

DEPARTMENT OF VISUAL ARTS

Ph.D. ENTRANCE TEST 2021-22

Scheme and instruction of the paper

Unit: - I

Fundamental of visual art (line, shape, form, space, colour, texture, tonal values, perspective, design etc.). Understanding visual principles of composition (proportion, unity, harmony, rhythm, contrast, balance, foreshortening and emphasis etc.). Representation through two and three dimensions in visual art. Environmental, conceptual and perceptual aspects of art.

Unit: - II

Various forms of visual arts and their inter-relationship with other modes of creative expression, e.g. performing art, cinema and literature.

Unit: - III

Knowledge of traditional medium, materials and techniques, and their application in all disciplines of visual expression - e.g. carving and casting processes; handling of colour/pigment (impasto, glazing, etc.); intaglio/relief print; fresco; preparation of ground for murals; preparation of *wasli* for miniatures, etc.

Unit: - IV

Development in modern techniques, processes and procedures and their application in contemporary visual practices (installation; multi-colour print; computer-aided design- vector & rector; multimedia and digital technologies in art; *trompe l'oeil* illusory hyper-realism etc.)

Unit: - V

The study of Indian and Western aesthetics and appreciation.

Unit: - VI

Study of chronological periods from prehistory to post-modern art and artists of the West, with a focus on the various movements that transformed its history.

Unit: - VII

Study of chronological periods and developments Indian art from prehistory to the 19th century.

Unit: - VIII

Contemporary practices in Indian art during the 20th& 21st centuries with reference to art movements & major exponents; modern concept of advertising, designing, and visual communication; experimental modes in contemporary visual expression; development of art education in India from colonial (British) art schools till the present.

Unit: - IX

The study of art in the Far East, South East and Central Asia and the ancient Near-East.

Unit: - X

Understanding visual practices of traditional communities and their contemporary transformations- the 'folk', 'tribal' and craft practices in India.

Syllabus for Visual Arts Electives

Elective: I: Art History

Principles of Art Historical methodology – Formalism; Iconology; Semiotic analysis; psychoanalytic method in Art History; Gestalt Theory of Visual Perception; impact of theories in class and gender on the discipline; deconstruction and its transformative role for Art History; contemporary shifts towards a “New” Art History; art history as an evolving discipline in India from colonial period to post-Independent era; introduction of curatorial practices – confluence of museum, gallery and art history; aesthetic theories and their relevance to art historical/critical analysis of the visual object.

Indian Iconography:

Antiquity of image worship on India and principles of iconometry; iconography and its development through Vedic to Brahmanical images: Indra, Surya, Agni, Varuna, Kubera, Yama, *Astha-dikpalas*, Vishnu, Shiva, Shakti, the *Saptamatrikas*, Kartikeya, Ganesha, and river goddesses (Ganga and Yamuna) etc.

Buddhist iconography: the evolution of the Buddha image (including *Dhyani*Buddhas, *Manushi*Buddhas, etc.), Bodhisattva (Avalokiteshvara, Manjushri, Maitreya etc.), Tara Kubera etc.

Jain iconography: Tirathankara (Adinath, Parshvanath, Neminath, Mahavira), Bahubali; Ambika, Saraswati, Yaksha and Yakshi (in the Jain context) etc.

Indian Sculpture (pre-modern developments):

A comprehensive study of early Indian sculpture from Indus valley civilization to the post-Gupta period – dynasties like Maurya, Sunga, Satavahana, Kushana, Gupta, Pala-Sena, Chandela, Solanki, Parmar, Chalukya, Pallava, Rashtrakuta, Ganga, Chola, Hoysala, etc..

Indian painting (pre-modern developments):

A comprehensive study of pre- historic painting; wall paintings at Ajanta and later mural tradition (BAGH, Badami, Ellora, Sittanvasal, Lepakshi, Kerala murals such as Mattancherry palaces etc.); manuscript painting & the miniature traditions: Eastern and Western Indian manuscripts; Sultanate painting (the *Chaurpanchasika* and pre-Mughal schools), Mughal miniature painting from Akbar to Shah Jahan; Rajasthani miniature painting; Pahari miniature painting ; Decani painting (Ahmendnagar, Bijapur and Golconda).

Modern Indian Art:

Modernity in Indian Art; Ravi Varma; E.B. Havell, A.K. coomaraswamy, Stella Kramrisch, Abanindranath Tagore and the “Bengal School”; Nandalal Bose, Benodebehari Mukherjee, and Ramakinkar Bajji; Amrita Sher-Gill; Jamini Roy; the 1940s artists’ collectives: Calcutta Group (Kolkata), Progressive Artists Group (Mumbai), Delhi Shilpi Chakra (Delhi), Cholamandala Artists’ Village (Chennai); Indigenism and the trends in 1950s and 1960s; trends in abstraction since the 1970s; the 20th&21st century contemporary trends towards globalization

(including the introduction of installation, performance, digital/ video etc.) with a study of select individual artists.

