

DEPARTMENT OF FINE ARTS

TRIPURA UNIVERSITY

Suryamaninagar – 799022, Tripura, India

Date: 09/08/2023

A meeting of Task Force Committee is held on 09/08/2023 (Wednesday) at 11.30 a.m. in the chamber of Head, Department of Fine Arts, Tripura University to discuss on the following

- To finalize the syllabus of UG programme under NEP 2020.
- 2. Miscellaneous.

Members present:

Agenda:

1) Prof. Rajesh Bhowmik, Dept. of Fine Arts, T.U., Suryamaninagar

2) Mr. Abhijit Bhattacharjee, Principal (i/c), GCAC, Lichubagan, Agartala, Tripura

3) Mr. Arup Kumar Sinha, Asso. Prof. GCAC, Lichubagan, Agartala, Tripura

4) Mr. Debabrata Das, Asso. Prof., GCAC, Lichubagan, Agartala, Tripura

5) Dr. Pramit Parna Pal, Asso. Prof., GCAC, Lichubagan, Agartala, Tripura

6) Mr. Ramendyu Kumar Das, Asst. Prof., GCAC, Lichubagan, Agartala, Tripura

7) Mr. Mukulendu Pathak, Asst. Prof, Dept. of Fine Arts, T.U., Suryamaninagar

8) Dr. Subrata Dey, Asst. Prof., Dept. of Fine Arts, T.U., Suryamaninagar

9) Mr. Sisir Thapa, Asst. Prof., Dept. of Fine Arts, T. U. Suryamaninagar

10) Mr. Mrinmoy Debbarma, Instructor, GCAC, Lichubagan, Agartala, Tripura (8) 93

11) Mr. Sourav Debbarma, Instructor, GCAC, Lichubagan, Agartala, Tripura Saurabh Lub Burmen 9/8/23

12) Mr. Biplab Das, Instructor, GCAC, Lichubagan, Agartala, Tripura かりりかつ

13) Mr. Gopesh Debnath, Instructor, GCAC, Lichubagan, Agartala, Tripura

Resolution:
The following proposal for the course contents of the
syllabors of Government College of Art and Craft, Agartala, Thippira,
along with the course content and nomenclature of the Column.
No. 5 of the featured structure, which confirms to the NEP 2020
has hereby been unanimously accepted by all the members of
the Park Force Committee and is now considered as ready to
be submitted to the Competent authority for approval.

Tark Force Committee

GOVERNMENT COLLEGE OF ART AND CRAFT

Agartala, Tripura

DEPARTMENT OF PAINTING

Draft syllabus for Painting according to the guidelines of TU, conforming with NEP 2020

(1st and 2nd Semester)

- Painting as Major Discipline Specific course (Core)
- Painting as Minor / General Elective course
- Painting as Interdisciplinary course

Yr.	Sem.	Major Discipline Specific course (Core)	Major Discipline Specific course (Core)	Minor/ General Elective	Interdisciplinary Course	Skill Enhancement Course/ Internship / Vocational / Dissertation	Ability Enhancement Course(Language)	Common value-Added Course/Project /Survey	Qualification Title(Cred requirement
		4 CREDIT	4 CREDIT	4 CREDIT	3 CREDIT	3 CREDIT	3 CREDIT	2 CREDIT	40 CREDI
		Drawing & Painting	History of Drawing & Painting	ii) Advt. Art iii) H/ Art	ii) H/ Art	Desktop Publishing /		NCC / NSS/ PHYSICAL EDUCATION FOUNDATION OF YOGA & MEDITATION	
		Modelling & Sculpture (M/S)	History of Modelling & Sculpture	i)D/P ii) Advt. Art iii) H/ Art	i) Advt. Art ii) H/ Art	Office Procedure and Practice /	Practice / NIL Tourism Transport and Travel Management Understanding and connecting with environment/		
	1	Applied Art	History of Applied Art	i)D/P ii) M/S iii) H/ Art	i) M/S ii) H/ Art				
1 st		History of Art - I (H/Art)	History of Art - II	i) D/P ii) Advt Art iii) M/S	i) Advt. Art ii) M/S				Certificate .
1	11	Painting (D/P)	Method & Materials of Drawing & Painting	in) H/ Art	NIL	Desktop Publishing /		NCC NSS PHYSICAL EDUCATION FOUNDATION	(40)*
		Modelling & Sculpture (M/S)	Method & Materials of Modelling & Sculpture	i) D/P ii) Advt Art iii) H/ Art			Practice / Communicative Bengali / B		
		Applied Art (A/A)	Method & Materials of Graphic Art	i) D/P ii) M/S iii) H/ Art				Communication/ MEDIT Personal	MEDITATION
		History of Art - III (H/Art)	History of Art - IV (H/Art)	i)D/P ii) Advt Art iii) M/S			Communication Sk #		

General course structure for B.V.A. Degree Program, as determined by the T.U. (1st and 2nd Semesters)

DEPARTMENT OF PAINTING

Nature - Tradition - Originality

1st Semester

1. Major Discipline Specific Course (Core): Painting

Paper1.1: Studio Practice (Practical paper)

Total marks: 100. (4 credits)

Objectives

Learning to observe nature and the surrounding world keenly and deeply.

• Learning to express individual observations / thoughts / understandings / imagination etc. Innovative and creative ideas to be encouraged.

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3. (18/2) COP (18/2)

- Learning to use pictorial space in appropriate and effective ways.
- Learning about the characters of different media used in paintings and drawings and developing skills in handling those media.

Course content (guidelines for studio / outdoor practices):

- 1) Practicing drawings and studiesfrom life, of various subjects including objects, outdoors, plants and animals, human body and its parts etc. using Pencil / Pen / Charcoal etc.
- 2) Practice of direct brush drawing with Watercolour / ink.
- 3) Making Compositions with Collage, using paper cuts, printed photographs or other
- 4) Making Pictorial Compositions using different mediums of painting.

Mediums: Pencil, Pen & Ink, Charcoal, Watercolour, Gouache, Acrylics etc. however, students may experiment with mediums as well.

Minimum number of artworks to be submitted - 10, along with a scrapbook, containing sketches and other relevant practices.

Paper 1.2: Introduction to Painting-1 (Theory paper)

Total marks: 100.(4 credits)

Objectives

- Getting familiar with some commonly used terms of Paintingalong with their meanings, for a deeper, better and easier understanding of the subject.
- Obtaining introductory knowledge about some materials and techniques used in paintings. This would enable the practitioners to deal with various mediums in an effective way.
- Learning about various artworks done by different artists in different periods of time, across the globe, so that the students can get an idea about the diversity of the subject and accordingly can set the standard for their future practices.

