

**ORDINANCE**

**MASTER OF FINE ARTS (M.F.A.)**

**DEPARTMENT OF HUMANITIES AND SCIENCE**

**TWO YEAR PROGRAMME**



**HIMALAYAN GARHWAL UNIVERSITY UTTARAKHAND**

<http://www.hgu.ac.in>



**HIMALAYAN GARHWAL UNIVERSITY**  
**UTTARAKHAND**

**COURSE STRUCTURE FOR**

**Master of Fine Arts**

**(M.F.A.)**

**SEMESTER SYSTEM**



## **Master of Fine Arts (M.F.A.)**

### **Title:**

The title of the course shall be **Master of Fine Arts (M.F.A.)**

### **Objective:**

The main aim of the Master of Fine Arts program is to engaging the cultural diversity found on the university campus by working with students to define their approach to artistic and cultural production through course offering in fine arts in range from the beginning through the graduate levels.

To prepare students to exhibit their work and translate into sales The syllabus needs revision in terms of preparing the student for the professional scenario with relevance to practical needs and requirements. Balance of hand skills and digital skills.

Holistic approach to learning – visits, workshops, practical, internships, lectures, viva etc. To prepare students to conceptualize and interpret ideas into actual work of art. Students need to be sensitized towards social issues. Study of local, folk, tribal and traditional art and working towards its upliftment.

### **Duration:**

The total duration of the course shall be of two years, spread over in four semesters.

### **Eligibility:**

Any graduate with three year degree in any stream shall be eligible for admission to the course.

### **Admission Policy:**

As per University norms.

### **Course Content:**

The curriculum will be divided in to two parts:

- (i) Theory Papers
- (ii) Practical Papers

### **Theory Papers & Practical Papers:**

There shall be two theory papers and two practical papers in all semesters as the details given below:

#### **Semester-1**

- Paper-1: History of Indian Art - I
- Paper-2: Philosophy of Art - I

- Paper-3: History of Criticism
- Paper-4: Painting
- Paper-5: Assignment Practical
- Paper-6: Internal Assessment

### Semester – 2

- Paper-1: History of Indian Art - II
- Paper-2: Philosophy of Art - II
- Paper-3: Art Historical Methodology
- Paper-4: Painting
- Paper-5: Assignment Practical
- Paper-6: Internal Assessment

### Semester-3

- Paper-1: Modern Indian art (pre and post Independence)
- Paper-2: History of Criticism
- Paper-3: Sculpture
- Paper-4: Painting
- Paper-5: Assignment Practical
- Paper-6: Internal Assessment

### Semester-4

- Paper-1: History of Modern western Art
- Paper-2: Contemporary critical theories
- Paper-3: Sculpture
- Paper-4: Painting
- Paper-5: Assignment Practical
- Paper-6: Internal Assessment

### Evaluation Pattern:

Each theory paper shall be of 100 marks divided into Internal Assessment of 30 marks and term end Assessment of 70 marks respectively.

Every student will be required to pass separately in theory papers, Practical papers and General Viva-Voce Examination. In order to successfully pass, every student will be required to obtain at least 40% marks in the aggregate of Theory Papers, Field Work and General Viva-Voce Examination.

**Fee:** As per university norms



# Master of Fine Arts (M.F.A.)

## SEMESTER- I

Paper Code	Title of the Paper	Internal Marks	External Marks	Total Marks
<b>Theory Course</b>				
MFA 101	History of Indian Art – I	30	70	100
MFA 102	Philosophy of Art – I	30	70	100
MFA 103	History of Criticism (Indian) – I	30	70	100
MFA 104	Painting	30	70	100
<b>Practical Course</b>				
MFA 105	Assignments Practical (Critical Criticism)	30	70	100
MFA 106	Internal Assessment & Viva-voce	30	70	100
<b>TOTAL</b>		<b>180</b>	<b>420</b>	<b>600</b>

## SEMESTER- II

Paper Code	Title of the Paper	Internal Marks	External Marks	Total Marks
<b>Theory Course</b>				
MFA 201	History of Indian Art – II	30	70	100
MFA 202	Philosophy of Art – II	30	70	100
MFA 203	Art Historical Methodology	30	70	100
MFA 204	Painting	30	70	100
<b>Practical Course</b>				
MFA 205	Assignments Practical (Critical Criticism)	30	70	100
MFA 206	Internal Assessment & Viva-voce	30	70	100
<b>TOTAL</b>		<b>180</b>	<b>420</b>	<b>600</b>

