

Sister Nivedita Department of Fine Arts and Design

BFA course structure/syllabus: broad distribution of topics

Compulsory courses/core papers for all BFA students:
(100 marks each)

	<i>Course 1</i>	<i>Course 2</i>
<i>Semester 1</i>	(AH/ BFA-1) Indian Art: Pre-historic art & Buddhist Art <i>Topics:</i> (i) Introduction (ii) Indus Valley Civilization (iii) Buddhist Art: Maurya, Sunga, Satavahana dynasties	(AH/ BFA-2) Western art: Early civilizations <i>Topics:</i> (i) Introduction (ii) Egyptian art (iii) Greek art, (iv) Roman art, (v) Early Christian & Byzantine art
<i>Semester 2</i>	(AH/ BFA-3) Indian Art: Gupta & post-Gupta sculpture <i>Topics:</i> (i) Buddhist Art: Kushana, Andhra, Gupta (ii) Brahmanical sculpture – Gupta & post-Gupta (a broad overview from Elephanta to Chola bronzes)	(AH/ BFA-4) Western art: Renaissance <i>Topics:</i> (i) Gothic art (ii) Early Renaissance (Giotto and 14th century Flemish art) (iii) 15th century Italian art (Ghiberti to Botticelli)
<i>Semester 3</i>	(AH/BFA-5) Western art: Mannerism & Baroque <i>Topics:</i> (i) High Renaissance (Leonardo to Titian) (ii) Mannerism (iii) Baroque in Italy	(AH/BFA-6) Chinese art – early periods <i>Topics:</i> (i) Bronze vessels – the Shang and the Zhou periods, (ii) The Han dynasty sculptural tradition, (iii) Buddhist sculptures: the four “styles” (Archaic/ Elongated/ Columnar/ Classical)
<i>Semester 4</i>	(AH/BFA-7) Indian Art: Mural traditions & early illuminated manuscripts <i>Topics:</i> Ajanta and post-Ajanta; Manuscript illumination traditions of India: Pala & Jain	(AH/BFA-8) Japanese art– early periods <i>Topics:</i> (i) pre-Buddhist art, (ii) Buddhist art: Asuka till Kamakura period (iii) non-Buddhist art of the Kamakura period
<i>Semester 5</i>	(AH/BFA-9) Indian Art: Miniature painting traditions <i>Topics:</i> pre-Mughal, Mughal, Rajasthani, Deccan & Pahari painting	(AH/BFA-10) Western art: Neoclassical & Romanticism <i>Topics:</i> (i) Baroque in Netherlands, Spain and other countries (ii) Neo-classicism (iii) Romanticism in England, France & Spain

<i>Semester 6</i>	(AH/BFA-11) Modern Western art: Realism to Post-Impressionism <i>Topics:</i> (i) Realism in France and beyond, (ii) Impressionism (Manet, Monet, Degas, Pissarro, Cassatt, Morisot, etc.) (iii) Post- Impressionism: Seurat, Van Gogh, Gauguin, Cezanne, Lautrec	(AH/BFA-12) Chinese painting: <i>Topics:</i> (i) the beginning of painting tradition: Han to Tang dynasties; (ii) landscape painting: Song to Ming period

	<i>Course 1</i>	<i>Course 2</i>
<i>Semester 7</i>	<p>(AH/BFA-13) Modern Indian art (19th century to 1940) <i>Topics:</i> (i) Transition from traditional modes to the modern, (ii) Academism in India (iii) Bengal School (iv) Individual modernists (v) Santiniketan</p>	<p>(AH/BFA-14) Japanese painting and prints <i>Topics:</i> (i) Screen painting – Momoyama and Muromachi periods, (ii) Ukiyo-e woodblock prints of the Edo period</p>
<i>Semester 8</i>	<p>(AH/BFA-15) Modern Indian art – 1940s and later <i>Topics:</i> (i) Progressive movements; (ii) Abstraction in modern India; (iii) Indigenism (iv) Figurative-narrative movements</p>	<p>(AH/BFA-16) Modern Western art: Fauvism to Conceptual art <i>Topics:</i> <u>painting:</u> (i) The Fauves and the question of color, (ii) Cubism: Analytical and Synthetic (iii) Abstract art & Abstract Expressionism (iv) Pop art <u>sculpture:</u> (i) Cubistic abstraction, (ii) Constructivism and kinetic art, (iii) Minimal and Conceptual art</p>

Additional core papers for students specializing in Art History: (100 marks each)

[All courses compulsory: the Department to decide and inform in advance which course is being offered in which semester.]

