



FACULTY OF
FINE ARTS

Constituent college of Bareilly International University

Administrative Block, BIU Building, Rohilkhand Medical College Campus, Pilibhit Bypass Road, Bareilly-243006 (U.P.) INDIA
Phone : 0581-2526051/ 53, +91 9568 131000 Email : info@biu.edu.in Website : www.biu.edu.in

Bachelor of Fine Arts (BFA) in Printmaking

Four-Year Undergraduate Degree Programme (NEP-Aligned)

A Contemporary, Studio-Based and Research-Oriented Curriculum Framework

PROGRAMME VISION

The BFA in Printmaking is designed to develop skilled, innovative, and critically aware printmakers who understand both traditional and contemporary print practices. The programme integrates drawing, image-making, technical mastery, material exploration, visual research, interdisciplinary experimentation, and professional practice.

PROGRAMME OBJECTIVES

The programme aims to:

1. Develop proficiency in drawing and visual observation.
2. Build mastery in traditional and contemporary printmaking techniques.
3. Encourage experimentation with materials, processes, and interdisciplinary approaches.
4. Foster conceptual thinking and independent artistic inquiry.
5. Develop understanding of Indian and global print traditions.
6. Integrate digital technologies with print practices.
7. Prepare students for professional artistic careers, research, teaching, and entrepreneurship.
8. Cultivate sustainable and environmentally responsible studio practices.
9. Promote critical engagement with social, cultural, ecological, and political issues.
10. Encourage innovation in contemporary printmaking.





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PROGRAMME OUTCOMES

Upon graduation, students will be able to:

- Demonstrate advanced printmaking skills.
- Execute original editions and artist books.
- Integrate drawing, photography, digital media, and print processes.
- Conduct visual and academic research.
- Curate and present professional exhibitions.
- Develop sustainable studio practices.
- Produce independent artistic projects.
- Build professional portfolios for higher studies and careers.

PROGRAMME STRUCTURE

Duration

4 Years (8 Semesters)

Credit Distribution

Component	Credits
Studio Practice	100
Theory	40
Electives	20
Research & Dissertation	10
Internship/Professional Practice	10
Total	180





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Four-Year Undergraduate Degree Programme (Eight Semesters)

A Comprehensive and Contemporary Curriculum Framework

1. Programme Overview

The Bachelor of Fine Arts (BFA) in Painting is a four-year professional undergraduate degree programme designed to develop students into creative visual thinkers, professional artists, educators, researchers, curators, and interdisciplinary practitioners. The curriculum integrates classical drawing and painting traditions with contemporary visual practices, digital media, critical theory, research methodologies, and professional exposure.

The programme emphasizes:

- Strong foundation in drawing and visual perception
- Development of personal artistic language
- Understanding of Indian and World Art History
- Experimentation with traditional and contemporary media
- Interdisciplinary and research-based studio practice
- Professional readiness for galleries, teaching, design, animation, curation, public art, and independent art practice
- Portfolio development and exhibition practices
- Digital literacy and contemporary visual culture

2. Programme Objectives

The programme aims to:

1. Develop technical proficiency in drawing, painting, composition, colour, and visual language.
2. Build critical understanding of aesthetics, art history, and contemporary art discourse.
3. Encourage experimentation with media, methods, and conceptual practices.





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4. Foster originality, imagination, and personal expression.
5. Integrate traditional Indian art practices with contemporary global perspectives.
6. Prepare students for professional careers in visual arts and related creative industries.
7. Cultivate research aptitude, visual analysis, and documentation skills.
8. Develop interdisciplinary and socially engaged artistic practices.
9. Encourage ethical, ecological, and culturally sensitive artistic approaches.
10. Prepare students for higher studies, teaching, gallery practice, curation, and entrepreneurship.

3. Programme Structure

Duration

- 4 Years (8 Semesters)

Pattern

- Foundation Year: Semesters I & II
- Intermediate Exploration: Semesters III & IV
- Advanced Studio Practice: Semesters V & VI
- Professional Specialization & Research: Semesters VII & VIII

Credit Structure

- Total Credits: 180–200 Credits
- Theory : Practical Ratio = 30 : 70

Teaching Methodologies

- Studio Practice
- Demonstrations
- Workshops
- Lectures
- Museum & Gallery Visits





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- Field Studies
- Critiques and Reviews
- Artist Talks
- Seminars and Presentations
- Collaborative Projects
- Digital Learning
- Research and Documentation

4. Graduate Attributes

Upon completion of the programme, students will be able to:

- Demonstrate advanced artistic and technical skills
- Develop independent visual language and conceptual thinking
- Analyze artworks critically and contextually
- Create professional portfolios and exhibitions
- Use digital tools and contemporary media effectively
- Apply research methodologies in studio practice
- Engage with cultural, ecological, and social concerns through art
- Work independently and collaboratively in creative industries

5. Assessment Pattern

Continuous Internal Assessment (CIA)

- Studio Assignments
- Sketchbooks and Journals
- Presentations
- Viva Voce
- Process Documentation
- Mid-Semester Critiques
- Research Papers





