

SYLLABUS FOR
BRIDGE COURSE FOR BACHELOR OF FINE ARTS

PAINTING / APPLIED ART / SCULPTURE

• **BRIDGE COURSE FOR BACHELOR OF FINE ARTS**
(APPLIED ART / PAINTING / SCULPTURE)

Name of the Course	-	Bridge Course for Bachelor of Fine Arts (Applied Art / Painting / Sculpture)																										
Degree Offered after completion	-	Bachelor of Fine Arts by Bridge Course (Applied Art / Painting / Sculpture)																										
Duration	-	One Academic Year 180 Days – 960 Hours																										
Examination Pattern	-	Annual Examination in the month of April Conducted by Affiliating University																										
Eligibility	-	Government Diploma (10+5 or 11+4) in Drawing and Painting or Applied Art or Sculpture of the Government of Maharashtra or An examination of any other Body recognized as equivalent thereto.																										
Course Pattern	-	<table border="0" style="width: 100%;"> <tr> <td style="width: 60%;">Theory Subjects (Two)</td> <td style="width: 40%; text-align: right;">200 Marks</td> </tr> <tr> <td colspan="2">(40% Internal and 60% Examination)</td> </tr> <tr> <td>Theory Subjects (Two)</td> <td style="text-align: right;">200 Marks</td> </tr> <tr> <td colspan="2">(40% Internal and 60% Examination)</td> </tr> <tr> <td>Practical Subjects (Two)</td> <td style="text-align: right;">200 Marks</td> </tr> <tr> <td colspan="2">(100% Examination)</td> </tr> <tr> <td>Class Work Submission</td> <td style="text-align: right;">100 Marks</td> </tr> <tr> <td colspan="2">(Practical Subjects only)</td> </tr> <tr> <td>Viva- Voce</td> <td style="text-align: right;">50 Marks</td> </tr> <tr> <td colspan="2">(100% Examination)</td> </tr> <tr> <td>Dissertation</td> <td style="text-align: right;">50 Marks</td> </tr> <tr> <td colspan="2">(100% Examination)</td> </tr> </table> <hr style="width: 50%; margin-left: auto; margin-right: 0;"/> <table border="0" style="width: 100%; margin-left: auto; margin-right: 0;"> <tr> <td style="width: 60%;">Total Marks</td> <td style="width: 40%; text-align: right;">800 Marks</td> </tr> </table>	Theory Subjects (Two)	200 Marks	(40% Internal and 60% Examination)		Theory Subjects (Two)	200 Marks	(40% Internal and 60% Examination)		Practical Subjects (Two)	200 Marks	(100% Examination)		Class Work Submission	100 Marks	(Practical Subjects only)		Viva- Voce	50 Marks	(100% Examination)		Dissertation	50 Marks	(100% Examination)		Total Marks	800 Marks
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**PAINTING DISCIPLINE
TOPICS AND EXAMINATION PATTERN**

Sr. No	Subject	No. Of Assignments	University Exam (Out Of)	Class Work (Out Of)	Exam Duration
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THEORY SUBJECTS

1	English	04	60%	40%	3 hours
2	Hindi or Marathi	04	60%	40%	3 hours
(Allow to keep Term facility - up to two attempts in only subject for Theory)					
3	History of Art (Indian)	04	60%	40%	3 hours
4	Philosophy of Art (Western)	04	60%	40%	3 hours

PRICTICAL SUBJECTS

1	Composition		100%		25 hours
2	Print making or Portrait painting		100%		25 hours
3	Class Work Submission (work display along with written Comments)	10 Assign. Composition 10 Assign- Print making or portrait		100%	
1	Viva Voce Thesis	-	50% 50%		

- **SUBJECT WISE SUBMISSION**

Theory Subjects

1. **English** Four Tutorials
2. **Hindi or Marathi** Four Tutorials
(Portion of 12TH Standard regarding Communication Skill for both Languages – HSC Board)
3. **History of art** (Indian) Four Tutorials
4. **Philosophy Art** (Western) Four Tutorials

