

SYLLABI OF COURSE

M.V.A. Previous & Final year

M.V.A. Painting & Sculpture

1. Theory (Compulsory)

Paper I-- Philosophy of Art

Part I--Occidental Aesthetics.

(a) Aspects of Aesthetics in relation with arts, ideology, Philosophy and science. (b) Analytical study in comparison with other Fine Arts like music and literature etc. (c) Principales of aesthetics of significant periods of Art history; with special reference to early Greek, Roman, Mediaval and Renaissance and post Renaissance periods including the concepts of great western thinkers of respective periods and origins.

(d) Important Modern thinkers and their theories.

Part II--Oriental Aesthetics.

(i) Aspect of Oriental aesthetics. (a) Introduction to the basic principles of Indian Philosophy, Culture and Religion from Vedic to Bhakti and Suficults in relation to Art and aesthetics. (b) Metaphysical and Mythological nature of Indian Art; and their influence on the evolution of aesthetic concepts and visual imagery.

(ii) (a) Bharat Muni and History of Rasa Siddhanta. (b) Other commentators on Rasa Siddhanta. (c) Kinds of Rasas; their interpretation and application. (d) The theory of Sublimation and experience of Rasa, and its place in other Fine Arts. (e) The place of Sthai Bhava, Anubhava Vibhava and Sahachari Bhava in Ras Nishpatti; their definitions and divisions. (f) Supreme bliss in arts, and its relationship with Religion, Philosophy and Metaphysics. (g) Modern Indian aesthetics and new thinkers.

Paper II-- Modern Art

Part I

Modern western Art movements from mid 19th century onwards.

Main movements-- Romanticism, Realism, Impressionism, Post Impressionism, Fauvism, Expressionism, Dada, Surrealism, Cubism, Futurism, Abstract Art, Abstract Expressionism, Pop Art, Minimal Art and Neo-Realism.

Part II

Modern Indian Art movements from 1800 A.D. to Modern period.

Main movements--European (mainly British) influence on Indian Art, Nationalist movement, Revival of Traditional Indian Art, Bengali School, Art and Artists of Pre Independence era and major Centres i.e. Bombay, Calcutta, Madras, Lahore, Lucknow, Delhi. Art and Artist of post-Independence India. Establishment of Art Institutions for the furtherance of Arts and cultures comparative study of Modern Art.

2. Seminar (Previous year)

Part I

Each student, in consultation with the guide, shall chose a topic relating to the opted course of study and prepare a paper of about six hundred words, to be presented in a seminar arranged for the purpose. The reading of the paper shall be followed by a question answer session on the paper read.

If needed the presenter will be allowed to take help of audiovisual media (slides or video recording etc.) to established the statement of the paper presented.

Dissertation (Final Year)

Part II

The student will be required to prepare on illustrated Dissertation of about sixteen written pages (excluding plates and illustration) during final year. The Dissertation must present a concrete statement regarding the students individualistic approach towards the medium chosen and technique, style or manner adapted to incorporate the final work with individualistic and personal colour.

The dissertation shall high light. (i) A brief historical background. (ii) The source of inspiration i.e. The particular tradition, school of thought, art movement or individual artist that acted as a source of inspiration in developing his/her personal style.

(iii) Personal achievement in terms of style, manner and technique. (iv) Originality of expression and its direction in relation with the contemporary trend.

3. Studio course Parts I and II

(Any one of the following)

- | Paper III Painting | Sculpture |
|---------------------------|------------------------------------|
| (a) Painting | (a) Sculpture Ceramics/Terracotta. |
| (b) Print-making | (b) Portrait and life |
| (c) Mural/Fresco | (c) Bronze Casting/Metal Sculpture |
| (d) Ceramics | (d) Stone Sculpture |

Each student shall plan the programme of study in consultation with the guide who will be one of the teachers of the Department.

The main emphasis shall be on extensive Studio/Work-shop practice to explore in depth the technical aspects and creative possibilities through chosen medium and material with a view to evolve individual style, manner and technique for free and personal expression.

Viva-Voce--A viva-voce test at the end of each term will be conducted to assess technical and creative abilities of a student, his/her knowledge of the subject and personal approach towards the medium of expression.

M.V.A. Applied Art

1. Theory (Compulsory)

Paper I--Philosophy of Art

Part I--Same as in Painting & Sculpture.

Part II--Same as in Painting & Sculpture.

Paper II--Technical Theory

Part I--(As per Option)

('a' and 'b') For Campaign Visualization or Illustration Students:

History of Advertising--(i) Pre-Printing period, (ii) After Industrial Revolution, (iii) Scientific developments and Modern Advertising, (iv) Classes of advertising and advertising business organization.

'C' (For Photography Students).

Paper II--(i) Origin and development of the camera from earliest times to 1950s (ii) The reasons behind different mechanical and optical evolutions, (iii) Evolution of the photographic process through all its stages to fully mature Roll-film stage; including various experiments and innovations in between, (iv) Great and important landmarks in the history of photography up to 1888, including early works of significant nature.

Paper II--(As per option) 'a' and 'b'

Advertising as an Industry, (i) Role of Advertising in society, (ii) Users of Advertising Media, (iii) Organizing and conducting advertisements, (iv) Cost factors and financial considerations, (v) Study of different mediums of advertising and their application.

'C' (For Photography Students)--

(i) Historical study of photography as medium of creative expression with discussion of the works of Great Masters and works of significance, (ii) History of Photography in India, (iii) Basic principles of Holography and role of digital photography, (iv) Understanding different kinds of exposure meters, metering systems and patterns, (v) Different kinds of Auto Focus systems, (vi) Special cameras, camera lenses and other equipment.

2. Seminar (Previous Year)

Part I--Same as in Painting & Sculpture.

Dissertation (Final Year)

Part II--same as in Painting & Sculpture.

3. Studio course Part I and II Paper III--

(Any one of the following)

(a) Campaign Visualization

or

(b) Illustration

or

(c) Photography

Each student shall plan the programme of study in consultation with the guide out of one of the teachers of the Department.

The 'a' and 'b' subject students will have to present a minimum of fifty Visuals at the end of each session to establish his hold on the subject.

The subject 'c' (Photography) students shall choose one out of three following specialty courses:

I-- Industrial and commercial photography.

II-- Technical and Scientific Photography.

III--Photo journalism.

In addition each student of section 'c' shall plan a project in Creative Photography in consultation with the guide. The work produced must exhibit the originality of approach and style either 'Compositionally' or based on any one of the Camera/darkroom techniques. At the end of each session each student will have to submit a minimum of sixty 12" x 15" prints for assessment out of which atleast 40 prints must be in black and white.

Viva-voce:-Same in Painting & Sculpture.