.4
Course Credits	: 3 credits

Brief description of the Course:

Introduction to the analytical study of compositional problems, organization of pictorial space, (Negative and Positive spaces) volumetric exercises and individual expressions will be of prime concern during this semester. Students are encouraged to concentrate more on unique and effective qualities of their images in relation with technique and idea. The subject has been divided into two equal semesters (V & VII Semester)

Learning Objectives:

- A study of various figurative compositional formats (motifs based on flora, fauna, bird and animals) organic and geometric forms should be practiced, in order to come up with an effective composition. Study of 'repeated' and 'related' patterns should be insisted and the difference in between should be experienced.
- The student should realize that Graphic compositions are always a supportive element to the subject of GRAPHIC ART.
- There are some compositions in this media, for example, that are controlled and construed by this media alone.
- This awareness is the main objective of the semester. The subject helps the students to study the abstract visual elements like Movement, Rhythm, Harmony etc., and the great masters works can be referred regarding this, as well, as an option.
- Figurative narrative composition exposing the experiences and stories of Self.
- Understanding foreshortening in the context of human bodies and objects.
- Exploring and experimenting with two or more mediums mixed together according to the chemical and pigment properties.

Pedagogy: Studio practice, demonstrations, slide shows, archival research and museum/gallery visits

Course Outline:

- Life study with creative (surreal, real, actual or fictional) backgrounds in painting, drawing and both mixed together.

- Experimental scroll painting with a view to understanding the differences and similarities between Indian and far-eastern Print making.
- A composition using visual perspective and compositional characteristic of print making
- Advance technical studies of objects to understand foreshortening and perspective in live study.
- Composition mixing three or more colours/layers.

YEAR 3 - SEMESTER V

SPECIALIZATION SYLLABUS B.V.A. GRAPHIC ART

Course Title	: Interdisciplinary Art I (Value – added Course)
Course Type	: Value-Added Course
Course Code	: GA 5.5
Course Credits	: 3 credits

Brief description of the Course:

This course assists students to explore new materials and new media, such as video, performance art, multi-media installation, book arts and digital arts, as part of their creative expression. It helps them develop an interest in video and film production (experimental, narrative or documentary), which are by their very nature interdisciplinary, utilizing the full spectrum of the arts: visual arts, theatre, music and creative writing.

Learning Objectives:

- To introduce the spectrum of image making in photography as an individual medium of art and expression.
- Use of camera (phone/digital/film or pinpoint) for in depth research of themes/planned projects to understand this medium.
- Narrative and abstract video composition.
- To understand the complementary space of the second and third dimensions in relation to the fourth dimension - Time.

Pedagogy: Studio practice, workshop, demonstrations, slide shows, field research and museum/gallery visits

Course Outline:

- Students develop a video of 3-5 minutes on a narrative theme which describes an anecdote, story or situation.
- A photography project to understand the basics of frame, composition, exposure, shutter speed, light, contrast and focus.
- Writing a poem, text, article and journal to express thoughts, experiences and ideas – directly linking visual practice to development of the art journal.
- Recreating a painting subject/content in three dimensions - using sculpture/installation and then moving it to the 4th dimension as a video.

YEAR 3 - SEMESTER V
SPECIALIZATION SYLLABUS B.V.A. GRAPHIC ART

Course Title : Elective - Art Illustration/Performance Art

Course Type : Core Studio Elective (Practical)

Course Code : EL 5.6

Course Credits : 1 credit

(For details of Performance Art Elective, see Year III: Semester 6)

Brief description of the Course:

The Art Illustration course will expose students to the history of illustration, discuss different genres and approaches to illustration and equip them to create one original illustrated book or graphic novel based on already available textual material.

Learning Objectives:

- Understanding the history, functions and genres of illustrations in different periods and cultures.
- Analysing an illustrated text in terms of the relationship between text and illustration, target audience, artistic style and medium, narrative devices, aesthetics and visual culture.
- Creating an original series of illustrations for a text based on this analysis.

Pedagogy: Lectures, slide shows, discussions, library and online research, workshops, demonstrations and studio practice.

