Shri Ram College, Muzaffarnagar
(Department of Fine Arts)

Schedule of Saturday Tea Club
Session 2015-16

I N D E X

S.No.	Name of Faculty	Name of Topic	Date	Signature
1	Dr. Roupal Malik	Role of tight fitting dress and its impact on human health	19-09-2015	
2	Dr. Ritu Garg	The history of sari nine yard wonder	26-9-2015	
3	Dr. Binnu Pundir	Indian sculpure	24-10-2015	
4	Dr. Rajni Kant	Printmaking	31-10-2015	
5	Mr. Amit Kumar	Camera	21-11-2015	
6	Dr. Anu Nayak	Amrita shergil	28-11-2015	
7	Ms. Anita Chauhan	Packaging	19-12-2015	
8	Ms. Ruchi Pathak	Typography	26-12-2015	
9	Dr. Roupal Malik	Khajuraho temples	23-01-2016	
10	Dr. Ritu Garg	Tolstoy	30-01-2016	
11	Dr. Binnu Pundir	Madhubani painting	20-02-2016	
12	Dr. Rajni Kant	Primary types of camera	27-02-2016	
13	Mr. Amit Kumar	Innovation in Teaching	26-03-2016	
14	Dr. Anu Nayak	Indian sculptur	02-04-2016	
15	Ms. Anita Chauhan	Role of beauty	23-04-2016	
16	Ms. Ruchi Pathak	Outdoor advertising	30-04-2016	

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Shri Ram College, Muzaffarnagar
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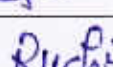
Date 14-09-2015

Notice

All the Faculty members of Fine arts Department are hereby inform that there will be a discussion over "Role of light fitting..." topic delivered by Dr. Roupal Malik, HOD, Department of Fine Arts on dated 19-09-2015 at 3:30pm. Kindly participate in it and have healthy discussion over the topic.
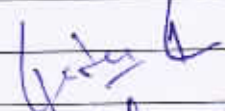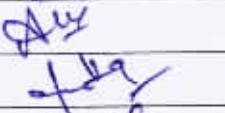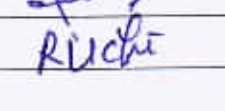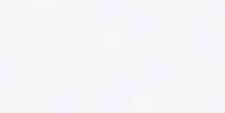
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4.	Dr. Rajni Kant	
5.	Mr. Amit Kumar	
6.	Dr. Anu Nayak	
7.	Ms. Anita Chauhan	
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Date 19-09-2015

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Role of Tight Fitting Dress and Its Impact on Human Health

Introduction:

Apparel what health effects on the human body? **Clothing** is not only the beauty & human psychology is closely related to affect people's mental outlook & demeanor, but also have an effect on human health.

Clothing for human health has the many effects like:

1. Climate Control: People use clothing to alleviate the conditions of the external environment, causing the body temperature around the appropriate' which is the clothing of the climate regulation

2. To Protect Skin Surface Is Clean: The skin to the body in direct contact with the outside world, the relationship between human health & life protection. One of the main functions of skin excretion of body wastes. Excretion of sebum, shed skin cells is a major source of pollution clothes.

3. Protect The Body: To protect the body from environmental damage, is the clothing, especially the key function of clothes. For example-to prevent harmful external mechanical force, clothing have strength & toughness, to prevent pest damage, clothing must be penetration.

4. Facilitate Activities: The lighter the clothing & more health benefits, there is no constraint on human action, without prejudice to the breathing & blood circulation, does not affect development.

5. Clothing Is Conducive To Growth & Development: The growth & development is beneficial to infants & an important condition for children's clothing. In addition, the cold weather plus clothing is justifiable. However, more clothes will unduly elevated temperature, prevent heat, moisture gain, weakening the body's ability to adapt to the outside world and anti disaster capabilities, as well as cold.

Fashion trends change from day to day, but tight clothing trends more and more to get back in style. While in the sixties and the seventies, men were usually the victims of tight clothing, today women are more and more drawn to wear articles that fit their bodies perfectly. Combining a tight blouse with a pair of jeans guarantee a sexy attractive look.

But on the other hand there are some negative effects of modern clothing & costumes on health. As it is tight fitted on body, hence definitely it becomes

uncomfortable feel like exhausted & more over unhealthy for below of some reason-

6. Heartburn & Acid Reflux: If someone ever suffered with a burning chest and an acidic taste in his/her mouth; he/she has probably experienced the discomfort of acid reflux. Many people struggle with this condition every day, while others only have it on rare occasion. If someone falls into the first group, he/she may be making the problem worse by wearing tight, constrictive clothing. The pressure of the clothing against his/her stomach can raise intra-abdominal pressure and cause acid to squirt back into his/her esophagus, giving his/her a nasty case of heartburn. Yeast infections are a common medical condition, particularly among women. Yeast thrives in a warm, moist environment where they set up an infection that's itchy, irritating, and sometimes painful. Wearing tight clothing, particularly constrictive pants, sets up the ideal environment for yeast to grow and flourish. This is particularly true when the weather is warm outside and you're wearing an outfit that restricts airflow.

7. Nerve Compression: Yes, even nerves can be affected by clothing that's too tight. Tight, low riding pants that have been so trendy recently can compress the nerves in the back resulting in numbness and tingling in the legs.

8. Fainting: Back in the days when corsets were so popular, one of the risks of wearing these constrictive garments was the possibility of fainting. This occurred because these garments didn't allow full expansion of the chest and cause breathing to be shallow. In some cases, this can decrease oxygen intake and result in fainting. An extremely tight spandex top or a constrictive could have the same effect.

Review of the study:

1. The health risks of wearing tight fitting dress ...many of us women want a pair of jeans to fit like a fine pair of gloves and many times we buy them too tight to really fit and we squeeze ourselves into them regardless of the pain it causes us while wearing them. Women love to copy the fashion world and when celebrities go for tight jeans, we follow suit. 2 of 2by Barbara Kasey Smith June 30, 2009.

2. For men, the effects of tight clothing are not to be neglected. A tight pair of jeans can cause infertility in men and the testicles can suffer damage. Giovanna is a writer and publisher of Article Click.

3. Use of clothing. While dieting and exercise are popular methods of changing one's body shape and body image, clothing is often the medium used to visibly

project the change. Clothing can also be used to manage one's appearance while experiencing weight loss. According to Apatura.

4. According to Markee, Carey, & Pedersen (1990), individuals might use clothing as a way to camouflage perceived figure faults or flaws and bring their bodies closer to their perceptions of the norm, thus temporarily improving body cathexis, or satisfaction with the body. They contend that clothing may create a new and better perception of the body.

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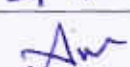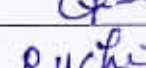
Date 16-9-2015

Notice

All the Faculty members of Fine arts Department are hereby inform that there will be a discussion over "..The history of sari..." topic delivered by **Dr. Ritu Garg** *Department of Fine Arts on dated 26-9-2015 at 3:30pm. Kindly participate in it and have healthy discussion over the topic.*
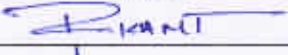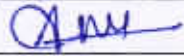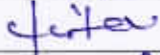
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Shri Ram College, Muzaffarnagar
(Department of Fine Arts)

Date 20-10-2015

Notice

All the Faculty members of Fine arts Department are hereby inform that there will be a discussion over "...*Indian sculpure*..." topic delivered by Dr. Binnu, Department of Fine Arts on dated 24-10-2015 at 3:30pm. Kindly participate in it and have healthy discussion over the topic.
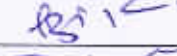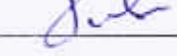
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2.	Dr. Ritu Garg	
3.	Dr. Binnu Pundir	
4.	Dr. Rajni Kant	Rajile
5.	Mr. Amit Kumar	Amit
6.	Dr. Anu Nayak	
7.	Ms. Anita Chauhan	Anital
8.	Ms. Ruchi Pathak	Ruchi

Date 24-10-2015

Shri Ram College, Muzaffarnagar
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3.	Dr. Binnu Pundir	
4.	Dr. Rajni Kant	
5.	Mr. Amit Kumar	
6.	Dr. Anu Nayak	
7.	Ms. Anita Chauhan	
8.	Ms. Ruchi Pathak	

Faculty Name: Dr. Binnu

Topic: Basic Fundamental and Indian Sculpture

Indian Sculpture (3300 BCE - 1850)

Characteristics:-

Cultural stonework in India - in the form of primitive cupule art - dates back to the era of prehistoric art of the Lower Paleolithic, around 700,000 BCE - see Bhimbetka Petroglyphs (Auditorium Cave and Daraki-Chattan Rock Shelter, Madhya Pradesh). By the time of the Bronze Age, sculpture was already the predominant form of artistic expression throughout the Indian subcontinent, even though mural painting was also popular. Sculpture was used mainly as a form of religious art to illustrate the principles of Hinduism, Buddhism, or Jainism. The female nude in particular was used to depict the numerous attributes of the gods, for which it was often endowed with multiples heads and arms. There was certainly no tradition of individuality in Indian sculpture: instead, figures were conceived of as symbols of eternal values. In simple terms, one can say that - historically - Indian sculptors have focused not on three-dimensional volume and fullness, but on linear character - that is to say, the figure is designed on the basis of its outline, and is typically graceful and slender. The origin of plastic art in India dates back to the northwestern Indus valley civilization, which was noted primarily for its terracotta sculpture - mainly small figurines - but also for the pioneering bronze sculpture of the Harappan Culture. Other important milestones in the history of sculpture include: the Buddhist Pillars of Ashoka of the Mauryan period, with their wonderful carved capitals (3rd century BCE); the figurative Greco-Buddhist sculpture of the Gandhara and Mathura schools, and the Hindu art of the Gupta period (1st-6th century CE).

Over the next five centuries, a wide range of sculptural idioms flourished in many different areas of present-day Pakistan, India and Bangladesh, but by the time of the Khajuraho Temples in Madhya Pradesh, which were erected in the 10th/11th century by the Chandela dynasty, and which were renowned for the erotic content of their stone sculpture, Indian sculpture had reached the end of its most creative stage. From then on, sculpture was designed mostly as a form of architectural decoration, with huge quantities of small, mediocre figures being manufactured for this purpose. It has continued in this way, with little significant change, up to the present. For sculpture from across Asia, see: Asian Art (from 38,000 BCE).