Course content:

- 1) Terminologies 1: Line, Colour, Hue, Tone, Texture, Volume, Form and Shape, Space, Perspective, Horizontal, Vertical and Diagonal lines, Elements of composition, Chiaroscuro, Sfumato, Contour etc.
- 2) Materials and Methods 1:Pigments and Binders, Flexible and Rigid Supports, Ground preparation, types of Pencil, Fixatives, Methods of using Watercolour, Acrylic, Gouache
- 3) Glimpses of Modern Indian art: Selective paintings from Indian miniature painting (at least 2 works to be studied about), paintings from pre-independent India (at least 5 worksto be studied about), paintings from post-independent India and contemporary paintings (at least 3 worksto be studied about).
- 4) Glimpses of traditional Indian art: Selective paintings from the living traditions of India: different schools of folk art(at least 4 worksto be studied about).

Minor / General Elective course

Paper 1.3: Drawing and Study

Total marks: 100.(4 credits).

Objectives

- Learning to observe the visible world deeply, and to understand the underlying structure of everything.
- Learning to transfer one's individual perceptions of the visible world into two-dimensional surfaces.
- Learning to compose forms in the pictorial space.
- Learning to handle certain mediums used in Paintings.

Course content (guidelines for studio based practices):

- 1) Pencil / Pen / Charcoal studies from life (various subjects).
- 2) Brush drawings from life (various subjects).
- 3) Monochrome studies from life (various subjects).
- 4) Multicolour studiesfrom life (various subjects).

Mediums: Pencil / Pen and ink / Charcoal and Watercolour etc. however, students may experiment with mediums as well.

Minimum number of artworks to be submitted -5, along with a sketchbook.

Interdisciplinary Course

Paper 1.4: Painting on Earthenware

Total marks: 100. (3 credits).

Objectives

- Learning to make images on earthenware which is an age old tradition across ages and cultures.
- Learning ground preparation and the handling of brushes and paints.
- Learning to solve the problems of composition.
- Producing colourful and decent handmade objects that can be used for decorative purposes.

Course content (guidelines forpractices):

- 1) Practice of sketching from life and studying artworks on earthenware from different time periods of history.
- 2) Going through the process of simplifying drawings done from life.
- 3) Developing images on flat or three-dimensional earthenware.
- 4) Developing visual narratives, on earthenware. Mediums: Gouache / Acrylic / Steiner / Enamel paint or any other suitable medium.

Minimum number of artworks to be submitted -3, along with a sketchbook.

2nd Semester

Major Discipline Specific Course (Core): Painting

Paper2.1: Studio Practice (Practical paper)

Total marks: 100. (4 credits)

Objectives

- Learning to observe nature and the surrounding world keenly and deeply.
- Learning to express individual observations / thoughts / understandings / imagination etc.
 through pictorial forms. Innovative and creative ideas to be encouraged.
- Learning to use pictorial space in appropriate and effective ways.
- Learning about the characters of different media used in paintings and drawings and developing skills in handling those media.

Course content (guidelines for studio / outdoor practices):

- 1) Practicing drawings and studies from life (animals and plants /perspective drawings from architecture / still life etc.), rendering volume and depth using light and shade.
- 2) Study of full human figures and portraits from life, along with sketches.
- 3) Landscape painting.
- 4) Making Compositions with different media.

Mediums: Pencil, Pen & Ink, Charcoal, Watercolour, Gouache, Acrylics etc. however, students may experiment with mediums as well.

Minimum number of artworks to be submitted - **08**, along with a scrapbook, containing sketches and other relevant practices.

Paper2.2: Introduction to Painting-2 (Theory paper)

Total marks: 100. (4 credits)

Objectives

- Getting familiar with some commonly used terms of Painting along with their meanings, for a deeper, better and easier understanding of the subject.
- Obtaining introductory knowledge about some materials and techniques used in paintings.
 This would enable the practitioners to deal with various mediums in an effective way.
- Learning about various artworks done by different artists in different periods of time, across
 the globe, so that the students can get an idea about the diversity of the subject and
 accordingly can set the standard for their future practices.

Course content:

- 1) <u>Terminologies 2</u>: Representation and Abstraction, Simplification, Stylization, Expressive quality, Surreal or Fantasy, Subjective and Objective qualities, Window frame and Multiple vision perspectives, Illustrative and narrative paintings, Artistic process, Layers of meaning, Psychological association etc.
- 2) <u>Materials and Methods 2</u>: Murals, its difference from a painting, processes of Mural paintings etc. Processes of stretching and ground preparation of canvas. Introduction to Oil painting materials used, their characters, various techniques of Oil painting etc.
- 3) Glimpses of Asian art: Selective paintings from Chinese Landscape (at least 2 worksto be studied about) Persian Miniature (at least 2 worksto be studied about), Japanese wood block printings (at least 2 worksto be studied about).
- 4) <u>Western art</u>:Selective paintings from different Modern movements (at least 5 worksto be studied about), Selective paintings from the Illusionistic Realisticschool of traditional Western art (at least 3 worksto be studied about).

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2. Minor / General Elective course

Paper 2.3 : Still Life Painting

Total marks: 100. (4 credits).

Objectives

- Learning about one of the age old, elegantand as well as frequently practiced subjects of painting.
- Understanding volume, colours, tones and characteristics of different objects and learning about how to express those observation into paintings.
- Understanding and learning to render the respective proportions of different objects, along
 with the geometry of the empty space within and around them. Understanding the effect of
 light and relative tonality of objects within the still life.
- Developing basic skills and techniques of image making, which can later be used in diverse areas.

Course content (guidelines for studio practices):

- 1) Practicing rapid sketches from different objects- as separate entities and as grouped together.
- 2) Learning to arrange objects for aStill Life, with the focus on the overall composition.
- 3) Making preliminary pencil / watercolour monochrome studies from objects, arranged for a Still Life Painting.
- 4) Making full grown, multicolour Still LifePaintings.

Medium: Pencil, Pen & Ink, Charcoal, Watercolour, Gouache, Acrylics etc. however, students may experiment with other mediums as well.

Minimum number of artworks to be submitted -2, along with a sketchbook.