Course Content:

- A brief history of children's illustration and children's illustrations in India
- Exploring different types of illustration formats and text-to-illustration relationships
- Scientific illustrations – including botanical and geological illustrations
- An analysis of comic books and graphic novels
- Producing a mini graphic novel or illustrating a text for a children's book using a single or multiple media

YEAR 3 - SEMESTER VI
SPECIALIZATION SYLLABUS B.V.A. GRAPHIC ART

Course Title	: Indian Art – III, Colonial Art to Raja Ravi Varma
Course Type	: Core Theory Course
Course Code	: GA 6.1
Course Credits	: 3 credits

Brief description of the course:

The course will introduce students to various forms of hybrid art and architecture that flourished under the influence of colonialism in India. Company Painting, Bazaar painting, Indo-Saracenic architecture, and more local traditions like Mysore and Tanjore painting will be studied by students. The innovations of Raja Ravi Varma in painting and chromolithography and his lasting influence on Indian visual culture will be examined in detail.

Learning Objectives:

- To introduce students to the colonial framing of India in visual terms and colonialism's influence on indigenous traditions.
- Exposure to the hybrid visual cultures that grew out of the colonial encounter, particularly in the urban centres, catering to different constituencies.
- Karnataka's hybrid visual practices in the 18th and 19th centuries
- Understanding the significance of Raja Ravi Varma's oeuvre in the context of popular art.

Pedagogy: Lectures, slide-presentations, discussions, site and museum visits in Bengaluru – Mysore.

Course Outline:

- Company painting and the Romantic framing of India's landscapes in the aquatints of Daniells, Hodges and others.
- Bazaar painting in its various regional forms.
- The Crystal Palace Exhibition of 1851 and the establishment of art schools
- The rise of Indo-Saracenic architecture and Imperial ideology.
- Kalighat painting, Battala printing and their regional variants
- Tanjore and Mysore painting, Ganjifa, the mural traditions in the Bengaluru-Mysore region
- Raja Ravi Varma – early influences, evolution as an artist, oils and oleographs, impact on 20th century India's visual culture.

YEAR 3 - SEMESTER VI

SPECIALIZATION SYLLABUS B.V.A. GRAPHIC ART

Course Title	: Western Art – III, Romanticism to Post- Impressionism
Course Type	: Core Theory
Course Code	: GA 6.2
Course Credits	: 3 credits

Brief description of the Course:

This course will introduce students to the extremely significant changes in the contexts, functions and visual language of art in Europe during the latter 18th and 19th centuries, and the changing status of the artist. Beginning with Romanticism's breakaway from Neoclassicism, the course will examine the impact of the French and Industrial Revolutions, colonialism and the invention of photography on art, ending with Impressionism and post-Impressionism.

Learning Objectives:

- To understand Romanticism as a watershed in the history of art and the status of the artist
- Realism, Impressionism and post-Impressionism against the background of Paris as the new hub of European culture
- The seeds of modernist movements in the 19th century

Pedagogy: Lectures, discussions, seminars, presentations, listening to music, reading poetry and some practical experiments

Course Outline:

- Neoclassicism and its significance in different Western European regions.
- The French Revolution and the Industrial Revolution – impact on art and culture
- Romanticism in France, Germany, England – visual art, poetry and music
- Realism and the ideology of the avantgarde
- The invention of photography and its impact on the visual arts
- Impressionism and Parisian culture
- The Post- Impressionists – Gauguin, Van Gogh, Cezanne and Seurat -anticipating 20th century modernism.
- Art Nouveau, Aestheticism, Symbolists.

YEAR 3 - SEMESTER VI
SPECIALIZATION SYLLABUS B.V.A. GRAPHIC ART

Course Title	: Graphic Art - II
Course Type	: Core Studio Course (Practical)
Course Code	: GA 6.3
Course Credits	: 4 credits

Brief description of the Course:

In this course, students are encouraged to explore non-representational abstraction further, to use shaped canvases and irregular surfaces for painting and simultaneously to explore the banally representational world of kitsch. As the course advances the focus would be on keener observation of the world around them from their own point of view. It is moving towards personal expressions, opinions and decisions.

Learning Objectives:

- Drawing, in this semester, involves advanced study of a given environment, in different and various media.
- The students should focus more on human environment like interiors, buildings, streets, landscapes etc. The specific exercise of practically studying a work of art is to be encouraged.
- An attempt to explore the students' self by modifying the technical and functional study of a works of art into something more subjective and creative, must be emphasized.
- From representation to non-representational images using reliable sources.
- To explore atypical surfaces: concave, convex surface or surfaces with a 3-D form according to the demands of the subject/concept or theme.
- To experiment with the frame of a picture or drawing, not square or rectangular but triangular, circular, polygonal or any other shape as per the composition.
- Emphasis on creating a connection and grasping the conceptual, spiritual and experiential elements of a space or landscape before starting to paint.
- Introduction to Kitsch art; understanding its characteristics, stereotypes, sociological implications and its formal manifestations in the Indian urban context. A series of exercises relating to kitsch.