## SEMESTER-III

Paper Code	Title of the Paper	Internal Marks	External Marks	Total Marks
<b>Theory Course</b>				
MFA 301	Modern Indian art (Pre and post Independence)	30	70	100
MFA 302	History of Criticism (Western) – II	30	70	100
MFA 303	Sculpture	30	70	100
MFA 304	Painting	30	70	100
<b>Practical Course</b>				
MFA 305	Assignments Practical (Critical Criticism)	30	70	100
MFA 306	Internal Assessment & Viva-voce	30	70	100
<b>TOTAL</b>		<b>180</b>	<b>420</b>	<b>600</b>

## SEMESTER-IV

Paper Code	Title of the Paper	Internal Marks	External Marks	Total Marks
<b>Theory Course</b>				
MFA 401	History of Modern Western Art	30	70	100
MFA 402	Contemporary Critical Theories	30	70	100
MFA 403	Sculpture	30	70	100
MFA 404	Painting	30	70	100
<b>Practical Course</b>				
MFA 405	Assignments Practical (Critical Criticism)	30	70	100
MFA 406	Internal Assessment & Viva-voce	30	70	100
<b>TOTAL</b>		<b>180</b>	<b>420</b>	<b>600</b>
<b>GRAND TOTAL</b>		<b>720</b>	<b>1680</b>	<b>2400</b>



# **Master of Fine Arts (M.F.A.)**

## **Detailed Syllabus**

### **SEMESTER - I**

#### **Paper I: MFA 101 History of Art (Indian) - I**

L T P

Periods/week:- 4 0 2

#### **Objective:**

- To study the history of art briefly.
- To understand and adopt the ideas and significance of the research methodology

#### **1. History:**

- Detailed survey of Indian Art from pre-historic time to Rock cut cave Architectures, Hindu, Buddhist and Jain Structures.
- Indus Valley civilization, Mauryan Art, Shunga Art, Andhra Art, Kushan Art, Gupta Art, and Rock cut cave Architectures, Hindus, Buddhist and Jain Structure.

#### **2. Religious and Mythological Contents:**

- Religious and Mythological contents of Indian Art Traditions, Iconographic principals and symbolic aspects. Thematic and Literary sources in Indian Sculpture / Painting / Architecture.
- Analysis of Chief Masterpieces of Art and major monuments, Stylistic phases of Indian Sculpture / Painting / Architecture

#### **3. Painting:**

- From early Ajanta Paintings (Murals) to Jaina Manuscripts.
- Geographical, Ethnic, Sociopolitical and cultural foundation.

#### **Paper II: MFA 102 Philosophy of Art (Indian) - I**

L T P

Periods/week:- 4 0 2

#### **Objective:**

- To study briefly the Indian Literature
- To understand the iconographic as well as technical norms of the art.

#### **1. Philosophy of Art (Indian):**

- Study of RASA, DHAVANI, RITI, ALAMKARA, Shadanga Sutra.

#### **2. Writings:**

- Writings of important writers and thinkers from Bharata – Bhamals, Abhinavagupta – Vishvanath.

#### **3. Theory:**

- Theory of Rasa – Bharata, Sri Shankuka, Abhinava Gupta.
  - a. Dhvani – Abhinavagupta, Bhartruhari, Anandavardhana.
  - b. Riti – Vamana, Dandi Bhamaha, Vishvanatha.
  - c. Alamkar
  - d. Shadanga Sutra and Chines Six limbs of painting.

### Paper III: MFA 103 History of Criticism (Indian) - I

L T P  
Periods/week:- 4 0 2

#### Objective:

- To study briefly the field of art criticism and aesthetics
- To analysis the idea of art and nature of aesthetics experience including canons

#### 1. Art Criticism:

- Introduction to the field of art criticism and aesthetics byway in Indian and Chinese traditions.
- Analysis of ideas on art and nature of aesthetic experience including canons of aesthetic criticism in correlation with works of art. Materials by lectures to be drawn from

#### 2. Writing:

- The writings of important thinkers – Bharata to Bhamals, Abhinavagupta to Visvanath.
- Critical references on painting, sculpture and architecture from ancient and medieval Sanskrit and Prakrit Literature.
- Selected texts from Shilpashastras concerning techniques of painting, sculpture architecture and iconography.

