K.R. MANGALAM UNIVERSITY
THE COMPLETE WORLD OF EDUCATION

Ph.D. Entrance Test – Syllabus

Discipline: Fine Arts

UNIT I: INDIAN ART: ARCHITECTURE AND SCULPTURE

- **Early traditions:** Indus Valley art; Mauryan court art – Ashokan pillars, animal capitals, Lion Capital of Sarnath, Yaksha and Yakshi figures
- **Buddhist art:** Origin and architecture of the stupa (Sanchi, Bharhut, Amaravati); toranas and relief narration; Jataka and life-of-Buddha themes; aniconic and iconic phases; chaitya and vihara; rock-cut caves of Ajanta, Ellora, Bagh, Karle and Elephanta
- **Schools of sculpture:** Gandhara (Hellenistic and Buddhist synthesis), Mathura, Amaravati/Satavahana, Gupta and post-Gupta, Pala-Sena sculpture
- **Temple architecture:** Nagara, Dravida and Vesara traditions; early temples of the Gupta, Pallava, Chalukya and Rashtrakuta periods (Mahabalipuram, Kailasa at Ellora); Chola (Brihadeeswarar, Thanjavur), Chandela (Khajuraho), Eastern Ganga (Konark), Solanki (Modhera), Hoysala, Vijayanagara and Nayaka (Meenakshi, Madurai) architecture and sculpture
- **Bronze casting:** Chola bronzes, lost-wax (cire perdue) process, iconography of Nataraja
- **Texts and historiography:** Shilpa Shastra, iconometry (tala) and canons of image-making; rediscovery of Ajanta (1819); debates on the chronology and patronage of Ajanta (Walter Spink's view and Y. S. Alone's critique); forms and patronage of the Buddhist caves of Western India (e.g. Junnar, Karle)

UNIT II: INDIAN PAINTING: MURAL AND MINIATURE TRADITIONS

- **Mural painting:** Ajanta (technique, themes, style), Bagh, Badami and Kerala murals
- **Early manuscript painting:** Pala-Buddhist, Western Indian (Jain) and Sultanate painting
- **Mughal painting:** Persian background (Bihzad, Mir Sayyid Ali, Abdus Samad); imperial atelier (karkhana) under Humayun and Akbar – Hamzanama, Tutinama, Akbarnama; Jahangir (Mansur, Bishandas; naturalism, portraiture, nature studies); Shah Jahan and Aurangzeb
- **Rajasthani schools:** Mewar, Bundi, Kota, Kishangarh (Nihal Chand, Bani Thani), Jaipur, Bikaner, Marwar and Malwa
- **Pahari schools:** Basohli, Guler, Kangra and Chamba; Nainsukh, Manaku; stylistic evolution from Basohli to Kangra
- **Deccani schools:** Ahmednagar, Bijapur, Golconda and Hyderabad; Persian, Turkish and indigenous elements
- **Themes and genres:** Ragamala, Baramasa, Nayika-bheda, Gita Govinda, Bhagavata Purana, portraiture and court scenes
- **Later styles:** Company School and colonial-era painting; Tanjore painting

UNIT III: FOLK, TRIBAL AND TRADITIONAL ART FORMS OF INDIA

- **Concepts:** Folk, tribal, ritual and traditional art; distinction from court and academic art; function, community and continuity
- **Painting traditions:** Madhubani (Mithila), Warli, Gond, Bhil, Pithora, Saura; Kalighat and Patua painting of Bengal
- **Scroll and cloth painting:** Pattachitra (Odisha), Phad (Rajasthan), Cheriyal (Telangana), Kalamkari (Andhra Pradesh), Tanjore paintings
- **Ritual floor and wall art:** Rangoli, Alpana, Kolam, Kalamezhuthu, Aipan; materials, symbols and occasions
- **Study approach:** Region, community, themes, materials and natural pigments, techniques; Geographical Indication (GI) status; contemporary patronage and revival