Pedagogy: Studio practice, demonstrations, discussions, slide shows, research, field surveys and museum/gallery visits

Course Outline:

- Help the student to observe and differentiate how different cultures in the East and West has come to 'visually represent' their experiences over the ages.

- This should be done with the aid of ‘comparative examples’ from the like of Miniature scribbles and Ingres; Chinese landscape and Early Christian-Byzantine-Renaissance imageries; Mughal drawings of Flora and Fauna and Durer’s works.
- Visiting a landscape relating to a pre-decided theme seven days in advance to make sketches, text, sound, installations as a preliminary to painting.
- Creating an abstract composition/non-representational painting from a figurative, real object or place by keeping in the mind the symbolic and aesthetic representation of colour or texture.
- Composition on a surface which is not plane but concave, convex or multi-planar. Using shaped canvases for another series of paintings.
- A survey of kitsch art in the city; a series of paintings and digital images, critically exploring its visual language, clichés and stereotypes.

YEAR 3 - SEMESTER VI
SPECIALIZATION SYLLABUS B.V.A. GRAPHIC ART

Course Title	: Graphic Composition-II
Course Type	: Core Studio Course (Practical)
Course Code	: GA 6.4
Course Credits	: 3 credits

Brief description of the Course:

This subject is intended to aim at the exploration of GRAPHIC ART in relation with 'subjectively expressive' graphic images. Students are encouraged to concentrate more on the specific and unique quality of the selected technique. Introduction of multicolour GRAPHIC ART along with 'Registration' (Pinpoint & 'T' Bar Registration Methods) and 'Edition' will further enhance the meeting between the student's technical understanding and their creative abilities. The subject has been divided into two equal semesters. (V & VI Semester)

Learning Objectives:

- The main focus of this semester in GRAPHIC ART is to make the student create a figurative composition (using animals, birds etc.) using interior and exteriors.
- The constantly metamorphosing phenomena, between the urban and the rural cultural experiences would be the main intention of this query.
- Compositional principles of space arrangement, rendering of forms, balance and rhythm should be meticulously involved in the due process.
- Printing techniques and exploring the effective pictorial language set within the art of GRAPHIC ART, in general.
- This is to develop a sense of continuity in their working process, in relation to their previously semester's works.

Pedagogy: Studio practice, demonstrations, brainstorming, field visits and surveys, interviews, presentations, planning and execution of public art project.

Course Outline:

- GRAPHIC ART helps to explore the individual creative language of Graphic Images in relation with the relevant techniques, forms, colours and treatment.
- Great Lithographer master Printmakers like Pierre Bonnard, Toulouse Lautrec and Picasso, Indian masters like Somenath Hore, Sanatkar, Gaganendranath Tagore are to be referred not only for their technical uniqueness but also for their capacity to create unique imagery, as a result.
- Creating a temporary public art work using any combination of media, even within the institutional space and part of self-exploratory art practice.
- Choosing a location, doing a mapping of the space using available media, analysing movement of people, traffic and other factors and interacting with locals to develop an artwork.

YEAR 3 - SEMESTER VI

SPECIALIZATION SYLLABUS B.V.A. GRAPHIC ART

Course Title : Interdisciplinary Art - II

Course Type : Value-Added Course

Course Code : GA 6.5

Course Credits : 3 credits

Brief description of the Course:

After the basic understanding of other materials than paint, this course would give an opportunity to use multiple media for self-exploratory and expressive purposes. It would provide a huge extension of tools for the creativity of student and further the possibility of inter-mixing multiple mediums to extend individual visual language utilizing the full spectrum of the arts: visual arts, theatre, music and creative writing.

Learning Objectives:

- To introduce sound as a medium of art, self-expression.
- Using the book format as a canvas to explore the tool of art with the possibility of fanzine, folding cards, accordion book etc.
- Explore the genre of creative writing as medium of art that can be presented as text, sound installation or live performance.
- Digital collage: using image, text etc to create a composition.
- Relief, sculpture or temporary installation as visual tool.
- A composition of image or installation with video projection together.

