

**DEPARTMENT OF FINE ARTS, ALIGARH MUSLIM UNIVERSITY, ALIGARH**

**MASTER OF FINE ARTS (MFA) IN PAINTING CBCS BASED SEMESTER SYSTEM - SYLLABI**

**M.F.A. (I) SEMSTER (Theory)**

<b>Title of the Paper</b>	<b>Units</b>	<b>Credits</b>	<b>Marks</b>	<b>Suggested Readings/References</b>
<p><b>History of Indian Art &amp; Aesthetics</b></p>	<p><b>Unit I</b> - Post-Independent Modern Art in India: Progressive Groups: (i)- Calcutta, Bomaby, Shilpi Chakra  (ii) Chollamandal, Baroda School, Group 1890</p> <p><b>Unit II</b> - Study of some of the prominent artists of Post-Independent India: V. S. Giotonde, Krishan Khanna, Meera Mukherjee Krishna Reddy, Jyoti Bhat, Biren De</p> <p><b>Unit III</b> - Brief introduction to the basic principles of Indian Philosophy as related to arts. Evolution of aesthetic concepts.</p> <p><b>THEORY OF RASAS</b></p> <p>(i) Relevance of Rasa Theory to Traditional Indian Art</p> <p>(ii) Relevance of Rasa Theory to Contemporary Indian Art</p>	<p align="center"><b>4</b></p>	<p align="center"><b>100</b></p>	<p>The Triumph of Modernism: India's Artists and the Avant-garde 1922-1947 by Mitter, Partha Indian Art: A Concise History (World of Art) by Roy C. Craven The Making of Modern Indian Art: The Progressives by Yashodhara Dalmia Contemporary Indian Art: Other Realities by Yashodhara Dalmia Indian Contemporary Painting by Neville Tuli Art reinterprets Art: God, Sex, Money in Western and Indian Art by Ram K. Piparaiya India and Modern Art by W. G. Archer M.F. Husain: A Pictorial Tribute by Pradeep Chandra Indian Art (Oxford History of Art) by Partha Mitter A Modern Introduction to Indian Aesthetic Theory by Barlingay, S.S. Art, Beauty and Creativity: Indian and Western Aesthetics by Shyamala Gupta</p>

**M.F.A (I) SEMESTER (Studio Practice)**

<b>Type of Course</b>	<b>Course Title</b>	<b>Objectives</b>	<b>Credits</b>	<b>Marks</b>
<b>Core</b>	<b>Composition</b>	Analytical study of objective forms of thematic development in painting. Exploration of various possibilities of expression. Compositional exercises to establish personal modes of visualization. Medium: Oil-color, Acrylic-color, Mixed Media.	<b>18</b>	<b>100</b>
<b>Elective (Discipline Centric)</b>	<b>Computer Graphics</b>	The paper aims to engage students to learn to communicate messages visually through a combination of words, sound, video, artwork and other forms of media. They receive practical and classroom training in the use of design technology, including software programs, cameras, digital recording equipment and various other tools. The course introduces students to contemporary media as an extension of the creative experience. Students analyze and compare traditional art with contemporary art and methods and use of technology in the art experience.	<b>2</b>	<b>100</b>
	<b>Miniature Painting</b>	To engage with the skills and traditional techniques of miniature painting. To encourage to develop an awareness and sensibility of contemporary practices of this medium. To work out the possibilities of a fusion between the tradition and contemporary.	<b>2</b>	<b>100</b>
	<b>Creative Landscape</b>	The course will encourage the exploration of landscape beyond the on-the-spot tradition by allowing the students freedom to build conceptual or imaginative images on the basis of various motifs from nature.	<b>2</b>	<b>100</b>
	<b>Mural</b>	Study of different mural techniques and their presentational limitations. Study of methods and media, technical exercises. Preparatory exercises: to clarify each student's methods of visualization Enlargement from preparatory and scaled drawing. Execution of a mural in a public space. Opportunities will be created to work on large scale by seeking commissions within and outside the University Campus. Medium: Terracotta, Cement, Ceramics, Metal, Buon Fresco and Fresco-secco.	<b>2</b>	<b>100</b>