History of Art (Details of content)

OBJECTIVES -

- The syllabus of History of Art for Bridge Course aims to cover Modern Indian art and Contemporary art of 19th and 20th century.
- These studies will also incorporate Socio-political, religious and economical changes in India, which contributed in building up the 'Zeitgeist' (spirit of the time) of Modern times.
- These studies should help students to understand the shift in Indian Art from traditional art to modern contemporary art.
- This syllabus will incorporate the impact of Indian interaction with European art in 19th century and impact of globalization on contemporary art.
- The History of art should not limit to just biographical information of various artists, but it should evoke student's critical thinking to understand art in a comprehensive manner.
- The formalistic study of art works should incorporate study of lines, forms, space division, colours and composition.

1. Company school of Art

- 1.1. The European artists, who were working for Indian aristocrats like Daniel brothers, Tilley Kettle, John Zoffny and James Walse
- 1.2. Bazaar art – The Indian traditional artists who tried to imitate western artists, which initiated bazaar art for example- Sewakram and Nayansukhs
- 1.3. Kalighat Painting- Traditional Indian painters found parallel patronage around religious centres like Kalighat. These *patapainters* initially used to migrate for their living, but in 19th century they settled around religious centres and continued the tradition.

2. Establishment of British art Academies

- 2.1. The establishment of British academies in Bombay, Chennai, Lahore and Calcutta.
- 2.2. History of J.J.School of Art since 1857- The consideration of Indian traditional art by Griffith and Solomen, artists like- PestonjiBomanji, Baburao Painter, Almelkar, Haldankar

2.3. Establishment of Government school of Art Calcutta, E.B. Havell – along with Avinandranath Tagore, he developed art and art education based on Indian rather than Western models, which led to the foundation of the Bangal school.

3. **Raja Ravi Varma**

Total shift in Indian visual language, Usage of Oliographic prints, His paintings and prints were highly appreciated in popular taste. His paintings should be studied with the help of following points:

- 3.1. European realistic visual language – perspective, definite source of light to depict shade and light, in some paintings western architecture is painted on background for example Damayanti talking to royal swan
- 3.2. Indian Mythological subjects – for example ArjunSubhadra, NalDamayanti, Shakuntala etc. Other than this, Indian aristocrats and royal-ness is painted in various paintings
- 3.3. Depiction of 19th century Indian ethnography- all figures portrayed in his mythological or court paintings are clad in 19th century ethnography. For example- Saraswati wearing nine yard saree

4. **AmrutaShergil**

- 4.1. Initial Western realistic style, Salon Award winner
- 4.2. Then visited Ajanta and other art historical monuments, highly impressed and influenced with Indian art
- 4.3. Great amalgamation of Western art with Indian stylisation and subjects

5. **Bangal School**

Indian revivalism, following four major artists should be studied in formalistic way (formal analysis of line, colour, space etc.) with the help of the philosophies like

- 1.1. Nationalism- swadeshi movement and recognition of great Indian traditional treasure
- 1.2. Orientalism- the concept of union of oriental countries (India, Japan and China) against western imperialism

Avanindranath Tagore– influence of Indian miniature and Ajanta style, traditional gosh method, trip to Japan, Influence of Japanese Nihonga School

Ravindranath Tagore – International awareness of Art, Art without any political stand, art as a pure expression, doodles

Jamini Roy – Modern Indian painter, influence of Kalighat paintings, traditional art and modern mediums, religious subjects

Nandalal Bose – depiction of village life and common man, linear qualities, beauty of rapidness and space

6. **Bangal famine**

Bangal famine was a great social and economic trauma to Bangal in 1940s, which continued with the impact of Tibhaga movement. This impact reflected in the art of Chittaprasad and Govardhan Ash. Considering the social reference of this art, it is important to study their paintings and prints which depicted the pitiable condition of Bangal.

