



BHARATI VIDYAPEETH'S
COLLEGE OF FINE ARTS

Approved by AICTE Affiliated to Savitribai Phule Pune University, Pune

3.2.1: Institution has created an ecosystem for innovations, Indian Knowledge System (IKS), including awareness about IPR, establishment of IPR cell, Incubation centre and other initiatives for the creation and transfer of knowledge/technology and the outcomes of the same are evident

Sr.no	Ecosystem for Innovations & IKS
1.	Innovative design solutions through Live Project
2.	Innovations through Installation & Class Assignments (Applied Art)
3.	Innovations through Installation & Class Assignments (Painting)
4.	Indian Knowledge System Implementation through class assignments

Innovation Ecosystem

The institution has established an ecosystem for innovation that encourages students to engage in critical thinking, develop concepts, and devise solutions for visual arts through brainstorming sessions, practical assignments, installations, exhibitions, and innovative practices bridging academia and industry.

1.Live Project

Objective: The primary goal of undertaking a live project within an educational institution is to provide students with a hands-on and practical experience that aligns with their academic learning.

NANOCON'2018

NANOCON'18 was a international conference mainly focused on advanced engineering and technology research. The event was organized by Bharati Vidyapeeth Deemed to be University College of Engineering, Pune, and the project of designing and branding for NANOCON'18 was given to Bharati Vidyapeeth's College of Fine Arts, Pune.

All students from third year applied art was chosen for the actual working team for the project. The total project contains various designing tasks like logo designing, publicity designing, pamphlet, program schedule, badges, magazine, souvenir r and certificates. The project was delivered in 35 days.

This practical experience bridges the gap between academic learning and the skills required in the professional design field.



Design Team of NANOCON



Actual design of the SOVENIR done by TYBFA (AA) Students

Mentor- Asst. Prof. Mangesh Tambe

BHARATI VIDYAPEETH
(DEEMED TO BE UNIVERSITY) PUNE (INDIA)
COLLEGE OF ENGINEERING, PUNE

"A" Grade University Status by MHRD, Govt. of India
Accredited to Grade "A" (Third Cycle) NAAC
Category - I Deemed to be University Grade by UGC
Programs accredited by NBA | 83rd Rank at National level by NIRF
6th Rank at National Level, 1st Rank at Zonal Level by AICTE Internshala

bvucep


NANOCON 018


4th International Conference
NANOCON 018
25th, 26th October 2018


Nanotechnology-Applications,
Advances and Innovations.

SOVENIR

IN ASSOCIATION WITH


North Carolina A&T
State University
High Research Activity


Drexel
UNIVERSITY

 TUSKEGEE
UNIVERSITY



Dr. Jitendra K. Pandey
University of Petroleum and Energy Studies-UPES
Dehradun-248007
E-Mail- jpandey@upes.ac.in
Phone- 7579216617

Research Area	<ul style="list-style-type: none">• Energy / value add products from biological wastes,• Bio-inspired polymer nano-composites,• Extraction and application of nano fillers from nature• Biodegradation and Stabilization of Polymers
Qualification	Doctor of Philosophy (Ph.D.) National Chemical Laboratory, Pune
No. of Publications	49
Conference Proceeding Articles:	22
Patents	<ul style="list-style-type: none">• Design and Development of Wireless Power Distribution Area Network• Rash Driving Monitoring System• Wireless Sensor Network based Patient Health Monitoring and Tracking System• Fabrication of Vertically aligned Copper Nanotubes (Counts) as a Novel Electrode for Enzymatic Biofuel Cells• Fuel cell end plate from Nano reinforced Epoxy composite• Nano Crystalline Cellulose Fiber from Grass of Korea for Fiber-reinforced Composite material
Awards and Honours	Young Student Award (2002, honor issuer- Society for Polymer Science of India honor description-MACRO 2002, held at Indian Institute of Technology, Kharagpur, India Honor title-Elected Member National Academy of Sciences (India)

Hybrid sulphur thermochemical cycle for solar hydrogen production

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London South Bank University,
Centre of Advanced Materials, School of Engineering,
103 Borough Road, SE1 0AA London, United Kingdom

Abstract

Thermochemical cycles can be employed to produce both oxygen and hydrogen for fuel cell power generation. The fluid cycle is separated into two distinct parts where heat sources (thermo side) produce oxygen and the electrochemical (chemical side) produce hydrogen. Despite hydrogen producing thermochemical cycles have been investigated the last forty years, not much evidence is found to make these cycles completely renewable (or clean technology) energy driven. Therefore, this research present a hybrid solar thermochemical cycle solution that can be developed utilizing the complete solar spectrum (both the quantum and thermal part) producing a hydrogen generation solution working off the electrical grid.

A short description of the solar driven oxygen and hydrogen part of the cycle will be presented, followed by a more detailed solution for the photocatalytically driven hydrogen part.

The justification of suitable nanoparticle semiconductors will be explained, alongside with more details of the CoS-co-ball phosphide nanoparticle synthesis and the choice of co-catalyst for a stable reaction.

Nanotechnology for water treatment

Jitendra K. Pandey, Ravi K. Patel
University of Petroleum and Energy Studies-UPES
Dehradun-248007

Abstract

Wide range applications of nanotechnology are well known and majorly includes medicine, energy and agriculture. Modification of shape and size is regularly opening unique physicochemical and surface properties that lend themselves to novel uses. Recently advancement of nano-synthesis and characterization has proved that some of the global issues like continuous supply of safe drinking water for rapidly growing population may be solved through application of nano materials.

Introduction


Around 663 million people have no reliable access to clean, safe water year-round and overall, approximately two-thirds of the world population faces water scarcity for at least one month per year [1]. Developed countries are facing contamination of copper and lead, developing countries like India are mainly suffering from arsenic, fluoride and various organic contaminants [2-4]. Drinking water contaminants are mainly categorised under i) physical contaminants those fundamentally affect the physical appearance or other physical properties of water, ii) chemical contaminants comprises nitrogen, salts, pesticides, metals, poisons from microscopic organisms, human or animal drugs, iii) biological contaminants are microorganisms in water such as bacteria, viruses, protozoan, and parasites, iv) there are reports of radiological contaminants mainly including caesium, plutonium and uranium [5]. Nano technology can address the above challenges by two prominent ways – nano-filtration (NF) and nano-adsorbent [6]. Nanomaterials can be useful for degrading various recalcitrant dyes, and halogenated compounds as well as removal of heavy metals with disinfecting microbes. NF is a pressure-driven membrane process for liquid-phase separations that can be a substitute of reverse osmosis process to save the energy with high flux rates NF working mechanism follow the middle path of between two transport processes where one is

governed by a solution-diffusion mechanism and other porous ultrafiltration (UF) where separation occurs due to size exclusion and, in some cases, charge effects. Thus, NF membranes allow the ions to be separated by a combination of the size and electrical as well as the ion interaction mechanisms of reverse osmosis [7].

Nano-membrane (NM) for filtration



There are NM form polymers of polydimethylsiloxane, cellulose acetate, polypropylene, polycarbonate, polyacrylonitrile, polyvinylchloride, aromatic polyamide, aliphatic polyamide, cellulose nitrate, polysulfone, polytetrafluoroethylene, PVC copolymer, polyvinylidene fluoride, etc. Sometimes, NM can have inorganic substance like oxides of metals (alumina, titanium, zirconium, silicon, metals based iron palladium, zeolites, carbons etc.) for a tailored purpose of treatments. As per demand of removal of water contamination NM can also be functionalized accordingly. For example, zeolite nanoparticles are assorted with polymer for preparing thin film reverse osmosis membrane [8,9]. It will increase water transport and also 99.7% of salt retention capacity. Silicon dioxide nanoparticles were doped with reverse osmosis matrices for desalination of water [10]. It improved chemical compound networks, pore

Design of Certificate




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Certificate of Appreciation


*This is to certify that **Neha** of **Department of Electronics, University of Delhi South Campus, New Delhi, India** presented the research paper titled **Temperature Based Analysis of 3-Step Field Plate AlGaIn/GaN HEMT using Numerical Simulation in 4th International Conference NANOCON 018 - Nanotechnology : Applications, Advances and Innovations** organised by **Bharati Vidyapeeth (Deemed to be University) College of Engineering, Pune** in association with **North Carolina A&T State University, Greensboro, USA (NCAT), Tuskegee University, Alabama, USA (TU) and Drexel University, Philadelphia, USA** on **25th, 26th October, 2018.***