**M.F.A. (II) SEMSTER (Theory)**

Title of the Paper	Units	Credits	Marks	Suggested Readings/References
<p><b>History of Western Art &amp; Aesthetics</b></p>	<p><b>Unit I</b> - Post-World War – II Art in the West American Modern Art Scene and Abstract Expressionism: Pop Art, Op Art, Hard Edge</p> <p><b>Unit II</b> - Study of some of the prominent Western artists: Andy Worhal, Rauschenberg, Marc Rothko</p> <p><b>Unit III</b> -Western Aesthetics: (i) Comparison and inter-relationship among arts (Visual, Literary, Performing). Theories realting to the origin and creation of art. Communication expression and release of emotions: imitation, play and intuiton, inspiration, imagination and the role of sub-conscious. theorues realting to work of art: organic structure content and form expressiveness. (ii) Aesthetic Theories of: Baumgartner, Clive Bell, Roger Fry, Sigmund Freud</p>	<p><b>4</b></p>	<p><b>100</b></p>	<p>Art of the 20th Century by Karl Ruhrberg, Manfred Schneckenburger, Christiane Fricke and K Honnef History of Modern Art (Paperback) (7th Edition) by H. H. Arnason and Elizabeth C. Mansfield After Modern Art 1945-2000 (Oxford History of Art) by David Hopkins The Philosophy of Art: The Question of Definition: From Hegel to Post-Dantian Theories (Bloomsbury Studies in... by Natalia Iacobelli and Tiziana Andina Benedetto Croce and Colin Lyas Benedetto Croce Reconsidered: Truth and Error in Theories of Art, Literature and History by Maurice Mandelbaum and M.E. Moss</p>

**M.F.A (II) SEMESTER (Studio Practice)**

Type of Course	Course Title	Objectives	Credits	Marks
<b>Core</b>	<b>Composition</b>	Analytical study of objective forms of thematic development in painting. Exploration of various possibilities of expression. Compositional exercises to establish personal modes of visualization. Medium: Oil-color, Acrylic-color, Mixed Media	<b>18</b>	<b>100</b>
<b>Elective (Discipline Centric)</b>	<b>Computer Graphics</b>	The paper aims to engage students to learn to communicate messages visually through a combination of words, sound, artwork and other forms of media. They receive practical and classroom training in the use of design technology, including software programs, cameras, digital recording equipment and various other tools. The course introduces students to contemporary media as an extension of the creative experience. Students analyze and compare traditional art with contemporary art and methods and use of technology in the art experience.	<b>2</b>	<b>100</b>
	<b>Miniature Painting</b>	To engage with the skills and traditional techniques of miniature painting. To encourage to develop an awareness and sensibility of contemporary practices of this medium. To work out the possibilities of a fusion between the tradition and contemporary.	<b>2</b>	<b>100</b>
	<b>Creative Landscape</b>	The course will encourage the exploration of landscape beyond the on-the-spot tradition by allowing the students freedom to build conceptual or imaginative images on the basis of various motifs from nature.	<b>2</b>	<b>100</b>
	<b>Mural</b>	Study of different mural techniques and their presentational limitations. Study of methods and media, technical exercises. Execution of a mural in a public space. Opportunities will be created to work on large scale by seeking commissions within and outside the University Campus. Execution of a mural in a public space. Opportunities will be created to work on large scale by seeking commissions within and outside the University Campus. Medium: Terracotta, Cement, Ceramics, Metal, Buon Fresco and Fresco-secco.	<b>2</b>	<b>100</b>
<b>Ability Enhancement (Discipline Centric)</b>	<b>Project based on Educational Tour/Project based on social awareness</b>	Project based on the Educational Tour to any site of cultural significance, archeological sites, Art Galleries or Museum. The Educational Tour will take place at least once in an academic Semester. The project will comprise of: The student's firsthand experience with monuments, art or artifacts. Interaction with caretakers of the monument, artist/s, art curators, Gallery owners, Museum director/s, etcetera. To write a brief synopsis highlighting the experience. Preparation of PowerPoint presentation based on the experience obtained from the visit. The assessment/evaluation will be based on the submission of synopsis and PowerPoint presentation. <b>OR</b> Project based on social awareness: Students will be required to choose any subject of social relevance and develop a project. The evaluation will be based on PowerPoint presentation.	<b>2</b>	<b>100</b>