	<i>Folk & Functional art of India</i>	<i>Indian Architecture</i>	<i>Western Architecture</i>	<i>Iconography</i>	<i>Art Appreciation</i>
<i>Course 1</i>	(AH/BFA-17) Folk and Functional art of India: practice <i>Topics:</i> (i) Clay: Terracotta and Pottery (Time-bound and ageless) (ii) Textile: <i>Kantha</i> and Traditional Tie & dye (Bandhni, Ikkat, Patola, Mashru) (iii) Ritualistic Art: <i>Jadu Pata</i> , Floor Decorations (<i>Alpona</i> , <i>Kolam</i> , <i>Rangoli etc</i>), Folk wall painting (Madhuvani, Worli, Pithora etc), Nathdwara Pichhavi Painting (iv) Professional Crafts : <i>Dhokra</i> metal-craft, <i>Ganjifa</i> , Folk toys and dolls, Folk masks etc. (v) Visual Narrative traditions : Bengal <i>pata</i> painting, <i>Phad</i> painting of Rajasthan etc	(AH/BFA-19) Indian architecture – Buddhist and Hindu <i>Topics:</i> (i) Cave architecture, (ii) Early structural temples (Dravidian, Western and Central Indian), (iii) Regional developments (Khajuraho, Orissa, Chola)	(AH/BFA-21) Western architecture – Classical and Christian <i>Topics:</i> (i) Introduction, (ii) Greek & Roman (iii) Early Christian & Byzantine, (iv) Gothic	(AH/BFA-23) Buddhist & Jain iconography <i>Topics:</i> (i) Buddha, (ii) Bodhisattvas, (iii) Life of Buddha (iv) Jain iconography	(AH/BFA-25) Art Appreciation 1 <i>Topics:</i> (i) Art History & related fields, (ii) Perception and Representation: (a) Biological foundations and cultural articulations, (b) Perceptual facts and visual codes, (c) formal elements and formal design / composition, (ii)Materials, tools and image, (iv) Representing form, representing space (v) Drawings: its functions and conventions
<i>Course 2</i>	(AH/BFA- 18) Folk and Functional art of India: concepts and theories	(AH/BFA-20) Indian architecture – Islamic and Colonial	(AH/BFA-22) Western architecture –	(AH/BFA-24) Hindu/Brahmanical iconography	(AH/BFA-26) Art Appreciation 2 <i>Topics:</i> (i) Colour in art, (ii)

<p><i>Topics:</i> Folk art as a craft language, referring to specific texts: (a) K.G. Subramanyan: “The magic of the making”, (b) Clifford Giertz: “Local knowledge”, (c) E.H.Gombrich: a chapter from “Sense of Order”, (d)Stella Kramrisch: [ageless type], (e) Kamaladevi Chattopadhyay: Indian Handicraft, (f) Rozsika Parker: “The Creation of Femininity”, from “Subversive Stitch” (g) George Birdwood: Indian Art: Introduction</p>	<p><i>Topics:</i> (i) Sultanate architecture, (ii) Mughal architecture, (iii) Colonial architecture</p>	<p>Renaissance and Modern <i>Topics:</i> (i) Renaissance, (ii) Baroque architecture, (iii) Modern architecture, (iv) Introduction to Post-modern architecture</p>	<p><i>Topics:</i> (i) Vishnu images and the Ten Incarnations (i) Shaivite iconography, (ii) Mother goddess, (iii) <i>Mahishasuramardini</i></p>	<p>Art and its meanings: (a) Form and content, (b) Expression and Abstraction, (c) Style, (iii) Visual language its possibilities and constraints (iii) Nature and Culture (a) Art as magical intervention (b) Art and phenomenal experience, (c) Nature as symbols of human values in art, (iv) Art and society (a) High Art, functional art, popular art and folk art (b) Patronage, (c) Social structures and art forms, (d) Art and gender</p>
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Compulsory courses/core papers for all BFA students:
(100 marks each)

1. Illustration.
2. Figure Study.
3. Model Study.
4. Study.
5. Methods and materials
6. Final Display

4th Semester.