Origins and History

Indus Valley Civilization Sculpture (c.3300-1300 BCE)

The art of sculpture began in India during the Indus Valley civilization which encompassed parts of Afghanistan, Pakistan and north-west India as far south as Rajkot. Excavations at Indus valley sites at Mohenjo-daro and Harappa in modern-day Pakistan have uncovered a large quantity of terracotta sculpture and steatite seals, featuring images of female dancers, animals, foliage and deities. But Indus sculpture is most famous for its figurative bronze known as The Dancing Girl of Mohenjo-Daro (2500 BCE, National Museum, New Delhi), contemporary with masterpieces of Mesopotamian sculpture such as Ram in a Thicket (2500 BCE, British Museum). For a comparison with Chinese metalwork please see Sanxingdui Bronzes (1200-1000 BCE).

Mauryan Sculpture: Pillars of Ashoka (3rd Century BCE)

The story of monumental stone sculpture begins with the Maurya Dynasty, when sculptors first started to carve illustrative scenes from India's three main religions - Hinduism, Jainism and Buddhism.

Ajanta Caves (c.200 BCE - 650 CE)

Located in a remote valley in the Aurangabad district of Maharashtra, Western India, the Ajanta Caves are world famous for their cave art - paintings and carvings illustrating the life of Buddha. There are some 29 rock-cut caves in total, five of which were used as temples or prayer halls, and twenty-four as monasteries. The earliest date from the 2nd and 1st century BCE; more caves were carved and decorated during the Gupta Empire (400-650 CE). The parietal art at Ajanta includes some of the finest masterpieces of Buddhist iconography in India. In addition to numerous serene statues of

Buddha, the Ajanta sculptures include intricate images of animals, warriors, and deities while the paintings depict tales of ancient courtly life and Buddhist legend. Finally abandoned about 650, in favour of the Ellora caves some 100 kilometres (62 miles) away, the Ajanta Caves were gradually forgotten until 1819, when they were accidentally rediscovered by a British officer during a tiger-hunt. Since 1983, the Ajanta Caves have been a UNESCO World Heritage Site.

Kushan Empire Sculpture (1st–6th century)

After Ajanta, the next two distinctive schools of Buddhist visual art emerged during the Kushan Empire in eastern Afghanistan, Pakistan and north-western India, during the 1st century CE. The first, known as the Gandhara school (flourished 1st-5th century), was centered around Peshawar - formerly an important centre of the Greco-Bactrian kingdom - and later at Taxila, in the Rawalpindi district of the Punjab province in Pakistan; the second, located south of New Delhi in Uttar Pradesh, was the Mathura school (flourished 1st–6th century). Their significance lies in the fact that they gave Buddha a human figure. Up until now, despite India's rich tradition of figurative art, Buddha had never been represented by a human image, but only by symbols. To emphasize his divinity therefore, the typical Kushan statue of Buddha was typically huge, with a halo around his head, and the dharmachakra engraved upon the palms of his hands and the soles of his feet. Although the two schools differed in the details of their Buddhist figures, the general trend in both was to move away from a purely naturalist design and toward a more idealized image.

The Gandhara school was noted for its Greco-Roman style of Buddhist sculpture, partly due to the conquests of Alexander the Great in the region and the resulting legacy of Hellenistic art (c.323-30 BCE), as well as the active trade between the territory and Rome. Borrowing heavily from classical Greek sculpture as well as Roman sculpture, Gandharan artists depicted Buddha with a youthful Apollo-like face, complete with Roman nose, dressed in toga-style garments like those seen on Roman imperial statues. Greek acanthus foliage decoration was another popular feature, as were cherubs bearing garlands. The most common material used by Gandharan sculptors was dark grey or green phyllite, grey-blue mica schist, or terracotta. In contrast, the Mathuran school is associated with native Indian traditions that emphasized rounded or voluptuous bodies adorned with minimal clothing, typically carved out of mottled red sandstone from local quarries. The typical Mathuran standing Buddha - derived from the earlier yaksa figures - exudes enormous energy. The more common Mathuran seated Buddha is characterized by broad shoulders, powerful chest, shaven head, round smiling face, right arm raised in reassurance, left arm resting on the thigh, and close-fitting drapery arranged in folds over the left arm, leaving the right shoulder bare. In all, very similar to the idealized Buddha statue that in due course became the standard representation throughout the world.

Jaina and Hindu images of the Mathura school are carved in the same style as the Buddhas. Indeed statues of Jaina Tirthankaras (saints), can only be distinguished from statues of Buddha, by scrutinizing the iconographic detail. Furthermore, the Hindu sun god, Surya, was typically dressed in belted tunic, high boots, and conical cap - the same outfit that was used in Mathura portraits of Kushan kings. Mathuran female figures, such as those carved in high relief on the gateways and pillars of both Buddhist and Jaina monuments, are strikingly sensual. These female nudes are depicted in a variety of domestic scenes or surrounded by nature.

Under the Kushans, sculpture from Gandhara and Mathura art went on to influence artists across India, including the Hindu and Jain sculpture of the Gupta Empire. In addition its influence also radiated northwards into Central Asia, where it affected the figurative sculpture of China, Korea, and Japan. (Note: For a comparison with East Asian work, see Chinese Buddhist Sculpture 100-present.)

Hindu Sculpture of the Gupta Empire (flourished 320-550)

Founded by Maharaja Sri Gupta, the Gupta Empire unified a large portion of northern India and led to an extended period of stability and cultural creativity. The Gupta era is often referred to as the Classical or Golden Age of India, and was characterized by extensive inventions and enormous progress in technology, engineering, literature, mathematics, astronomy and philosophy, that laid the basis for what is generally termed Hindu culture. During this period Hinduism became the official religion of the Gupta Empire, which saw the emergence of countless images of popular Hindu deities such as Vishnu (see the colossal image of Vishnu in the Udaigiri caves in Madhya Pradesh), Shiva, Krishna and the goddess Durga. But the period was also a time of relative religious tolerance: Buddhism also received royal attention, while Jainism also prospered. In fact, thanks to the influence of the Mathura school, the Gupta era is associated with the creation of the iconic Buddha image, which was then copied throughout the Buddhist world.

The Gupta style of sculpture remained relatively uniform across the empire. It incorporated the earlier figurative styles practiced in Gandhara and Mathura, but introduced new and more sophisticated forms and motifs. It is marked in particular by sensuous modelling of bodies and faces, harmonious proportions and more subtle expressions. The most innovative and influential artistic centres included Sarnath and Mathura. The Gupta idiom spread across much of India, influencing artists for centuries afterward. It also spread via the trade routes to Thailand and Java, as well as other countries in South and Southeast Asia.

Elephanta Caves (c.550-720)

Shri Ram College, Muzaffarnagar
(Department of Fine Arts)

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Printmaking

Printmaking is the process of creating artworks by printing, normally on paper. Printmaking normally covers only the process of creating prints that have an element of originality, rather than just being a photographic reproduction of a painting. Except in the case of monotyping, the process is capable of producing multiples of the same piece, which is called a print. Each print produced is considered an "original" work of art, and is correctly referred to as an "impression", not a "copy" (that means a different print copying the first, common in early printmaking). Often impressions vary considerably, whether intentionally or not. The images on most prints are created for that purpose, perhaps with a preparatory study such as a drawing. A print that copies another work of art, especially a painting, is known as a "reproductive print".

Prints are created by transferring ink from a matrix to a sheet of paper or other material, by a variety of techniques. Common types of matrices include: metal plates, usually copper or zinc, or polymer plates and other thicker plastic sheets for engraving or etching; stone, aluminum, or polymer for lithography; blocks of wood for woodcuts and wood engravings; and linoleum for linocuts. Screens made of silk or synthetic fabrics are used for the screen printing process. Other types of matrix substrates and related processes are discussed below.

Techniques

Printmaking techniques are generally divided into the following basic categories:

Woodcut

Woodcut is a relief printing technique in printmaking. An artist carves an image into the surface of a block of wood—typically with gouges—leaving the printing parts level with the surface while removing the non-printing

parts. Areas that the artist cuts away carry no ink, while characters or images at surface level carry the ink to produce the print. The block is cut along the wood grain (unlike wood engraving, where the block is cut in the end-grain). The surface is covered with ink by rolling over the surface with an ink-covered roller (brayer), leaving ink upon the flat surface but not in the non-printing areas.

Multiple colors can be printed by keying the paper to a frame around the woodblocks (using a different block for each color). The art of carving the woodcut can be called "xylography", but this is rarely used in English for images alone, although that and "xylographic" are used in connection with block books, which are small books containing text and images in the same block. They became popular in Europe during the latter half of the 15th century. A single-sheet woodcut is a woodcut presented as a single image or print, as opposed to a book illustration

Linocut

Linocut, also known as lino print, lino printing or linoleum art, is a printmaking technique, a variant of woodcut in which a sheet of linoleum (sometimes mounted on a wooden block) is used for a relief surface. A design is cut into the linoleum surface with a sharp knife, V-shaped chisel or gouge, with the raised (uncarved) areas representing a reversal (mirror image) of the parts to show printed. The linoleum sheet is inked with a roller (called a brayer), and then impressed onto paper or fabric. The actual printing can be done by hand or with a printing press.

Since the material being carved has no directional grain and does not tend to split, it is easier to obtain certain artistic effects with lino than with most woods, although the resultant prints lack the often angular grainy character of woodcuts and engravings. Lino is generally diced, much easier to cut than wood, especially when heated, but the pressure of the printing process degrades the plate faster and it is difficult to create larger works due to the material's fragility.

Linocuts can also be achieved by the careful application of arts on the surface of the lino. This creates a surface similar to a soft ground etching and these caustic-lino plates can be printed in either a relief, intaglio or a viscosity printing manner.

Colour linocuts can be made by using a different block for each colour as in a woodcut, as the artists of the Grosvenor School frequently did, but, as Pablo Picasso demonstrated, such prints can also be achieved using a single piece of linoleum in what is called the 'reductive' print method. Essentially, after each successive colour is imprinted onto the paper, the artist then cleans the lino plate and cuts away what will not be imprinted for the subsequently applied colour.[1]

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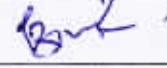
Notice

All the Faculty members of Fine arts Department are hereby inform that there will be a discussion over "........Camera..............." topic delivered by Mr. Amit Kumar Department of Fine Arts on dated 21-11-2015 at 3:30pm. Kindly participate in it and have healthy discussion over the topic.