### Paper IV: MFA 104 Painting

L T P  
Periods/week:- 4 0 2

#### Objective:

- To study briefly the field of art of Indian painting based on some aspects.
- To analysis and understand the language of painting in modern times.

#### 1. Study of Indian painting based on such text as:

- Bishunudharmottara : The Chitra Sutra
- Abhilashitarina Chintamani : By King Xomacsvara
- Narad Silpa

#### 2. Language study:

- Advance Study Of The Language Of Painting Line, Tone Colour, Text Line Technique Movement, Design, Variation In Their Functions Jvaried Possibilities Exploited Through Different Stages Of Art Development In India – The Pre-Historic Times, Sata Vahana, Kushana Gupta, Vakataka, Pala And Estern Indiavel School, Mindiavel Western Mughal, Rajasthani, Pahari, Paintings In Parsian Mamuscripts, Chinese And Japanese Painting.
- The Language Of Painting In Modern Times

#### 3. Major problems of contemporary Indian art:

- Tradition And Modernity In Contemporary Indian Art In The Context Of International Art Seen.
- Art Appreciations and Art Criticism Of Some Modern Masters And Old Masters.
- Religious Context
- Social Context



- Metaphorical Context
- Technological Context

## SEMESTER- II

### Paper I: MFA 201- History of Indian Art- II

L T P  
Periods/week:- 4 0 2

#### Objective:

- To understand the detailing of the Indian Art.
- To study the renaissance art and various isms and artists.

#### 1. History of Indian Art:

- Medieval Periods\_ Chalukyan, Rashtrakuta, Pallava, Chola, Hoysala, Vijaynagara, Chandella, Eastern Ganga period
- Islamic art and Architecture- Sultanate, Lodhis, Tughlaq, Mughals
- Rajput, Pahari, Deccani, Mughal Miniature- Historical background symptoms of decline of patronage of traditional art of Rajashtan and Hill courts during the early 19<sup>th</sup> century
- Geographical, Ethnic, Sociopolitical, and cultural foundation,

### Paper II: MFA 202 Philosophy of Art (Western)- II

L T P  
Periods/week:- 4 0 2

#### Objective:

- To study the aesthetics of the western art.
- To understand the philosophy and detailing of the western art.

#### 1. Philosophy of Art (western)

- Theory Of Imitation: Socrates And Plato – Critique Of The Theory
- Theory Of Representation: Aristotle, E. H. Gombrich
- Theory of Sublime Beauty: Kant

#### 2. Theory of Expression:

- Eugcag, Veron, Leo Tolstoy, R.J. Ducasse, Benede Ho Groce, Collingwood, Carrit, Freud, Susanne
- Theory of Intuition: Langer, Reid.
- Form and Content in Work of Art.
- Significant Form (Clive Bell)

#### 3. Realism and Modernism:

- The Clash of Artistic Mentality in the 20<sup>th</sup> Century.

### Paper II: MFA 203- Art Historical Methodology

L T P  
Periods/week:- 4 0 2

#### Objective:

- To study briefly the art of India and its methodology
- To understand the detailing of the lives of the artists and their principles





## 1. Art Historical Methodology:

- **Giorgio Vasari** :- The lives of the artists
- **Giovanni Bellori**:- Lives of the Modern painters, Sculptors and Architects.
- **J.J. Winckelmann**:- The History of Ancient Art.
- **Heinrich Wolfflin**:- Principles of Art History
- **Rogery Fry**:- Vision and Design
- **Henri Focillon**:- The Life of Forms In Art.
- **Erwin Panofsky**:- The History of Art as a Humanistic Discipline.
- **E.H. Gombrich**:- In Search of Cultural History.

### Paper IV: MFA 204- Paintings

L T P  
Periods/week:- 4 0 2

#### Objective:

- To study briefly the field of art of Indian painting based on some aspects.
- To analysis and understand the language of painting in modern times.