7. **Progressive Artist Group**

- 7.1. Mulk raj Aanand and Rudy van Leydon were important critic and curators of 1950s, who helped to shape Progressive artist group. Goetz curated first exhibition of Progressive artist group in Baroda 1947
- 7.2. F.N. Souza, K.H. Ara, Gade, Bakre, M.F. Hussain and S.H. Raza should be studied individually as founder of Progressive artist group
- 7.3. The art of PAG artists should be studied on the basis of their variation in visual depiction and subject selection, influence of German expressionism and its diversity from Bangal revivalist art.

8. Abstract Expressionism in India

- 8.1. The abstract expressionist art from J.J. School of Art
- 8.2. Major artists like Prabhakar Kolte and Jeram Patel

9. Narrative Art from Baroda

- 9.1. Establishment of Baroda school of art and narrative pattern
- 9.2. Major artists like Bhupen Khakhar and Gulam Mohammad Shaikh

10. Feminist Art

- 10.1. Meaning of Feminism, depiction of feminine issues on various level
- 10.2. Major artists like Rekha Rodwitty and Nilima Sheikh

11. New Media Art

- 11.1. What is New Media? Examples of various experiments in New Media.
- 11.2. Major Artists like Subodh Gupta and Sudarshan Shetty

Reference books:

- 'Journeys', Volume 1 and 2, Written by Yashodhara Dalmiya, Oxford University Press
- 'Celebration of Human Image', published by 'Thinking eye publication New delhi
- 'Indian Cinema in the Time of celluloid', written by Ashish Rajadhyaksha, Tulika books Delhi
- 'Faces of Indian Art – through the lence of Nemaï Ghosh', published by Art alive Gallery New Delhi
- 'Contemporary Indian Art other realities', written by Yashodhara Dalmia, Marg Publicatins
- 'The Flamed Mosaic – Indian Contemporary Painting' written by Neville Tuli, Mapin Publishing Ahmadabad
- 'Indian Contemporary Art- Post independence', published by Vadhera Art Gallery New Delhi, essays by Yashodharadalmia, Ella dutta
- 'Contemporary art in Baroda' Edited by G. M. Sheikh, Tulika Books Delhi
- 'Chitrakar Sudhir Patwardhan' written by Madhukar Kulkarni, Lokvanga Maya Gruha, Mumbai
- 'Contemporary Art in India- A Perspective; By Pran Nath Mago (National Book Trust India)
 - 'भारतीय कलेचा इतिहास'; लेखक- जयप्रकाश जगताप
 - 'History of Indian Art'; by- Jayaprakash Jagtap
 - 'भारतीय कलेचा इतिहास'; लेखक – श्री. ह. शहाणे
 - 'मराठी नियत कलिका मधील काही निवडक लेख' लेखक- रमेशचंद्र पाटकर
 - 'वर्तमान चित्रसूत्र' लेखक – बाबुराव सडवेलकर
 - 'महाराष्ट्रातील कलावंत' लेखक- श्यामकांत जाधव

Philosophy of Art (Details of content)

OBJECTIVES -

- The syllabus of Philosophy of Art for Bridge Course aims to cover Modern Western Philosophies and Aestheticians of 19th and 20th century.
- These studies will also incorporate Socio-political, religious and economical changes, which contributed in building up the 'Zeitgeist- spirit of the time' of Modern times.
- These studies of Philosophy of art should help students to understand the bridging between the art and society in every way.
- These studies should not be just art history, whereas it should take art as an example to elaborate modern philosophies

1. Beginning of Modern philosophy

The Concept of Modernism –

- 1.1. Decrease in Church influences: Rene Descartes – God was made by the man;
Impact on Visual art-Change in the subjects of paintings, other than religious and biblical paintings, for example Neo-classicism artists like Jacques Louis David's paintings- Death of Marat, Ingres's painting- the bather etc.
- 1.2. The impact of political philosophy :Jean-Jacques Rousseu - man is a noble savage;
Impact on Visual art -Depiction of sublimity of the French revolution of common men, for example Romantic artist Goya's painting- 3rd of May, Delacroix-Liberty leading the people etc.
- 1.3. The impact of Scientific inventions and Industrialisation: Carl Marx- the development of Marxism, the labour theory of value;
Impact on Visual art -Depiction of working class and common man in Realism, for example Gustave Courbet's painting- the stone breakers, Jean Francois Millet's painting – the Gleaners