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GOVERNMENT COLLEGE OF ART AND CRAFT

Agartala, Tripura

Proposed Content for the Column no. 5 (Refer to the table furnished below) of the General Course Structure prescribed by the Tripura University for B.V.A. Degree Program, conforming with NEP 2020 (for 1st and 2nd Semester):

Yt,	Sem.	Major Discipline Specific course (Core)	Major Discipline Specific course (Core)	Minor/ General Elective	Interdisciplinary Course	Skill Enhancement Course/ Internship / Vocational / Dissertation	Ability Enhancement Course(Language)	Common value-Added Course/Project /Survey	Qualificatio Title(Credit requirement
		Drawing & Painting	4 CREDIT History of Drawing & Painting	4 CREDIT i) M/S ii) Advt Art iii) H/ Art	3 CREDIT i) Advt. Art ii) II/ Art	3 CREDIT Desktop Publishing /	3 CREDIT	Z CREDIT	40 CREDIT
		Modelling & Sculpture (M/S)	History of Modelling & Sculpture	i) D/P ii) Advt Art iii) H/ Art	i) Advt. Art ii) H/ Art	Practice / Tourism Transport and Travel Management	Understanding and connecting with environment/ Communicative Bengali / English Communication/ Personal Communication Skill	PHYSICAL EDUCATION/ FOUNDATION OF YOGA & MEDITATION NCC / NSS / PHYSICAL EDUCATION/ FOUNDATION OF YOGA & MEDITATION	Certificate in Faculty (40)*
		Applied Art (A/A)	History of Applied Art	i) D/P ii) M/S iii) H/ Art	i) M/S н) н/ Art				
1 st		History of Art - I (H/Art)	History of Art - II	i)D/P ii) Advt. Art iii) M/S	i) Advt. Art ii) M/S				
	П	Pointing (D/P)	Method & Materials of Drawing & Painting	i) M/S ii) Advt. Art iii) H/ Art	NIL	Desktop Publishing / Office Procedure and Practice / Tourism Transport and Travel Management			
		Modelling & Sculpture (M/S)	Method & Materials of Modelling & Sculpture	i)D/P ii) Advt. Art iii) H/ Art					
		Applied Art (A/A)	Method & Materials of Graphic Art	i) D/P ii) M/S iii) H/ Art					
		History of Art – III (H/Art)	History of Art - IV (H/Art)	i)D/P ii) Advt. Art iii) M/S					

Observations and Notes:

- Keeping in view the characteristics of art education, which is mainly practice based and aimed for the development of certain set of skills for the ability to produce aesthetically pleasing art objects / artistic statements on the human life and society, along with the focus on shaping and flourishing individual creative minds, the Government College of Art and Craft thinks it wise to offer certain art oriented activities to its students, against the above mentioned area of the course structure; which would be beneficial for them and, as well as, would go in harmony with the spirit of the college.
- Previously almost all other honours graduate courses were of three years duration, except for Visual Arts; in which a student had to complete four years, in order to be graduated with a honours degree. This additional one year used to be designated as the first year Foundation Course. This course used to be designed in such a way, so that a student can get an outline idea of all the specialised disciplines offered by the respective college, and that was the very essence and character of the Foundation Course. Through the past decades, This course structure has been widely accepted and proven to be beneficial for the students of the institutes for art education. However, in the newly designed course structure, that opportunity is considerably compromised. From that viewpoint, the Government College of Art and Craft has tried to put its efforts, so that the character of the Foundation Course can be, at least to some extent, preserved.
- In the course of developing contents for the aforesaid area, the Government College of Art and Craft also has tried to closely examine the ground reality, like the availability of faculties, funds and the infrastructural support it has got; along with the general background of the majority students, who step

into this college. From these exercise the college hereby suggests that, it might offer such courses to its students, which could be guided and operated by the existing faculties and be supported by the infrastructure it has got.

- From the above observation, the college suggests that:
 - The said Course may be developed as a Choice based paper, in which the students would have the freedom to select any one of the multiple areas of study (to be specified below), to be
 - II. The areas of study as it has been mentioned above, would be taught in the college campus and to be operated by its faculties.
 - III. In addition to this, the college may also arrange workshops, which are to be conducted by resource persons from outside, who will train the students about certain craftworks. This may be considered as an additional option, alongside whatever has been offered by the college, against the concerned area of the course structure. This however, is subject to availability of such resource persons, and on the availability of financial and infrastructural supports.
 - IV. As an additional option for the willing students, the college may also think about sending them to certain government institutes located in nearby areas of the college campus, which are known for dealing with certain craftworks; so that they can learn about and develop skills in making certain craftworks. In order to achieve this, The college may tie-up with such institutes and to send a certain number of students there (according to the ability of the said institutes to accommodate students) for a limited period of time.
 - V. However, in any case, the college highly recommends that the students should learn something which is related to visual arts or crafts, against this particular course (skill enhancement / internship / vocational / dissertation), either from the college or from outside, whatever be the case. The college further recommends that, this course may be designated as a <u>Practical paper</u>.
- Nomenclature: In accordance with the above discussion, the Government College of Art and Craft hereby proposes the course, as specified against the column no. 5 (Skill enhancement course/ Internship/ Vocational/ Dissertation) of the General Course Structure for B.V.A. Degree Program, may be indicated as **Skill Enhancement Course**. Accordingly the said course will be described as **Skill** Enhancement Course henceforth.

1st Semester

Paper 1.5 : Skill Enhancement Course (Practical paper)

Total marks: 100. (3 credits)

Students may choose any one subject from the following:-

A. Print Making / Graphics (Relief method)

Course guidelines:

- Introductory ideas to Relief / Cameo method of Print making.
- Making Paper Collages with one colour.
- Making prints with relief / cameo method (Linocuts / Wood cuts. Single / Multi colour).
- Submission: At least one artwork (and at least two fresh prints of it), along with one collage.

B. Textile (Tie & Dye)

Course guidelines:

- Understanding the Tie & Dye process, with suitable examples.
- Making drawings / plans for the final work.
- Making handkerchiefs / other small usable cloths, using Tie and Dye technique.
- Submission: At least two handkerchiefs / one table cloth, along with preliminary drawings.

C. Reverse Painting on Transparent Surface

Course guidelines:

- Information about some well known examples of reverse paining.
- Understanding the advantages and disadvantages of reverse painting.
- Making Compositions on the reverse side of transparent surfaces.
- Submission: At least one completed artwork, along with records of the preliminary exercises.

D. Mask Making

Course guidelines:

- Information about different methods of mask making.
- Conceptualization of the desired form through preliminary drawings.
- Making full grown masks. Medium: Paper pulp / Terracotta / Fibre glass etc.
- Submission: At least one completed artwork, along with preliminary drawings.

E. Computer Aided Typographic Design

Course guidelines:

- Understanding the use and importance of typography in daily life.
- Preparing layouts for the final work.
- Developing typographic designs with the help of digital media.
- Submission: At least two different final works, represented by printouts and supported by relevant layouts.

2nd Semester

Paper 2.5 : Skill Enhancement Course (Practical paper)

Total marks: 100. (3 credits)

Students may choose any one subject from the following:

F. Print Making / Graphics (Stencil method : Serigraph)

Course guidelines:

- Understanding the basic principles of Serigraph.
- Preparing screen for print making.
- Preparing Black and White work for transferring to the screen. Learning about exposures.
- Making single colour Serigraph prints.

 <u>Submission</u>: At least one artwork (and at least two fresh prints of it), along with the source Black and White work and other relevant practices.

G. Textile (Batik / Leather work)

Course guidelines:

- Understanding the basic principles of the Batik method.
- Making preliminary drawings / plans for the final work.
- Making table cloths / other usable, colourful and decorative cloths using the Batik method.
- <u>Submission</u>: At least one big work / two small works, along with records of the preliminary exercises.