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Camera –

A **camera** is an optical instrument that captures a visual image. At their most basic, cameras are sealed boxes (the camera body) with a small hole (the aperture) that allows light in to capture an image on a light-sensitive surface (usually photographic film or a digital sensor). Cameras have various mechanisms to control how the light falls onto the light-sensitive surface. Lenses focus the light entering the camera, the size of the aperture can be widened or narrowed to let more or less light into the camera, and a shutter mechanism determines the amount of time the photo-sensitive surface is exposed to the light.

Exposure-

Aperture-

The aperture, sometimes called the diaphragm or iris is the opening through which light enters the camera Typically located in the lens this opening can be widened or narrowed to control the amount of light that strikes the film. The aperture is controlled by the movements of overlapping plates or blades that rotate together and apart to shrink and expand the hole at the center. The diameter of the aperture can be set manually, typically by adjusting a dial on the camera body or lens, or automatically based on calculations influenced by an internal light meter

The size of the opening is set at standard increments, typically called (but also "f-numbers", "stop numbers", or simply "steps" or "stops"), that usually range from $f/1.4$ to $f/32$ in standard increments: 1.4, 2, 2.8, 4, 5.6, 8, 11, 16, 22, and 32. As the numbers increase, each increment (or "stop") halves the amount of light entering the camera. Conversely, the lower the number, the larger the opening, and so the more light that is let into the camera.

The wider opening at the lower f-stops narrows the range of focus so the background of an image is blurry when focusing on the foreground, and vice versa. This "depth of field" increases as the aperture closes, so that objects that are at differing distances from the camera can both be in focus; when the aperture is at its narrowest, the foreground and background are both in sharp focus.

Shutter-

The shutter, along with the aperture, is one of two ways to control the amount of light entering the camera. The shutter determines the duration that the light-sensitive surface is exposed to light. The shutter is opened, light enters the camera and exposes the film or sensor to light, and then the shutter closes

There are two types of mechanical shutters. The leaf-type uses a circular iris diaphragm maintained under spring tension inside or just behind the lens that rapidly opens and closes when the shutter is released.

More commonly, a focal-plane shutter is used. This shutter operates close to the film plane and employs metal plates or cloth curtains with an opening that passes across the light-sensitive surface. The curtains or plates have an opening that is pulled across the film plane during an exposure. The focal-plane shutter is typically used in single-lens reflex (SLR) cameras, since covering the film rather than blocking the light passing through the lens allows the photographer to view through the image through the lens at all times *except* during the exposure itself. Covering the film also facilitates removing the lens from a loaded camera (many SLRs have interchangeable lenses).

Digital cameras may use one of these types of mechanical shutters or they may use an electronic shutter, the type used in the cameras of smartphones. Electronic shutters either record data from the entire sensor at the same time (a global shutter) or record the data line by line across the sensor (a rolling shutter).

In movie cameras, a rotary shutter opens and closes in sync with the advancing of each frame of film.

The duration is called the shutter speed or exposure time. The longer the shutter speed, the slower it is. Typical exposure times can range from one second to 1/1,000 of a second, though durations longer and shorter than this are not uncommon. In the early stages of photography, exposures were often several minutes long. These long exposure times often result in blurry images, as a single object is recorded in multiple places across a single image for the duration of the exposure. To prevent this, shorter exposure times can be used. Very short exposure times can capture fast-moving action and completely eliminate motion blur.

Like aperture settings, exposure times increment in powers of two. The two settings determine the exposure value (EV), a measure of how much light is recorded during the exposure. There is a direct relationship between the exposure times and aperture settings so that if the exposure time is lengthened one step, but the aperture opening is also narrowed one step, the amount of light exposing the film or sensor is the same

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(Department of Fine Arts)

Notice

All the Faculty members of Fine arts Department are hereby inform that there will be a discussion over ".Amrita Shergil...." topic delivered by Dr. Anu, Department of Fine Arts on dated 28-11-2015 at 3:30pm. Kindly participate in it and have healthy discussion over the topic.
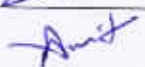
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S.No.	Name of Faculty	Signature
1.	Dr. Roupal Malik	
2.	Dr. Ritu Garg	
3.	Dr. Binnu Pundir	
4.	Dr. Rajni Kant	
5.	Mr. Amit Kumar	
6.	Dr. Anu Nayak	
7.	Ms. Anita Chauhan	
8.	Ms. Ruchi Pathak	

Shri Ram College, Muzaffarnagar
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<u>Attendance Sheet of Saturday Tea Club</u>
Session 2015-16

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AMRITA SHERGIL

Often referred to as India's Frida Kahlo for aesthetically blending traditional and Western art forms, Amrita Sher-Gil was one of the most famous painters of India. She is also considered as a revolutionary woman artist and the originator of modern art in India. Though her artworks mainly depicted Western style and culture during the initial stages of her career, the painter gradually began to rediscover herself by depicting Indian subjects using traditional methods. Apart from painting, she was also well-versed in playing piano and fond of reading. She even travelled to different parts of India, France and Turkey and managed to incorporate ideas gained from different techniques into her own works. Throughout her career, she painted her friends, lovers and also made quite a few self-portraits, for which she is often considered as a narcissistic by many.

Amrita Sher-Gil was born on 30th January, 1913 in Budapest, Hungary. Her father, Umrao Singh Sher-Gil Majithia, was a Persian and Sanskrit scholar, while her mother, Marie Antoniette Gottesmann, was a Hungarian singer. Amrita grew up with her younger sister Indira Sundaram and was very fond of her. She spent her initial childhood in the Dunaharaszti town of Hungary and developed an interest towards painting at a very young age. By the time she was five, Amrita had started painting. In the year 1921, her family shifted from Hungary to the beautiful hill station of Shimla, due to financial crisis. After landing in Shimla, the nine year old Amrita started learning piano and also acted in plays along with her sister at the famous Gaiety Theatre. As a young girl, she had rebellious thoughts and was once expelled from her school for embracing atheism.

Amrita started to learn the nuances of painting at the tender of eight. Initially, she trained under Major Whitmarsh and later under Beven Pateman. In 1923, when she was 10 years old, her mother Marie came across an Italian sculptor living in Shimla. When the sculptor moved back to Italy in 1924, Amrita and her mother followed suit. After reaching Italy, she joined Santa Annunziata, a famous art school in Florence. While at Santa Annunziata, Amrita was exposed to the works of Italian artists, which furthered her interest in painting. After a few months of learning, she returned to India.

Amrita Sher-Gil returned to India in the year 1934 and began her never-ending journey of trying to decode the traditions of Indian art. She was influenced by the Mughal as well as the Ajanta paintings. In 1937, she began her journey to the southern parts India and was deeply moved by the plight of many villagers and unprivileged people. This started reflecting in her works and eventually gave rise to paintings such as 'Brahmacharis', 'Bride's Toilet' and 'South Indian Villagers Going to Market'.

Her technique and style was now nowhere similar to the paintings that she came up with in Paris. Amrita had learnt to incorporate Indian traditions in her works and thus had rediscovered her purpose and style of painting. She even wrote to one of her friends, saying that Europe belonged to the likes of Picasso and Matisse while India belongs to her.

Her works in India, post her wedding, had a tremendous impact on Indian art in the following years. Many of her works were influenced by the works of Rabindranath Tagore and Abanindranath Tagore. Among her works during this phase of her life, the best ones were 'Siesta', 'Village Scene' and 'In the Ladies' Enclosure', all of which represented the poor state of the unprivileged and women in the country. Though her works were celebrated by critics, they seldom found buyers. In 1941, she moved to Lahore (undivided India), where art was being appreciated at that time. There she came up with marvelous paintings such as 'The Bride', 'Tahitian', 'Red Brick House' and 'Hill Scene'.

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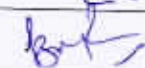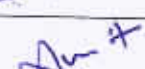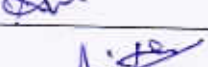
Date 15-12-2015

Notice

All the Faculty members of Fine arts Department are hereby inform that there will be a discussion over "...*Packaging*..............." topic delivered by Ms. Anita Chauhan Department of Fine Arts on dated 19-12-2015 at 3:30pm. Kindly participate in it and have healthy discussion over the topic.
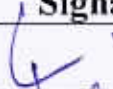
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3.	Dr. Binnu Pundir	
4.	Dr. Rajni Kant	
5.	Mr. Amit Kumar	
6.	Dr. Anu Nayak	
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Shri Ram College, Muzaffarnagar
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Attendance Sheet of Saturday Tea Club
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Packaging

Packaging means the wrapping or bottling of products to make them safe from damages during transportation and storage. It keeps a product safe and marketable and helps in identifying, describing, and promoting the product.

"Packing is the preparation of product or commodity for proper storage and/or transportation. It may entail blocking, bracing, cushioning, marking, sealing, strapping, weather proofing, wrapping, etc." – **Business Dictionary.**

What is Packaging? - Introduction-

The history of packaging dates back to the year 1035, when a Persian traveller, visiting markets in Cairo, noted that vegetables, spices and hardware were wrapped in paper for the customers after they were sold. With the passage of time, attempts were made to use the natural materials available, such as, Baskets of reeds, wooden boxes, pottery vases, woven bags etc. However, the use of card board's paperboard cartons was first done in the 19th century.

The Michigan State University was the first to offer a degree course in "Packaging Engineering" Since then, there has been no looking back. The packaging industry boomed as more than the content, it is the "packaging" which attracts the attention of the buyer.

There was a revolution in Packaging in the early 20th century due to several modes of packaging designed such as Bakelite closures on bottles, transparent cellophane overwraps and panels on cartons, which increased processing efficiency and improved food safety. As additional materials such as aluminium and several types of plastic were developed, they were incorporated into packages to improve performance and functionality.

Packaging is the science, art, and technology of enclosing or protecting products for distribution, storage, sale, and use. Packaging also refers to the process of design, evaluation, and production of packages.