Dr. Joseph L. Graves
JSNN USA



Dr. Shaik Jeelani
Tuskegee University, USA






Dr. Paul W Brandt-Rauf
Drexel University, USA



Dr. Anand Bhalerao
Chairman NANOCON 018, India

IN ASSOCIATION WITH



BHARATI VIDYAPEETH'S
COLLEGE OF FINE ARTS

BVCOFA earned a ranking amongst the Top Ten Fine Art Colleges, for Five consecutive years by India Today and Nielsen Survey Report 93rd Rank at National level by NIRF

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Certificate of Appreciation

4th INTERNATIONAL CONFERENCE
NANOCON 018
NANOTECHNOLOGY: APPLICATIONS, ADVANCES AND INNOVATIONS
25th, 26th OCTOBER - 2018

*This certificate is awarded to **Mrs. Siya Akbade** of **Third Year (Applied Arts), BVCOFA** for his/her valuable contribution as **Team Member in Designing & Branding of "4th International Conference NANOCON 018-Nanotechnology - Applications Advances and Innovations"** organised by **Bharati Vidyapeeth (Deemed to be University) College of Engineering Pune** in association with **North Carolina A&T State University, Greensboro, USA (NCAT), Tuskegee University, Alabama, USA (TU) and Drexel University, Philadelphia, USA** on **25th, 26th October, 2018.***

Dr. Anand Bhalerao
Principal - BV(DU) COE
Chairman NANOCON 018, India

Prof. Anupama Patil
I/C Principal - BV COFA

Dr. Sachin Chavan
Co-Convenor, NANOCON 018, India

Prof. Mangesh Tambe
Design Cell Head - BV COFA

IN ASSOCIATION WITH





2. Installation & Class Assignments (Applied Art)

Installation Annual Art Exhibition FY.BFA (AA) 2022-23

“END for a NEW BEGINNING” as it is said that end is always the first step towards a new start and that is the main motive of our theme .For thiis Dinosaurs are kept in spotlight to show their time of significant basic climate and evolutionery activities . Age of dinosaur (The MESOZOIC ERA) includes TRIASSIC ,JURASSIC and CRETACEOUS period .Inevitability of new beginning has its thered that waves its through the whole exhibition .Our highlight of the exhibition is the installation which says it all



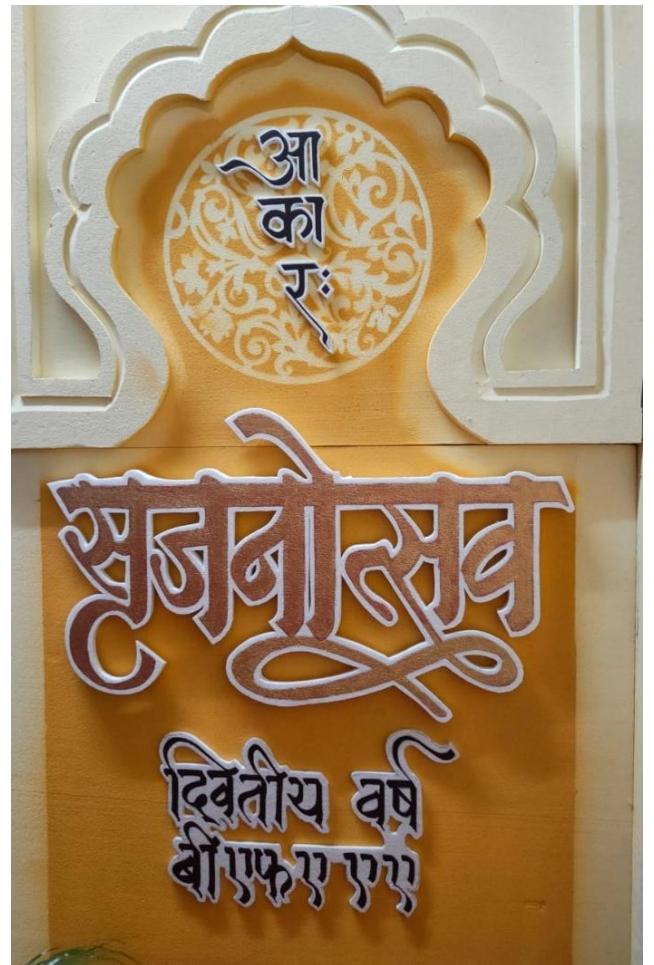
SY.BFA (AA) 2022-23

Crafting a thermocol Jalil installation involves shaping basic and secondary forms using traditional techniques. This playful fusion of geometric simplicity and timeless methods results in a visually captivating and culturally inspired artwork.



SY.BFA (AA) 2022-23

Crafting a thermocol installation of Indian traditional main door for SY BFA(AA) for Annual Art exhibition 2022-23 using traditional techniques.





Assignments with innovation


Final year applied art 2022-2023

About En-Cart:


En-cart represents a transformative initiative aimed at revolutionizing the traditional shopping experience. Recognizing the common challenges faced by shoppers, including inefficient navigation, a lack of real-time billing information, and time-consuming checkout processes, the project introduces a comprehensive solution. Through the integration of cutting-edge technologies such as RFID, and a feature-rich mobile app, the smart shopping mall offers customers an enhanced, seamless, and personalized shopping journey. From AR navigation for easy product location to a smart shopping cart providing real-time updates, and from virtual try-on experiences to an environmental impact tracker, the project strives to address and overcome the pain points in conventional shopping.

Identity Design

Logo



Symbol

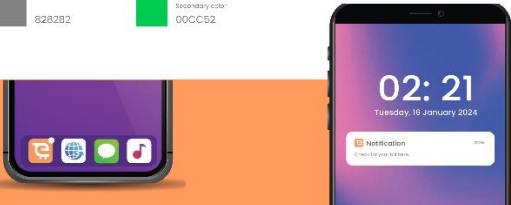


Color Palette

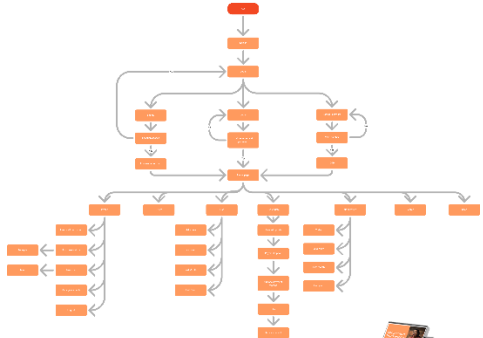
- FFB45E
- FFCE81
- 828282
- 272727
- FFFFFF
- Secondary color: 00CC52

Font

Aa Poppins (Regular) Poppins(Medium)




User Flow for supporting Application




Nomenclature

En is to 'put into' which indicates seamless shopping experience



Sahil Sonam - Final Year (A.A)



An Effective Solution for a Streamline Shopping Experience

Introduction

About the Topic

En-cart represents a transformative initiative aimed at revolutionizing the traditional shopping experience. Recognizing the common challenges faced by shoppers, including inefficient navigation, a lack of real-time billing information, and time-consuming checkout processes, the project introduces a comprehensive solution. Through the integration of cutting-edge technologies such as RFID, and a feature-rich mobile app, the smart shopping mall offers customers an enhanced, seamless, and personalized shopping journey. From AR navigation for easy product location to a smart shopping cart providing real-time updates, and from virtual try-on experiences to an environmental impact tracker, the project strives to address and overcome the pain points in conventional shopping.

Problem Statement

Current shopping experiences face challenges that can hinder customer satisfaction and efficiency. Common issues include inefficient navigation, a lack of real-time product information, time-consuming checkout processes, and limited personalization. Shoppers may also struggle with finding products and experience frustration due to queues and environmental concerns. There is a need for an innovative solution to revolutionize the shopping experience, addressing these pain points and providing a seamless, personalized, and efficient journey for customers.

Pain Points



Unable to locate products they want



Time-consuming Checkout Process



Unable to keep track of the money spent

Solutions



Internal Navigation



Time saving and seamless checkout procedure



Track real time cart total

Pitch Up - Board Game

Overview - Students often play board games to entertain or release stress.