Pedagogy: Studio practice, research and experimentation with different equipment and media, presentations and performances, discussions and field visits

Course Outline:

- Doing in-depth research of a subject, theme or concept which could be social/personal/public or architectural in the form of photographic documentation.
- A collage through photoshop/CorelDRAW etc with a conceptual insight.
- Creating book art; fanzine, accordion books or illustrations.
- Creating a sound clip of around 4 minutes which relates to individual students' art practise and interests.

YEAR 3 - SEMESTER VI

SPECIALIZATION SYLLABUS B.V.A. GRAPHIC ART

Course Title	: Elective- Performance Art/Art Illustration
Course Type	: Core Studio Course (Practical)
Course Code	: EL 6.6
Course Credits	: 1 credit

Brief description of the Course:

Performance art is an inter-disciplinary, time and location specific medium of conceptual art, a form which could either be scripted and rehearsed or spontaneous, usually involving the artist's bodily participation in some way and involving audience interaction. Students will be introduced to the history of performance art, recent performance art practices in India and will go on to create their own performance modules.

Learning Objectives:

- To conceptualize and present a complex idea in a public space using the body as medium, and audience interaction as a vital part of the work.
- Students will be encouraged to conceptualize a way of interacting with and challenging their audiences to reconsider their positions on art, concepts, unthinking everyday practices or pressing social issues.
- Students and their audience can use this opportunity to redefine what art is in their specific contexts and what it means to relate directly to its audience.

Pedagogy: Lectures, workshops, research, planning and public performances

Course Outline:

- Introduction to the history and theory of performance art in the West and in India – using slide shows, videos and other media
- Workshops conducted by performance artists
- Students plan, script and perform their own performance art pieces.
- Taking feedback, making modifications, documentation and journaling of performances.

YEAR 4 - SEMESTER VII
SPECIALIZATION SYLLABUS B.V.A. GRAPHIC ART

Course Title	: Modern Art in India
Course Type	: Core Theory
Course Code	: GA 7.1
Course Credits	: 3 credits

Brief description of the Course:

This course will introduce students to the significant developments in the field of modern art in 20th century India. Starting with the Bengal School and the ideology of nationalism that inspired the search for an authentically Indian visual language, students will explore the works of Amrita Sher-Gil, the Calcutta Group, Bombay Progressives, Delhi Shilpi Chakra, Cholamandal Artists' Collective and other individual artists and regional manifestations of Indian modernism.

Learning Objectives:

- To familiarize students with the important artists and movements of modern art in India against the background of nationalism, Independence and nation building.
- To build an understanding of the conceptual, formal, medium-related, aesthetic and ideological contributions of these pioneers of modernism and how they influenced future generations of artists
- To understand the relationship of Indian modernism and modernisms elsewhere in the world.

Pedagogy: Lectures, presentations, seminars, discussions, visits to galleries and museums

Course Outline:

- The Bengal Renaissance, its breaking away from traditional art practice, nationalism and the quest for authenticity
- The Calcutta Group and their responses to social realities
- Amrita Sher-Gil
- The Bombay Progressives and their redefinition of modernism
- The Delhi Shilpa Chakra and Cholamandal Artists' collective and independent artists
- The contribution of major art institutions in India to artistic tendencies in post-Independent India

YEAR 4 - SEMESTER VII
SPECIALIZATION SYLLABUS B.V.A. GRAPHIC ART

Course Title	: Modernism in the West
Course Type	: Core Theory Course
Course Code	: GA 7.2
Course Credits	: 3 credits

Brief description of the Course:

This course introduces students to the most celebrated modern Western artists, artworks, movements and manifestoes of the first half of the 20th century against the background of the major political, economic and technological changes and upheavals of the half-century. The aesthetics and politics of Western modernism can be critically compared with their manifestations elsewhere, including in India.

Learning Objectives:

- Understanding the key concepts of modernity, modernization and modernisms in the 20th century
- Exploring the influential movements and manifestoes that marked 20th century modernism in the West
- To recognize the oeuvre of individual artists' styles and to absorb their contributions to expanding the definition of art
- To understand the differential impact of modernity and modernization on artists and intellectuals across the globe – resulting in plural *modernities*

Pedagogy: Lectures, slide shows, movie screenings, seminars, research, discussions, practical experiments, presentations and museum /gallery visits

Course Outline:

- Introduction to key concepts – modernity, modernization, modernism, abstraction, formalism, etc.
- Exploring significant manifestoes and movements: Fauvism, Cubism, Expressionism, Dada, Surrealism, Abstraction, Abstract Expressionism, etc.
- Student presentations on different manifestations of modernisms across the globe.
- Practical experiments to understand the primary artistic concerns of each movement.