In short, Packaging can be described as a coordinated system of preparing goods for transport, warehousing, logistics, sale, and end use. Packaging contains, protects,

preserves, transports, informs, and sells, in many countries it is fully integrated into government, business, and institutional, industrial, and personal use.

Packing means packing or wrapping goods to look attractive as well as secure safety i.e., (a) holding together the contents (b) protecting product while passing through distribution channels. Again packaging refers to "all the activities involved in designing and producing the container or wrapper for a product" (Stanton).

Recently, term packaging is being used interchangeably to mean both 'packing' proper as well as 'packaging'. Traditionally, 'packaging' referred to retail or consumer container and 'packing' to transport container. Consumer packaging has significant marketing implications while transport containers are more important from logistics standpoint.

The following materials are generally used for packaging:

(ii) Metals

(iii) Plastics

(iv) Paper

(v) Glass

(vi) Polyester.

New technology allows for 360 degree shrink-wrapped labels to surround containers with bright graphics and more on-pack information, replacing paper labels glued on to cans and bottles.

The following are the objectives of packing and packaging:

1. To Provide Physical Protection:

Packaging of objects insures that they are protected against vibration, temperature, shock, compression, deterioration in quality etc. Packing and packaging also protect the products against theft, leakage, pilferage, breakage, dust, moisture, bright light etc.

2. To Enable Marketing:

Packing and packaging play an important role in marketing. Good packing and packaging along with attractive labelling are used by sellers to promote the products to potential

buyers. The shape, size, colour, appearance etc. are designed to attract the attention of potential buyers.

3. To Convey Message:

There is so much of information about the product that a manufacturer would like to convey to the users of the product. Information relating to the raw materials used, the type of manufacturing process, usage instructions, use by date etc. are all very important and should be conveyed to the users. Manufacturers print such information on the packages.

4. To Provide Convenience:

Packing and packaging also add to the convenience in handling, display, opening, distribution, transportation, storage, sale, use, reuse and disposal. Packages with easy to carry handles, soft squeezed tubes, metallic containers, conveniently placed nozzles etc. are all examples of this.

5. To Provide Containment or Agglomeration:

Small objects are typically put together in one package for reasons of efficiency and economy. For example, a single bag of 1000 marbles requires less physical handling than 1000 single marbles. Liquids, powders, granular materials etc. need containment.

6. To Provide Portion Control:

In the medicinal and pharmaceutical field, the precise amount of contents is needed to control usage. Medicine tablets are divided into packages that are of a more suitable size for individual use. It also helps in the control of inventory.

7. To Enable Product Identification:

Packing and packaging enable a product to have its own identity. This is done by designing a unique and distinct package through the effective use of colours, shapes, graphics etc. Such identification and distinction are very essential in the present situation of intense competition and product clutter.

8. To Enhance Profits:

Since consumers are willing to pay a higher price for packaged goods, there will be higher profit realization. Moreover packaged goods reduce the cost of handling, transportation, distribution etc. and also cut down wastage and thereby increase profits.

9. To Enable Self-Service Sales:

The present trend in retailing is effective display and self-service sales. Products require effective packing for self-service sales.

10. To Enhance Brand Image:

Attractive packing and packaging in a consistent manner over a long time enhances the brand image of the product.

Shri Ram College, Muzaffarnagar
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Date 21-12-2015

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All the Faculty members of Fine arts Department are hereby inform that there will be a discussion over "....Ty.pogerophy..........." topic delivered by Ms. Ruchi Pathak Department of Fine Arts on dated 26-12-2015 at 3:30pm. Kindly participate in it and have healthy discussion over the topic.
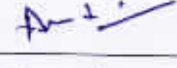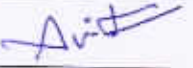
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Typography

Typography is the art and technique of arranging type to make written language legible, readable and appealing when displayed. The arrangement of type involves selecting typefaces, point sizes, line lengths, line-spacing (leading), and letter-spacing (tracking), and adjusting the space between pairs of letters (kerning). The term *typography* is also applied to the style, arrangement, and appearance of the letters, numbers, and symbols created by the process. Type design is a closely related craft, sometimes considered part of typography; most typographers do not design typefaces, and some type designers do not consider themselves typographers. Typography also may be used as an ornamental and decorative device, unrelated to the communication of information

Typography is the work of typesetters (also known as compositors), typographers, graphic designers, art directors, manga artists, comic book artists, and, now, anyone who arranges words, letters, numbers, and symbols for publication, display, or distribution, from clerical workers and newsletter writers to anyone self-publishing materials. Until the Digital Age, typography was a specialized occupation. Digitization opened up typography to new generations of previously unrelated designers and lay users. As the capability to create typography has become ubiquitous, the application of principles and best practices developed over generations of skilled workers and professionals has diminished.[4][5] Thus, at a time when scientific techniques can provide evidence that supports established practice (legibility or brand recognition achieved through the appropriate use of serifs, letter case, letter forms, contrast, spacing, etc.) through understanding the limitations of human vision, typography may be encountered that fails to achieve its principal objective: effective communication.

History

Although typically applied to printed, published, broadcast, and reproduced materials in contemporary times, all words, letters, symbols, and numbers written alongside the earliest naturalistic drawings by humans may be called typography. The word, *typography*, is derived from the Greek words τύπος *typos* "form" or "impression" and γράφειν *graphein* "to write", traces its origins to the first punches and dies used to make seals and currency in ancient times, which ties the concept to printing. The uneven spacing of the impressions on brick stamps found in the Mesopotamian cities of Uruk and Larsa, dating from the second millennium B.C., may be evidence of type, wherein the reuse of identical characters was applied to create cuneiform text. Babylonian cylinder seals were used to create an impression on a surface by rolling the seal on wet clay. Typography was also implemented in the Phaistos Disc, an enigmatic Minoan printed item from Crete, which dates to between 1850 and 1600 B.C. It has been proposed that Roman lead pipe inscriptions were created with movable type printing, but German typographer Herbert Brekle recently dismissed this view.

The essential criterion of type identity was met by medieval print artifacts such as the Latin Pruefening Abbey inscription of 1119 that was created by the same technique as the Phaistos Disc. The silver altarpiece of patriarch Pellegrinus II (1195–1204) in the cathedral of Cividale was printed with individual letter punches. Apparently, the same printing technique may be found in tenth to twelfth century Byzantine reliquaries. Other early examples include individual letter tiles where the words are formed by assembling single letter tiles in the desired order, which were reasonably widespread in medieval Northern Europe

Typography with movable type was invented during the eleventh-century Song dynasty in China by Bi Sheng (990–1051). His movable type system was manufactured from ceramic materials, and clay type printing continued to be practiced in China until the Qing Dynasty.

Wang Zhen was one of the pioneers of wooden movable type. Although the wooden type was more durable under the mechanical rigors of handling, repeated printing wore the character faces down and the types could be replaced only by carving new pieces.

Metal movable type was first invented in Korea during the Goryeo Dynasty, approximately 1230. Hua Sui introduced bronze type printing to China in 1490 AD. The diffusion of both movable-type systems was limited and the technology did not spread beyond East and Central Asia, however

Modern lead-based movable type, along with the mechanical printing press, is most often attributed to the goldsmith Johannes Gutenberg in 1439. His type pieces, made from a lead-based alloy, suited printing purposes so well that the alloy is still used today. Gutenberg developed specialized techniques for casting and combining cheap copies of letter punches in the vast quantities required to print multiple copies of texts. This technical breakthrough was instrumental in starting the Printing Revolution and the first book printed with lead-based movable type was the Gutenberg Bible.

Rapidly advancing technology revolutionized typography in the latter twentieth century. During the 1960s some camera-ready typesetting could be produced in any office or workshop with stand-alone machines such as those introduced by IBM (see: IBM Selectric typewriter). During the same period Letraset introduced Dry transfer technology that allowed designers to transfer types instantly. The famous Lorem Ipsum gained popularity due to its usage in Letraset. During the mid-1980s personal computers such as the Macintosh allowed type designers to create typefaces digitally using commercial graphic design software. Digital technology also enabled designers to create more experimental typefaces as well as the practical typefaces of traditional typography. Designs for typefaces could be created faster with the new technology, and for more specific functions.[7] The cost for developing typefaces was drastically lowered, becoming widely available to the masses. The change has been called the "democratization of type" and has given new designers more opportunities to enter the field.

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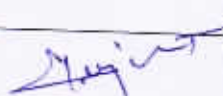
Date 19-01-2016

Notice

All the Faculty members of Fine arts Department are hereby inform that there will be a discussion over ".Khajuraho.temples...." topic delivered by Dr. Roupal Malik, HOD, Department of Fine Arts on dated 23-01-2016 at 3:30pm. Kindly participate in it and have healthy discussion over the topic.
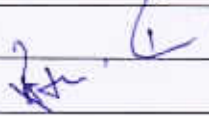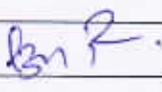
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KHAJURAHO TEMPLES AND SCULPTURES

The Khajuraho Temples in Madhya Pradesh are amongst the most beautiful medieval monuments in India. Originally a group of 85, they are the largest group of Hindu and Jain temples in the world, although only about 25 of them remain today. A UNESCO World Heritage Site, they have awed generations of people with their architectural brilliance, intricate carvings and, most famously, their erotic sculptures. The Khajuraho Temples were built by the Chandella rulers between AD 900 and 1130, during the golden period of the Chandela dynasty. It is presumed that every Chandella ruler built at least one temple in his lifetime. One noteworthy ruler was Maharaja Rao Vidyadhara, who repelled the attacks of Mahmud of Ghazni. His love for sculptures is shown in these temples of Khajuraho and Kalinjar fort. Khajuraho, located right in the heart of Central India in the state of Madhya Pradesh, is believed to be the religious capital of Chandellas. The Chandella rulers had tried to distinguish politics from religious & cultural activities and established their political capital in Mahoba, making Khajuraho a religious and cultural capital. The first recorded mention of the Khajuraho temples is in the accounts of Al-Biruni in AD 1022 and in the works of the Arab traveller Ibn Battuta in AD 1335. The Khajuraho temples, scattered over an area of about 9 square miles, depict the traditional lifestyle of women in the medieval age. Rediscovered almost nine centuries later, they give a poignant representation of life in the 11th century. A few of the temples are dedicated to the Jain pantheon and the rest to Hindu deities — to God's Trio, Brahma, Vishnu and Shiva and various Devi forms,

such as the Devi Jagadambi. The divine sculptures are a tribute to life itself, embodying everything that is sublime and spontaneous about it. Built using sandstone, with varying shades of buff, pink and pale yellow, each contains an entrance, a hall, a vestibule and a sanctum. The inside of the temple has rooms that are inter-connected and placed on an East/West line and constructed with spiral superstructures, adhere to a North Indian shikhara temple style and often to a Panchayatana plan.