#### 1. Study of the works and contribution of the following painters:

- Ravindranath Tagore
- Avnindranath Tagore
- Gaganendranath Tagore
- Vinodbihari Mukherjee
- Amrita Shergil
- Raja Ravi Verma
- Sadanand Bakre
- A A Gade
- Ara
- F. N. Suza
- H. Raza
- M. F. Hussain
- Gaytonde
- Akabar Padamsee
- Shankarrao Palshikar
- N. S. Bendre
- K. K. Hebbar
- Shavaksh Chawda
- Mohan Samant
- K. C. Kulkarni
- Satish Gujral
- Pillu Pochkhanwala
- Himmat Shah
- K. G. Subramanyam



## SEMESTER- III

### Paper I: MFA 301- Modern Indian Art (Pre and post Independence)

L T P

Periods/week:- 4 0 2

#### Objective:

- To study briefly the art of India before and after independence
- To understand the concept of the paintings of the early decades and the introduction of the Europeans

#### 1. Modern Indian art:

- Company School, Bengal Revivalism.
- Paintings of Early decades – Ravi Varma, Amrita Shergil, Kolkata Group, Mumbai School – Progressive Artist Group, madras School, Delhi School, Baroda School, Tantra and its influences on Modern Indian Art, Tantra in Print making.
- Introduction of European (mainly British) artists in Indian and their impact on the sensibility of urban patrons. Indian art under the British Establishment of Art Schools, British Academicism. Ravi Varma and his followers.
- Nationalist movements and Revival of Traditional Indian Art. Views and works of Anand Coomarswamy, E.B. Hawell, Abanindranath Tagore, Gaganendranath Tagore, Nandal Bose, Benode Bihari Mukherjee, Jamini Roy, Ramkinker Baij. Analytical study of the works of Artists from Bengal and their pupils and followers.

### Paper III: MFA 302 History of Criticism (Western) - II

L T P

Periods/week:- 4 0 2

#### Objective:

- To study the aesthetics of the western art.
- To understand the philosophy and detailing of the western art.

#### 1. History of Criticism:

- Based on the Book Lionello Venturi's book History of art Criticism
- Knowledge of relevant writing of Aristotle, Alberti, Vasari, Bellori, Hogarth, Reynolds, Diderot, Winckleman, Lessing, Ruskin, Wolffin, Roger fry, Arueheim, Susan Langer.
- Principles and problems of Art Criticism based on the writings of T. M. Munro, Peper and Osorne.

#### 2. Following topics from psychology:

- Perceptual Process
- Emotions
- Imagination
- Creativity
- Subconscious and Psycho-analytical theories



### Paper III: MFA 303- Sculpture

L T P  
Periods/week:- 4 0 2

#### **Objective:**

- To study briefly Indian sculpture through various historical phases.
- To get aware of the Modern Indian art and Contemporary art.

#### **1. Indian Sculpture Through Various Historical Phases And Different Regions Against The Background Of Indian Culture Covering :**

- Indus Valley civilization, Mauryan Art, Shunga Art, Andhra Art, Kushan Art, Gupta Art, Chalukyan, Rashtrakuta, Pallava, Chandella, Eastern Ganga Period.
- Rock-Cut Shrines, Structural Monuments, Independent Sculptures In Stone, Metal And Other Marterials.

#### **2. Buddhist, Hindu And Jain Iconographic Types :**

- Their Geographical Variations.

#### **3. Modern Indian Art-Pre Independence – Post Independence Period**

- Company School, Bengal Revivalism.
- Painting of Early decades – Ravi Varma, Amrita Shergil,
- Calcutta School, Bombay School – Progressive Artist Group, Madras School, Delhi School, Baroda School, Tantric and its influences on Modern Indian Art.

#### **4. Contemporary Indian Art-**

- Laxma Goud, Anita Dube, Nalini Malani, Navjot Altaf, Rumana Husen, Anja Dodiya, Ravindra Reddy, Atul Dodiya, Bhupen Khakkar, Gu Wenda, Shahzari Sikander, Louise Bourgeois, Surendra Nayar, Anish Kapoor, N.N. Rimzon, Vivan Sunderam, Surekha, Jitish Kallat, Subhodh Gupta, Sheela Gowda, Manjunath Kamath, S G Vasudev, Yusuf Arakkal, Ram Kinker Baiji, Jahangir Jani, Subrata Biswas, Chintamoni Kar, Latika Katt, Riyaz Komu,

### Paper IV: MFA 304- Paintings

L T P  
Periods/week:- 4 0 2

#### **Objective:**

- To understand the study of the theory of the painting in the west
- To briefly study the language of the painting of the modern time

#### **1. Study of the theory:**

- A Study Of Theory Of Painting In The West Based On Suel Text As
  - Chapter Ii And Iii From The Note Books Of Leonerdo La Veinci.
  - Chapter I And Iv From Pleasso On Art
- Vincent Vangoth's Letter From 7 Arts
- Advanced Study Of The Language Of Paintings As Reflected In Western Painting Till Modern Times.