2. Modern Philosophers of Art

The understanding of beauty in 19th century

- 2.1. Immanuel Kant –Philosopher of Modern times, His book- critic of judgement,
Disinterested delight, Universal delight, purposiveness without a purpose and necessary delight
- 2.2. Leo Tolstoy – What is Art?

3. Formalistic Theories

To understand the change in visual language from Impressionism onwards. Students need to study following Theories which marked late 19th century and early 20th century. It's impact can be majorly seen on Impressionism, Post-impressionism, Cubism and Fauvism. We can take following examples to elaborate visual impact of these theories on art.

Impressionism- 'Impression Sunrise' by Claude Monet, 'the Dance class' by Edgar Degas
Post-Impressionism – 'Sunflower' by Vincent Van Gogh, 'Mont Sainte Victoire' by Paul Cezanne

Cubism- 'Les Demoiselles D'avegion' by Pablo Picasso, 'Gillet' by George Braque

Fauvism – 'Harmony in Red' by Henri Matisse

3.1. Formalism – Rojer Fry – The formal elements are not based on the idea of likeness to nature, but on an aesthetic feeling that corresponds to our heightened consciousness of beauty in nature.

Clive Bell – Theory of Significant form – In each lines and colours combined in a particular way, certain forms and relations of forms, stir our aesthetic emotion.

3.2. Impact of Scientific discoveries on Art – Newton’s theory of colour spectrum, Charles Blanc’s Divisionist theory- the separation of colours into individual dots or patches which interacted optically. For example pointillist artists Surat.

4. Psychological Theories :

In early 20th century, Sigmund Freud’s theory of Dream analysis and mind structure made a great difference in Europe. Earlier formalistic approach enhanced with psychological expressions. Sur-realism, German expressionism and Abstract expressionism shows pronounced influence of these theories. To understand the impact following examples can be helpful: Sur-realism – ‘Persistence of memory’ by Salvador Dali, ‘The son of man’ by Rene Magritte

German Expressionism – Wassily Kandinsky, Ernst Ludwig Kirchner

Abstract Expressionism – Jackson Pollock, William De Kooning

4.1. Sigmund Freud’s Theory of mind structure - The structure of three parts of mind Id, Ego and Superego; working of unconscious, subconscious and conscious mind

Sigmund Freud’s Theory of Dream analysis – How dreams acts as a bridge in conscious and sub-conscious mind.

Carl Jung and theory Psychic Automatism – The automate actions can express personal unconscious. Its impact on sur-realism and abstract expressionism

4.2. Impact of First and Second World War on Art –The social and economic tragedy reflected in art, Futurism and Dadaism can be understood in this context. For example: ‘Guernica’ by Pablo Picasso, ‘Fountain’ by Marcel Duchamp.

5. Structuralism and Semiotic theories :

The origins of structuralism connect with the work of [Ferdinand de Saussure](#) on [linguistics](#), which can be extend to criticism of visual art of early 20th century

5.1. De Saussure argued for a distinction between *langue* (an idealized abstraction of language) and *parole* (language as actually used in daily life). He argued that the "sign" was composed of both a *signified*, an abstract concept or idea, and a "signifier", the perceived sound/visual image.

5.2. Because different languages have different words to describe the same objects or concepts, there is no intrinsic reason why a specific sign is used to express a given signifier. It is thus "arbitrary".

5.3. Signs thus gain their meaning from their relationships and contrasts with other signs. As he wrote, "in language, there are only differences 'without positive terms.'