The images of Goddesses and Gods sculpted on the temple walls represent the many manifestations of the divine Shakti and Shiva, the female and male principles, the Yin and the Yang. These temples are mainly associated with their erotic art, especially the western Devi Jagdambi Temple, located next to the Kandariya Mahadeva temple. The Devi Jagdambi temple is erroneously linked to Devi Jagdambi and is in fact a Vishnu temple. It has rows of sculptures depicting devanganas, mithunas, divinities and explicit erotic sculptures,

especially those depicting mithunas in sexual positions. It is because of these erotic sculptures that these temples are also known as the Kama sutra temples. Most of the erotic sculptures can be found either on the outside or inner walls of the temples but not near the deities. However, it is a common misconception that the sculptures show lovemaking between deities. In fact, they actually show passionate interactions between humans along with changes that occur in the human bodies.

It is considered that these temples are a celebration of womanhood as they depict sculptures of heavily ornamented broad-hipped and busty but well-proportionate women (apsaras) adorning the temple walls. The well contoured bodies of the nymphs grab attention and they can be seen engaging in activities like putting on make-up, washing their hair, playing games and knotting and unknotting their girdles.

It is believed that the erotic sculptures, amongst them nymphs, with their sensuous poses and pouting expressions are a way of giving importance to wellbeing and love of life. During the medieval era there was a common belief that having erotic sculptures or alankaras and decorative motifs was protective and auspicious. This notion is based on the authoritative religious texts like the Shilpashastras and the Brihat Samhita. According to the Brihat Samhita, mithunas, goblins, creepers and erotic sculptures were meant to be carved on the temple door to bring good luck. This was linked to the idea of young boys during the medieval era practicing 'brahmacharya', in which they were required to live in hermitage until they matured and became adult men, thus these sculptures are said to have been made to prepare them for the worldly desires and learn about them.

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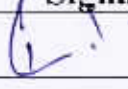
Date 26-01-2016

<u>Notice</u>

All the Faculty members of Fine arts Department are hereby inform that there will be a discussion over "......Tolstoy................" topic delivered by **Dr. Ritu Garg** Department of Fine Arts on dated 30-01-2016 at 3:30pm. Kindly participate in it and have healthy discussion over the topic.

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Session 2015-16

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1.	Dr. Roupal Malik	
2.	Dr. Ritu Garg	
3.	Dr. Binnu Pundir	
4.	Dr. Rajni Kant	
5.	Mr. Amit Kumar	
6.	Dr. Anu Nayak	
7.	Ms. Anita Chauhan	
8.	Ms. Ruchi Pathak	

Leo Tolstoy, was a Russian writer, philosopher and political thinker who primarily wrote novels and short stories. Tolstoy was a master of realistic fiction and is widely considered one of the world's greatest novelists.

Tolstoy's theory of art: Tolstoy rejected any definition of art based on a conception of beauty. Since we have no objective way of defining beauty, it merely becomes defined as what pleases us, which is different for each person. The only clear definition of art can lie in its function, which is the transmission of feeling. Art can then be judged on how well it transmits feelings (infectiousness) and on the value of the feelings transmitted (truth or goodness).

A. **(1) The <u>function</u> of art is <u>the transmission of feeling</u>:** "If only the spectators or auditors are infected by the feelings which the author has felt, it is art." (V) "Art is a human activity consisting in this, that one man consciously by means of certain external signs, hands on to others feelings he has lived through, and that others are infected by these feelings and also experience them." (V) Language communicates propositions and thoughts. Art communicates feelings. Together they are the means of human progress. Art plays a central role in the development of humankind.

B. **(2) The criterion for judging the <u>form of art</u>, or art as art, is <u>infectiousness</u>.** One way of judging art is by its effectiveness in performing its function of transmitting feeling, irrespective of the value of the feelings transmitted. "The stronger the infection the better is the art, as art." (XV) One can know one is infected by the feeling of the artist because one "is so united to the artist that he feels as if the work were his own and not someone else's—as if what it expresses were just what he had long been wishing to express. A real work of art destroys . . . the separation between himself and the artist, and not that alone, but also between himself and all whose minds receive this work of art. In this freeing of our personality from its separation and isolation, in this uniting with others, lies the chief characteristic and the great attractive force of art." (XV) The infectiousness of art is mainly determined by its form. Tolstoy identifies three conditions that determine infectiousness:

   *1. Individuality or Specificity:* The more specific or individual the feeling transmitted, the more infectious it is. The feeling of joy one's birthday surrounded by friends is more effectively transmitted than the general feeling of joy.

   2. Clarity: The more pure the feeling transmitted, and the fewer the distractions, the more infectious.

   3. Sincerity: The more strongly and genuinely the artist feels the emotion to be transmitted the more infectious the feeling. This is, by far, the most important of the three conditions. One of the main causes of bad art for Tolstoy was insincerity or artificiality.

C. **(3) The criterion for judging the <u>content</u> of art is the <u>quality of the feelings</u> transmitted.** Thought progresses through language, and the feelings of Man progress through art. The value of the feelings transmitted by art is determined by the religion of the time, which is the highest level of understanding of the meaning of human life attained by the society of an age. At different times, different types of feelings have been valued in art. (This was one of the first socio-cultural theories of art.) The religion of Tolstoy's time, according to Tolstoy, was the view that our well-being "lies in the growth of brotherhood among men—in their loving harmony with one another" (XVI) Two types of feelings are in consonance with this religion:

   1. Religious feelings of the unity of man with God and neighbor, as well as feelings of disapproval for things that divide men. Art that divides classes, races, or nations would, therefore, be bad.

   2. Simple Universal feelings common to all. Those feelings that are common to all men, independently of class, education, and culture most effectively bring about a state of union of man with man which is the meaning of life according to our highest understanding, or religion. Universal art is good. Exclusive art is bad.

1. Tolstoy's criticism of the art of his time: Tolstoy felt that at the time of the Renaissance, our culture and its art had lost its religious content and had become merely an attempt to produce whatever pleased a certain class of people. Since at that time, Tolstoy believed, the majority of people had stopped believing and living according to the religion of their time, art had gone adrift and had (1) *Lost its religious subject matter* and attempted only to produce pleasure. The art of his time produced mainly feelings of *Pride*, *Sexual Desire*, and of the *Worthlessness of Life*; (2) *become exclusive*: since different classes and cultures were pleased by different things, art became more specialized to the tastes and experiences of certain peoples and less universal.; and (3) *Insincere*: As art became a way of making money, schools sprang up that taught techniques of producing certain types of pleasure. Artists could master these techniques and please an audience without having anything new to say or without really feeling anything.

IV. Some Simple Criticisms of Tolstoy's Theory.

A. Art can produce feelings in an audience, without the artist actually feeling anything. Art expresses not transmits feeling. This attacks Tolstoy's criterion of sincerity.

B. You may criticize the religious criteria Tolstoy applies and suggest that art may transmit other important feelings. You would not then, however, be criticizing not his view of art, but his religious views.

C. We cannot know whether we are really feeling the feeling that the artist felt or just a different one of our own. Tolstoy thinks we just know when we are infected by the feeling of another. This problem reflects a fundamental problem that we, not Tolstoy, have in understanding what feeling is and how we could possibly share it with another. Our view of reality makes this problematic in a way that Tolstoy's didn't, just as Tolstoy's view of reality made the transmission of form or beauty problematic in way that Michelangelo's didn't.
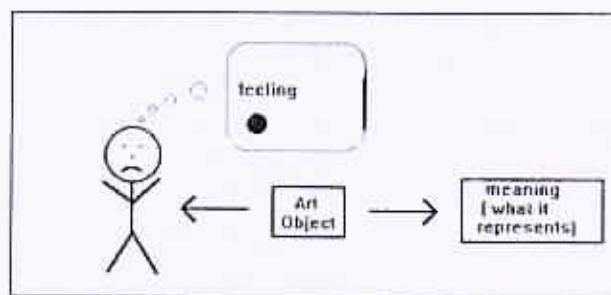
The Three Elements:

1. The effect or feeling that the object produces inside me, the viewer. (Feeling) The function of the art work is the transmission of feeling for Tolstoy.

3. The artwork itself as an object. (Form) This determines the infectiousness of the artwork for Tolstoy. (Individuality, Clarity, Sincerity.) Something beyond the object to which it points , or which it represents. (Meaning, Content) The quality or truth of the religious feelings transmitted affects the value of the art for Tolstoy. (Religious Feelings of Unity and Simple Universal Feelings)

According to Tolstoy, art cannot be defined as an activity which produces beauty. Beauty cannot be defined objectively, and therefore cannot be used as a criterion to define what is, or is not, art. The aim of art is not merely to produce beauty, or to provide pleasure, enjoyment, or entertainment. Art is a means of communication, and is an important means of expression of any experience, or of any aspect of the human condition.

Tolstoy defines art as an expression of a feeling or experience in such a way that the audience to whom the art is directed can share that feeling or experience. Art does not belong to any particular class of society. To limit the subject matter of art to the experiences of a particular class of society is to deny that art can be important for all of society. Tolstoy criticizes the belief that art is only relevant to a particular class of society, saying that this is a misconception which can lead to obscurity and decadence in art.

According to Tolstoy, good art is intelligible and comprehensible. Bad art is unintelligible and incomprehensible. The more that art restricts itself to a particular audience, the more obscure and incomprehensible it becomes to people outside that particular audience. Good art is not confusing and incomprehensible to most people. To the contrary, good art can communicate its meaning to most people, because it expresses its meaning in a way which can be understood by everyone.