#### **2. Language:**

- The Language Of Painting In The Modern Time
- Art Appreciation and Art Criticisms Of Some Master Pieces Of Contemporary

- Masters And Old Masters.
- Religious Context
- Social Context
- Metaphorical Context
- Technological Context

## SEMESTER- IV

### Paper I: MFA 401- History of Modern Western Art

L T P  
Periods/week:- 4 0 2

#### Objective:

- To understand the basic of the pre-historic gothic in detail.
- To study the renaissance, mannerism and many other in the modern western art of 19<sup>th</sup> century.

#### 1. History of Western Art (from Pre-Historic Gothic)

- Pre Historic, Greek, Roman, Byzantine, Early Christian and Gothic

#### 2. History of Western Art (Renaissance – Modern Western Art 19<sup>th</sup> Cen)

- Renaissance, Mannerism, Baroque, Rococo, Neo-Classicism, Romanticism, Realism, Impressionism, Post-impressionism, Neo-impressionism, Fauvism, Cubism, Dadaism, Surrealism, Expressionism, Abstract Expressionism, Pop, Op, Kinetic Art.

#### 3. Modern Western Art 20<sup>th</sup> Century

- Pop and After
- Abstraction
- Minimalism and Conceptual
- Land Art, Light and Space, Body Art
- Neo-Dada
- Art Povera and Installation
- Neo-Expresionism
- Post Modernism
- New British Sculpture
- New Art in New York
- Feminist and Gay

### Paper II: MFA 402- Contemporary Critical Theories

L T P  
Periods/week:- 4 0 2

#### Objective:

- To study the structuralism and deconstruction of the critical theories.
- To understand the topics from psychology

#### 1. Contemporary Critical Theories

- Structuralism, Deconstruction, Semiotics, Imperialism, Marxism, Orientalism
- The Marxist Theory Of Art : M. C. Beardsley
- Existentialism And Art : Jean Pau Sartre
- Orientalism – Edward Said
- Art As Language : Susan Langer, Ferdinand de Saussure
- The Semiotics of Artistic Activity : Roland Barthes
- The Sign And Its Role In Artistic Culture
- The Language Of Art. Art Work – The Meta Sign Of Artistic Culture

## 2. Structuralism:

- Myths and Mythology :- Levis Strauss and D D Kosambi
- Deconstruction – Derrida

### Paper III: MFA 403- Sculpture

L T P  
Periods/week:- 4 0 2

#### Objective:

- To study briefly Indian sculpture through various historical phases.
- To get aware of the Modern Indian art and Contemporary art.

#### 1. Western Sculpture Through Various Historical Phases And Covering:

- **Greek Art-** Archaic, Classical and Hellenistic, Roman Portraits and Architectural Sculptures, Cretan and Etruscan Sculpture. Romanesque to Gothic, Renaissance to Baroque, Neo-Classicism to Romanticism.

#### 2. Rodin And The Age of Experiments

#### 3. Individualism and Modern Concepts:

- Pop and After – Abstraction – Minimalism and Conceptual
- Land Art, Light and Space, Body Art – Neo Dada – Art Povera and Installation – Neo – Expressionism – Post Modernism – New British Sculpture – New Art in new York Feminist and Gay

### Paper IV: MFA 404- Paintings

L T P  
Periods/week:- 4 0 2

#### Objective:

- To understand the study of the theory of the painting in the west
- To briefly study the language of the painting of the modern time

#### 1. Study of the works and contribution of the following:

- Leo-Nardo-Da-Vinchi
- Vinceny Van Baugh
- Rembrant
- Paul Gogane
- Constable
- Edvard Munch
- Rubens

- Mark Chagal
- Goya
- Picasso
- Turner
- Borque
- Curbet
- S. Dali
- Mane
- Mone
- Dega
- Lautree
- Georye Sora
- Cezzane