H. Visual Narrative Making

Course guidelines

- Developing individual storylines.
- Visualization through preliminary drawings / scribblings.
- Conceptualizing a suitable format through which the story would be depicted.
- Developing a complete, image based story.
- <u>Submission</u>: At least one completed artwork, along with preliminary studies / scribblings etc.

I. Relief Sculpture in Clay

Course guidelines:

- Understanding the characteristics of relief sculpture as a two dimensional art form.
- Making small sized relief sculptures in clay. Subjects may be: figurative or decorative or typographic etc.
- Learning the process of transferring the original clay work into some permanent media, like: fibre glass, cement etc.
 - Or, learning to transform the original clay work into terracotta.
- <u>Submission:</u> At least one completed artwork in any permanent media.

J. Computer Aided Designs for Outdoor Advertisement

Course guidelines:

- Understanding the use and importance of outdoor advertising in daily life.
- Preparing layouts for the final work.
- Developing Outdoor Advertising designs with the help of digital media.
- <u>Submission</u>: At least two different final works represented by printouts and supported by relevant layouts.

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DEPARTMENT OF APPLIED ART 1st SEMESTER

1.-MAJOR DISCIPLINE SPECIFIC COURSE (CORE)

Paper - DSCAA-1.1 : Studio Practice (Practical paper)

Total marks: 100 (4credits)

OBJECTIVES:

- Learning to observe nature and the surrounding world keenly and deeply.
- Learning to express individual observations / thoughts / understandings / imagination etc. through pictorial forms. Innovative and creative ideas to be encouraged.
- Learning to use pictorial space in appropriate and effective ways.
- Learning about the characters of different media used in paintings and drawings and developing skills in handling those media.
- Learning about the basic principle, characters, construction, anatomy, form of letter along with application of calligraphy in design.

COURSE CONTENT (Guidelines for studio/ outdoor practices):

OBSERVATIONAL DRAWING & STUDIES:

i) Exercises drawing and studies from life, nature and surrounding like human figure with its movement and organic and inorganic forms, animals in movement, simple portrait studies, study of plants its details like trees, grass, flowers, leafs, fruits etc. object and still life study, antique study using pencil, pen, charcoal, ink, watercolor with mono & multi color etc. Line drawing to mass drawings to develop an understanding of light & shade, color, perspective in nature, object, life etc.

CALLIGRAPHY:

Simple calligraphic strokes in pencil, to understand principles of spacing, Introduction to types of pencil. The layout and basic construction or anatomy of letter and forms are practiced. Different characters and fonts are practiced using pencil, pen, brush & ink and multi color.

PICTORIAL COMPOSITION:

- Execute simple exercises in Collages to understand visual elements-balance, contrast, color balance, perspective, rhythm, movement etc. To create simple compositions / illustrations to simple story/ tales/ narratives using pencil, pen, brush & ink and multi color. Paintings are to be executed with simple subjects from the surroundings using poster colors, Watercolors and Acrylic colors etc.
 - Mediums: Pencil, Pen & Ink, Charcoal, Water colour, Gouache, Acrylics etc. Students may experiment with mediums as well.
 - Minimum number of artworks to be submitted 10, along with a sketch book, containing sketches and other relevant practices.

B. Paper - DSCAA-1.2 : Introduction of Applied Art (Theory paper)

Total marks: 100 (4credits)

OBJECTIVES:

- Getting familiar with some commonly used terms of Applied Art along with their meanings, for a deeper, better and easier understanding of the subject.
- Obtaining introductory knowledge about some materials and techniques used in Applied Art. This would enable the practitioners to deal with various mediums in an effective way
- Learning about various artworks / design done by different artists in different periods of time, across the globe, so that the students can get an idea about the diversity of the subject and accordingly can set the standard for their future practices.

COURSE CONTENT:

- i) Terminologies-1: Line, Colour, Hue, Tone, Texture, Volume, Form and Shape, Space, Perspective, Horizontal, Vertical and Diagonal lines, Composition, Elements of composition/design, Chiaroscuro, Sfumato, Contour, Sketch, Drawing, Still life, Life drawing, Portrait, Landscape, Illustration, Modeling etc.
- ii) Materials and Methods-1: Types of Papers, types of Pencil, types of Pen, types of Brush Fixatives, different surface and its use, Ink, Methods of using Watercolor, Acrylic, Gouache, wash, tempera, oil, Calligraphy and its use & methods etc.
- iii) Glimpses of Indian art: Selective paintings from Indian miniature painting (at least 2 works), Indian Manuscript painting (at least 2 works), Book illustration from pre-independent postindependent India and contemporary illustration (at least 3 works). (Studies will be image based).
- iv) Glimpses of traditional Indian art: Selective paintings from the living traditions of India: different schools of folk art (at least 4 works). (Studies will be image based).
- v) Origins of Calligraphy –Selective Chinese calligraphy (at least 3 works).

Reference:

- 1. Complete Book of Drawing Technique Peter Stanyer.
- 2. Fun with the Pencil Loomis. 3) Dynamic Figure Drawing BurneHogart
- 3. Anatomy and Drawing by Victor Perard
- 4. Keys to Drawing by Bert Dodson
- 5. A History of Calligraphy by Albertine Gaur.

2.- MINOR/GENERAL ELECTIVE COURSE

Paper - GECAA-1.3 : Calligraphy & Typography

Total marks: 100 (4credits)

OBJECTIVES:

- Learning about anatomy, structure, form of different types of lettering.
- Learning to chose the pattern the calligraphy according to the need of design.
- Learning t develop the design with types like logo, symbol etc.
- Learning to compose forms in the pictorial space.
- Learning to handle certain mediums used in Calligraphy and Typograph

COURSE CONTENT (guideline for studio practice)



COURSE CONTENT (Guidelines for studio/ outdoor practices): **PORTRAITURE**

Study specifically related to the 'head' which would mean the observation of head in different angles. Pencil drawings. Studies of the sitter to understand proportion, structure, expression using pencil, pen, brush & ink, poster colors, Watercolors and Acrylic colors etc.

PRINTING

ii) Printing in Applied arts is primary understanding of repetitive patterns, which are commonly used in creating effective printing images. Impressions with the help of easily available materials like leaves, vegetables, wood, etc. Stencil cuts are also part of the study. Study of Relief Printing (Wood/Lino) will be done while composing simple figurative forms. Creating repetitive printing patterns.

TYPOGRAPHY

- iii) Basic Typography construction of basic letter forms— Type Terminology & design color, optical and mechanical spacing with type or letter form for visual message type specification for design. Hand drawn rough visuals, using various instruments along with basic design software tools of computer. In-depth understanding of design elements such as typography, color layout, image and symbol/logo/icon, will be explored. Understandings of conceptualizing and designing corporate identity, other communication materials.
 - Mediums: Pencil, Pen & Ink, Charcoal, Water colour, Gouache, Acrylics etc. Students may experiment with mediums as well.
 - Minimum number of artworks to be submitted 12, along with a sketch book, containing sketches and other relevant practices.