A board game based on Advertising agency to get to know about dynamic landscape of agency. Players are the employees like copywriter, account manager, strategist, etc..

A player gets to know about pitfalls in agency, face errors and learn from mistakes and what other employees do as well.

Gamification of education is relatively new concept, and is gaining popularity rapidly. It is based on idea that people are inherently competitive, so people will be more likely to participate in a learning experience or work task by using game elements.

A game which also encourages players to be interactive just agency meetings are and share storytelling for pitch.



Elements

Pitch Cards
Client Brief cards, for players to share their ideas and create script an ads and campaign. When a player lands on 'Brief' they have option to pitch. The one who gets points from other players wins it and have to give their token to agency

Error Cards
When Player lands on error place they draw out that card. Each card has errors faced by amp eyes

Positive Feedback Cards
In this when player lands on feedback depending on dice rolled the even number gets positive feedback card to draw out. Behind the card every employees good feedback is put. The player then has to give one token to the agency.

Poor Feedback Cards
In this when player lands on feedback depending on dice rolled, the odd number gets to draw the poor feedback card. Behind the card every employees bad feedback is put. The player has to take one token from agency as they lost.

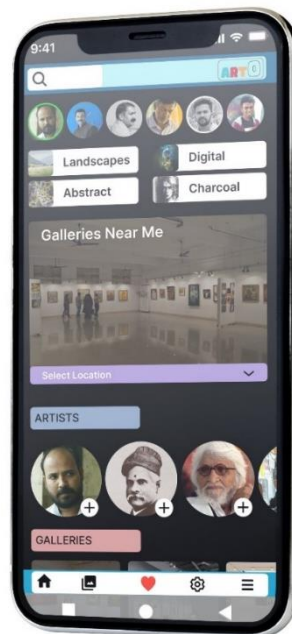
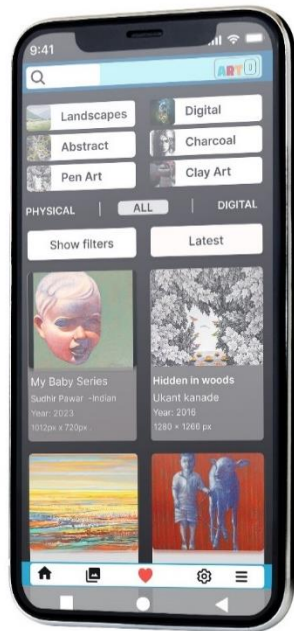
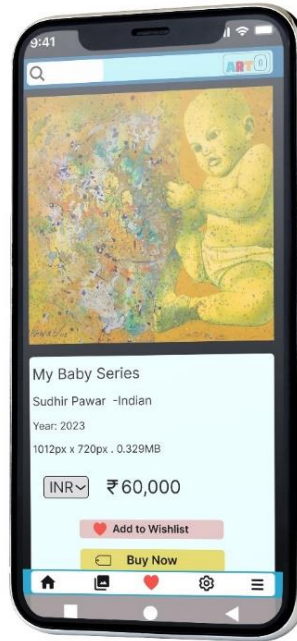
Tokens for different employee

As each player is employee of agency Different colour codes identify them On this colour basis the feedback cards have feedback of employees so players identify it easily

Staff Player piece

Colour coded employee pieces for players

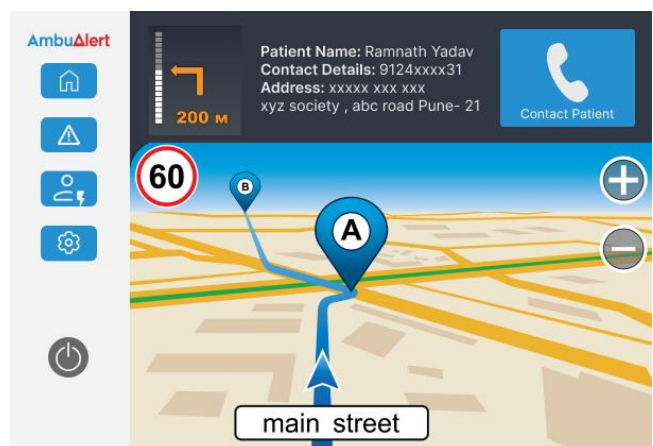
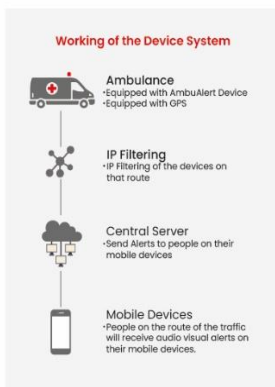
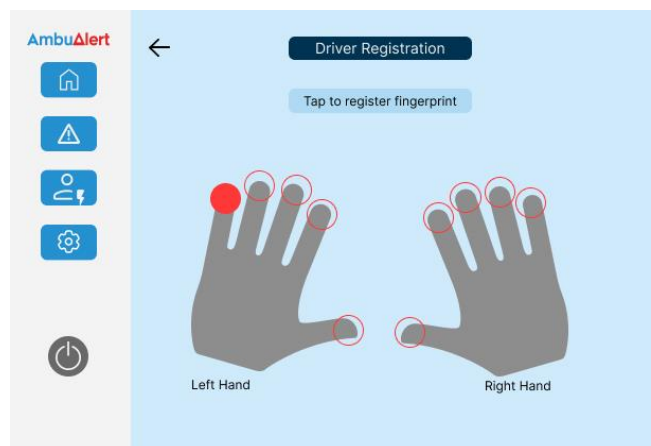
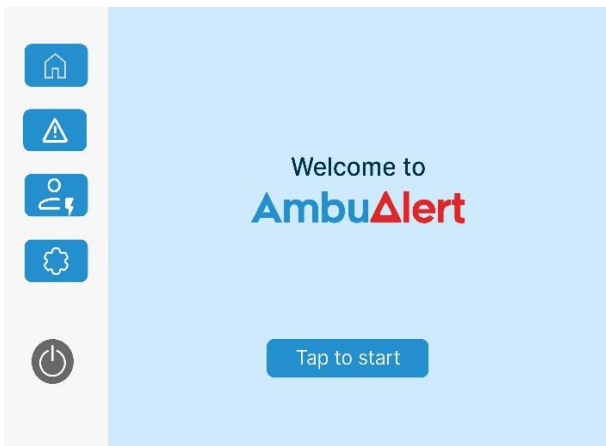
ArtO - Online art galleries have become an integral part of the art world, offering a platform for artists to showcase their work and art enthusiasts to explore, appreciate, and purchase art from the convenience of their digital devices. This digital transformation of the art industry has opened up new possibilities for artists, collectors, and art lovers. Online art galleries serve as virtual hubs for art lovers, artists, and collectors to engage with and experience art in the digital age. Key aspects of online art galleries include.



AmbuAlert is an innovative and compact device designed to enhance emergency response efficiency in ambulances.

This cutting-edge system seamlessly integrates with ambulance infrastructure, providing real-time alerts to a central server and facilitating optimal route navigation without traffic delays.

The server delivers alert messages to vehicles on the specific route with distinctive and recognizable sounds, ensuring heightened awareness and immediate response to the presence of an emergency vehicle.



The "Pattakatha" is an imersive and culturally rich card game that takes players on a journey through the heart of India's diverse culture using traditional Indian playing cards.

This tabletop printing card game is designed to provide an engaging and educational experience while celebrat- ing the vivid tapestry of Indian traditions, festivals, and themes, they play the game, making it a fun and enriching experience for all ages.