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- Participation and Attendance

End Semester Assessment

- Practical Display and Jury
- Theory Examinations
- Portfolio Evaluation
- Exhibition Assessment
- Dissertation/Research Project

Suggested Weightage

- Practical Subjects: 70% Internal + Jury/External Assessment
- Theory Subjects: 40% Internal + 60% External

6. Semester-wise Curriculum

YEAR I

FOUNDATION STUDIES

SEMESTER I – VISUAL FOUNDATIONS AND OBSERVATION

Practical Subjects

1. Drawing and Observation Studies

- Line and contour drawing
- Shape and form studies
- Light and shade
- Perspective basics
- Nature studies

2. Elements and Principles of Visual Design

- Elements of art
- Principles of design





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- Abstract compositions
- Visual problem-solving
- Paper constructions

3. Colour Exploration Studio

- Colour theory
- Colour relationships
- Warm and cool colours
- Colour psychology
- Nature-based colour studies

4. Material and Media Exploration

- Graphite and charcoal
- Ink and pastel
- Watercolour and acrylic
- Mixed media exploration
- Experimental mark-making

5. Visual Journal and Sketchbook Practice

- Daily drawing exercises
- Observation records
- Visual note-making
- Idea development
- Reflection and documentation

Theory Subjects

1. History of Art and Visual Culture – I

- Prehistoric art
- Ancient Egyptian, Greek and Roman art
- Indus Valley Civilization
- Mauryan and Buddhist art
- Ajanta paintings





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2. Fundamentals of Aesthetics

- Nature of art
- Beauty and expression
- Creativity and imagination
- Visual perception
- Indian aesthetic concepts

Workshop Module I

- Clay modelling
- Basic printmaking
- Collage construction
- Creative assemblage

Field Study

- Museum visits
- Heritage walks
- Nature sketching camp
- Field documentation portfolio

SEMESTER II – INTERDISCIPLINARY EXPLORATION AND VISUAL COMMUNICATION

Practical Subjects

1. Advanced Drawing and Human Studies

- Figure drawing
- Human proportions
- Portrait studies
- Gesture drawing
- Environmental sketching





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2. Foundation Painting Studio

- Watercolour techniques
- Acrylic painting
- Gouache methods
- Still life painting
- Landscape and expressive composition

3. Introduction to Printmaking and Graphic Exploration

- Relief printing
- Monoprint techniques
- Texture printing
- Stencil methods
- Image transfer processes

4. Visual Communication and Applied Art Basics

- Typography fundamentals
- Poster design
- Symbol and icon design
- Illustration basics
- Visual storytelling

5. Digital Art and Contemporary Media

- Digital drawing
- Image editing
- Digital composition
- Hybrid art processes
- Portfolio presentation

Theory Subjects

1. History of Art and Visual Culture – II

- Gupta art





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- Mughal painting
- Rajput and Pahari painting
- Renaissance and Baroque art
- Modern Indian art and contemporary practices

2. Introduction to Visual Culture and Communication

- Image and society
- Media literacy
- Visual communication
- Popular culture
- Contemporary visual language

Workshop Module II

- Painting techniques
- Relief printmaking
- Typography and poster design
- Illustration
- Installation and collaborative practices

Foundation Portfolio Project

- Drawing portfolio
- Painting portfolio
- Printmaking exercises
- Visual communication projects
- Sketchbook and research documentation

YEAR II

INTRODUCTION TO MAJOR PRINT PROCESSES

SEMESTER III

Practical





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1. Intaglio Printmaking I

Drypoint

- Needle techniques
- Burr creation
- Printing

Engraving

- Tool handling
- Controlled line work

2. Relief Printmaking III

- Advanced woodcut
- Multi-block colour printing
- Japanese woodcut introduction

3. Drawing for Printmakers

- Expressive line
- Tonal abstraction
- Experimental mark making

4. Photography for Printmaking

- Composition
- Reference generation
- Image transfer

5. Print Portfolio I

Theory





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History of Printmaking I

- Chinese Origins
- Japanese Ukiyo-e
- European Print Traditions
- Albrecht Dürer
- Rembrandt

Visual Communication

- Image reading
- Semiotics
- Narrative structures

SEMESTER IV

Practical

1. Intaglio Printmaking II

Etching

- Hard Ground
- Soft Ground
- Aquatint
- Sugar Lift

Mezzotint

- Rocker techniques
- Tonal development

2. Lithography I

- Stone preparation
- Drawing materials





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- Chemical processing
- Printing

3. Experimental Drawing

4. Print Portfolio II

5. Collaborative Print Project

Theory

History of Printmaking II

- Indian Printmaking History
- Chittaprosad
- Somnath Hore
- Krishna Reddy
- Contemporary Indian Printmakers

Aesthetics and Criticism

YEAR III

ADVANCED STUDIO PRACTICE

SEMESTER V

Practical

1. Lithography II

- Multi-colour lithography
- Photo-lithography
- Offset principles





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2. Screen Printing I

- Stencil methods
- Paper stencils
- Direct methods
- Multi-colour registration
-