The influence of this theory can be seen on analytical cubism, futurism and upto an extent abstractionism and abstract expressionism

6. Existentialism

6.1. A central proposition of existentialism is that *existence precedes essence*, which means that the most important consideration for the individual is the fact that he or she *is* an individual—an independently acting and responsible conscious being ("existence")—

rather than what labels, roles, stereotypes, definitions, or other preconceived categories the individual fits ("essence").

- 6.2. The impact of existentialism can be seen almost all isms which preferred individuality and freedom of expression over every other thing.

Reference Books:

- 'History of western philosophy' by Bertrand Russel
- 'आधुनिकसमिक्षासिद्धांत' लेखक – डॉ मिलिंद माळशे
- 'कलामीमांसा' लेखक – पाटणकर
- कलाम्हणजेकाय? लेखक – लिओटॉलस्टॉय, अनुवाद – सानेगुरुजी
- 'What is art?' By Lio Tolstoy
- 'कलेची मूलतत्त्वे' लेखक – मालशे

Practical Subjects

1. **Composition** (Minimum TEN Assignments)

* Studies of objective world, its relation with human life, and formation of concepts accordingly. Visualization of painting, as work of art. Preparation of sketches and execution of painting. Distortion / Modification according to the effects desired.

AND

* Studies of imaginary world, its psychological relevance with thinking, concepts related with imaginary-world and painting as a work of art. Distortion/ Modification for effective emotional/ expressional way of painting.

2. **Print Making** (Minimum TEN Assignments)

* Studies in process of dry point, etching and aqua tint. Preparation of sketches according to the process, studied in spontaneous effects and knowledge about chemistry used in print making.

OR

Portrait painting (Minimum TEN Assignments)

* Study from life model with a view to exploring various application methods and rendering techniques. Awareness of pictorial organization and expression. Stress on the character of the sitter.

Students should conduct a comparative study of portrait painting with a view of finding is own personal style and expression.

Class Work Submission

1. Work Display Art Work Display along with written comments, presented to Examiner panel appointed by affiliating University.

For Examination

1. Viva- Voce Examiner Panel appointed by affiliating University.

- **DISSERTATION**

Marks Allotted - 100

The student should select the subject for Dissertation. The Dissertation would be approximately of 5000 words, which will be assessed by the panel of examiners appointed by University. The student must make his original contribution in terms of thought and hypothesis.

The subject can be divided as follows –

Introduction, The Hypothesis, Study area, References to support the hypothesis, Discussion, Conclusion, and Bibliography.

APPLIED ART DISCIPLINE

TOPICS AND EXAMINATION PATTERN

Sr. No	Subject	No. Of Assignments	University Exam (Out Of)	Class Work (Out Of)	Exam Duration
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THEORY SUBJECTS

1	English	04	60%	40%	3 hours
2	Hindi or Marathi	04	60%	40%	3 hours
(Allow to keep Term facility - up to two attempts in only subject for Theory)					
3	Advertising Art & Ideas	04	60%	40%	3 hours
4	Visual Communication	04	60%	40%	3 hours

PRACTICAL SUBJECTS

1	Communication Design- I (Advertising Design)		100%		25 hours
2	Communication Design- II (Public Welfare, Education, Publication Design)		100%		25 hours
3	Class Work Submission (work display along with written Comments)	10 Assign. CD I 10 Assign- CD II		100%	
1	Viva Voce Thesis	-	50% 50%		

- **SUBJECT WISE SUBMISSION**

Theory Subjects

1. English Four Tutorials
2. Hindi or Marathi Four Tutorials
(Portion of 12TH Standard regarding Communication Skill for both Languages – HSC Board)
- 3 History of Visual Communication Four Tutorials
- 4 Advertising Art and Ideas Four Tutorials

Advertising Art and Ideas –

Creative Advertising – Planning and Execution – Basic Human Motives – Copy Platform – Basic ingredient and approach of copy – Invention of advertising ideas – Advertising techniques – Principles of Design – Pictures verses words – Hard sell and soft sell – Functions and analysis of pictures – Classification of advertising according to media.