## **M.F.A. Examination Semester System** **List of Reference Books**

### **1. History of Art (Indian)**

- Somnath Hore – Lalit Kala Academy – New Delhi.
- Gaitonde – Lalit Kala Academy – New Delhi.
- Jahangir Sabavala – LK Academy – New Delhi.
- History of Art, Jonson
- Limited Edition Serigraphs by Jehangir Sabavala, Sakshi & Pandol Art Gallery.
- Sabavala- pilgrim, Evile, soreerer, Ranjit Hoskote, Eminence Derigns pvt lid.
- Rabindranath Tagore, Collection of Essays, Edited by Ratan Parimoo, LK New Delhi.
- Shankar Palshikar, Govt – Printing Press.
- Indian Sculptures Today, LK New Delhi.
- India Master Sculptors, Balaji Talim & Harish Talim, Nehru Centre Mumbai.
- Ramkinkar Vaij – Sculpture, Devi Prasad, Tulika Books.
- Vanantagauravam Essay in Jainism, Edited by Jayandra Soni, Vakils, Feffer and Simons ltd.
- Pillo Pochkhanawala, LK Delhi.
- Indian Master Sculptor, Narayan Sonavadekar, Nehru Center, Mumbai.
- ART, Ramkinker Vaij, Tulika Books, Devi Prasad.
- Vinayak Pandurand Karmarkar, LK New Delhi.
- Sacred Buddhist painting, Aryan chakraverty, Roli Books
- Buddhist Pilgrimage, Brij Taukha
- Buddha – The intelligent Heart, Alistair shearer, Thames and Hudson publishers

## 2. History of Art (Western)

- Pablo Picasso a Modern Master – Richard Leslie, New line Books pub
- Pablo Picasso – Anatoli Podoksik – Grange Books.
- Great Masters – Van Gogh, William Hardy – Eagle Editing.
- Essential Impressionists, Avitonia Cunnig gham, Parragon pub.
- Rembrant, Melissa Ricketts, Rebo pub.
- Master Picees of Impressionism & Post Impressionism, the Annenberg collection, Philadelphia Museum of Art.
- Through the eye of Leonargo davinci, Gramrray Books.
- Picasso, ingo F. Walter – Past I, Taschen pub.
- Gangin, Michael Howard, Dorling Kindersiley pub.
- Manet, Henri Lallemand, NLB pub.
- Essential Picasso, Laura Payne, paragon pub.
- Great Masters, Manet, Linda Bolton, Eogle Editions.
- Reentrant, Caravaggio – wanders publishers, zwolles Risksmuseum, Amstrdam
- Art Book- Gauging, DK pub.
- Van Gogh, Josephine Cutts and James Smith, Parragon pub.
- Monet – Konemaum pub
- Picasso – Elka Linda Buchholz, Breat Zimmermann, Konemann pub.
- Cezanne – Konemann pub.
- The Ultimate Picasso, Harry N. Abrams, INC, pub.
- Vangogh A Retrospectine , Susan Alyson Stein, Beaux Arts Editor.
- Rubens, the pride of Life, Grange Books pub.
- Leonardo, Trewin Copplestone, Regeney House Pub.
- Cecanne – The Art Book, DK.
- Great Masters. Rembrandt, Andrew Morrall, Eagle editrans.
- Dali, the paintings, Robert Descharnes, Gilles Neret, Taschen pub.
- Salvodar Dali, Jessica Hodge, PRC Pub.
- Manet, Patrica Wright, Dk pub.
- Self Portraits of the World Greatest painters, Elizabeth, parkgate Books.
- Cubism – Philip Cooper, phaidon pub.
- Chagall, Artemis Herald, chastwell Books pub
- Henre Matisse, susan A. Sternass, Todfri pub.
- Essential Dali, paragon pub.
- Manet Himself, Edited by Juliet Wilson- Bateau, Time- Warner books publication
- Classic Art, Heinrich Wolfflin, Phaidon pub.
- Picasso Edited by Ingo F. Walther, past II, Taschen pub.
- The Post impressionists, Belinda Thanson, Phaidon Press ltd, London
- Picasso- Die Plakatkunst, L' art de laffiche, Prestel pub, Germany.
- Modern Europe, Banca Nazionale del Lavora, BNL pub.
- Van Gogh flowers, Judith Bumpus, Phaidon.
- Monet impressions of light, henri Lallenand, NIB pub.