1. Logo Design. 2 works.
2. Typography Design.
3. Visiting card.
4. Illustrative book cover.
5. Dangler , Logo related to any 2 product.
6. Methods
7. Final Display

5th Semester. Applied Art

2020-2024

1st semester.

1. Basic drawing (on line, shape) and design.
2. Space and Forms Based Design (geometric shape, forms/ Poster colour- black & white or any colour- 2 works)
3. Basic font design
4. Free hand Drawing . 4 works.
5. Arrangement on colour. 2work
6. Final Display

2nd Semester.

1. Typography Design. (such as-Texture, line, shape, volume) awareness of pictorial elements. 4 works.
2. Motif based designed composition taken from foliage drawing or nature developing a design on it –1 work.
3. Product design/ bag design – 1 work.
4. Indoor And outdoor study.
5. Form and typography/ text Art design-2 works.
6. Methods and Advertising.
7. Work art, Text art Design.
8. Collage (paper)—1 work.
9. Model study.
10. Methods and Material.

11. Final Display

3rd Semester.

7. Designing book cover and book jackets.- 3 works.
8. Front/ Type based book cover.

1. Text and Image based product Design- 2 works
2. Calendar design and printing- 2 works.
3. Advertisement campaign (concept – layout- drawing or illustration – model/ product shooting – print final product.-2 works.
4. Illustrative advertising or signage.- one work.
5. Model study.
6. Indoor + outdoor composition.
7. Methods .
8. Final Display

6th semester.

Method and materials.

1. Show card design- 2 works.
2. Hoarding design- 2 works.
3. Multi disciplinary project on web designing.
4. Press ad (creative illustration, campaigns).
5. Photography.
6. Methods.
7. Final display

7th Semester.

1. Story based illustration (project)-2 works.
2. Designing poster as effective advertising- 2 works
3. Methods and materials.
4. Digital photography.- 1 works.
5. Poster- 2 works
6. Web animation.
7. Methods and Materials
8. Final Display

8th Semester.

1. Packaging with product- 2 works
2. Pavilion design- 1

3. Poster Design- 2 works.
4. Standy Design- 1 works
5. Portfolio Making.
6. Final Display

Cearamics Department

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Sister Nivedita School of Fine Arts and Design

BFA and B.Des course structure/syllabus: broad distribution of topics

Compulsory courses/core papers for all BFA students:
(100 marks each)

	<i>Course 1</i>	<i>Course 2</i>
<i>Semester 1</i>	Coiling and Relief	Coiling and Pinching
<i>Semester 2</i>	Pinching and carving	Hollow Carving and Slave process
<i>Semester 3</i>	Throwing , Carving and Pinching	Bowl Set and designing
<i>Semester 4</i>	Throwing, tea set and designing	Ceramics Designing
<i>Semester 5</i>	Throwing and dinner set	Dinner set ceramic designing
<i>Semester 6</i>		

Product development

Design development

	<i>Course 1</i>	<i>Course 2</i>
<i>Semester 7</i>	Glazing and body development	Colour development
<i>Semester 8</i>	Three dimensional form development	Conceptual development _____ _____

Department of Painting

BFA Syllabus for 8 Semesters conducted in 4 consecutive years

Semester 1 (July to December)

1. Free hand line drawing
2. Foliage
3. Composition (study based)
4. Indoor and outdoor sketch (object, human and flora-fauna)

Medium: Opaque, Transparent, Translucent water colour, charcoal, Dry & Oil Pastels, Pen & Ink.