Visualization

Subjects: Roar Safty Posters



T.Y BFA 'AA' 2018-19

Exhibition stall design for tirupati group

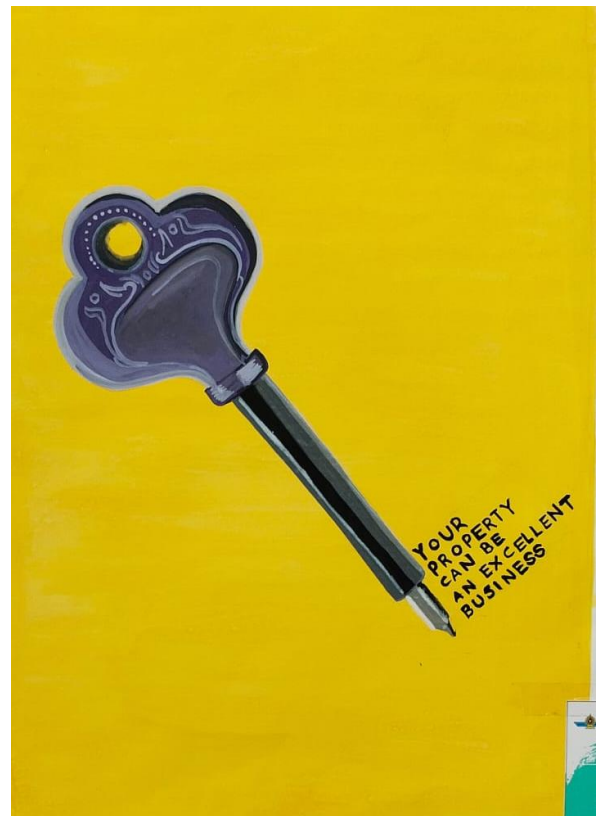


S.Y BFA 'AA' 2018-19

POP DESIGN



Visualization



Media Basics & Design

Dangler Design



3. Installation & Class Assignments (Painting)

Assignments with innovation F.Y BFA Painting 2021-22

we presented an installation artwork based on perceptual art. In this artwork, we tried to recreate the artwork of artist Michael Murphy.



S.Y BFA Painting 2022-23

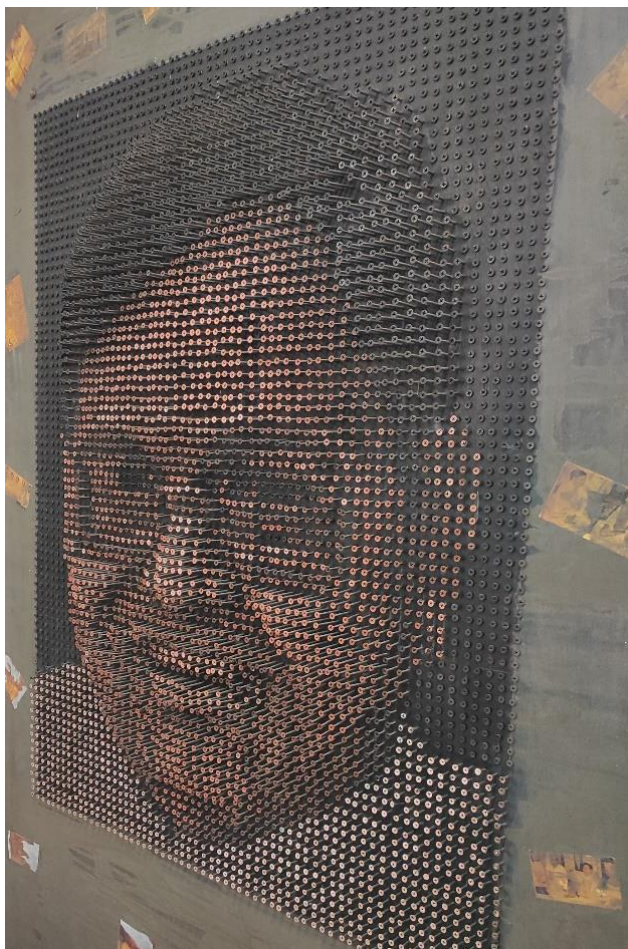
"Blind Belief Unveiled" seeks to challenge visitors to confront their own beliefs and consider the implications of unquestioning faith. Through immersive experiences and reflective spaces, the installation encourages critical thinking and dialogue, inviting participants to navigate the maze of belief and emerge with a deeper understanding of their own convictions.



T.Y BFA Painting 2018-19

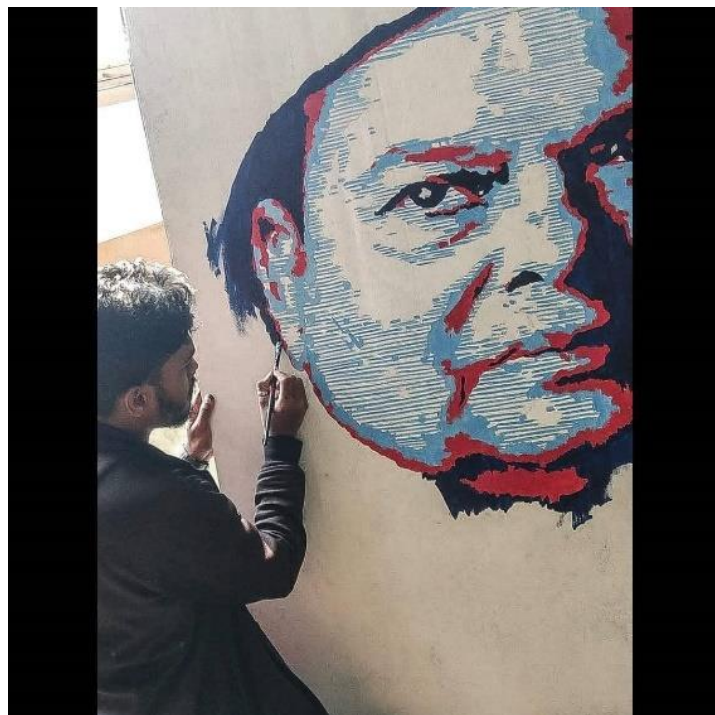
These screws are placed at regular intervals on the plywood.

- The term "grilled" might be a typo or a specific term used in the context of your project. If it's a typo, it could mean "drilled" screws, indicating that holes are made in the plywood to insert the screws. The screws are arranged systematically, presumably in a specific pattern or grid on the plywood.
- This arrangement could contribute to the overall design and composition of the relief sculpture.
- The screws are more or less fitted into the plywood, creating a variation in depth.
- This variable depth creates a raised effect, forming the relief in the sculpture. Adjusting how deeply the screws are inserted likely allows for different levels of elevation in the figures.



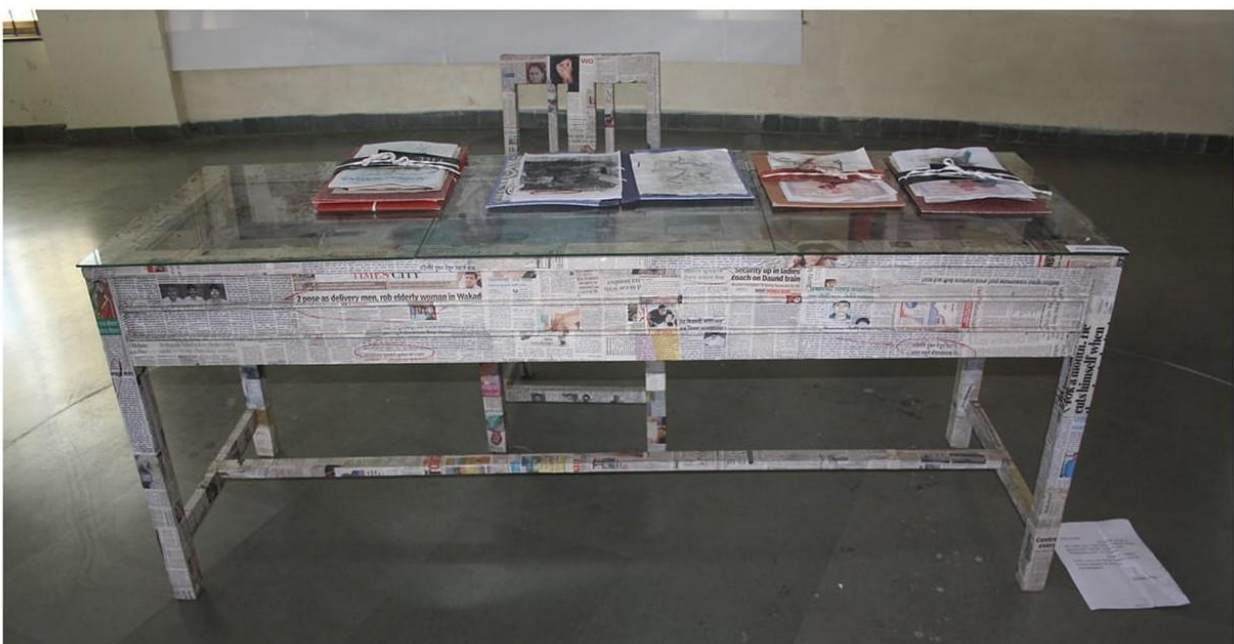
FINAL YEAR BFA Painting 2019-20

The lantern is made of instillation in bamboo twine. In this instillation, an attempt has been made to show the social gap through high key, middle key, low key. The lantern is made of instillation in bamboo twine. In this instillation, an attempt has been made to show the social gap through high key, middle key, low key. The lantern is made of instillation in bamboo twine. In this instillation, an attempt has been made to show the social gap through high key, middle key, low key.