Tolstoy believes that art is good if it is judged to be good by the majority of people. Indeed, he claims that a great work of art is only great if it can be understood by everyone. He also argues that if it is not admitted that art must be intelligible and comprehensible, then any unintelligible or incomprehensible expression of thoughts or feelings may be called "art." If any incomprehensible form of personal expression may be called "art," then the definition of art gradually loses its meaning, until it has no meaning at all.

"Good art" has a form and content which are in unity with the ideas and feelings which it evokes or represents. In contrast, "bad art" lacks unity of form and content with the ideas and feelings which it tries to evoke or represent. "Bad art" is shallow, repetitious, crude, clumsy, contrived, melodramatic, pretentious, or banal.

Tolstoy claims that professionalism causes a lack of sincerity in the artist, and argues that if an artist must earn a living by producing art, then the art which is produced is more likely to be false and insincere. Tolstoy also claims that interpretation or criticism of art is irrelevant and unnecessary, because any good work of art is able to express thoughts and feelings which can be clearly understood by most people. Tolstoy argues that any explanation of such thoughts and feelings is superfluous, because art ultimately communicates feelings and experiences in a way which cannot be expressed by any words.

Tolstoy does not believe that art can be taught, or that instruction in the practice of art can help people to communicate their thoughts and feelings more sincerely. He argues that to teach art is to destroy its spontaneity. To teach art is to destroy the individuality of the artist. Any attempt to teach art leads to an attempt to imitate other works of art.

Tolstoy's concept of "universal" art affirms that art is relevant to everyone. Art is relevant to every aspect of the human condition. Therefore, art must aim to be "universal." Art is "universal" if it expresses thoughts and feelings which can be experienced by every human being.

According to Tolstoy, everyone may experience religious thoughts or feelings. Thus, art is "universal" if it expresses religious feelings. The religious perception, or insight, which may be expressed by art is that the well-being of humanity depends on social harmony and understanding. Art which is truly "universal" expresses the perception that human beings must respect each other, must try to understand each other, and must share a feeling of brotherhood and sisterhood with each other.

Shri Ram College, Muzaffarnagar
(Department of Fine Arts)

Date 15-02-2016

Notice

All the Faculty members of Fine arts Department are hereby inform that there will be a discussion over "Madhubani Painting...." topic delivered by Dr. Binnu, Department of Fine Arts on dated 20-02-2016 at 3:30pm. Kindly participate in it and have healthy discussion over the topic.

(.............)
Convener, Saturday Tea Club
Dept. of Fine Arts

(.............)
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Dept. of Fine Arts

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3.	Dr. Binnu Pundir	
4.	Dr. Rajni Kant	
5.	Mr. Amit Kumar	
6.	Dr. Anu Nayak	
7.	Ms. Anita Chauhan	
8.	Ms. Ruchi Pathak	

Date 20-02-2016

Shri Ram College, Muzaffarnagar
(Department of Fine Arts)
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MADHUBANI PAINTING

Madhubani painting, also referred to as Mithila Art (as it flourishes in the Mithila region of Bihar), is characterized by line drawings filled in by bright colours and contrasts or patterns. This style of painting has been traditionally done by the women of the region, though today men are also involved to meet the demand. These paintings are popular because of their tribal motifs and use of bright earthy colours. These paintings are done with mineral pigments prepared by the artists. The work is done on freshly plastered or a mud wall.

For commercial purposes, the work is now being done on paper, cloth, canvas etc. Cotton wrapped around a bamboo stick forms the brush. Black colour is obtained by mixing soot with cow dung; yellow from turmeric or pollen or lime and the milk of banyan leaves; blue from indigo; red from the kusam flower juice or red sandalwood; green from the leaves of the wood apple tree; white from rice powder; orange from palasha flowers. The colours are applied flat with no shading and no empty space is left.

Figures from nature & mythology are adapted to suit their style. The themes & designs widely painted are of Hindu deities such as Krishna, Rama, Siva, Durga, Lakshmi, Saraswati, Sun and Moon, Tulasi plant, court scenes, wedding scenes, social happenings etc. Floral, animal and bird motifs, geometrical designs are used to fill up all the gaps. The skill is handed down the generations, and hence the traditional designs and patterns are widely maintained.

In order to create a source of non-agricultural income, the All India Handicrafts Board and the Government of India have been encouraging the women artists to produce their traditional paintings on handmade paper for commercial sale. Madhubani painting has become a primary source of income for scores of families. The continuing market in this art throughout the world is a tribute to the resourcefulness of the women of Mithila who have successfully transferred their techniques of bhitti chitra or wall painting to the medium of paper.

Madhubani paintings mostly depict people and their association with nature and scenes and deities from the ancient epics. Natural objects like the sun, the moon, and religious plants like tulsi are also widely painted, along with scenes from the royal court and social events like weddings. Generally, no space is left empty; the gaps are filled by paintings of flowers, animals, birds, and even geometric designs. Traditionally, painting was one of the skills that was passed down from generation to generation in the families of the Mithila Region.

mainly by women. It is still practiced and kept alive in institutions spread across the Mithila region. Kalakriti in Darbhanga, Vaidehi in Madhubani, Benipatti in Madhubani district and Gram Vikas Parishad in Ranti are some of the major centres of Madhubani painting which have kept this ancient art form alive.

Shri Ram College, Muzaffarnagar
(Department of Fine Arts)

Date 24-02-2016

Notice

All the Faculty members of Fine arts Department are hereby inform that there will be a discussion over "...Primary types of camera..." topic delivered by Dr. Rajnikant, Department of Fine Arts on dated 27-02-2016 at 3:30pm. Kindly participate in it and have healthy discussion over the topic.
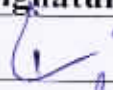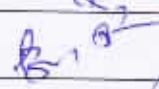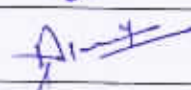
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Shri Ram College, Muzaffarnagar
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Primary types of camera-

(1)-Single-lens reflex (SLR) camera (Single-lens reflex camera) –

In photography, the single-lens reflex camera (SLR) is provided with a mirror to redirect light from the picture taking lens to the viewfinder prior to releasing the shutter for composing and focusing an image. When the shutter is released, the mirror swings up and away allowing the exposure of the photographic medium and instantly returns after the exposure. No SLR camera before 1954 had this feature, although the mirror on some early SLR cameras was entirely operated by the force exerted on the shutter release and only returned when the finger pressure was released. The Asahiflex II, released by Japanese company Asahi (Pentax) in 1954, was the world's first SLR camera with an instant return mirror.

In the single-lens reflex camera, the photographer sees the scene through the camera lens. This avoids the problem of parallax which occurs when the viewfinder or viewing lens is separated from the taking lens. Single-lens reflex cameras have been made in several formats including sheet film 5x7" and 4x5", roll film 220/120 taking 8,10, 12 or 16 photographs on a 120 roll and twice that number of a 220 film. These correspond to 6x9, 6x7, 6x6 and 6x4.5 respectively (all dimensions in cm). Notable manufacturers of large format and roll film SLR cameras include Bronica, Graflex, Hasselblad, Mamiya, and Pentax. However the most common format of SLR cameras has been 35 mm and subsequently the migration to digital SLR cameras, using almost identical sized bodies and sometimes using the same lens systems.

Almost all SLR cameras use a front surfaced mirror in the optical path to direct the light from the lens via a viewing screen and pentaprism to the eyepiece. At the time of exposure the mirror is flipped up out of the light path before the shutter opens. Some early cameras experimented with other methods of providing through-the-lens viewing, including the use of a semi-transparent pellicle as in the Canon Pellix[19] and others with a small periscope such as in the Corfield Periflex series.

(2)Twin-lens reflex camera-

Twin-lens reflex cameras used a pair of nearly identical lenses, one to form the image and one as a viewfinder. The lenses were arranged with the viewing lens immediately above the taking lens. The viewing lens projects an image onto a viewing screen which can be seen from above. Some manufacturers such as Mamiya also provided a reflex head to attach to the viewing screen to allow the camera to be held to the eye when in use. The advantage of a TLR was that it could be easily focussed using the viewing screen and that under most circumstances the view seen in the viewing screen was identical to that recorded on film. At close distances however, parallax errors were

encountered and some cameras also included an indicator to show what part of the composition would be excluded.

Some TLR had interchangeable lenses but as these had to be paired lenses they were relatively heavy and did not provide the range of focal lengths that the SLR could support. Most TLRs used 120 or 220 film; some used the smaller 127 film.

(3)Compact cameras-

After exposure every photograph is taken through pinch rollers inside of the instant camera. Thereby the developer paste contained in the paper 'sandwich' distributes on the image. After a minute, the cover sheet just needs to be removed and one gets a single, original positive image with a fixed format. With some systems it was also possible to create an instant image negative, from which then could be made copies in the photo lab. The ultimate development was the SX-70 system of Polaroid, in which a row of ten shots – engine driven – could be made without having to remove any cover sheets from the picture. There were instant cameras for a variety of formats, as well as adapters for instant film use in medium- and large-format cameras.

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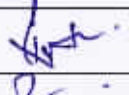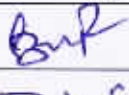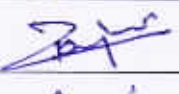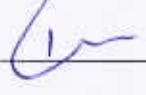
Date 23-03-2016

Notice

All the Faculty members of Fine arts Department are hereby inform that there will be a discussion over "*Innovation in Teaching..*" topic delivered by Mr. Amit Kumar Department of Fine Arts on dated 26-03-2016 at 3:30pm. Kindly participate in it and have healthy discussion over the topic.

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Innovation in Teaching

Introduction-

Each object or changes in action is the law of nature. Changes proceed from the development phase change a vibrant, dynamic & necessary action which adapt the existing systems makes to society. Changes occur in walks of life. With these changes, every individual & society, consciousness, energy & innovation are attained.

What is innovation-?

Change in variation from a previous state or mode of existence. Innovation is not just to do a new task a new way to do any work also innovation.

Why we need innovation in teaching-

Innovations are always needed because every problem needs its solution so it is the need of time to discover something new & useful in teaching.

Various methods of innovation in teaching-

1. **Project Based Learning-**Today's students more than ever often find class to be boring & meaningless. In project base learning students are active not passive, a project engage their hearts & minds & provides real world relevance for learning.