B. Paper - DSCAA-2.2 : Introduction of Applied Art (Theory paper)

Total marks: 100 (4credits)

OBJECTIVES:

- Getting familiar with some commonly used terms of Applied Art along with their meanings, for a deeper, better and easier understanding of the subject.
- Obtaining introductory knowledge about some materials and techniques used in Applied Art. This would enable the practitioners to deal with various mediums in an effective way.
- Learning about various artworks / design done by different artists in different periods of time, across the globe, so that the students can get an idea about the diversity of the subject and accordingly can set the standard for their future practices.

COURSE CONTENT:

Terminologies-1: Portrait study, Caricature, Printing, Stencil, woodcut, Linocut, Reverse print, Typography, Font, Applied Art, Commercial art, Non-commercial art, Advertisement, Logo, Trade mark, Symbol, Press ad, Magazine ad, etc.

Materials and Methods-1: Principles of Design, Lino/ wood cut process, Methods of Typography

Glimpses of Asian art: Selective paintings from Chinese landscape (at least 2 works), Japanese wood block printing (at least 2 works), (Studies will be image based).

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- i) Pencil, Pen & Ink based study of Calligraphy.
- ii) Brush & Colour (mono & multi) based Typography. Typographical & Calligraphic design like Logo, Symbol, Poster etc.
 - Mediums: Pencil, Pen & Ink, Charcoal, Water colour, Poster colour etc. Students may experiment with mediums as well.
 - Minimum number of artworks to be submitted 8, along with a sketch book.

3. - INTERDISCIPLINARY COURSE

Paper – INTCAA-1.4 : Gift/ Carry Bag designing (Manual/ Computer)

Total marks: 100 (3 credits)

OBJECTIVES:

- Learn about utility of Gift/ Carry bag in the society/ market.
- Learn about Nature friendly materials for making Gift/ Carry bag.
- Learn about the useful design, size, pattern of Gift/Carry bag according to commodity needs.
- Learn about role of Gift/ Carry bag in publicity.

COURSE CONTENT (guideline for studio practice)

- i) To draw and develop different designs, form, pattern, size of gift/carry bag according to the
- ii) The Gift/ Carry bag should be prepared with nature friendly materials like paper, cloth, jute etc.
- iii) The design related works of the Gift/Carry bag may be done manually and/or Computer added
- iv) The design may be single, mono or multi coloured using pen, brush etc.
 - Mediums: Pencil, Pen & Ink, Charcoal, Water colour, Poster colour etc. Students may experiment with mediums as well.
 - Minimum number of work to be submitted 3 along with sketch book.

DEPARTMENT OF APPLIED ART

2nd SEMESTER

1.-MAJOR DISCIPLINE SPECIFIC COURSE (CORE)

A. Paper - DSCAA-2.1 : Studio Practice (Practical paper)

Total marks: 100 (4credits)

OBJECTIVES

- Learning to observe Life nature and the surrounding world keenly and deeply and express individual observations / thoughts / understandings / imagination etc. through pictorial forms. Innovative and creative ideas to be encouraged.
- Learning to use pictorial space in appropriate and effective ways.
- Learning about the basics of printing.
- Learning about the basics of type, typography, typographical design and it's application.

 Learning about the characters of different media used in paintings, drawings, printing, Typography and developing skills in handling those media.

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- iv) Glimpses of Advertisement: Selective ancient process of publicity/ advertisement (at least 2 works), Selective Modern advertisement (at least 4 works). (Studies will be image based).
- v) Glimpses of Illustration: Modern Illustration (at least 3 works). (Studies will be image based).

2.- MINOR/GENERAL ELECTIVE COURSE

Paper - GECAA-2.3 : Book/Story Illustration

Total marks: 100 (4credits)

OBJECTIVES:

- Learning to observe/ understand the content/ storyline deeply and try to visualize the visual situation according to the story need.
- Learning to transfer one's individual perception of the visible world into two-dimensional surfaces/ paper.
- Learning to compose forms in the pictorial space.
- Learning to handle certain mediums used in Illustrations.

COURSE CONTENT (guideline for studio practice)

- Pencil, Pen & Ink, based drawing from life/ nature (various subjects). i)
- ii) Brush, Colour, Charcoal based drawing from life/nature (various subjects).
- iii) Monochrome studies from life/ nature (various subjects).
 - Mediums: Pencil, Pen & Ink, Charcoal, Water colour, Poster colour etc. Students may experiment with mediums as well.
 - Minimum number of artworks to be submitted 8, along with a sketch book.

References:

- 1. Principles of Form and Design by Wucius Wong John Wiley & Sons, New York, ISBN-10: 0471285528, ISBN-13: 978-0471285526.
- 2. Principles of Color Design by Wucius Wong, Publisher: Wiley, ISBN-10: 0471287083 ISBN-13: 978-0471287087.
- 3. Basic Design Principles and Practice by Kenneth F Bates
- 4. Drawing on the Right Side of the Brain by Betty Edwards
- 5. The Anatomy of Type, A Graphic Guide to 100 typefaces by Stephen Coles.
- 6. Design the International Movement with Indian Parallel by H Kumar Vyas, published by SID Research Cell, School of Interior Design, CEPT University, ISBN - 978-81-904096-2-9

Pedagogy: Lecture presentations, Demonstrations, assignment based learning.

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Govt. College of Art & Craft

Nature- Tradition –Originality

Modelling & Sculpture

1st Semester

- 1. Major Discipline Specific Course (Core): Sculpture
 - A. Paper 1.1: Studio Practice (Practical paper)

Total marks: 100 (4 credits)

Objectives

- Learning to observe Nature Surrounding world keenly and deeply
- toexpressindividual observation /thought/ understanding/ imagination etc. through Geometrical forms. Innovative and creative to be encouraged. (3d process)
- Learning to composition based on animal/ Human (2D process/ Relief sculpture).
- Learning about the Character of Different media used in Modeling/ Casting Developing skill in handling those media.

Course content (guidelines for studio/ Outdoor Practices):

- 1) Practicing drawing and studies from life, of various subjects including objects, Animals, human body and its parts etc. using clay, plaster of Paris, paper pulps
- 2) Practicing of natural objects with clay
- 3) Making composition with clay, G.I wear, binding wear, jute twine
- 4) Making 3D Composition using different medium. Medium: clay, plaster of Paris, And any an industrial products.

Minimum number of artwork to be submitted -6 (six) along with containing Sketches book.

B. Paper 1,2: Introducing to Sculpture-1 (theory paper) Total marks: 100 (4 credits)

Objectives

Getting familiar with some commonly used terms of sculpture along with their meanings, for a deeper, better, and easier understanding of the subject.