4TH YEAR BFA PAINTING 2018-19

An attempt has been made to show the events that happen in the society, especially in the case of women, through the installation. The installation is created using mediums like frock knife drapery headphones bangles etc. The society's view of women is seen, even if there is evidence of rape and murder, sometimes justice is not given by the judiciary.



3TH YEAR BFA PAINTING 2019-20

Both the railway engine and butterfly sculptures have been created through scraps, using wire, paper, steel, thermocol color etc. to bring character.



4TH YEAR BFA PAINTING 2018-2019

Narasimha sculpture and temple are made from Westies cardboard. In this, mainly temple and Narasimha's armature has been created. An attempt has been made to bring proportionality and exact character in it. The purpose of cutting and pasting two important things can be seen in this work.



4. IKS Implementation through class assignments

Subjects included in the syllabus

The Indian knowledge system is a vast and ancient tradition that encompasses various fields such as philosophy, science, mathematics, medicine, literature, Art and spirituality. It has its roots in the ancient civilizations of the Indian subcontinent, including the Indus Valley Civilization and the Vedic period. Here are some key aspects of the Indian knowledge system that are incorporated in the syllabus of BFA (Applied art & Painting).

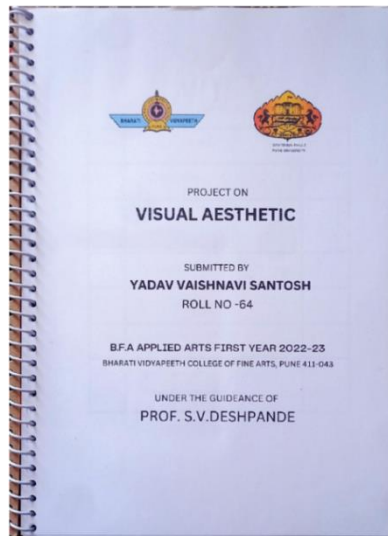
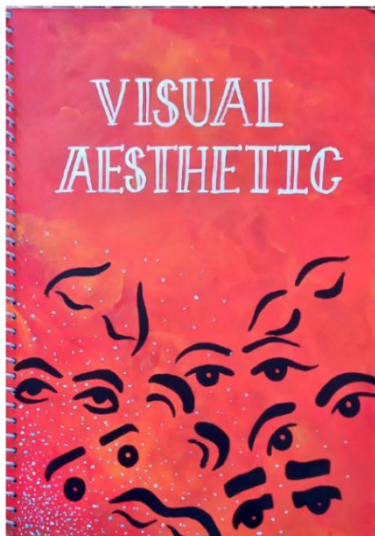
Class – FY BFA AA (II sem.)

Subject- Visual Aesthetics - Rasashastra

In Indian art, the concept of "Navarasas" refers to the nine emotions or sentiments that are portrayed and evoked in various artistic expressions such as dance, music, theater, literature, and visual arts. These nine rasas are central to Indian aesthetics and are believed to be the essence of human experience. Study of these nine rasas are incorporated in subject of Aesthetics.

Objective:

- To understand the significance of Rasashastra, its basic concept and to be able to relate it to communication design. To understand art appreciation and to be able to relate art to communication design.



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INTRODUCTION

Indian aesthetics is a unique philosophical and spiritual point of view on art, architecture and literature. In Indian aesthetics, a *Rasa* (Sanskrit: रस) is 'juice' or 'essence' denotes an essential mental state and is the dominant emotional theme of a work for art or the primary feeling that is evoked in the person that views, reads or hears such a work.

Although the concept of *Rasa* is fundamental to many forms of Indian art including dance, music, classical, musical, theatre, cinema and literature, the treatment, interpretation, usage and actual performance of a particular *Rasa* differs greatly between different styles of schools of *Abhinaya*, and the huge regional differences even within one style.

The foundation of Indian Aesthetics theory can be traced to Bharatmuni's *Natya-shastra*.

1

1. HISTORY OF INDIAN AESTHETIC

The things which attract you to an artwork, where you feel pleasure in an artwork. It is not important that you capture reality. More important is what you thought. e.g. Van Gogh - Sunflower painting.

1) Art is the expression of a man's feelings and imagination on thought a medium. When both are given a form, it is called art. India has total freedom to deny reality because they are supposed to be the creator of beauty. The things which attract us to an artwork where you feel pleasure in an artwork. It is not important that you capture reality. More important is what you thought. e.g. Van Gogh - Sunflower painting.

Aesthetics is the discipline in which authors

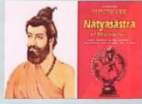
2

and philosophers try to explain the concept of beauty. Different philosophers try to explain the concept of beauty. Different philosophers and aestheticians have a lot of contradictions between them. But the standard of beauty is the same when it concerns.

Indian aesthetics is rather than the western aesthetics. Before Italian philosopher (1600) there were no real aesthetics. In India, a lot of scholars were particularly interested in aesthetics. Their main aim was to understand and find out the meaning of beauty. Bharat was the first to write on aesthetics in Bharat's *Natya Shashtra*, mainly in terms of literature, Drama and Dance. Theory of Aesthetics is in fact, the theory of "sense of beauty." In India, there was a separate discipline for the theory of beauty. Indians were not historically inclined, but they did not record anything and always dedicated their works to *Bruha*.

3

(Project By Students)



4

and gods.

Bharata's Natya Shastra (BNS)- the entire story is told in terms of music and dance and is not written for the folk artists. Purely classical form. Bharat Muni mentioned Indira the land of heaven who had a lot of dancers. Natyashastra according to scholars were written during 2nd Century B.C. or A.D. hence we can say that drama existed for a long time before.

There is a missing link between Indus valley civilization and the Mauryan period, which means that BNS must have been written during the Shunga Dynasty and that this form must be known in Harappa but does not conclude due to lack of evidence. BNS was the first available theory of music, dance and drama but those forms existed long before.

Rasa is born out of the Union of "Vibhava" "Anubhava" and "Vyabhichari bhavas".

5



6

Bharata in search of true beauty uses the word RASA (the essence of life, juice, Amrit) rasa is only to be felt, it is the source of all life. We live in on fluid (water) and consider it to be the source of all life. We this theory became very popular, but since it is difficult in identifying, there are antagonists and Protagonists to identify them. In the 14th Century, Anand Vardhana (Kashmiri Pandit) supported Bharata's rasa theory and Natya shastra. He researched and explained the theory in terms of dhvani, in the book called Dhvanyaloka.

The 9 rasas are-

- 1) Shringara rasa
- 2) Hasya rasa
- 3) Raudra rasa
- 4) Karuna rasa
- 5) Bibhata rasa
- 6) Bhayank rasa
- 7) Vira rasa
- 8) Adbhuta rasa
- 9) Shanta rasa

7

2. SHADANGA

The 'Shadanga' or six limbs of Indian Painting, appearing in the third khanda of Chitra-sutra, are a series of canons laying down the main principles of art. The subsequent development of painting by the buddhists indicates that these 'six limbs' were put into practice by Indian painters and are the basic principles on which Indian art was founded.

For a person who is going to create something as a painting or sculpture should have knowledge of form, proportion, expression, Aesthetic Scheme, similitude and colour scheme. The present researcher studied the lotus motif and its application in the ornamentation of Mughal buildings according to the six limbs of Indian painting. Here the present researcher studied the lotus form according to the rules of old Indian aesthetic theory of 'Shadanga'.