2. **Teach concept not facts-** Concept based instruction overcomes the fact based, rote oriented nature of standardized curriculum. Providing knowledge in the form of fact orient student thinking while inhibiting creative & the ability to imagine focusing on the concepts helps to students to find solutions through exploring ideas & evaluating the best answers.

3. **Distinguish Concepts from Critical Information-** a critical thinking is the mode of thinking about any subject, content or problem in which the thinker

improves the quality of his or her thinking by skillfully analyzing, assessing & reconstruct it.

4. **Makes skills as important as knowledge-** a teacher should makes the skills as important as knowledge because when students conduct active independent learning engagements they develop the skills through their actions & thereafter quire knowledge.

5. **Form teams not groups-**to increase interest of students a teacher should form teams not groups. For innovation now emerges forms teams & networks & we can teach students to work collectively & become better collective thinkers.

6. **Reflects on previous taught lesson-**while most traditional curricula focuses on moving from lesson to another there should be a rumination process that helps in linking between the new lesson & previously taught knowledge & experience. This linkage builds a continuation in the education process & helps student to think critically & evaluate problems in order to reach innovate solutions.

7. **Problems to Solution Vs Solution to Problem Models-** the students have to identify two directions for innovation, Problem to solution & solution to problem. The first model drives the students to find solutions for existing problems in essence the students identifies a problem that occurs every day & tries to explore how to solve it. The second method is to find a solution for a problem that does not exist yet or to make life much easier.

Conclusion-

Innovation & creativity are part of the essential skills that enables students to meet with future challenges & market competitions. A teacher can implement a number of tips & techniques that can helps students to think creatively & find innovative solutions for existing & future problems.

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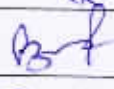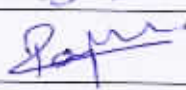
Date 28-03-2016

Notice

All the Faculty members of Fine arts Department are hereby inform that there will be a discussion over "...Indian sculplus....." topic delivered by Dr. Anu, Department of Fine Arts on dated 02-04-2016 at 3:30pm. Kindly participate in it and have healthy discussion over the topic.
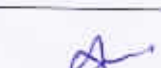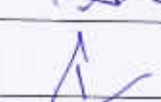
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Indian sculptor - Mrinalini Mukherjee and Meera Mukherjee

Working intuitively, sculptor Mrinalini Mukherj ee combines elements drawn from mytholog y and nature to create her large - scale sculptures known f or their evocation of sensuality and   fecundity, and movement and vitality.

Mrinalini Mukherjee was born to Benode Behari Mukherjee and Leela Mukherjee, themselves artists, and grew up in Dehradun, Uttarakhand, located near the Himalayan foothills — a location that later surf aced in the scenery of her work. After graduating from the Maharaja Sayajirao University of Baroda in 1970, she studied mural design under KG Subramanyan, whose emphasis on borrowing from traditional Indian art and craft similarly influenced Mukherjee's practice.

In 1978, Mukherjee travelled on a British Council Scholarship for Sculpture to study at the West Surrey College of Art and Design for a year. Throughout the early 1970s, Mukherjee had established a practice of creating fibre sculptures in New Delhi, which began gaining critical attention, leading to her first solo exhibition at Shridharani Art Gallery in 1972.

Mukherjee's f ibre sculptures, which began as wall - based works, consist of densely knotted hemp or jute ropes that are defined by bright coloration. Often drawing their names from Hindu mythology, such as Nag Devta (1979) and Black Devi (1980) , they stem from the vernacular statues of deities and spirits that she encountered in local temples and shrines throughout India . Abstracted yet anthropomorphic, Mukherjee's fibre sculptures make ample references to symbols of fertility and sexuality .Continuing to employ dyed fibre ropes into the 1980s, Mukherjee's monumental creations involved a laborious process, yielding only a few works per year including Van Raj a I (1981) and Yakshi (1984) , among others . During this period, the artist also produced etchings that recall scenes from her youth in Northern India .

By the mid - 1990s, Mukherjee began experimenting with ceramic. Using a dome - shaped base, she layered slabs of clay over one another to create contorted forms such as the 13 terracotta sculptures in Lotus Pond
(1995) , which feature f olds and protrusions that evoke mouths, foliage e, or tubes . Mukherjee's next venture in the early 2000s was with bronze and reflects the influence of her mother, who also worked with the medium. Mrinalini Mukherjee employed the lost - wax technique to create abstract works such as 'C luster' (2006 – 2008) and 'Palmscape' (2013) , whose surfaces have been finished with

tools sourced from a dentist, c reating f lowing and textured bronze pieces that seeming lydefy gravity .

Meera Mukherjee

Meera Mukherj ee was born in 1923 in Kolkata and began studying there at the Indian Soceity of Oriental Art School at ag e 14 . In 1947, she enrolled at the Delhi Polytechnic, where she earned a diploma in painting, graphics and sculpture. She travelled to Germany in 1953 to study painting at the Hochschule fur Bildende Kuenste in Munich. She dropped painting after a single term in favour of sculpture, the discipline through which she gained international renown .

Her sculpture was deeply influenced by the traditional Dhokra sculptors of Bastar in Chhatisg arh. With whom she worked as an apprentice. It was during this time she learned Dhokra method of sculpture also known as the cireperdue, or lost wax method. From that she innovated her own process f or bronze casting which required first sculpting the works in wax, so as to preserve the tactile nature of the material, then building it up and adding surf ace decoration using was strips and rolls. Despite the hardness of the bronze, its finish appears delicate, organic and malleable, imbuing the work with a unique kind of lyricism and rhythm .

Her sculptures are based on the common man doing daily chores. Her subjects included f is hermen, weavers, women stitching, labourers and other workers. Elements of Bengali callig raphy, nature, music and dance also f ound itself in her works . It was at this time that her connection with sculpture acquired a deeper, more spiritual dimension . Two e lements mark the spirit of Mukherjee's work. One is celebration of humanism and two, a yearning f or reaching beyond the quotidian and rejoicing in freedom and liberation .

Mukherj ee seemed to crystallize her moment in time the way few artists do, emerging onto the Indian art scene at the time that was transitional, full of change and eclecticism. She was well honoured her lifetime, the recipient of the Padma Shri from the Government of India in 1992, Press Award f or the Master Craftsman, in 1968, from the President of India and the Abanindranath Award from the West Bengal government in 1981 . She passed away in 1998 .

Shri Ram College, Muzaffarnagar
(Department of Fine Arts)

Date 20-04-2016

Notice

All the Faculty members of Fine arts Department are hereby inform that there will be a discussion over "....Role of beauty......." topic delivered by Ms. Anita Chauhan Department of Fine Arts on dated 23-04-2016 at 3:30pm. Kindly participate in it and have healthy discussion over the topic.

(...............)
Convener, Saturday Tea Club
Dept. of Fine Arts

(...............)
HOD
Dept. of Fine Arts

S.No.	Name of Faculty	Signature
1.	Dr. Roupal Malik	
2.	Dr. Ritu Garg	
3.	Dr. Binnu Pundir	
4.	Dr. Rajni Kant	
5.	Mr. Amit Kumar	
6.	Dr. Anu Nayak	
7.	Ms. Anita Chauhan	
8.	Ms. Ruchi Pathak	

Shri Ram College, Muzaffarnagar
(Department of Fine Arts)
Attendance Sheet of Saturday Tea Club
Session 2015-16

S.No.	Name of Faculty	Signature
1.	Dr. Roupal Malik	
2.	Dr. Ritu Garg	
3.	Dr. Binnu Pundir	
4.	Dr. Rajni Kant	
5.	Mr. Amit Kumar	
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ROLE OF BEAUTY IN INDIAN AND WESTERN AESTHETICS

Beauty is something we perceive and respond to. ... The subfield of philosophy called aesthetics is devoted to the study and theory of this experience of the beautiful; in the field of psychology, aesthetics is studied in relation to the physiology and psychology of perception.

INDIAN AESTHETICS

In Art & life in India have been inextricably intertwined, from the ancient to the contemporary. Art, like in all great civilizations, has borne testimony to the socio-cultural milieu, and the high level of sophistication that developed in ancient India is a reflection of this. The arts, thus, strived to hone man's intellectual sensibilities, raising him to the level of the transcendental, which in India is the Brahman or ultimate reality. Art and aesthetics have an almost symbiotic relationship. Structure and Image are inherent, yet dualistic parts of ancient Indian art practice. Aesthetic enjoyment in Indian tradition is based on, and aimed at, an artistic experience that takes place in the cite – the creative centre of man, where the appropriate shape or form of an image is determined. According to the Chandogya Upanishad, hridaya aakash – the ideal space – is the innermost core of ones being. When this is unified with the citta, ananda or spiritual bliss is obtained, and this then becomes synonymous with aesthetic bliss. Thus the term chidananda is referred to Shiva as an individual who has attained eternal bliss and is free of mind, intellect, ego or consciousness. To achieve this effect, the artist rendered a rhythmical flow of creative power into this work of art, for he had to see the object with the eyes of the atman – the self. The core of Indian aesthetics and criticism originated in the Natyashastra that was written at the height of the Golden Age of Indian Art by Bharata in the sixth century AD. The theory of rasas contained in the treatise is based on the premise that all human emotions can be divided into delight, laughter, sorrow, anger, fear, disgust, heroism, and astonishment. These in turn, can be experienced through the reworked categories of saundarya (beauty, eroticism), hasya (comic), karuna (pathos), raudra (fury, anger), vibhatsa (disgust), adbhuta (marvelous, awe, inspiring), bhayanaka (terrible, odious), vira (heroic) and shant (silent, peaceful). As a result of this tradition, these nine emotions are believed to encapsulate the core flavor, the rasa, of all human experience, and by evoking these in the audience the artist can create a heightened dramatic and aesthetic experience. Bharata also advocated that rasa, the aesthetic object, is essentially the product of dramatic art and is thus not found in the creations of nature. The ability to savor it is the reward for some goodness or meritorious act performed in the previous life. Acknowledged by many as the Fifth Veda, the Natyashastra occupies an unparalled place in the workings of art, its emotive content, its power, depiction, communication, inferences and connotations. Bharata mentions the importance of poetics, and describes the power of language, words and their meaning. The inter-relativity of the rasa experience and the poetic vision is exemplified in the words – 'poetry is a sentence, the soul of which is the rasa'. Aestheticians, thus, studied

