

**Portfolio Development and Presentation:** At the end of the academic year, each student is required mandatorily to present a portfolio of the works executed during the entire academic year. The selected works will be displayed for open discussions and critiques.

## xxii. WOOD CARVING (Traditional)

**Introduction:** Wood has been used by humans to create art for thousands of years – both as a tool, and a medium itself. The abundance of wood, its ease of use and the desirable qualities of hardness and versatility have meant that wood sculpting has flourished throughout history. It is easy to combine with other mediums and alongside a variety of stains and finishes can be used to complement any environment. When taken care of properly, wooden sculpture can last almost indefinitely.

The course of study is designed to acquaint with the basic principles, and processes of wood carving. During the course, the students will carve relief and high relief works in wood and interpret visual images, themes, and ideas. They will attempt to create the idea first in clay – then start working in wood. It will be made in relief and round form. Stylistically it may be realistic, figurative or in total abstract form.

**Assignments:** During the academic year, a student's assignments or submission works will be as follows:

1. Maquette: 3 pieces
2. Carving relief sculpture in wood: 1 piece (not less than 18" high)
3. Carving round sculpture in wood: 1 piece (not less than 18" high)

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# History of Art and Aesthetics

Paper: XXI

Full Marks: 100

Pass marks: 40

Lecture Hours: 150

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## Introduction

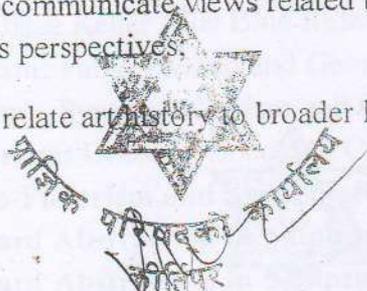
The course of studies of **History of Art and Aesthetics** is designed to introduce a general study of great works of art in Painting, Sculpture, and Architecture throughout history. After the completion of the course, the students are expected to understand the general history of western art, Indian art, the art of Nepal, and elsewhere – and its relationship with civilization and culture.

The course will be delivered as a series of surveys or themes across time and location, helping students to recognize the overall trajectory of various aspects of art history and visual culture from the early period to the present. For example, the course would teach how the human figure has been depicted, the role and purpose of narratives in artworks, changes to subject and symbol, and how pictorial designs, in particular, have had changed throughout history.

It will also survey certain particular aspects of image-making through history and will include lectures about how the masters have had engaged with history in their development. In the Fourth-Year, the students will follow three units – Western Art Studies, Asian Art Studies, and Aesthetics.

## Objectives

1. To enable to explore the historical, philosophical, and cultural contexts relevant to understanding the visual arts and the impact they had through the history of art;
2. To impart the unique experience of studying important works of art and architecture;
3. To enable to analyze how art reflects its contexts – historical, cultural, political, religious, and philosophical;
4. To enable to make onsite learning practices – in museums, monumental art, and architectural sites;
5. To enable to communicate views related to the art history with others, and gain insight from other people's perspectives.
6. To enable to relate art history to broader life experiences and the contemporary world.



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## Expected Learning Outcomes

After the course, the students will be able to:

1. Demonstrate a broad-based knowledge and understanding of art and its history;
2. Identify works of art by culture, time-period, artist, style, medium, and technique, both western art and oriental art;
3. Analyze how art reflects its contexts – historical, cultural, political, religious, and philosophical;
4. Interpret symbolic messages conveyed by art;
5. Communicate views related to the art history with others, and gain insight from other people's perspectives;
6. Relate art history to broader life experiences and the contemporary world.

## Unit I: WESTERN ART STUDIES

### 1. Nineteenth-Century: Realism and Impressionism and the Dawn of Modern Art

- **Realism:** Courbet, Millet, Corot, Daumier, Rosa Bonheur
- **Impressionism:** Édouard Manet, Claude Monet, Pierre-Auguste Renoir, Edgar Degas, Camille Pissaro, Mary Cassatt, Berthe Morisot
- **American Painting at the Turn of the Century:** Winslow Homer, John Singer Sargent
- **Art for Art's Sake and Whistler**
- **Post-Impressionism:** Paul Cézanne, Georges Seurat, Vincent van Gogh, Paul Gauguin, Henri de Toulouse-Lautrec
- **Symbolism in Painting:** Gustave Moreau, Edvard Munch, Gustav Klimt
- **Naive Painting:** Henri Rousseau
- **French Sculpture During the Late Nineteenth-Century:** Auguste Rodin, Camille Claudel