YEAR 4 - SEMESTER VII

SPECIALIZATION SYLLABUS B.V.A. GRAPHIC ART

Course Title	: Advanced Graphic Art-I
Course Type	: Core Studio Course (Practical)
Course Code	: GA 7.3
Course Credits	: 8 credits

Brief description of the Course:

The practical subject Graphic-composition continues to help students in exploring visual language with varied modes of application. Students are encouraged to understand eclectic qualities in art and imbibe them as a multi-dimensional characteristic, into GRAPHIC ART Images. The subject has been divided into two equal semesters (VII & VIII Semester) and student should select any one media

Learning Objectives:

- The practical subject allows students to develop and understand the interdisciplinary approach and multi-faceted quality of all visual art forms like sculpture, painting etc. Students are encouraged to keenly study all kind of current sociological activities and problems in relation to visual language, through graphics.
- Art and Activism - insights into different recent approaches to art activism. Students will analyse what their relationship could be to art activism.
- A parallel understanding of how to avoid being superficial in one's practice. Each artist is encouraged to critically assess what it means to deepen one's engagement with a reflexive art practice.
- Work-in-Progress Show. The work is not expected to be fully resolved at this stage. It is an opportunity to take risks, try new materials and ideas.
- Following a human subject through time and location brings artists face to face with intersubjective communication, informed consent and larger ethical issues.

Pedagogy: Studio practice, discussions, presentations, documentation and field research, photography, interactions

Course Outline:

- This practical subject deals more with unconventional (Avant Garde) approach towards exploring the potentials evident within Graphic Images.
- Students are also expected to use various materials like water colors, poster colors, acrylic colors, etc to create mixed media drawings.
- As part of the resource to such an idea one can refer to Master Printmakers like David Hackney, the Pop artists (Rauschenberg, Andy Warhol) and Indian contemporary printmakers.
- A series of sketches and drawing on various paper and cloths taking up a social cause which personally affects individual artists in some way.

- Drawing a conceptual composition, recreating the same work in different sizes, media and formats. Selection of the most effective representation.
- Human figure study through long-term interaction with a subject using different media. Building a relationship with a specific person through interaction and documentation, to develop a body of work from the results.
- Content could include paintings, sketches, photos, text and objects connected with the subject. The concept, theme or idea of each art works should correspond with medium, surface, size and format.

YEAR 4 - SEMESTER VII

SPECIALIZATION SYLLABUS B.V.A. GRAPHIC ART

Course Title	: Art Project – I (Journal Writing)
Course Type	: Core Studio Course (Practical)
Course Code	: GA 7.4
Course Credits	: 5 credits

Brief description of the Course:

In this course, students are urged to understand and articulate what is meant by citation, quotation, appropriation, pastiche and parody in the visual arts, how to conduct visual research and how to use this research to create an art work or series of works. They encounter and explore Aby Warburg's Mnemosyne Atlas with its constellations of symbolic images, to animate the viewer's memory, imagination, and understanding of what he called "the afterlife of antiquity".

Learning Objectives:

- Introduction to Warburg's Mnemosyne Atlas and its significance for artists.
- Researching art works of the past on similar lines to build a personal visual Atlas.
- Defining and justifying conceptual, formal and aesthetic connections and associations with the series of art works in the personal Atlas
- Identifying personal uses of these references as quotations, citations, appropriations, pastiche or parody
- Understanding protocols to acknowledge the reference to avoid accusations or plagiarism or copyright infringement.
- Explore sound installation and video projection for artistic expression.

Pedagogy: Studio practice, visual research, discussions, display, installation and performance

Course Outline:

- Installing and displaying contents of research (image, sketch, text) in the studio space in format of a personal visual atlas
- Collecting textual and visual documents, materials and objects which support this visual research with a view to using them using in drawing, painting, digital art or installation.
- A series of drawing and painting compositions using the references as supporting elements, not as the principal element.
- Composing a layered drawing/painting using a sequence of transparent/ translucent surfaces, each layer containing a part of the drawing/painting.
- A video projection on an image to create a layered narration or juxtaposition through conceptual expression.