8

A] Rupa-Bheda (Knowledge of Form or Form Impact)

Rupa means shape or form and Bheda means mystery. In the shanti Parva of Mahabharata sixteen types of forms have been mentioned as small, long, thin and angular etc.

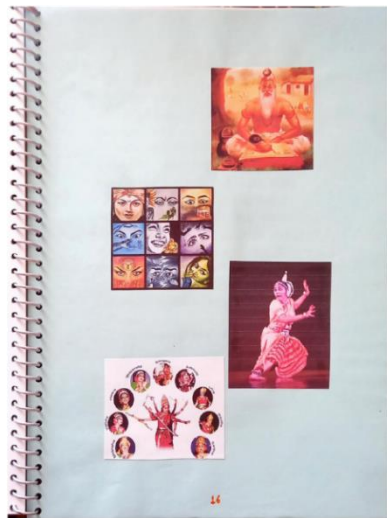
B] Pramana (Proportion)

In Indian art, "measurement and proportion are indispensable for strength and beauty, and measurement is considered the soul of all arts". Pramana means correct knowledge of the proportion of different forms. Pramana gives us strong theory of proportion and measurement with logical calculation. There should be harmonious division in the composition and measurement of the form drawn.

C] Bhava (Expression)

Beauty and grace cannot be imparted to the image by any cut and dried

9



4. NAVARASA

In Sanskrit *Navarasa* means nine and *Rasa* has many translations in English, and the main ones are: essence, juice, nectar, taste, or sap, but *Rasa* is commonly used to denote the sense of an "emotional state". The nine *Rasas* were (and are) the back bone of Indian Aesthetics ever since they were codified in the *Natyasastra* (written sometime between 200 BC-300 AD) and they formed the foundation from which the traditions of dance, music, theatre, art and literature evolved. *Pungyamans* and *advertisers* were created solely with the aim of evoking the *Rasas* in the audience.

Rasa is everything, or better yet, everything "has" *Rasa*. Though some things have a higher vibrational essence, others are lower and some even appear as dead, *Rasa* remains the invisible substance that gives life its

meaning

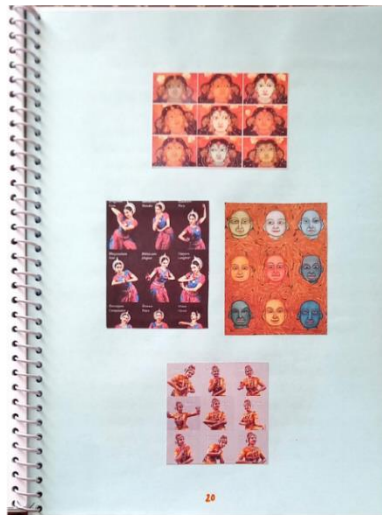
The 9 *Rasas* are described in ancient Indian aesthetic philosophy can be seen as being indicative of prime human emotions. Each *Rasa* is a repository of energy drawn from *air Prana* (Life force). By unlocking this powerful energy and then mastering it, we can effectively achieve emotional balance, and also use this energy to realize our true potential.

In both *Yoga*, and *Tantra* the 9 *Rasas* are seen as the essence of all of our emotions.

The 9 *Rasas* or "emotional essence"
 1) *Sringara* (Love) - This is the ultimate *Rasa*; the ocean emotion that treats everything. This *Rasa* frees the ego and connects us to the source of love. It's the creativity, play between *Shiva* and *Parvati* (Shakti), sun and moon, yin and yang. The purpose of the universe is to experience this divine love. This love is inherent in everything. It is

within each and every one of us and radiates throughout the cosmos.

- 17 *Haasya* (Joy) - This *Rasa* connects us to our sense of humour through laughter, happiness and contentment. When we laugh, it is the easier to slip into a no-mind state, because the mind has been freed from its usual wave lead of thoughts, and we can simply be open, free and happy in that moment.
- 18 *Adbhuta* (Wonder) - The curiosity, mystery and awe which occur when we become fascinated with the very idea of life. This *Rasa* is our playfulness and innocence we enter into complete appreciation and become an explorer or adventurer. It seems like magic!
- 19 *Vira* (Courage) - Also bravery, confidence, determination, self-assurance and valor. *Vira* asserts itself when you call upon the warrior that lives inside you. It is strong and vibrant.
- 20 *Shanta* (Peace) - This *Rasa* is reflected



in deep calmness and relaxation. When we become still, quiet and at peace, we are so full that we are empty of all else but peace. We can only find peace within.

- 21 *Karuna* (Compassion) - When we can experience another's sadness and reflect it back to the cosmos, whether experience compassion. Compassion is what connects us all. Through compassion we can relate deeply and honestly with each other, it is the bridge between us and others and helps us understand and empathize with them.
- 22 *Raudra* (Anger) - When angry we go into the fire. One moment of anger can destroy a lifetime of good merit, so have respect for anger. When anger isn't honored it can bring up irritation, violence and hatred. Allow yourself to feel the anger, without taking any action, letting it move through you rather

than getting stuck.

- ↳ Bhayanaka Bhayanaka (Fear) - Also doubt, worry, insecurity etc. When we lose our lives in fear, we shut down completely, overcome Bhayanaka with inner strength, love and trust.
- ↳ Vibhata (Disgust) - Self pity, loathing, self hatred. This Rasa characterizes the judgemental mind, only by cultivating loving-kindness can we heal and appease Vibhata.

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5. NAVARASA IN ADVERTISEMENT

Rasa in the advertisement builds an emotional appeal on consumer's perspective. To understand which sentiment as rasa is related to which product, it will be easier for the customer to understand the background of selling proposition.

Here are some of the examples of advertisement of a product which has lots of emotional appeal.

- ↳ Shringara Rasa - The happiness evolved in the context of happiness through coca cola. The couple are holding coca cola bottles to share their love time and belongings. The advertisement is always touches the emotion of a young couple. Also in another advertisement, in the context of diet Pepsi the young slim girl is drinking which strikes the girl who is

23



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most health conscious. The question of self-love in the way of shringara rasa comes here.

- ↳ Veer Rasa - This advertisement show the Adulata in wonder rasa. In this how life protecting from germs like a courageous mother. Veer Rasa is the prime element.
- ↳ Karuna Rasa - The state of hunger and loss of belonging projects the society and how UNICEF as a product gives a support to these poor society people.
- ↳ Bhayanaka Rasa - Another part of Bhayanaka Rasa is being depicted through the war to showcase the condition afterwards, if the human being are not being aware of the climate change.
- ↳ Haasya Rasa - Here comes the approach of Haasya Rasa in advertisement. Here, the cow's look gives an impression of some whimsy of laughter and why position of cow's

25



26

standing position on a jumping couch. The Macdonald brand image shows with some of the laughter through Haasya Rasa.

- ↳ Advuta Rasa - The advertisement on Advuta gives an impression of curiosity, how a transgender person face the cruelty from a society and how to survive. So the immense support from the advertisement establishes Advuta Rasa with some curiosity and wonder.
- ↳ Roudra Rasa - Here comes the Annil product which creates the Roudra Rasa of Annil girl which fights with dragon. It gives a proper picture of how to fight with anger and how a bitter product help you.

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• History Of Indian Aesthetics •

Indian aesthetics has a rich and diverse history that spans thousands of years. The earliest known text on Indian aesthetics is the *Natyashastra*, which was written by 'Bharat Muni' around 200 BCE. This text provides a comprehensive framework for understanding the nature of beauty and art, and it discusses various aspects of aesthetics, including the theory of *rasa*, the different types of *rasas*, and the role of the performer and audience in creating an aesthetic experience.

Over the centuries, Indian aesthetics continued to evolve and develop. In the medieval period, there was a significant emphasis on poetry and literature ornamentation were written during this time. The most famous of these treatises is the *Alankara shastra*, which was written by the poet Anandavardhana in the 11th century CE. This text discusses the various literary devices used in poetry and the importance of ornamentations in aesthetic experience.

During the Mughal period, there was a significant influence of Persian aesthetics on Indian art and culture. Many Mughal emperors were patrons of the arts, and that commissioned many beautiful buildings, gardens, and works of art. The Mughal style of painting, which combined Indian and Persian elements, became very popular during this time.