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- Obtaining introductory knowledge about some materials and techniques used in sculpture. This would enable the practitioners to deal with various medium in an effective way.
- Learning about various artworks done by different artists in different periods of time, across the globe, so that the students can get an idea about the diversity of subject and accordingly can set the standard for their future practice.

Course content:

- 1) <u>Terminology</u>1: Form and Shape, Space, Perspective, Horizontal, Vertical, and Diagonal lines, Elements of composition, concave and convex, eliminate and add extra etc.
- 2) Materials and methods 1: Name of various wood and wood carving, stone carving tools name, modeling tools and equipments, clay processing for terracotta, wood processing natural an artificial. Type's of Relief, use of POP.
- 3) Glimpses of Modern Indian and westernArt: observing the aesthetic value and historical significant of Eastern and western sculpture and reflecting on one's own sculpture. Not copy. Picking up style and technique and using them in your own sculpture.
- 4) Glimpses of traditional Indian art: Selective sculpture from the living traditional of India: Especially the folk art of Bengal, north-east.

2. Minor / General Elective course

Paper 1.3: Sculpture and Study

Total marks: 100 (4 credits).

Objectives

- Learning to observe the visible world deeply, and to understand the underline structure of everything.
- Learning to transfer one's individual perception of the visible world into two/three dimensional surface.
- Learning to compos forms in the 3D/2D Space.
- Learning to handle certain medium in sculpture.

Course content (guidelines for studio based practice):

- 1) Clay/ pop / resin/ paper pulps.
- 2) Clay modeling from any objects.(nature or any elements)
- Mask making, traditional or won imagination.
- 3D Studies from life (various subjects).
 Mediums: clay/pop/ resin/pencil/etc. however, students may experiments with medium as well

Minimum number of artworks to be submitted-4(four), along with a sketchbook.

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Interdisciplinary Course

paper 1.4: Sand Casting.

Total mark: 100 (3 credits).

Objectives

- Learning to make coil/flat process potteries, which is an old tradition across ages and cultures
- Learning clay ground preparation and handling of tools and modeling.
- Learning to solve the problems of composition.
- Producing decent handmade objects that can be used for decorative purposes.

Course content (guidelines for practices)

- 1) Practice of sketching from life and studying artwork on clay surface from different time periods of history.
- 2) Going through the process of realistic drawing done from life.
- 3) Developing clay modeling 2D effect on potteries.
- 4) Developing visualnarrative, on clay pottery.

Medium: clay.

Minimum number of artwork to be submitted -1, along with a sketchbook.

^{2nd} semester

- 1. major Discipline Specific Course (Core): Sculpture
- A. Paper 2.1: Studio Practice (Practical paper)

Total mark: 100 (4 credits)

Objectives

- Learning to Study of natural object and its transformation into sculpture
- Learning to Clay composition base on architecture and Geometrical shape.
- · Learning to the difference between inanimate and living things and give form to common clay
- Learning to the use of various mediums required in sculpture and apply them in the field of artwork

Course content (guidelines for studio practices):

- 1) Practicing drawing and studies from life (animals/human/ architecture)
- Study of full human or animal's figures and individual of body parts.
- 3) Study on common clay.
- 4) Making Composition with clay and casting different media.

Medium: Common Clay/ POP /Paper/paper pulp. / Terracotta/sun board/ play board/ soft

Board/ mount board/water Color.

Minimum number of artwork to be submitted 2(two) along with a sketchbook.

B. Paper 2.2: Introducing to Sculpture-2(Theory paper) Total marks: 100 (4 credits).

- Getting well-known with generally used terms of sculpture along with their meanings, for a deeper, better and accepting of the subject.
- Obtaining introductory knowledge about some materials and techniques used in sculpture. This would enable the practitioners todeal with various medium in an effective way.
- Learning about various artworks done by different artists in different periods of time, across the world, so that the students can find an idea about the variety of the subject and accordingly can set the standard for future practices.

Course content:

- 1) Terminologies 2depiction, Stylization, Simplification, Expressive quality, mass and volume, subjective and objective qualities, expression,
- 2) Materials and Methods 2: Different methods of relief sculpture, intaglio and casting, ground preparation before making relief sculpture, method of pressing soil, determining the difference between convexity and concavity of sculpture, knowing about the practicality of different materials, judging the quality of soil under weather conditions.
- 3) Glimpses of Asian sculpture: To see Indian sculptures and works of famous sculptors, to appreciate the sculptures of Asian sculptors. (at least 2 work)
- 4) Western sculpture: Following the styles and methods of recent and ancient sculptures and creating sculptures while maintaining individuality,(at least 2 work)

Minor / Elective course

- Learning about two of the most frequent and as well as elegant subjects of sculpture.
- Understanding mass, volume, and characteristics of different objects and learning about how to express those observation into Sculpture.
- Understanding and learning to render the vastness of nature and the countless diversities it offers.
- Developing basic skill and techniques of sculpture made, which can later be used in diverse areas.

Course content (guidelines for studio practices):

- 1) Practicing rapid sketches from outdoor scenes.
- 2) Making flat relief sculpture in terracotta, traditional process, minimum size,

- 3) Making and molding masks from clay, casting from molds into various materials. (Paper pulp, old magazines, plaster of Paris)
- 4) Preparing the ground with sand, and then making negative to positive impression, after casting with cement or plaster of Paris

3 Interdisciplinary Course

Paper 2.4: Project based Artwork

Total: 100 (3 credits)

Objectives

- To be introduced with various forms of sculpture making.
- To develop innovation minds and sculptural skills.
- To be flexible with medium and techniques.

Course content:

In this course, the department will offer various miniature sculptures making processlike:

- 1) Terracotta relief, (folk style/traditional motifs Design)
- 2) mask making (with clay/ paper/ paper pulps/ resin)
- 3) soft sculpture making
- 4) Eco-friendly sculpture

All of the above entire subject mentioned course may not be available simultaneously in a Particular session, however, a student may choose any one of the above mentioned Course (There may be more options available in future, if suitable resource persons are available) and to Make an artwork/ some artworks on the respective course, along with brief, photographic description of the making process. This will be treated as the concerned student's Project.

Reference Book

- 1. Bharat shilpo .Nirmalkumar nag, farma K.L.M Pvt. Lt. kol.
- 2. Silpo O shilpi, Krishna lall Das,
- 3. ChitroBhasha ,Nirmalyo Nag.
- 4. SomokalinBhaskorjyo, MrinalGhosh, Protikhon publication, pvt.ltd.
- 5. Leonardo Da Vinci, Mobaswer Ali, , Bangladesh silpokola Academy
- 6. EuroperBhaskorjyo, Ashok Mitro,
- 7. RamkinkarBaij, MonchashaPablication, kol.
- 8. Clarinda (A Historical Novel), A. Mashaviah, Sahityo Akademi.
- 9. Modeling & Sculpture, by-EdouardLanteri, Dover publication, N.York
- 10. Anatomy Of Sculpture (method & materials)

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11. Greek Art (john Boardman), Pub: Thames & Hudson.