YEAR 4 - SEMESTER VII
SPECIALIZATION SYLLABUS B.V.A. GRAPHIC ART

Course Title	: Elective - Art Conservation / Art Pedagogy
Course Type	: Elective Course (Theory)
Course Code	: EL 7.5
Course Credits	: 1

Brief description of the Course:

Students who chose this elective will be exposed to the basic processes of art conservation and display by experts who work in the field of conservation. This career-oriented course is intended to give students a glimpse of the scientific world of art conservation and care and the international protocols and best practices currently operating in the field.

Learning Objectives:

- The basics principal of conservation
- Preventive conservation measures in terms of display and storage
- The process of documentation of an artwork.
- Assessing the condition of an artwork
- Understanding the properties of media i.e. watercolor and poster color
- Understanding the properties of art materials i.e. paper and canvas

Pedagogy: Lectures, Presentations, observation, discussions, museum/site visits, demonstration and workshop.

Course Outline:

- Understanding the basic criteria of conservation through theory
- Understanding conservation measures of display by visiting the gallery/museum - light, display location, temperature, in storage packaging, temperature, maintenance, etc.
- Processes of Digital documentation.
- Understanding the condition of an artwork in terms of problems and deterioration.
- Chemical and physical properties of media; application, consistency and aging process.
- Chemical and physical properties of material; issues related with PH/acidity, making, handling and storage.

YEAR 4 - SEMESTER VIII
SPECIALIZATION SYLLABUS B.V.A. GRAPHIC ART

Course Title	: Indian Contemporary Art
Course Type	: Core Theory Course
Course Code	: GA 8.1
Course Credits	: 3 credits

Brief description of the Course:

This course focuses on significant artists and artistic developments in post- Independence India including changing approaches to media, the expanding nature of art markets after liberalization in the 1990's and the impact of recent art fairs, residencies and biennales on the development of an internationally relevant Indian art. The course will also reckon with the status of 'craft', 'folk and tribal art', popular art and kitsch as facets of the Contemporary.

Learning Objectives:

- To understand the dynamics of the contemporary Indian art scene after Independence especially in relation to artists working in Mumbai, Delhi, Baroda, Kolkata and various regional centers
- To gauge the impact of the art market, galleries, residencies, art fairs and biennales on contemporary artistic production and discourses.
- To understand folk, tribal and popular art and craft as significant interventions within the realm of the contemporary

Pedagogy: Lectures, presentations, discussions, visits to museums, galleries art fairs, biennales, interviews and presentations of contemporary artists and crafts persons, exploring the ChitraSante as a popular art phenomenon.

Course Outline:

- Art in the 1960's and 1970's; the return of narrative art, Baroda School, indigenism and the exploration of folk traditions as alternative roots
- The proliferation of media, materials, approaches and sites of art from the 1990's onwards; installations, performance art and artistic collaborations.
- Theorizing the post-colonial/postmodern, feminist art in India, art and activism.
- The art boom of the 2000's and its impact on the art scene.
- Indian biennales, art fairs, festivals, contemporary art institutions and the international presence of Indian artists
- Folk, tribal and popular art and craft as *contemporary interventions* in Indian Art.

YEAR 4 - SEMESTER VIII
SPECIALIZATION SYLLABUS B.V.A. GRAPHIC ART

Course Title : **Global Contemporary Art**

Course Type : **Core Theory Course**

Course Code : **GA 8.2**

Course Credits : **3 credits**

Brief description of the Course:

Students are introduced to art from the Western world after World War II especially from the 1960s onwards. The dissolution of the orderly array of modernist movements and the wider, less predictable range of critical experimentation of postmodern artists will be viewed against developments of post-industrial capitalism, realignments of political power, social movements and the challenges of the environmental crisis in the West.

Learning Objectives:

- Defining postmodernism in contrast to modernism and examining concepts like minimalism, pastiche, referencing and quotation, conceptual art, site specificity, institutional critique and relational aesthetics,
- An introduction to a diversity of artists and art works from Pop art through Conceptual Art to 21st century Projection art
- Looking at changes in art through the lens of use of the diversity of media, locations and sites
- Critical positions and identity politics in contemporary artistic interventions

Pedagogy: Lectures, presentations, film screenings, seminars, presentations, research

Course Outline:

- Pop art, Minimalism and the beginnings of post modernism
- Conceptual art, Performance Art and Fluxus
- Installations, video installations, site specific art and Earthworks
- Photorealism
- Arte Povera, Graffiti Art
- Neo-Expressionism and Transavanguardia
- Feminist and Queer interventions in art and Institutional Critique
- Other movements such as the YBA, Stuckism, New Leipzig School, etc;
- The influence of exhibitions like Documenta, Venice Biennale etc. on recent international trends in art.