History of Visual Communication –

Communication – Marketing Communication – Feedback – Types of Visual Communication – Gestures – Symbol – Colour Symbolism – Indian Symbology – Print Media – Poster – Comics – Exhibition Design and Display – Point of Purchase – Direct Mail – Electronic Media – Film and Television

Practical Subjects

1. **Communication Design- I** (Minimum TEN Assignments)

(Elective oriented i.e Illustration,Photogafhy,typography)

(Advertising Design)

*The students have to select any existing client from the following categories

- a. Product - Consumer / Consumer Durable
- b. Service - Commercial / Non Commercial

After selecting the client, a student should make the market study, find out the USP's, decide the advertising objectives and prepare the copy platform. On the basis of this study, they should plan and execute the campaign, either for advertising or any promotional client.

This advertising design should consist of minimum SIX media and total TEN assignments during the academic year.

2. **Communication Design- II** (Minimum TEN Assignments)

(Public Welfare, Education, Publication Design)(Elective Oriented i.e Illustration, Photography, Exhibition Display or Typography)

*Concept formation – Visual representation – Problem identification – Data collection – Problem analysis – Solution to the problems – Churning out ideas on a specific theme – Application of idea / Concept to a communication media – Colour – Symbolism – Psychology. Working out the theme for a single or series of media.

Class Work Submission

1. Work Display Art Work Display along with written comments, presented to Examiner panel appointed by affiliating University.

For Examination

1. Viva- Voce Examiner Panel appointed by affiliating University.

• **DISSERTATION**

Marks Allotted - 50

The student should select the subject for Dissertation. The Dissertation would be approximately of 5000 words, which will be assessed by the panel of examiners appointed by University. Though references and illustrations from elsewhere may be used, the student must make his original contribution in terms of thought and hypothesis.

The Dissertation would be illustrated fully with good and bad references from actual, existing printed and published material, wherever necessary. Bad examples and its criticism would illustrate the negative aspect of hypothesis.

The subject can be divided as follows –

Introduction, The Hypothesis, Examples to illustrate the hypothesis, References to support the hypothesis, Discussion, Conclusion, and Bibliography.

SSCULTURE DISCIPLINE

TOPICS AND EXAMINATION PATTERN

Sr. No	Subject	No. Of Assignments	University Exam (Out Of)	Class Work (Out Of)	Exam Duration
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THEORY SUBJECTS

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3	History of Art (Indian)	04	60%	40%	3 hours
4	Philosophy of Art (Western)	04	60%	40%	3 hours

PRACTICAL SUBJECTS

1	Composition		100%		25 hours
2	Portrait (Burst & Full Figure)		100%		25 hours
3	Class Work Submission (work display along with written Comments)	10 Assign. Composition 10 Assign- Print making or portrait		100%	
1	Viva Voce Thesis	-	50% 50%		

- **SUBJECT WISE SUBMISSION**

Theory Subjects

1. English Four Tutorials
2. Hindi or Marathi Four Tutorials

(Portion of 12TH Standard regarding Communication Skill for both Languages – HSC Board)

Practical Subjects

1. **Composition** (Minimum TEN Assignments)
(Representational / Non- Representational)

*Representational Composition - Students will study to refer objective world and modify the objective image for their representational sculpture. The modification may be fully realistic or non- realistic based on the direct experience in real life or subconscious dream.

Non- representational Composition - For Non- representational sculpture, students will study to interpret essence of visual or imaginary world with intellectual logic and/ or emotional interpretation with the organization of element in sculptural space.

2. **Portrait** (Minimum TEN Assignments)

*Students will study to explore portrait sculpture by giving stress on characters of the sitter, environment, methods in application techniques, total three dimensional organization in space and expression of the artist, various textural effects should be studied in relation with the light and shade fallen on the structural sense in origination should adopt in relation with the medium model. This is suitable for final transformation of portrait and full figure.

Class Work Submission

1. Work Display Art Work Display along with written comments, presented to Examiner panel appointed by affiliating University.

For Examination

1. Viva- Voce Examiner Panel appointed by affiliating University.