Ref: Victor Ambrus- How to draw Human Figure, Victor Ambrus- animal drawing, David Howell and Ann Blockley – Water colour,

Submission: minimum 5 works and portfolio of sketches

Semester 2 (January to May)

1. Perspective and proportion study
2. Composition (City, Suburbs, village including architectural structure)
3. Surface treatment
4. Experiments with Drawings
5. Indoor and outdoor sketch (object, animal and human)

Medium: Opaque, Transparent, Translucent water colour, charcoal, Dry & Oil Pastels, Pen & Ink.

Ref: Drawings by Dega, Kathe Kollwitz, Paul Sezane, Edward Munch, Post card by Nandalal Bose, Binod Bihari Mukherjee, Ramkinkar Baij,

Submission: minimum 5 works and portfolio of sketches

Semester 3

1. Portrait Study
2. Object study with source of light
3. Composition based on folk and traditional art (Miniature/ folk/tribal)
4. Method and material

Medium: Pencil, Crayon, Oil & Dry Pastel, Tempera, Opaque Water colour

Ref: Indian Miniature by B.N.Goswami & Eberhard Fischer, Portraits in water charcoal – Nathan Fowlees, Real Birds & Imagined Gardens: Mughal Painting between Persia & Europe by Kavita Singh, Paul Cezanne, Van Gogh, Pablo Picasso, Manray, Marshal Duchamp.

Submission: minimum 6 works, Assignment on methods and materials regarding the use crayon, oil pastel, dry pastel, transparent water colour, opaque water colour.

Semester 4 ()

1. Model Study (semi-nude and nude)
2. Landscape
3. Advance composition based on different medium, human, animal, landscape etc
4. Method and materials

Medium: Pencil, Crayon, Oil & Dry Pastel, Tempera, Opaque Water colour

Ref: Old Master painting– All editions, Ways of Seeing by John Berger – Penguin Publication, Leonardo Davinchi--The Complete Paintings & Drawings, Painting Today PHAIDON, Vitamin D – PHAIDON

Submission: minimum 6 works, Assignment on methods and materials regarding the use of pure oil method, gouache, wash, Fresco & tempera painting.

Semester 5 ()

1. Advanced composition focused on interpretation of body, appropriation of various previous art practice across India, juxtaposition

2. Mural/ Fresco (Jaipuri, Italian)
3. Method and material

Medium: Oil on Canvas, Gouache, Mixed Media on Hard Board, Paper, Canvas or Board.

Ref: Complete Works of Lucian Freud, Paul Gauguin, Pablo Picasso, Egon Schiele, David Hockney, Harnold speed- Oil painting techniques and materials, Drishti O Srishti by Nandalal Bose, Ajanta caves , BENOY K. BEHL, Vitamin- P & Vitamin-D, Phaidon

Submission: minimum 5 works,

Semester 6 ()

1. Composition (Conceptual thought process, Contemporary discourse of art, Colonial and post colonial Indian art)
2. Multidisciplinary art practice
3. Photograph, digital media and video work
4. Introduction to artist's presentation and developing artist statement

Medium: Oil on Canvas, Pop up works using papers, all other mediums

Ref: Discourse based on impressionism to post expressionism and also modern Indian Context(early 20th Century), Indian pot painting and far eastern scroll. Contemporary Indian Art(Nalini Malani, Nilima Sheikh, Gulam Sheikh,N.S Harsa

Submission: minimum 5 works

Semester 7 ()

1. Advanced Composition (emphasis on Drawing, multidisciplinary art practice)
2. Performance art, site specific art practice
3. Internship (work under a practicing artist/ folk artist/craftsman for 1 week)

Medium: Oil on Canvas, Gouache, Mixed Media on Hard Board, Paper, Canvas or Board.