In the modern era, Indian aesthetics remains a vibrant and dynamic field of study. Many scholars continue to explore the nature of beauty and culture throughout the world. Many artists have experienced with new forms and techniques, while others have sought to revive traditional forms of art. The influence of Western aesthetics has also been significant, and many Indian artists have incorporated Western elements into their work.

Today, Indian aesthetics remains a vibrant and dynamic field of study. Many scholars continue to explore the nature of beauty and culture throughout the world.



Aesthetics in Indian Art

• Shadangas •

In ancient times the *shadangas* probably were applied to sculpture. It seems that the great Chinese sculptor Shi Ho has written about them during 479-501 A.D. His *shadangas* show a great similarity with the Indian *shadangas*. From the history of Chinese art and philosophy it seems that their *shadangas* are based on another theory. Shi Ho's classification of art is based on the ancient text "Shi hua pin lu" which enumerates the *shadangas* of Chinese art. This Chinese sculptor Lai Kusi was the first to create an idol of Buddha in 300 A.D. painting in India was considered an art born of love and devotion and never as a mere hobby or the pursuit of pleasure. It was knowledge and duty. Except China and Japan no other country or community in the Western culture never paid attention to the *shadangas*. The Eastern art is based on the ancient ideals, rules and theory. Sculpture is a more comprehensive term and painting forms a part

of sculpture. In later times sculpture came to be regarded as an independent art and thereafter it was further classified into sculpture, architecture and drawing.

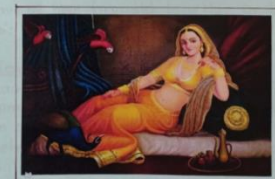
The *shadangas* of Indian art are as follows:-

1. *Rupabhedha* (Form)
2. *Pramana* (Proportion)
3. *Bhava* (Emotions)
4. *Lavyayajana* (Beauty)
5. *Sadrishyam* (Similitude)
6. *Varnikabhanga* (Brush)

Let us now consider every aspect individually, The *shadangas* of painting:-

1. *Rupabhedha* (Distinctive Form):-

A shape of natural and original, it is two-dimensional and permanent. The shape refers to the length and breadth and thickness as well. Sometimes observing an object whether man-made or natural we spontaneously exclaim "Oh it looks so shapeless and formless!" The artist needs to observe minutely the shape, form, tone, colour and texture of every object in the world.



1. RUPABHEDA

2. Pramāṇi (proportion):-

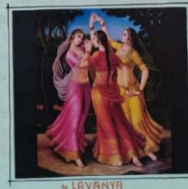
This is the second essential element of painting and comprises of balanced space distribution, proportion, borders, anatomy of man-made and natural objects etc. An Artist must be well aware of the sense of ratio and proportion.

3. Bhava (Emotion):-

The Indian philosophy and poetics have analyzed the aspect of emotion in art very meticulously and studiously. The tribhanga pose (A standing posture with three bends) and other postures, character, attitude and implied feelings have all been brought together under this term.

4. Lavanya (Beauty):-

Beauty is a prerequisite of any work of art along with its physical form, proportion and emotion proportion lends a parameter to the appearance as well as beauty. Emotions enhance the internal beauty while Lavanya enhances the external appearance.



5. Sadrishyam (Similitude):-

Similitude is a quality of similarity or semblance with the original object. It goes beyond doubt that the artistic presentation must bear a semblance to the object or the character being portrayed. But in the case of classic works of art the term "Similitude" carries a much deeper and subtle meaning. A picture as visualised by the artist creating the work of art and the content as seen by the viewer after completion must be similar.

6. Varnikabhanga (Brush):-

Different types of painting of brushes such as the thin, medium or thick can make a difference between to a painting. An artist must know when and how to use which type of brush. Such brushwork and styles has gained more prominence with the invention of the camera. Artists like Monet, Van Gogh, Sisley, Hussein, Bendre, Salavalekar, etc. proved their uniqueness through their unique coloring technique.



• Rasa Sutra •

Every Artist makes an attempt to produce art that evokes the viewers' emotions and, as a result, has an emotional impact. And the audience member similarity attends a slowly show only for this enjoyment. The artwork an artist should therefore place the most emphasis on the structural element of the building. The "Rasa Sutra," the Cornerstone of Indian dramaturgy and the Components for evoking an aesthetic experience in the audience, is mentioned in the Bharata's Naty Shastra.

It is stated that the permanent emotional states alone might obtain Rasa-rank. There are eight of them:-

1] Erotic (Shringar):-

The dominant state of love is the source of the erotic (Shringar rasa), which has its roots in the world's dazzling and brighter elements like whiteness, purity and beauty.

2] Comic (Hasya):-

The primary feeling of laughing serves as the foundation for the comic (Hasya) Rasa. It comes from displaying unsightly attire or ornaments, impudence, greed, argument or malformed limb.

3] Heroic (Veer):-

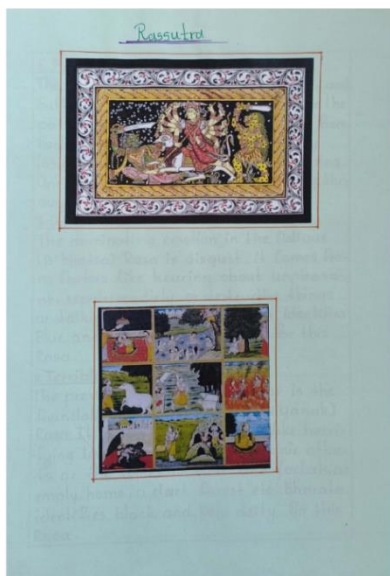
The grandeur, greatness, goodness, strength, and energy of exceptional types of people provide the foundation by heroic (Veer) Rasa. It demonstrates mental focus, tenacity, diplomacy, and among other things.

4] Marvellous (Adbhut):-

The predominant state of amazement serves as the foundation of the Marvellous (Adbhut) Rasa. Bharata identifies the yellow colour and the Brahma deity for this Rasa.

5] Furious (Roudra):-

The prevailing state of warmth serves as the foundation for the furious (Roudra) Rasa. It is derived from factors like rage, rape, abuse, insult, falsity, allegation, envy and others. Its sources are the Rakshasas, Danavas, and arrogant men. Bharata identifies red colour and Rudra deity for this Rasa.



6. Pathetic (Karun):-
The prevailing state of grief, anguish, and suffering serves as the foundation for the pathetic (karun) Rasa. It is derived from factors like suffering brought on by losing loved ones, getting divorced, losing one's job, dying in an accident, going through hardships, or being imprisoned.

7. Odious (Bibhatsa):-
The dominating emotion in the Odious (Bibhatsa) Rasa is disgust. It comes from factors like hearing about unpleasant, repulsive, dirty, or destructive things or talking about them. Bharata identifies Blue and Siva-muhukala deity for this Rasa.

8. Terrible (Bhayanak):-
The prevailing emotion of terror is the foundation of the terrible (Bhayanak) Rasa. It is derived from factors like horrifying loneliness, ghost sightings, panic attacks, or the voices of owls and jackals, an empty home, a dark forest etc. Bharata identifies black and kala deity for this Rasa.

Navrasa

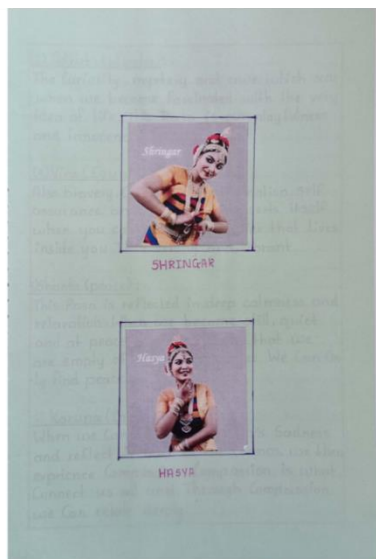
Navrasa - the 9 Rasas or Emotional Essences:-

The Sanskrit Nava means the nine & Rasa has many translations in English, and the main ones are: essence, juice, nectar, taste, or sap, but Rasa is commonly used to denote the sense of "Emotional state".