### 2. The Early Twentieth-Century Art: 1900-45

- **Picasso's Blue Period and Rose Period**
- **Fauvism:** Henri Matisse, André Derain, Maurice de Vlaminck, Georges Rouault, Dufy
- **Expressionism**  
Die Brücke (The Bridge): Ernest Ludwig Kirchner, Emile Nolde  
Independent Expressionists: Kathe Kolwitz, Paula Modersohn-Becker, Egon Schiele  
Der Blaue Reiter (The Blue Rider): Franz Marc, Vassily Kandinsky, Paul Klee
- **Cubism:** Pablo Picasso and Georges Braque, Juan Gris, Fernand Leger, Analytic Cubism, Synthetic Cubism and Cubist sculptors
- **Futurism:** Umberto Boccioni, Carlo Carra, Giacomo Balla, Gino Severini
- **Cubo-Futurism and Suprematism:** Kazimir Malevich
- **Toward Abstraction in painting:** Vasily Kandinsky, Paul Klee
- **Toward Abstraction in Sculpture:** Constantin Brâncuși, Marc Chagall

- **Dada:** Kurt-Schwitters, Marcel Duchamp, Jean Arp
- **Art During the War:** Constructivism, Social Realism, De Stijl, Piet Mondrian, Bauhaus
- **The Metaphysical school :** Giorgio de Chirico
- **New Innovations in Sculpture:** Barbara Hepworth, Henry Moore, Alexander Calder
- **Surrealism:** Max Ernst, Man Ray, Salvador Dalí, Joan Miró, Rene Magritte, Picasso's Guernica

### 3. Postwar Art

- **Expressionism in Europe:** Alberto Giacometti, Francis Bacon, Jean Dubuffet
- **Abstract Expressionism:**
- **Action Painting:** Arshile Gorky, Jackson Pollock, Willem de Kooning
- **Color Field Painting:** Mark Rothko, Barnett Newman, Frank Stella, Helen Frankenthaler
- **Sculpture of the New York School:** David Smith, Louise Nevelson, Isamu Noguchi

### 4. Art After the 1950s

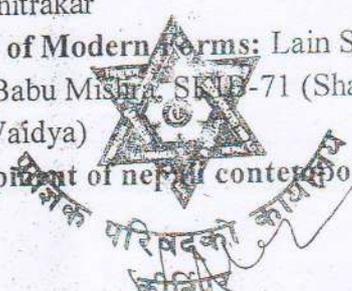
- **Assemblage:** Robert Rauschenberg, Jasper Johns
- **Happenings:** The Gutai Group, Allan Kaprow, Claes Oldenburg
- **Pop art:** Richard Hamilton, Andy Warhol, George Segal
- **Op Art:** Bridget Reley, Yaacov Agam, Victor Vasarely
- **Minimal Art:** Donald Judd, Dan Flavin, Agnes Martin, Eva Hesse
- **Photo Realism:** Chuck Close
- **Environmental Art:** Robert Smithson
- **Feminist Art:** Judy Chicago
- **Conceptual Art**
- **Performance art**
- **Video Art :** Nam June Paik



## Unit II: ASIAN ART STUDIES

### 1. Art of Nepal

- **Pre-Modern Era:** Raj Man Singh, Bhaju Man Chitrakar
- **Photography and Portraits in Oil:** Dambar Shumsher (pioneer photographer), Purna Man Chitrakar, Dirgha Man Chitrakar, Samar Shumsher
- **Entry of Western Architecture:** Thapathali Darbar, Singh Durbar, Baber Mahal, Kaiser Mahal, Seto Durbar, Lal Durbar
- **Emergence of Western Academic Style:** Chandra Man Singh Maskey, Tej Bahadur Chitrakar, Bal Krishna Sama
- **Continuity of Traditional Nepali Style with Changing Forms:** Bakhat Man Chitrakar, Manik Man Chitrakar, Prithvi Man Chitrakar, Ananda Muni Shakya,
- **Artists Emerged in the 1950s:** Manohar Man Poon, Amar Chitrakar, Keshav Duwadi, D. B. Chitrakar
- **Advent of Modern Forms:** Lain Singh Bangdel, Ramananda Joshi, Uttam Nepali, Manuj Babu Mishra, SKUB-71 (Shashi Shah, Krishna Manandhar, Indra Pradhan, Batsa Gopal Vaidy)
- **Development of nepali contemporary painting.**