Ref: Egon Schiele, David Hokney, Lucian Frued, K.G. Sibramanyan,Sudhir Patwardhan, Jasper John, Clemente, Atul Dodiya,

Submission: minimum 5 works

Semester 8 ()

1. Developing a body of work in reference to all previous practices
2. Curated Display / Final Display
3. Artist presentation

Medium: Mix media Assignment

Ref: Serious and Popular films, Photography & Posters, Gerhard Richter, Anselm Kiefer Robert

Rauchenberg, Andy Warhol, Sigmar Polke

Submission: minimum 4 works and Curated Display of Own Works(present and selected previous works and ArtistDiary/Scrap Book/Portfolio)

Printmaking

1st semester

Rubber Sheet cut Printmaking

- Black & White print on paper
- Black & White print on paper
- Three colour print on paper
- Four colour print on paper
- (Method of Rubber sheet cut)
- Final Display

2nd semester

Woodcut Printmaking

- Black & White print on paper
- Black & White print on paper
- Three colour print on paper
- Four colour print on paper
- (Method of Wood cut Printmaking)
- Animals Drawing
- Final Display

3rd semester

Etching zinc plate Printmaking

- Line Drawing Etching
- Aquatint etching
- Step bit & top etching
- Step bit,aquatint & top etching
- (Method of Etching Printmaking)
- Human nude Drawing
- Final Display

4th semester

Dry point Etching & colograph printmaking

- Black & white colour(fibar glass sheet)
- Two colour & top (fibar glass sheet)
- Black & White colour(Aluminium sheet)
- Two colour & top (Aluminium Sheet)
- (Method of Dry point Etching & colograph printmaking)
- Steel life Drawing
- Final Display

5th semester

Multi Plate & Mixed etching printmaking

- Black & White colour on paper
- Black & White,top colour on paper
- Multi colour & top on paper
- Step bit,Aquatint,line,mixed ,top colour on paper
- (Method of Multi Plate & Mixed etching printmaking)
- Human nude Drawing
- Final Display

6th semester

Screen Printmaking

- Two colour
- Four colour
- Six colour
- Ten colour
- (Method of Screen printmaking)
- Object Drawing
- Final Display

7th semester

Lithography(stone & plate)printmaking

- Black & White colour on paper
- Two colour on paper

- Three colour on paper
- Four colour on paper
- {Method of Lithography(stone & plate)printmaking }
- Human nude Drawing
- Final Display

8th semester

- Copper plate etching
- Zinc plate etching
- Dry point etching
- Wood engraving print
- Lino cut printmaking
- New printmaking process
- Monotyping
- (All Method)
- FINAL DISPLY

(100 marks each)

SCULPTURE COURSE SYLLABUS & CURRICULUM

2020-2024

1st semester:

1. Line drawing composition on clay plate.
2. Object study on clay.
3. Animal study composition.

2nd Semester:

1. Human figure composition on clay.
2. Composition.
3. Relief.
4. Assemble of basic Geometric form and shape in 3D.
5. Armature and structure making.

6. Clay, P.O.P. mould casting.

3rd Semester.

1. Head study—portraiture.
2. Study of nature objects.
3. Terracotta.
4. Relief.
5. Composition in clay with waste mould casting process.

4th Semester.

1. Intaglio Sand casting.
2. Life Study- Half Size
3. Technique of Arc welding.
4. Composition with direct P.O.P. armature.
5. Composition with figure form.

5th Semester:

1. Portrait and character study in clay.
2. Environmental/ outdoor Sculpture.
3. Wood carving.
4. Composition with mixed material.
5. Assemble with Scrap metal and welding.

6th Semester:

1. Life study-full size (male).
2. Concept Development and relief sculpture.
3. Figure Simplification and composition.
4. Piece mould process.

7th Semester:

1. Concept development and exploring unconventional material.
2. Lost wax process metal casting and patina.
3. Terracotta with pinching process.

8th Semester:

1. Life Study full size (female).
2. Stone carving.
3. New Media Art.---Installation , Side Specific Side.

General elective 1 (Semester 1)

General elective 2 (Semester 2)

General elective 3 (Semester 3)

General elective 4 (Semester 4)

Mentored Seminar 2

Mentored Seminar 3

Mentored Semina 4

Mentored Seminar 5

Mentored Seminar 6

Mentored Seminar 7

Mentored Seminar 8