Western Art:

Overview of western art from prehistory to the present: Prehistoric art, art in ancient Egypt, Aegean art, Greece and Rome; Early- Christian and Byzantine art; Romanesque and Gothic art; Renaissance painting and sculpture; Mannerism and Baroque painting and sculpture; Rococo, Neoclassicism and Romanticism; Modern movements including Realism, Impressionism, Post-Impression, Fauvism, Expressionism, Cubism, Constructivism, Futurism, Dada and Surrealism, Abstract Expressionism, Op art, Pop art,; Post- modern developments including Minimal and Conceptual Art, Fluxus movements, Arte Provera, Body art, Land and Environment Art, Graffiti, Process art, Performance art, Installation, Neo-figuration, Happening, Feminist and Gay art.

Art of Ancient Near- East:

Visual expression from ancient Mesopotamia (Sumer, Akkad, Babylonia, Assyria); art in Achaemanid and Sassanian Persia.

Art of Far East, Central and South-East Asia:

Introduction to culture exchange between India and these ancient cultures and the emergence of distinctive visual expressions: ancient China (Shang, Zhou, and Han dynasties); Buddhist sculpture from upto Tang dynasty; Six Dynasties and Tang painting; Chinese landscape tradition from song to Qing; Japan (*Haniwa* pottery figures; Buddhist sculptures from Nara to Kamakura periods); late Heian and Kamakura painting including the *Tale of Genji* and the *Heiji Monogatari Emaki* scrolls; Japanese scroll painting in the Momoyama & Edo periods; ukiyo-e woodblock prints from the Edo period); Tibet (Buddhist icons and the *thangka* painting tradition); Nepal (Buddhist and Brahmanical sculptures and painting); Sri Lanka (sculpture and painting – including Sigiriya murals); Cambodia (sculpture and architecture, especially Angkor Wat and Angkor Thom); Java (sculpture and architecture, including the Dieng plateau *candi*-s the Borobudur stupa, and Prambanan complex); Buddhist art in Myanmar/Burma and Siam/ Thailand etc.

Indian Folk and Tribal Art:

Phad, *Pichhwai* and *Kavdpainting* (Rajasthan); Pata painting in Bengal and Orissa; Madhubani/Mithila painting (Bihar), Warli painting (Maharashtra), Pithora painting (Gujarat); Dhokra bronze casting; votive terracotta objects (including votive horse offered across various states in India); wood carving and wooden dolls (Konadapalli, Karnataka, Bengal, Madhya Pradesh); leather puppets (Andhra Pradesh, Karnataka); traditional and modern textiles and functional objects (textiles of Banaras, Kanchipuram, Gujarat, Orissa and the North-Eastern states; tie-and-dye fabrics; embroidery; *kantha*; *phulkari*; *Chambarumal*; metal-ware including Bidri, respousse, enamelling; jewellery including jade, beads etc.

Aesthetics:

Fundamental elements of drawing and painting Imagery in visual arts. Origin and development of art (visual). Classification of Arts. Conceptual and Visual reality.

Relevance of study of aesthetics in painting: The early philosophical thoughts in Indian Culture, Nature and Function of Art in the society.

Indian aesthetics: Concept of Ras-Sutra and its commentaries: The Theory of Rasa, Sadharanikarana, Dhvani, Alankara, and Auchitya etc. shilpa texts like the Chitrasutra of the VishmidharmottaraPurana, Shadanga from Yashodhara's commentary on the Kama sutra, etc.; A.K. Coomaraswamy and Rabindranath Tagore's contributions towards Indian aesthetics.

Western Aesthetics: Theory of imitation and representation, catharsis (Plato and Aristotle). Aesthetical views of Kant, Hegel, Croce, Tolstoy, Baumgarten, Schopenhauer, Clive Bell, Roger Fry, I. A. Richards, Susanne Langer, Sigmund Freud, and George Santayana.

History of Drawing and Painting:

Indian painting: Prehistoric Paintings in India, Wall paintings of Ajanta, Bagh, Badami and Sittanavasal. Manuscript painting tradition Pala and Western Indian. Tradition of Miniature paintings: Pre-Mughal, Mughal, Rajasthani, Pahari (Basohli,

Guler- Kangra and Garhwal) and Deccani painting (Ahmendagar, Bijapur& Golconda). Company School of painting. Advent of Modernism with Raja Ravi Varma, Bengal School: Abanindranath Tagore and his disciples, Nandalal Bose and his disciples.