The 9 Rasas as described in ancient Indian aesthetic:-

(1) Shringara (Love):-
This is ultimate Rasa. The Crown emotion that heals anything. This Rasa frees the ego and connects us to devotional love. When we appreciate beauty is to connect us to the source of love.

(2) Hasya (Joy):-
This Rasa connects us to our sense of humor through laughter, happiness, and contentment. When we laugh, it is the easiest to slip into a no-mind state, because the mind has been freed from its usual workload & thoughts.

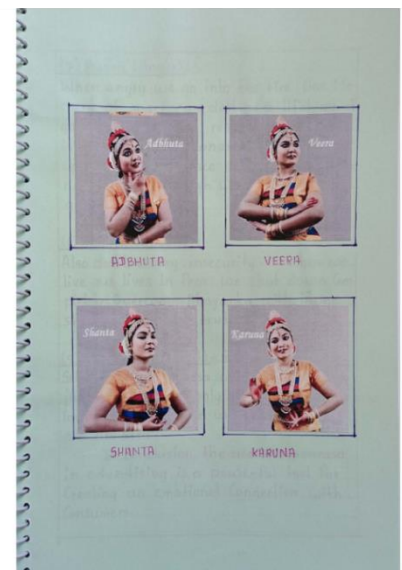


(3) Adbhuta (Wonder):-
The Curiosity, mystery and awe which occur when we become fascinated with the very idea of life. This Rasa is our playfulness and innocence.

(4) Vira (Courage):-
Also bravery, confidence, determination, self-assurance and valor. Vira asserts itself when you call upon the warrior that lives inside you. It is strong and vibrant.

(5) Shanta (Peace):-
This Rasa is reflected in deep calmness and relaxation. When we become still, quiet and at peace, we are so full that we are empty of all else but peace. We can only find peace within.

(6) Karuna (Compassion):-
When we can experience another's sadness and reflect it back to the Cosmos, we then experience compassion. Compassion is what connects us all and through compassion we can relate deeply.



Department: Fine Arts Painting

Class – FY BFA (I sem.)

Subject-History of Art (Indian)- I

Topics:

Prehistoric art

Indus valley

Mauryan art and stupa architecture

Class – SY BFA (III sem.)

Topics:

Wall Painting of Ajanta Caves, Bagh, Sittanvasal

Jain / Pal Miniature

Mughal School of Art

Rajput School of Painting

Pahadi

ASSIGNMENTS: understanding of the topics, group discussions and study from books and e learning.

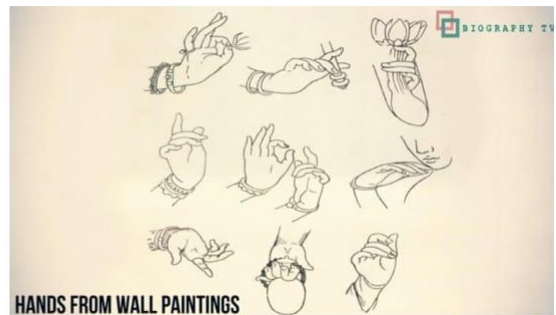
This process to understand the topic or an event from the history and interpret in our own language. This is moreover theory to understand and gain knowledge from many scholars and research papers.

A PROJECT REPORT: A thorough study of a given topic of history of art. Detailed synopsis with research from books, magazines and actual field trips in groups and making detailed project report in form of presentation.

RESEARCH PRESENTATION: the outcome of field observation and own judgment or observations on the historical movement and methods techniques have been incorporated and presented in front of the departments.

Emotions From Wall Paintings :

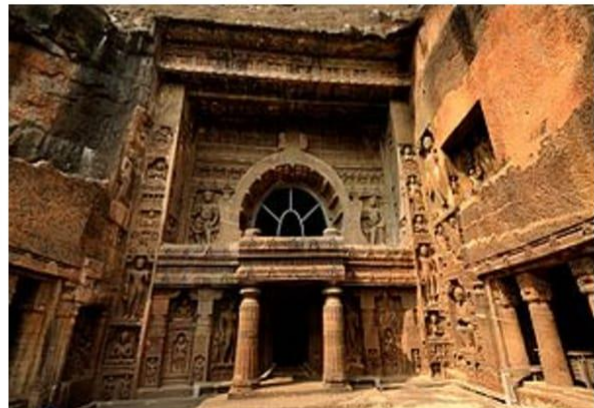
The Ajanta Cave paintings reveal a spectrum of emotions and hairstyles. Serene devotion is often portrayed among Buddhist monks and bodhisattvas, while divine bliss is depicted in scenes of enlightenment. Human emotions such as love and sadness are captured in everyday life scenes. Hairstyles vary from closely shaved heads for monks to more elaborate styles for royalty and women. These paintings offer a window into the emotional and grooming practices of ancient India.



Ajanta caves :

The Ajanta Caves, located in the state of Maharashtra, India, are an extraordinary testament to the artistic and spiritual achievements of ancient India.

Carved into the rocky cliffs of the Waghora River valley, these 30 rock-cut caves are renowned for their stunning fresco paintings and intricate sculptures. Dating back to the 2nd century BCE to the 5th century CE, the Ajanta Caves served as Buddhist monastic retreats and prayer halls, providing a sanctuary for meditation and worship. These caves offer a mesmerizing journey through time, showcasing the rich history, artistic prowess, and religious significance of ancient India.”



Pal Art

Wall Painting/ Mural painting

- Wall paintings were also depicted on the walls of **Mahavihara, Chaityas, temples, and other structures.**
- Various figures such as **animals, humans, flowers, birds, and trees**
- The wall painting discovered at Sarai Sthal (Nalanda) is one of the best specimens of Pala era's wall paintings.



Buddhist Goddess, Pancharaksha, c 1040 AD



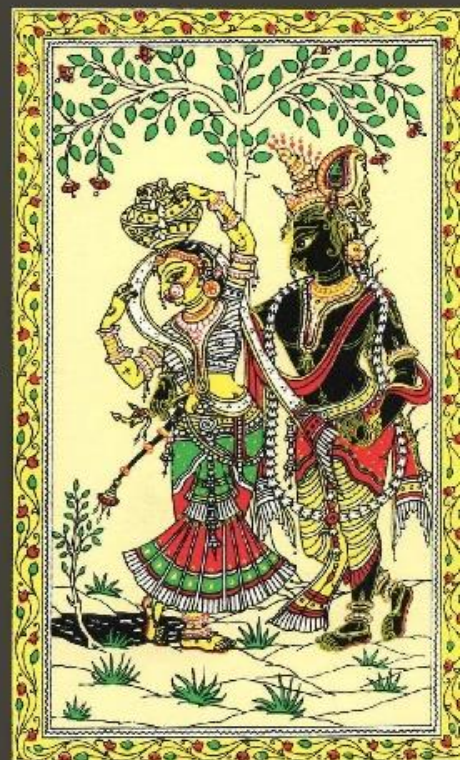
Tara, Pancharaksha, c 1080 AD

Tribal Art Form

Pattachitra

- is a traditional folk art form that originates from the state of **Odisha in India.** The name "Pattachitra" is derived from two Odia words, "**patta,**" meaning **cloth,** and "**chitra,**" meaning **picture or painting.**
- specially prepared canvas made from **cotton cloth or palm leaves.** The canvas is coated with a mixture of **chalk and gum,** creating a smooth surface for painting.
- Hindu **mythology and epics, such as the Ramayana and Mahabharata.**
- gods and goddesses, mythological narratives, and scenes from the lives of Krishna and Rama. These paintings are also used **to illustrate various rituals and ceremonies.**

1. **Techniques:** Pattachitra is known for its intricate and detailed work. Artists use fine brushes made from animal



Madhubani folk art

- **Symmetry** is a prominent feature in Madhubani art. The paintings are often divided into symmetrical sections, with one side mirroring the other.
- there are **no empty spaces** in the composition. The entire surface is filled with intricate designs, leaving no room for blank spaces.
- use **twigs, brushes, and even fingers** to create their paintings..
- Some of the well-known styles include **Bharni, Katchni, Tantrik, and Godna.**

Cultural Significance: Madhubani painting has cultural and ritualistic significance in the Mithila region. It is often used to decorate homes during festivals, weddings, and other special occasions. It is also a means of storytelling and preserving cultural traditions.