3. Alternative Print Processes

- Collagraph
- Viscosity Printing
- Monoprint
- Monotype

4. Artist Book I

- Sequential imagery
- Fold structures
- Handmade books

5. Print Portfolio III

Theory

Modern Art History

- Impressionism
- Expressionism
- Cubism
- Surrealism
- Modern Indian Art

Research Methods for Artists





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SEMESTER VI

Practical

1. Screen Printing II

- Photo emulsion
- Fine detail imagery
- Textile applications
- Large-format printing

2. Digital Printmaking

- Digital drawing
- Giclée printing
- Hybrid printmaking
- Layered digital-print combinations

3. Installation and Print

- Spatial printmaking
- Wall installations
- Print environments

4. Artist Book II

5. Professional Portfolio Development

Theory

Contemporary Art Practices

- Installation
- New Media
- Social Practice
- Public Art





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Professional Practice

- Copyright
- Editioning
- Pricing
- Gallery systems
- Grants

YEAR IV

SPECIALIZATION, RESEARCH AND PROFESSIONAL PRACTICE

SEMESTER VII

Practical

Major Studio Project I

Students choose a specialization pathway:

A. Relief Pathway

- Advanced woodcut
- Reduction colour systems

B. Intaglio Pathway

- Experimental etching
- Photopolymer gravure

C. Lithography Pathway

- Contemporary lithographic practice





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D. Screen Printing Pathway

- Fine art screen printing

E. Hybrid Printmaking

- Mixed process editions

Contemporary Print Research

- Installation printmaking
- Environmental printmaking
- Socially engaged print projects

Exhibition Planning

Dissertation Proposal

Theory

Global Contemporary Printmaking

- International print biennales
- Contemporary artists
- Expanded print practices

Curatorial Studies

SEMESTER VIII

Practical

Major Studio Project II

Creation of:





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- Complete body of work
- 20–30 professional prints
- Artist book or research project
- Exhibition-ready portfolio

Degree Show

Students organize and participate in:

- Curatorial planning
- Display systems
- Documentation
- Public presentation

Professional Portfolio

Includes:

- Artist Statement
- CV
- Website
- Digital Archive
- Exhibition Record

Theory

Dissertation

Research Areas:

- Contemporary Printmaking
- Indian Print Traditions
- Eco-printmaking
- Digital Print Culture
- Artist Studies
- Visual Narratives





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Viva Voce

- Research defense
- Portfolio review
- Professional interview

ELECTIVE COURSES

Students may choose from:

- Book Arts
- Typography
- Illustration
- Photography
- Ceramics
- Sculpture
- Animation
- Mural Art
- Digital Media
- Graphic Novel Studies
- Art Therapy
- Museum Studies
- Curatorial Practice
- Public Art
- Textile Printing

SPECIAL WORKSHOPS

Every student must complete workshops in:

Traditional Processes

- Japanese Mokuhanga
- Wood Engraving
- Copperplate Etching





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Contemporary Processes

- Photopolymer Etching
- Risograph Printing
- 3D Printed Matrix
- Laser Engraving for Prints

Indian Traditions

- Kalamkari Block Printing
- Bagru Printing
- Ajrakh Printing
- Textile Resist Printing

INFRASTRUCTURE REQUIREMENTS

Studios

- Relief Studio
- Intaglio Studio
- Lithography Studio
- Screen Printing Studio
- Digital Print Lab
- Artist Book Studio

Equipment

- Etching Presses
- Lithography Press
- Screen Printing Units
- Exposure Unit
- Vacuum Table
- Digital Plotter
- Large Format Printers
- Laser Cutter (Advanced)





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SUGGESTED READING

Technical

- Bill Fick – *The Printmaking Bible*
- Ruth Leaf – *Etching, Engraving and Other Intaglio Techniques*
- Walter Chamberlain – *The Thames and Hudson Manual of Printmaking*

History

- Antony Griffiths – *Prints and Printmaking*
- Bamber Gascoigne – *How to Identify Prints*

Indian Printmaking

- Jyotindra Jain – *Indian Popular Culture and Print*
- Selected writings on Krishna Reddy, Somnath Hore, and K. G. Subramanyan.

CAREER OPPORTUNITIES

Graduates may work as:

- Professional Printmaker
- Fine Artist
- Illustrator
- Book Artist
- Print Studio Manager
- Art Educator
- Curator
- Museum Professional
- Visual Researcher
- Graphic Artist
- Textile Print Designer
- Art Conservator
- Gallery Professional





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- Independent Entrepreneur
- Public Artist
- Digital Print Specialist

Distinctive Feature of this Curriculum

This curriculum combines the strongest aspects of traditional Indian printmaking education, European atelier print studios, Japanese print traditions, and contemporary international programmes. It treats printmaking not merely as a reproductive medium but as an independent contemporary art practice encompassing editions, artist books, installation, digital media, and interdisciplinary visual research.

IMPORTANT NOTE

In this **programme**.

Guest lectures, masterclasses, workshops, special events and 2 Educational tours, are **mandatory and included in the programme fee**.