poetics in accordance with the rasa theory, and developed the idea of the poetic experience as also being the rasa experience. A true aesthetic object does not simply stimulate the aesthetic sense; it works to stimulate the imagination through the senses. As the aesthete rises from the level of sense to that of imagination, he/she reaches the second level of aesthetic experience. This new world is his own creation. In it he meets with the dramatic personality that is the focal point of the whole. It is the ideal, realized. Drawing from the bhakti literature, the epic hero is always in the image of the nayaka, who contains within himself every possible heroic quality or lakshana of a mahapurusha like Ram or Krishna. In this context, a point of departure from western traditions is that the nayaka exists in the image of man, in contrast to the 'godly' or the divine. Drama, therefore, improves the spectator morally – not through sermons, but by making him experience satisfaction and realize its superior value. Conclusion In comparison to Indian art, traditional Western art is more about codification. In the East, particularly in Indian tradition, art is about celebration. And it is in this context that we have navarasas, where through the nine main transient emotions, there is the complete celebration of life. While in the West art is more about visual, Eastern notions of the same are perceived at the level of mind, with the focus on looking inward as opposed to outward. Art in West is reactive to nature or forms, appealing the spectator to observe while art in East is more inviting, demanding utter indulgence of the spectator. At the turn of the twentieth century, India had its own unique crisis of transition. While on one hand it was reeling under the impact of its colonizers, on the other it had to deal with its own desire of nationalism. Post-Independence Indian art has its own dilemmas of representation – traumas of establishing identities, the neurosis of post-colonial psyche and the challenges of a post-modern society.

WESTERN AESTHETICS

It could be argued that 'ancient aesthetics' is a term that belongs to a different era or period, since aesthetics as a discipline originated in 18th century Germany. Nevertheless, there is considerable evidence that ancient Greek and Indian philosophers discussed and theorized about the nature and value of aesthetic properties. They also undoubtedly contributed to the development of the later tradition because many classical theories were inspired by ancient thought; and, therefore, ancient philosophers' contributions to the discussions on art and beauty are part of the traditions of aesthetics. The ancient Greek philosophical tradition starts with the pre-Socratic philosophers. In most cases, there is little evidence of their engagement with art and beauty, with the one notable exception of the Pythagoreans. In the Classical period, two prominent philosophers, Plato and Aristotle, emerged. They represent an important stage in the history of aesthetics because the problems they raised and the concepts they introduced are well known and discussed even today. The history of ancient Greek aesthetics covers centuries, and during this time numerous nuanced arguments and positions were developed. In terms of theories of beauty, however, it is possible to classify the theories into three distinct groups: those that attribute the origin of beauty to proportion, those that attribute it to functionality and those

that attribute the Form as the cause of beauty. Oftentimes, philosophers use a combination of these positions, and many original innovations are due to the convergence and interaction among them. Ancient philosophers were also the authors of some of the more notable concepts in the philosophy of art. The notions of catharsis, sublimity and mimesis originated in antiquity and have played a role in aesthetics ever since then.

THERE ARE THREE TYPES OF THEORIES IN BEAUTY OF AESTHETICS

1. **PROPORTIONS:** The idea that beauty in any given object originates from the proportion of the parts of that object is one of the most straightforward ways of accounting for beauty. The most standard term for denoting this theory is summetria, meaning not bilateral symmetry, but good, appropriate or fitting proportionality.

2. **FUNCTIONALITY:** The theory of functional beauty is the idea that beauty originates in an object when that object performs its functions, achieves its end or fits its purpose, especially when it is done particularly well, that is, excelling at the task of achieving that end. In an ancient philosophical context, this idea is also often associated with the notion of dependent beauty, which means an object is beautiful if it excels at functioning as the kind of object it is.

3. **FORM:** Plato's best-known argument, the theory of forms, has much bearing on his aesthetics in a number of ways. The theory posits that incorporeal, unchanging, ideal paradigms— forms—are universals and play an important causal role in the world generation. Arguably the most important way in which the theory of forms has bearing on aesthetics is the account of the origin of aesthetic properties. An object becomes beautiful by partaking in the form of Beauty. Plato in Hippias Major does, however, say that the form of Beauty has a special connection with the form of Good, even if they are not, ultimately, identical. The form is said to be everlasting, not increasing or diminishing, not beautiful at one point and ugly at another, not beautiful only in relation to any specific condition, not in the shape of any specific thing.

Shri Ram College, Muzaffarnagar
(Department of Fine Arts)

Date 25-04-2016

Notice

All the Faculty members of Fine arts Department are hereby inform that there will be a discussion over "..*Outdoor advertising*.." topic delivered by Ms. Ruchi Pathak Department of Fine Arts on dated 30-04-2016 at 3:30pm. Kindly participate in it and have healthy discussion over the topic.
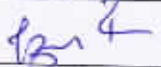
(................)
Convener, Saturday Tea Club
Dept. of Fine Arts

(................)
HOD
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S.No.	Name of Faculty	Signature
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2.	Dr. Ritu Garg	
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Shri Ram College, Muzaffarnagar
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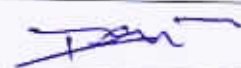## Attendance Sheet of Saturday Tea Club
Session 2015-16

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1.	Dr. Roupal Malik	
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Outdoor Advertising

Introduction

Advertising of a good or service with a message, visual elements and technology, through different channels to the consumer in outdoor spaces of the city (street, street, boulevard, etc.) is called outdoor ads. The message it carries on is called advertising. While making a series of actions to advertise, it is aimed to reach the target audience through these actions. The ad is delivered to the consumer. Thus, the target audience is expected to display a positive attitude and behavior towards the promoted product or service. Outdoor advertising has become the most popular advertising option for advertisers because it appeals to larger audiences. At the same time, it is one of the most preferred promotional activities that is recycled the most in the long term and found to be reliable. Outdoor advertisements are displayed in areas with different dimensions and standards called channels.

The most important feature that distinguishes outdoor advertising from other types of advertising is that you do not have to pay any price to reach the advertisement. In other words, while buying newspaper or magazine advertisements, television or radio advertisements have these tools and are exposed to use, these requirements do not exist for outdoor advertising. Outdoor advertising is the only advertising medium that can be reached without any effort or effort, and in this respect it differs from others. This sector, which started with signage or ads drawn to buildings with the help of paint in our country, has entered a very rapid development and change process in recent years, especially with the introduction of foreign advertisers into the sector. The most used outdoor spaces in the daily lives of individuals, and outdoor advertisements, which have become a visually large and effective advertising tool, constitute the most important advertising medium of the company owners who want to reach the target audience directly.

Outdoor Advertising

In some sources, street writings that can be considered as examples of the first outdoor advertisements are said to be engraved on the city walls during the Roman period. It was reported that street writings such as this were later made through excavation and painting using various materials. If we continue here with an example, we can say that the writing and templates engraved on stones of various shapes in Egypt 4000 years ago were a good example of the first outdoor

advertisements. Although there is no definite reference point that can be accepted as the beginning of the advertisement in writing, the example of the announcement on the papyrus, which was exhibited in the British Museum 3000 years ago, is often expressed as the first written advertisement (Teker, 2009).

The fact that the same advertisements were placed on several stones consecutively along the street in ancient Egypt shows that the current repetition system was also in that period (Ünsal, 1984, p.20). Although these studies are described as the first advertising examples, the first advertising prefixes in real terms are found in Medieval Europe. During this period, since the literacy rate was very low, product sellers tried to attract attention by shouting like brokers. The shouting method has been transformed into the format of posters and promotional articles, a form of advertisement, written or illustrated after the invention of the printing press in 1450 (Çamdereli, 1999, p. 234). Outdoor advertising is the name given to creative messages in fixed (stationary) and mobile (transit-mobile) forms in such areas (Teker, 2009, p.138). Outdoor advertising environments that distinguish themselves from other advertising tools and develop rapidly have some characteristic features.

The history of sari: The nine yard wonder

Introduction-: Sari might be a fashionable garment now, but it started from being a humble drape used by women thousands of years ago. The origin of the drape or a garment similar to the sari can be traced back to the Indus Valley Civilization, which came into being during 2800–1800 BC in North West India.

The beginning

The journey of sari began with cotton, which was first cultivated in the Indian subcontinent around 5th millennium BC. The cultivation was followed by weaving of cotton which became big during the era, as weavers started using prevalent dyes like indigo, red madder and turmeric to produce the drape used by women to hide their modesty.

The name

The garment evolved from a popular word 'sattika' which means women's attire, finds its mention in early Jain and Buddhist scripts. Sattika was a three-piece ensemble comprising the Antriya - the lower garment, the Uttariya - a veil worn over the shoulder or the head and the Stanapatta which is a chest band. This ensemble can be traced to Sanskrit literature and Buddhist Pali literature during the 6th century BC. The three piece set was known as Poshak, the Hindi term for costume.
Antriya resembled the dhoti or the fishtail style of tying a sari. It further evolved into Bhairnivasani skirt, which went onto be known as ghagra or lehenga.
Uttariya evolved into dupatta and Stanapatta evolved into the choli.

Women traditionally wore various types of regional handloom saris made of silk, cotton, ikkat, block-print, embroidery and tie-dyetextiles. Most sought after brocade silk sarees are Banarasi, Kanchipuram, Gadwal, Paithani, Mysore, Uppada, Bagalpuri, Balchuri, Maheshwari, Chanderi, Mekhela, Ghicha, arayan pet and Eri etc.

Evolution

Years later with the advent of foreigners, the rich Indian women started asking the artisans to use expensive stones, gold threads to make exclusive saris for the strata, which could make them stand out, clearly. But sari did remain unbiased as a garment and was adapted by each strata, in their own way. That was the beauty of the garment,that still remains.

With industrialization entering India, with the Britishers, synthetic dyes made their official entry. Local traders started importing chemical dyes from other countries and along came the unknown techniques of dyeing and printing, which gave Indian saris a new unimaginable variety.

The development of textiles in India started reflecting in the designs of the saris - they started including figures, motifs, flowers. With increasing foreign influence, sari became the first Indian international garment.

What started as India's first seamless garment, went onto become the symbol of Indian femininity.