UNIT IV: MODERN AND CONTEMPORARY INDIAN ART

- **Colonial context:** Art schools of Calcutta, Bombay (J. J. School) and Madras; academic realism; Raja Ravi Varma and oleograph printing; Company School legacy
- **Bengal School and Swadeshi:** E. B. Havell, Abanindranath Tagore, Gaganendranath Tagore, Nandalal Bose (Haripura Panels), revivalism and nationalism in art
- **Kala Bhavana and Santiniketan:** Kala Bhavana (founded 1919) and its pedagogy; Rabindranath Tagore as painter, Nandalal Bose, Benode Behari Mukherjee, Ramkinkar Baij; R. Siva Kumar's concept of "Contextual Modernism" – Santiniketan as a modernism that was neither internationalist nor revivalist (exhibition and book Santiniketan: The Making of a Contextual Modernism, NGMA, 1997); shift of critical focus from nationalist revivalism to context-sensitive modernism
- **Early modernists:** Jamini Roy (Bengali folk and Kalighat influence), Amrita Sher-Gil
- **Post-Independence modernism:** Progressive Artists' Group (Bombay, 1947) and its founders; S. H. Raza, M. F. Husain, F. N. Souza, V. S. Gaitonde, Tyeb Mehta, Akbar Padamsee, Ram Kumar; Madras Movement and Cholamandal
- **MSU Baroda: artistic discourse:** Faculty of Fine Arts, M. S. University of Baroda and the Department of Art History and Aesthetics; K. G. Subramanyan and the idea of "living traditions", Fine Arts Fair; art history combined with studio practice; narrative figuration – Bhupen Khakhar, Gulammohammed Sheikh, Vivan Sundaram, Nalini Malani, Jogen Chowdhury, Sudhir Patwardhan and the exhibition Place for People (1981) with Geeta Kapur's critical writing; later critiques (Radical Painters and Sculptors' Association); Contemporary Art in Baroda (ed. G. M. Sheikh)
- **Sculpture:** Ramkinkar Baij, D. P. Roy Chowdhury, Sankho Chaudhuri, Himmat Shah and others
- **Institutions:** Lalit Kala Akademi, National Gallery of Modern Art, art schools and fine arts faculties; contemporary Indian practices

UNIT V: HISTORY OF WESTERN ART AND MODERN MOVEMENTS

- **Renaissance:** Early and High Renaissance – Masaccio, Donatello, Botticelli (The Birth of Venus), Leonardo da Vinci (Mona Lisa, The Last Supper), Michelangelo (Sistine Chapel), Raphael (The School of Athens), Venetian painting (Giorgione, Titian); Northern Renaissance (Jan van Eyck)
- **17th–19th century:** Baroque (Caravaggio); Neoclassicism (J.-L. David); Romanticism (Delacroix, Goya, Turner); Realism (Courbet)
- **Impressionism and after:** Manet, Monet (origin of the term), Degas; Post-Impressionism – Cezanne, Van Gogh (The Starry Night), Gauguin, Seurat; Symbolism, Munch, Klimt
- **Early 20th-century movements:** Fauvism (Matisse); German Expressionism (Die Brücke, Der Blaue Reiter – Kandinsky); Cubism (Picasso, Braque); Dada (Zurich, 1916); Surrealism (Breton's Manifesto, 1924; Dali, Magritte, Miro, Ernst); Guernica; Bauhaus (Gropius); De Stijl
- **Post-war and contemporary:** Abstract Expressionism (Pollock, Rothko, de Kooning); Pop Art (Warhol); Op Art (Vasarely, Riley); Minimalism (Judd); Conceptual art and Marcel Duchamp

UNIT VI: AESTHETICS, ART THEORY, HISTORIOGRAPHY AND CRITICISM

- **Indian aesthetics:** Natyashastra of Bharata; Rasa theory (the eight rasas, Bhava, Sahridaya); Dhvani and Alankara; Sadanga (Six Limbs of Indian painting); Vishnudharmottara Purana (Chitrasutra); A. K. Coomaraswamy's interpretations
- **Western aesthetics:** Plato and Aristotle (mimesis); Baumgarten (founding of Aesthetics); Kant (judgement of taste, the sublime); Hegel; Nietzsche
- **Art-historical methods:** Formal analysis (Wolfflin); iconography and iconology (Panofsky); Gombrich; Greenberg and formalist criticism; semiotics (Barthes)
- **Critical art historiography (JNU School of Arts and Aesthetics):** Y. S. Alone – Buddhist and ancient Indian art, critique of Spink's Ajanta chronology, popular and neo-Buddhist visual culture, caste and art history, Ambedkar's interpretative framework; Parul Dave Mukherji – Indian art historiography, the Citrasutra and the concept of sadrsya (resemblance) through the nationalism–naturalism debate, comparative aesthetics, gender in art history, decolonising art history and globalisation ("Whither Art History in a Globalizing World"), and the making of the Baroda School
- **Modern art criticism:** Walter Benjamin – The Work of Art in the Age of Mechanical Reproduction (aura); John Berger – Ways of Seeing; Susan Sontag; visual culture and representation

UNIT VII: MATERIALS, TECHNIQUES AND PRINTMAKING

- **Painting media and methods:** Fresco (buon and secco), tempera, oil, encaustic, watercolour, gouache, acrylic; Indian traditional pigments, binders, gold leaf and natural dyes
- **Technical terms:** Chiaroscuro, sfumato, tenebrism, grisaille, impasto, pointillism, perspective, foreshortening
- **Sculpture techniques:** Carving, modelling, casting, lost-wax process, terracotta
- **Printmaking:** Relief (woodcut, linocut), intaglio (engraving, etching, drypoint), planographic (lithography), stencil (serigraphy/screen printing); block printing
- **Design fundamentals:** Elements and principles of design; colour theory; composition