- History of Western Art, Pro. Jayprakash Jagtap
- Vincent Van Gogh, Part I, Taschen.
- Dali, Frank Weyers, Konemann pub.
- Van Gogh: Appreciation of his Art, Gerhard Gruitrooy, and New line book.
- Great Masterpieces of the word, Ireen Korn, New line books.
- Dali, Rizzoli New York.
- Paul Gauguin, Anna Barskaya, Grange books.
- Claude Monet, Nina Kalitina, Grange Books.
- Gauguin, Lesly sterenson, Geranaich Editions, London.
- Monet or the Triumph of Impressionism, Daniel Wildnstein, Taschen pub.
- Grant Master of European Painting – Monique de Becus gorps and Raoul Ergmann, Harny N. Abrarns. Inc, publishers.
- Michelangelo, painter, sculptor & Architect, Howard Hibbard.
- Leonardo Darinchi, Daniel Arasse, konecky, & Konecky Publishers.
- Essential Michelangelo, Kirsten Bradbury, Parragan Books.

### 3. Art And Aesthetics

- Baumgarten, Aesthetica, Hale.
- Beardsley, Monroe C., The Aesthetic Point of View, Cornell University Press, Ithaca And London.
- Aldrich, Vergil C., Philosophy of Art, Prentice Hall, Inc., England Cliffs, N.J.
- Berel, Lang And Forrest Williams, Ed., Marxism And Art, Writings In Aesthetics And Criticism, David Mekey Company, Inc., New York.
- Bosanquet, Bernard, A History of Aesthetic, Second Edition, George Allen & Unwin, London.
- Borev Yuri, Aesthetics, Progress Publishers, Moscow.
- Collingwood, R. G., The Principles of Art, Oxford University Press.
- Ducasse, C. J., The Philosophy of Art, Dover Publication, Inc., New York.
- Gilbert & Kuhn, A History of Aesthetics, Macmillan, New York.
- Gombrich, E. H., Art And Illusion, Pantheon Books, New York.
- Goodman, Nelson, Ways Of Worldmaking, Hackett Publishing Company, Indianapolis, Cambridge.
- Gupta, Shyamala, The Beautiful In Indian Arts, Munshiram Manoharlal, New Delhi.
- Saundaryatattva Mimansa (Hindi), Seema Sahitya Bhavan, Delhi
- Art Beauty And Creativity Indian And Western Aesthetics New Delhi
- Hiriyanna, M., Art Experience, Kavyalaya Publishers, Mysore
- Kant, I., The Critique Of Judgement, Tr. By J. C. Meredith, Clarendon Press, Oxford.
- Langer, Susanne K., Feeling And Form, Routledge & Kegan Paul Ltd., Fourth Impression, London, N. W.
- Pandey, K. C., Comparative Aesthetics, Vol. I, Chowkhamba Vidyabhavan, Varanasi.
- Pole, David, Aesthetics, Form and Emotion Publications Division, Ministry of Information And Broadcasting, Government of India, Aestheticians (Cultural Leaders Of India).
- Ray, Niharranjan, An Approach To Indian Art, Publications Bureau, Punjab



University, Chandigarh.

- Shukla, Anant Charan, The Concept of Imitation In Greek And Indian Aesthetics, Rupa & Co., Calcutta.
- Sudhi, Padma, Aesthetic Theories of India, Vol. 1, Bhandarkar Oriental Research Institute, Poona.
- Tagore Rabindranath, on Art And Aesthetics, Calcutta.
- Weitz, Morris (Ed.), Problems In Aesthetics, Macmillan Company, New York.



## Scheme of Examination of M.F.A.

### Practical

Practical	Name of the Practical
<b>Art History and Criticism</b>	
<b>Semester – I</b>	
Practical - I	Assignments Practical (Critical Writing) Number of Assessment and Viva-Voce
Practical - II	Internal Assessment and Viva – Voce
Practical - III	Seminar (Paper Presentation)
<b>Semester – II</b>	
Practical - I	Assignments Practical (Critical Writing) Number of Assessment and Viva-Voce
Practical - II	Internal Assessment and Viva – Voce
Practical - III	Seminar (Paper Presentation)
<b>Semester – III</b>	
Practical - I	Assignments Practical (Critical Writing) Number of Assessment and Viva-Voce
Practical - II	Internal Assessment and Viva – Voce
Practical - III	Seminar (Paper Presentation)
<b>Semester – IV</b>	
Practical - I	Assignments Practical (Critical Writing) Number of Assessment and Viva-Voce
Practical - II	Internal Assessment and Viva – Voce
Practical - III	Seminar (Paper Presentation)