YEAR 4 - SEMESTER VIII
SPECIALIZATION SYLLABUS B.V.A. GRAPHIC ART

Course Title	: Advanced Graphic art -II
Course Type	: Core Studio Course
Course Code	: GA 8.3
Course Credits	: 8 credits

Brief description of the Course:

The practical subject Graphic-composition continues to help students in exploring visual language with varied modes of application. Students are encourage to understand eclectic qualities in art and imbibe them as a multi-dimensional characteristic, into GRAPHIC ART Images. The subject has been divided into two equal semesters (VII & VIII Semester) and student should select any one media.

Learning Objectives:

- Concept-driven individualized approach and research to establish a personal visual language.
- Students decide on a few primary artistic concerns - thematic, conceptual, medium-based or relating to space or scale – concerns that they feel have consistently influenced and guided their work.
- They follow up on these concerns to develop a unified body of work during the semester using their advanced understanding of pictorial composition, and prior experience with methods and techniques.
- Reflection and Experimentation in Studio Practice: Students experiment with materials, processes and environments in order to make their ideas tangible and connected with contemporary theory and art practice
- Students can also take up thematic based project in continuous printing. Expoloration of the subject based printing and its varied technical spect.

Pedagogy: Research, discussions and studio practice

Course Outline:

- The student should be introduced to figurative and non-figurative compositions. Experimentation with colour and study of form in relation with abstract elements like movement, rhythm, sound, etc. will be the core essence of this exercise. Students are also encouraged to develop their own, very individual and unique ideas and Image.
- The practical subject allows students to develop and understand the interdisciplinary approach and multi-faceted quality of all visual art forms like sculpture, painting etc.

- Students are encouraged to keenly study all kind of current sociological activities and problems in relation to visual language, through graphics.
- In this course, students are left completely free to create a final exhibition-grade body of work that draws strongly on their primary artistic concerns over the past two to three years.
- They are encouraged to position these works as a series, clearly articulating their relation to contemporary theory and art practice

● YEAR 4 - SEMESTER VIII
● SPECIALIZATION SYLLABUS B.V.A. GRAPHIC ART

Course Title	: Art Project - II
Course Type	: Core Studio Course (Practical)
Course Code	: GA 8.4
Course Credits	: 4 credits

Brief description of the Course:

In this course, students will strive to achieve a depth of understanding in the theme/project/concept they are working with by producing a body of work that guides and supports their final submission work. As a way of engaging with local art publics, they will incorporate a small component of documentation/intervention based out of ChitraSante, our local art fair.

Learning Objectives:

- A substantial series of drawings and works in any medium that will function as a distillation of all the creative ideas, critical thinking and technical skills acquired in the last seven semesters of art practice and theory.
- These works will form the conceptual and compositional armature around which their final display works are conceptualised, structured and executed. They can also be considered complete artworks in their own right.
- Besides functioning as experiments preliminary to final works, these works will take also bring into consideration, various configurations of display – linking artworks, space, lighting and audience.
- The ChitraSante project exposes students to interactions with the city’s art publics – via observation, documentation, interaction and intervention.

Pedagogy: Studio practice, visual research, exploring and documenting the ChitraSante, presentations and discussions, performances.

Course Outline:

- A series of drawing-based and pigment-based works using multiple techniques, formats and approaches which guides and supports the final body of works to be exhibited.
- Regular presentation and discussion of this supporting body of works both as oral narratives and in the form of written interpretations.
- Chitrasante observations and documentation with a view to understanding this popular manifestation of art interacting with public.
- Individual or group interventions in the form of installations, performances or happenings – decided between students and their mentor. A final report.

YEAR 4 - SEMESTER VIII

SPECIALIZATION SYLLABUS B.V.A. GRAPHIC ART

Course Title	: Dissertation
Course Type	: Theory (Research Work)
Course Code	: GA 8.5
Course Credits	: 2 credits

Brief description of the Course:

The dissertation for practical BVA students is a hybrid of an extended essay and an artist's statement, focusing on their own body of works. The emphasis of this exercise is on expressive articulation and following academic research protocols. Students will base their dissertation on material from their journals across four years, documentation of art work and a clear laying out of primary artistic concerns which have pre-occupied them in the last two years of art practice.