- **Pioneers of Modern Sculpture:** Thakur Prasad Mainali, Pramila Giri
- **Development of Nepali contemporary sculpture.**
- **Revival of Traditional Style in Nepali Painting:** Siddhimuni Shakya, Amir Man Chitrakar, Prem Man Chitrakar

## 2. Indian Art

- **Art of the Colonial Times**
  - **Company style or Company painting**
  - **Fusion of Indian tradition with European style:** Raja Ravi Varma
  - **Bengal School of Art:** Abanindranath Tagore
  - **Emergence of avant-garde western styles into Indian Art:** Amrita Sher-Gil, Rabindranath Tagore, Gaganendranath Tagore, Jamini Roy
- **Post-Independence Period**
  - **Bombay Progressive Artists' Group** (K. H. Ara, S. K. Bakre, H. A. Gade, M. F. Husain, S. H. Raza, Francis Newton Souza)
  - **Pioneer of modern Indian sculpture:** Ramkinkar Baij
  - **A brief study in contemporary Indian painting.**
  - **A brief study in contemporary Indian sculpture.**

## Unit III: Aesthetics

1. Principle of Image Making according to Indian Shilpa Shastra
2. General Principles of Art Criticism
3. Symbolism in Art

*Vahapa*



*M. P. Sharma*

#### 4. Evaluation Scheme or Marks Distribution

Evaluation scheme or marks distribution of the **Practical Subjects** will be as follows:

- **Internal Evaluation:** 40% marks will be given by the concerned subject teacher.
- **Yearly Exam:** 60% marks will be given by the external examiner.

#### 5. Evaluation Rubric of Practical Subjects

For the practical subjects, the evaluation is based on a set rubric. A rubric is a tool that has a coherent set of criteria that includes descriptions of different levels of performance quality. This set of criteria will help make the assessment process in various defined aspects so that the evaluation remains impartial.

##### A Sample Rubric for Evaluating Practical Subject

Criteria	100-80	79-65	64-50	49-40	Less than 40/Fail
1. Knowledge and understanding of medium and technique	Demonstrates an excellent knowledge and understanding of medium, and technique.	Demonstrates a very good knowledge and understanding of medium, and technique.	Demonstrates a good knowledge and understanding of medium, and technique.	Demonstrates a limited knowledge and understanding of medium, and technique.	Demonstrates a poor knowledge and understanding of medium, and technique.
2. Observation	Demonstrates excellent and accurate observation of the subjects.	Demonstrates a good observation of the subjects.	Demonstrates a satisfactory level of observation of the subjects.	Demonstrates a limited level of observation of the subjects.	Demonstrates a poor level of observation of the subjects.
3. Elements and fundamentals of Art/Design	Demonstrates an outstanding understanding of the Elements and Fundamentals of Art/Design	Demonstrates a very good understanding of the Elements and Fundamentals of Art/Design	Demonstrates a good understanding of the Elements and Fundamentals of Art/Design	Demonstrates a limited understanding of the Elements and Fundamentals of Art/Design	Demonstrates a very Poor understanding of the Elements and Fundamentals of Art/Design
4. Composition	Demonstrates an outstanding sense of composition.	Demonstrates a very good sense of composition.	Demonstrates a satisfactory level of sense of composition.	Demonstrates a limited sense of composition.	Demonstrates a very poor sense of composition.
5. Time and effort	Works/displays demonstrate time and effort at its best.	Works/displays demonstrate very good effort and time management.	Works/displays demonstrate good effort and time commitment.	Mediocre works and suggest enough time is not dedicated. The display is neglected.	Very mediocre works and are not acceptable. The display is unacceptable.

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