### Creative Painting

Semester	Particulars
<b>I</b>	<p><b>Recall Process</b></p> <p>Rapid Sketches</p> <p>Relative Studies</p> <p>Dialogue with subconscious</p> <p>Drawing/Painting</p>
<b>II</b>	<p><b>Advanced Process</b></p> <p>Study of Composition based on Elements and Principles of Art</p> <p>Execution and Implementation of Art work</p> <p>Copy of Old Masters (Indian)</p>

III	<b>Creative process-I</b> Experimentation (Medium and Color Application) Search for Surface How to Develop Style
IV	<b>Creative process-II</b> Creative Experiments Copy of Old Masters (Westerns)

### Portrait Painting

Semester	Particulars
I	<b>Recall Process</b> Rapid Sketches Relative Studies Dialogue with Subconscious Drawing
II	<b>Study of Anatomy</b> Study of Composition $\frac{3}{4}$ Figure and Full Figures Old Masters (Indian)
III	<b>Handling of Different Mediums</b> Dealing with Elements of Art Experimentation and Color Application Old Masters Study (Western)
IV	<b>Creative process</b> Search for Surface Portrait Painting Commission Portraiture

### Sculpture

Semester	Particulars
I	<b>Study of various surface</b> Portraiture Creative Sculpture Traditional Indian Sculpture Ceramic Sculpture
II	<b>Advanced Process</b> Portraiture OR Creative Sculpture OR Traditional Indian Sculpture OR Ceramic Sculpture
III	<b>Creative Process – I</b> Portraiture OR Creative Sculpture OR Traditional Indian Sculpture OR Ceramic Sculpture
	<b>Creative Process - IV</b> Portraiture OR

<b>IV</b>	Creative Sculpture OR Traditional Indian Sculpture OR Ceramic Sculpture
-----------	---

**Note:**

- (1) **Internal assessment** means the performance of the student as judged by the head of the department during each semester.
- (2) The student is required to present lecture demonstration for a seminar on a topic assigned by the head of the department on the date fixed by him 15 days before the practical examination of the semester I, semester II and semester III.
- (3) The student is required to select a suitable topic for the dissertation in consultation with the head of the department and work on it under his guidance or under a teacher approved by him. The student is required to submit his dissertation 15 days before the practical examination.
- (4) The student is required to submit his assignments on the prescribed dates failing which he will not be allowed to submit the same after the due date.
- (5) The practical in the following specializations will be conducted according to the above scheme of examination of M.F.A (a).Sculpture, (b). Creative Paintings and (c). Portrait Painting
- (6) The practical in Art History and Criticism will be conducted according to the above scheme of examination of M.F.A

**Not for Exam subjects**

**3. Workshop / Art Camp** (Minimum 6 Days)

To observe demonstrations, studies etc. student should attend workshop run by professional artist, specialists from the field of advertising & commercial designing. They may attend a studio interaction and obtain a certificate of such attendance by them. The report of such work shop, studio work experience may be submitted by the students.

**4. Field work / Exhibition** (Minimum 4Days)

A Study Camp organized by Art organizations, Art galleries / Art Institutions or Regional Centers of Lalit Kala Academy minimum of three days must be attended by the student to make detailed study of Animals, Historical Monuments, Museums, Zoo, Bazaars, Nature, Peoples etc. for sketching and / or photography purpose to result in appropriate illustrative of photo feature expressions. Students also should visit various local & other places / spots of interactions to make their studies. Such study must be based on their choice of specialization viz: painting, portraiture, mural and graphics. A portfolio pertaining to such study may be submitted by the students.

Student have to exhibit his Art work in solo or group show in any Art gallery, minimum 2 days

with class teacher's approval.

### 5. Research/ Dissertation/ Presentation

- a. Student has to work step by step under the guidance of class teacher/ guide, and present the progress of work time to time. Selection of Area- subject- statement or hypothesis
- b. Student has to give 1- presentation on his specialization subject and 1- presentation on drawing subject