GOVERNMENT COLLEGE OF ART AND CRAFT-Agartala

DEPARTMENT OF ART HISTORY (Draft syllabus for NEP-2023)

$\Omega_{\rm o}$	yr	Sem.	Major Discipline specific course (core) 4 credit	Major Discipline specific course (core) 4 credit	Minor/General Elective 4 credit	Interdisciplinary course 3 credit
\$. VM			Paper AH-C 1.1-Indian Art-I	Paper AH-C-1.2 -Western Art-I	Paper AH-M-1.3	Paper-AH-I-1.4
2003/1023 2003/1023 2003/1023	1st	1st	Pre Historic Art: Overview and understanding of periodization of Indian art and prehistoric Art,ndus Valley Civilization: Art of Indus Valley Civilization – Period - Sculptures - sites of Harappa,Mohenjo-Daro, study of Sculptures Bust of Priest, Bronze Dancing Girl, Male torso, Pottery, Terracotta and seals. Buddhist and Jain Art: Introduction to Buddhist architecture – Stamba – Stupa – Chaitya – Vihara – Gupta – Mourya-Sunga – early Satavahana or Andhra – The Kushanas (Gandhara phase – Mathura phase). South Indian Art: Pallavas – Cholas – Pandyas – Vijayanagar – Nayakas - study of sculpture, development Indo	Pre Historic Art: Pre Historic and Proto Historic Art – Stone ages – Proto Historic art Egyptian Art: Introduction to Egyptian Art – Art of Old Kingdom- Middle Kingdom – New Kingdom-Egyptian pyramids-Evolution of pyramid – paintings, sculptures Greek Art: Introduction to Greek Art – Archaic Period- Classical Period- Hellenistic Period - paintings, sculptures Roman Art: Introduction to Greek Art – paintings, sculptures Christian Art: Work of art examples Mosaic works- in the basilicas-study of the visual language – Byzantine paintings – Gothic Art paintings, sculptures	Pre-historic rock paintings; Early Literary References of Wall Painting; Technique of Wall Painting; Wall Paintings of Ajanta (Hinayana and Mahayana period), Bagh, Pallava (Pannamalai, and Kailashnath Temple, Kanchipuram), Early Western Chalukya (Badami), Early Pandaya (Sittannvasal), Ellora, Chola, (Brihadeshwara Temple, Tanjore and Narthmalai), Madanpur, Vijayanagar (Lepakshi and Hampi) and Medieval Kerala. Extension of Indian Wall Painting- Sigiriya, Bamiyan and Pagan	History Of Indian Sculpture Teracottas: Material and technique A brief survey of Indian terracotta from Indus Valley Civilization to Gupta period Ivories: Indian Ivories from Indus valley civilization to Gupta period(with special reference to Begram & Ter) Metal sculpture- Material and technique (in brief) A brief survey of Indian Metal Sculpture from earliest to sixth century A.D. Stone sculpture-
200 120 20 20 20 20 20 20 20 20 20 20 20 20 2	8%	N73	Architecture – Islamic tomb - Delhi or Imperial style- Provincial style – Mughal style			The Mauryan period, The sunga & satvahana period-Bharhut, Sanchi and Amaravati, Reliefs Rock cut sculptures orissa The Kushana Period

State of the state	Indian Mural Painting Tradition: Indian Mural Painting tradition – study of Ajanta, Ellora, Baugh, Lepakshi. Early Manuscript Illustration Tradition: Eastern Indian Manuscripts (Pala-sena) - Sultanate School of Painting, Jain Miniature Painting: Western Indian Miniature Painting Tradition. Jain miniatures- school, themes, composition. Mughal Painting: Introduction - Akbar School, Jahangir School - Shahjahan School and his contribution. important Manuscripts and Artists and their contributions to the Mughal Painting. Decan School of Painting: Bijapur, Golconda, Ahmednagar, Aurangabad. Rajput Painting: Classification of Rajput schools. a) Rajasthani Schools and Various schools Mewar	Early Renaissance. Beginning of Renaissance Study about Artists Duccio, Giotto, - Mantegna- Masaccio – Uccello – John Van Eyek – Bellni - The golden section – Piero Della-Pollaivolo brothers – Sandro Botticelli- Sculptor - Donatello High Renaissance. Concepts and ideals of High Renaissance. Leonardo Da Vinci -Michelangelo - Raphael Northern Renaissance – Characteristics and Important Achievement by Contemporary Painters from the North Include Albert Durer . Mannerism Artists- Caravaggio – El Greco – Tintoretto Sculptors : Bologna - Cellini Baroque - Caravaggio – Possin – Rembrandt – Vermeer Hals – Ruben –Bernini Rococo - Watteau – Boucher – Gain Borough - Reynolds – Hogarth Neo Classism About the movement - Artists David- Ingres – Giorgione – study	Paper AH-M-2.3- Folk and Tribal Art of India Folk Art: Meaning and nature of Folk Art, Concept of Margi and Deshi traditions Terracotta: Nauranga (U.P.), Aiyyanar (Tamil Nadu), Molela (Rajasthan) Painting: Dhuli chitra (Alpana), Phad painting (Rajasthan), Pithora (Gujarat), Warli (Maharashtra), Mithila (Bihar) Embroidery- Kantha (W. Bengal), Phulkari (Punjab), Rabari of Saurashtra Art of basketry- a general introduction Tribal Art: Important Tribal areas and their art forms: Baster (Chattisgarh), North- East India, Bengal, Orissa	,Mathura Art, Gandhara Art. Gupta sculpture- Mathura & Sarnath.
200 1/2/2 C/0/6	a) Rajasthani Schools and	About the movement - Artists		

Bundi, Kishangarh.	Concept of Romanticism.	
b) Pahari School of Painting -	Romanticism - Goya and the	
Various schools of Pahari	Spanish Romanticism.	
painting - Basholi, Guler,	English Artists- Turner, Constable	
Kangra and	and variant approach of English	
Sub-Schools	Romanticism. Delacroix,	
	Gericault and French	
	Romanticism.	
	Realism. Ideological position of	
	Realism. Study on works of	
	Courbet. Millet, Corot, Rousseau –	
	Daumier – Rodin	

1" Semester

Major Discipline Specific Course (Core): Art History

Paper AH-C-1.2 -Western Art-I

Paper AH-C 1.1-Indian Art-I

Minor/General Elective

Paper AH-M-1.3- Wall Paintings of India

Interdisciplinary course

Paper AH-I-1.4-History of Western Art

2nd Semester

Major Discipline Specific Course (Core): Art History

Paper AH-C -2.1-Indian Art-I

Paper AH-C- 2.2 -Western Art-II

Minor/General Elective

Paper AH-M-2.3- Folk and Tribal Art of India

Interdisciplinary course

Paper AH-I-2.4-History Of Indian Sculpture

Course Objective and Expected Learning Outcomes:

- Students will gain from this course an understanding of the fundamental of art, terminology of art, artistic tradition, using as its basis both contextual and formalistic approaches. By the end of this course the students will be able to articulate and critically respond to both familiar and unfamiliar works of art. Students will be able to identify historical and current issues, themes, and social movements and how those are represented in art.
- Understand the purpose and function of art.
- Analyze works of art in context of historical evidence and interpretation, examining such issues as politics, religion, patronage, gender, and ethnicity.
- Understand the cross-cultural and global nature of art.
- Consider the developments in the history of art from the early pre historic art.
- Introduce students to art historical methods of analysis for considering painting, sculpture, architecture, printing, photography and other media.
- Introduce students to relevant vocabulary and encourage its use in verbal and written analysis of artworks.
- Encourage the development of skills in academic research and analysis when writing on artists, artworks and art movements.
- Cultivate an understanding of the relationship between formal, stylistic and aesthetic characteristics and developments in the
 arts with historic, social and cultural contexts.
- Consider art histories in line with contemporary debates.

Course Description:

This course is a study of the visual arts, which started from Prehistoric art, with an emphasis on painting, sculpture and architecture with the purpose of increasing the student's knowledge of the history of visual arts. The context will be a historical survey of Indian Art/Western Art with regard to artistic styles, structures and time periods.

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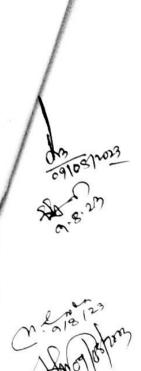
Reference Books-

- 1. Appaswamy, Jaya: Abanindranath Tagore and the Art of His Times, New Delhi, 1968
- 2.Parimoo, Ratan: Paintings of the Three Tagores, Abanindranath, Gaganedranath and 3.Rabindranath, Baroda, 1973: Studies in Modern Indian Art, New Delhi, 1975
- 4. Subramaniyan, KG: Moving Focus, Calcutta: Creative Circuit, Calcutta,
- 5. Tuli, N.: Flammed Mosaic, London, 1997
- 6. Thakurta, TG: The Making of a New Indian Art, Cambridge University Press, 1992
- 7. Mitter, Partha: Art and Nationalism in Colonial India 1850-1922, Cambridge University Press, 1992
- 8. Chaitanya, Krishna: A History of Indian Painting: The Modern Period, New Delhi, 1994
- 9.Kapur, Geeta: When was Modernism: Essays on Contemporary Cultural Practices, New Delhi, 2000
- 10. Mago, PN: Contemporary Indian Art, New Delhi, 2001
- 11. Sinha, Gayatri (Ed.): Indian Art an over view, Rupa, New Delhi, 2003
- 12. Edith Tomory, The history of Fine Arts and the west, Orient Longman, Hyderabad.
- 13. Roy C Craven, Concise History of Indian Art, Thames and Hudson, London.
- 14. Agarwala, Studies in Indian Art, Varanasi,
- 15. Gupta, SP. Elements of Indian Art, Indraprastha museum. New Delhi.
- 16. Karl Khandalawala, Indian sculpture and Painting, Publication Division, New Delhi.
- 17. George Michell, Hindu Art and Architecture, Thames and & Hudson, world of Art, London
- 18. E.H.Gombrich., The story of Art, Phaidon series.2010
- 19. A.G. Gardner, Art through the Ages, Thampson Wordsworth.
- 20. Regent Wharf, 10,000 years of Art, Phaidon, 2009.
- 21. Sir Lawrence Gowing , A History of Art , Andromeda 2002
- 22. Anjan Chakravarty, Indian Miniature Painting. Roli Books, India Crest. 6. MS Randhwa, Indian Painting, Bombay 2009.
- 23. Pahari Masters, Court painters of Northern India, Niyogi Books.
- 24. M.S. Randhwa- Indian miniature paintings, ,Roli Books International.
- 25. Indian Court painting: Andrew Topsfield, London, 1984.
- 26. BN Goswamy and Eberhard Fischer, Pahari masters: court painters of northern India
- 27. Anthony Hughes, Michelangelo, Phaidon Series 2010
- 28. Susie Hodge ,Art, Qurcus , 2013
- 29. Michael Kittson, Rembrandt, Phaidon Series 2010
- 30. John Sunderland, John Constable, Phaidon Series 1981
- 31. Catherine Puglisi, Caravaggio, Phaidon Series2010
- 32. Helen Langdon, Holbein, Phaidon series 2003

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33. Janis Tomlinson, Francisco Goya, Phaidon series 2010

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34. Vaidya Daheja: Indian Art, Vadhera Art Gallery, New Delhi.

35. Ratan parimoo, Modern Indian Sculpture, , Baroda.

36. Yashodara Dalmia -Indian contemporary Art, Vadhera Art Gallery, New Delhi

37. A.N. Hodge, The History of Art, Arcturus 2009

38. Markpowell Jones, Impressionism Phaidon Series 2003

39. William Gaunt, Renoir, Phaidon Series 2003

40. Christopher Lloyd, Pissarro, Phaidon Series 2012

41. John Boulton, Munch, Phaidon series 2010

Bengali Books-

1. Silpo o Silpi-1,2,3 vol,- Krishnalal Das

2. Prachin Bharoter Itihas, Sunil Chattopadhya, 1-2 Vol.

3. Pragoitihasik Bharat, Dr. Atul Sur

4. Bageswari silpa probhandhabali, Abanindranath Thakur

5.Bharoter chitrakala-1, 2 vol, Asok Mitra

6. Paschim europer chitrakala- Ashok Mitra

7. Drishti o srishti- Nandalal Bose

8. Chitrakar, Benodr Behari Mukhopadhya

9. Bharot silpi Nandalal, Dr. Panchanan Mandal

10.Samakalin Bhaskorjo, Mrinal Ghosh

11. Binsha Satoker Bharoter chitrakalar Adhunikatar Bibartan, Mrinal Ghosh

12.Silpe Swadesh O Biswa- Mrinal Ghosh

13. Silpa sikkha o oupanibasik Bharot- Sovon Som

14. Tin Silpi- Sovon Som

15. Citrabhabon- Sovon Som

Journals –

Lalit Kala Contemporary, Marg, Art India, Art and Deal, Creative Mind

Suggested electronic sources/Websites/Documentaries -

Art Through Time: A Global View -www.learner.org

The Metropolitan Museum's Heilbrunn Timeline of Art History- www.metmuseum.org

Art History- www.khanacademy.org

Art21- www.art21.org

The Art Story: Modern Art Movements, Artists, Ideas and Topics- www.theartstory.org

The Power of Art by Simon Schama- www.bbc.co.uk / available on dailymotion

Ways of Seeing by John Berger -Available on youtube

Secret Knowledge by David Hockney -Available on youtube

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