Breakthrough in Indian painting: Contribution of Amrita Sher- Gill. Progressive artist group – Bombay, Calcutta Group – Calcutta, Shilpi Chakra – Delhi, Chola mandala – Madras and Baroda School – Baroda.

In Indian Art the Major trends of Indigenous since 1970, Contemporary painting and eminent artists: Impressionistic, Expressionistic, Abstraction, Decoration, Neo-Tantric, Figurative and Non-figurative, Surrealistic, Representational and Non-representational painting.

Western painting: Prehistoric paintings of France and Spain. Egyptian, Aegean Art, Greece and Roman painting. Byzantine, Gothic, Renaissance, Mannerism, Baroque, Rococo, Neo-Classicism, Romanticism, Realism, Impressionism, Post Impressionism, Fauvism & Symbolism, Cubism, Futurism, Dada & Surrealism Expressionism, Abstract Expressionism, Op and Pop Art, Minimal Art & Post Modern Trends, New Media, Installation and Illusory Hyper Realism, etc.

Material and Method:

Application of materials, Support in painting (Canvas, Paper, Wall surface, Panels), Mix media. Oil painting and its technique – Traditional and Non-traditional. Techniques of Wall paintings – Traditional (Fresco Secco and Buono) and Modern. Water color painting, wash technique, pastel and crayon, Acrylic color, color preparation and technical aspect of pigments. Color theory and color harmony.

Innovations and Movements

History of advertising in India and rest of the world; Calligraphy, Advent of movable types, Typefaces, fronts and families; Architecture and anatomy of letters; Classifications of types and size, Early Typographers and study of traditional hand writing and script like Indian manuscripts, Persian, Chinese, Japanese and Roman etc.

Development of printing processes in India and rest of the world: letterpress, gravure, silk- screen and Offset etc.

Movements that influenced graphic design: Art Nouveau, The Art of War), The ISMs of Art: Futurism, Dada, De Stijl & Constructivism, Art and Craft movement, Bauhaus movement and new typography, history of graphic design and the nature of advertising history, Illustrated Modernism & Psychedelia, New Wave and Post Modernism, Digital Expressionism & Postscript, The Digital Future.

Advertising forms and media

Print, Outdoor, electronic and new media advertising; Media Options: newspaper and magazines, radio, TV and cinema, posters, Direct Mail, Ambient and Guerrilla advertising, digital and online advertising. Viral Advertising. Boom in Outdoor advertising: billboards and transits, innovative Materials and advantages.

Emergence of poster as a 'new genre of art': Study of posters with reference to Poland, Japan, UK and America and Bolshevik Russia. Placards and propagandas, Protest and wartime posters, Subway culture.

Cultural frames of advertising phases: Idolatry, Iconology, Narcissism, and Transition from 'Totemism' (the fourth culture frame) to 'Mise-en-scene' (Fifth Frame); Evolution from Traditional to Industrial to Consumer society & development of communications media. Future of advertising and advertising agencies. Blurring the lines between advertising and entertainment.

The impact of Graphic Design with advance technology; Re- defining "Graphic design"; Attributes needed by the modern designers.

Advertising corporate and new trends

Origin and growth of advertising agencies: Role and responsibilities of a Graphic designer. Creative core: Creative/ Art Director, Visualizer, and Copywriter, interaction in developing concepts.

World's leading Advertising Corporates, Multinationals and Indian scenario: Indian Advertising Agencies with all India branches. Ad-Gurus or remarkable Ad-

Men and epoch making advertising campaigns by them. Highest honours, Awards in the advertising creativity and extraordinary contribution.

Famous designers of the world on branding and corporate identity design, Film titles.

Interdisciplinary participation approach with disciplines of art, collaboration and internship with industries and corporates.

Computers and its role in creating new visual effects (Photography, Digital Graphics, Film, titles, Multimedia presentations, Image Editing ,Web Graphics and types of online Advertising, Web page designing); Importance of market research in advertising. Print media vs. Electronic Media.

Contemporary Indian Sculptors:

Combine indigenous knowledge with new materials and techniques; select individuals – B.C.Sanyal, SomnathHore, K.G. Subramanyan, BimanB.Das, Meera Mukherjee, RaghavKaneria, Himmat Shah, LatikaKatt, Jeram Patel, AjitChakraborty, SushenGhose, SatishGujral, VedNayar, P.V Janakiram, Shiv Singh, BalanNambiar, S. Nandgopal, Mahendra Pandya, Rajanikant Panchal, Mrinalini Mukherjee, K.S.Radhakrishanan, S. Nandgopal, DhruvaMistri, Pritpal Singh Ladi, Anita Dube, Ravindra Reddy, N.N. Rimzon, Pushpamala N., Sudarshan Shetty, Subodh Gupta, Anish Kapoor, etc.