Learning Objectives:

- To understand the need for artists to articulate, with expressive clarity and critical reasoning, their thinking processes and approaches to art practice.
- To be able to extract three or four primary artistic concerns from a body of recent work and to map these onto art works using theme, chronology, 'development' or the artistic concerns themselves as structuring principles.
- To evolve a writing style that is a combination of creative and critical writing and functions as a parallel mode of creative expression as well as an exegesis, following all the rules and protocols of academic research.

Pedagogy: Workshops and personalized training on documentation, research methodology, using online bibliography and organization tools, layout of text and visuals, citing art works and texts, avoiding plagiarism and expressive writing.

Course Outline:

- Identifying primary artistic concerns by analyzing journal contents, visual documentation of previous works, and discussions with mentors
- Mind-mapping primary artistic concerns to understand how they network with other inputs, influences and secondary concerns.
- Guidance for documenting and inserting visuals in texts, citing art works and texts, bibliography, avoiding plagiarism.
- Structuring an argument, thinking critically and writing expressively – moving from outline to drafts to elegantly laid-out and edited finished product.

YEAR 4 - SEMESTER VIII

SPECIALIZATION SYLLABUS B.V.A. GRAPHIC ART

Course Title : **Portfolio development, Display and Curation**

Course Type : **Theory**

Course Code : **GA 8.6**

Course Credits : **2**

Brief description of the Course:

In this course, students are introduced to the approaches to the preparation of their portfolio, digital portfolio, critical articulation and display and presentation of their works. This training will prepare them to apply for job and residency opportunities and to art institutions for further studies.

Learning Objectives:

- Development of a focused portfolio of work that demonstrates students' technical and intellectual aptitude and their capacity for advanced practice and study in institutions of art and design.
- Students acquire relevant technical and communication skills required for the documentation, display and presentation of their work.
- Support for students to build a state-of –the-art digital portfolio designed to aid them in admission processes into post-graduate art institutions.
- Students will be invited to present their work in stages to tutors and peers who 'critique' their work.

Pedagogy: Graded and regular power-point presentations, peer and mentor review, workshops with curators and gallerists to learn curation basics, writing, documentation, display and presentation.

Course Outline:

- Portfolio making, selection of format, cover and size.
- Regular presentations by students, critiques by peers and mentors and incorporating feedback.
- Documentation of artwork, wall-text, display locations, framing, mounting, ideal light conditions, in collaboration with the art history students and interactions with viewers.
- Making of digital portfolio through InDesign, digital format, pixel size and arrangement of work- combining image and text with properly laid out details.

SUBSIDIARY SUBJECTS:

III & IV Semester V & VI Semester VII & VIII Semester

Relief GRAPHIC ART/ Relief Printing/ Intaglio/ /Serigraphy

1. NOTE:-Subsidiary should be selected in consultation with the HOD of Graphic Art.
2. Select one subject For Two semesters (One year)

: SYLLABUS FOR SUBSIDIARY SUBJECTS:

1. Relief Printing:

Introduction:

This subject deals with one of the basic and oldest GRAPHIC ART process. To create Relief Printing images, normally wood or lino blocks are used. The print is achieved from relief surface of the block. Hence, it is called Relief Printing.

Content:

Figurative compositions- Study of various technique of Relief Printing. Study of stencil-cuts and mono prints.Creating textures from different surface.Registration and Edition.

Assignment

Prints- minimum of 1print with 2 black and white layouts

Scope:

Relief Printing creates the understanding the usage of negative and positive images, textures, repetition of the motif and composition.

2. Intaglio:

Introduction :

Intaglio is one of the practical subject commonly known as Etching. The term etching normally refers to both the action of corroding lines, textures, colours, forms etc. into a metal plate (Zinc or copper) with acid, and the inked, paper impression taken from the surface of the plate.

Content:

Creating figurative composition using Organic and Geometric forms. Study of 'repeated' and 'related' patterns should be insisted and the difference in between should be

experienced. Compositional principles of space arrangements, rendering of forms, balance and rhythm should be meticulously involved in the due process.

Scope:

The main objective of studying this subject is to explore the maximum possibilities of Graphic Images, using various textural possibilities, color and tonal rendering. Studying various Intaglio advance techniques like Sugar Lift, Transfer Techniques and Local Intaglio etc.

Assignment:

Prints- minimum of 1print with 2 black& white layouts

3. Serigraphy:

It is the medium which can be used on various surfaces like wood block, plastic sheets, cloth etc. Images are developed to suite this purpose. Direct method and exposing methods can be used.

Assignment:

Prints- Minimum of 1work with 2 colours.