**M.F.A. (III) SEMSTER (Theory)**

Title of the Paper	Units	Credits	Marks	Suggested Readings/References
<p><b>Contemporary Art Practice in India &amp; West</b></p>	<p><b>Unit I-</b> Brief introduction of postmodernism in visual arts: Critical theories and discussions.</p> <p>(i) Postmodernism in Western Art</p> <p>(i) Minimalism</p> <p>(ii) Post-minimalism</p> <p>(iii) Conceptual Art</p> <p><b>Unit II -</b> Study of some of the prominent Contemporary Western artists:</p> <p>(i) Anish Kapur</p> <p>(ii) John Baldessari</p> <p>(iii) Judy Chicago</p> <p>(iv) Barbara Kruger</p> <p><b>Unit III</b> Contemporary Art Practice in India: Issues and Challenges:</p> <p>(i) Emergence of New Mediums:</p> <p>(i) Installation</p> <p>(ii) Digital Art</p> <p>(iii) Performance Art</p> <p>(ii) Study of some of the prominent Contemporary Indian artists:</p> <p>(i) Vivan Sundraram</p> <p>(ii) Subodh Gupta</p> <p>(iii) Ratanabali Kant</p> <p>(iv) Gogi Saroj Pal</p>	<p><b>4</b></p>	<p><b>100</b></p>	<p>Discourses: Conversations about Postmodern Culture (Documentary Sources in Contemporary Art) by Russell Ferguson, Karen Fiss, William Olander and Marcia Tucker</p> <p>Postmodernism: A Very Short Introduction by Christopher Butler</p> <p>After the End of Art by Arthur C. Danto</p> <p>New Media: The Key Concepts by Nicholas Gane and David Beer</p> <p>Conceptual Art: A Critical Anthology by Alexander Alberro and Blake Stimson</p> <p>The Triumph of Modernism: India's Artists and the Avant-Garde 1922-1947 - Partha Mitter. Much Maligned Monsters: History of European Reactions to Indian Art. Oxford-Mitter, Partha</p> <p>The Bauhaus in Calcutta by Sria Chatterjee, Boris Friedewald, Kathrin Rhomberg and Regina Bittne</p> <p>Contemporary Indian Art: Other Realities by Yashodhara Dalmia</p> <p>Indian Contemporary Painting by Neville Tuli</p>

**M.F.A (III) SEMESTER (Studio Practice)**

<b>Type of Course</b>	<b>Course Title</b>	<b>Objectives</b>	<b>Credits</b>	<b>Marks</b>
<b>Core</b>	<b>Composition</b>	Experimentation. Rigorous study/exercises based on preparatory studies. Develop a distinctively personal expression. Medium: Oil-color, Acrylic-color, Mixed Media.	<b>16</b>	<b>100</b>
<b>Elective (Discipline Centric)</b>	<b>Miniature Painting</b>	To engage with the skills and traditional techniques of miniature painting. To encourage to develop an awareness and sensibility of contemporary practices of this medium. To work out the possibilities of a fusion between the tradition and contemporary.	<b>2</b>	<b>100</b>
	<b>Digital Art</b>	The course will encourage experimentation with the new mediums like Digital and Video, which have seen an astonishing presence in the contemporary art practice. By engaging with the contemporary technology there is a great scope to explore unlimited possibilities the new mediums promise.	<b>2</b>	<b>100</b>
	<b>Installation</b>	Experimentation with the aim to transform day to day ordinary objects into art-forms. The course provides an opportunity to incorporate a broad range of everyday and natural materials, which are often chosen for their "evocative" qualities, as well as new media such as video, sound, performance, immersive virtual reality and the internet.	<b>2</b>	<b>100</b>
	<b>Photography &amp; Photo-collage</b>	The course shall highlight the basics of photography with reference to its use as a means for artistic purpose. Photography has proven to be one of the most potential elements in the recent art scene, which anticipates a great possibility for using it various purposes such documentary-oriented work, socio-cultro-political concerns and so on.	<b>2</b>	<b>100</b>
<b>Ability Enhancement (Discipline Centric)</b>	<b>Short time internship to work with any reputed artist in India/ Field work based on Folk, Tribal or any living tradition in India.</b>	The course encourages the students to have a firsthand experience with any reputed artist OR artisan in India and get hands-on experience. The evaluation will be based on the work produced under the supervision or in collaboration with the artist/artisan.	<b>2</b>	<b>100</b>

**M.F.A (IV) SEMESTER (Studio Practice)**

<b>Type of Course</b>	<b>Course Title</b>	<b>Objectives</b>	<b>Credits</b>	<b>Marks</b>
<b>Core</b>	<b>Dissertation &amp; Viva Voce</b>	The students are required to choose a relevant topic and write a comprehensive Dissertation supplemented with images which will be assessed on the basis of completed project and viva-voce.	<b>2</b>	<b>100</b>
	<b>Composition</b>	Experimentation. Rigorous study/exercises based on preparatory studies. Develop a distinctively personal expression. Medium: Oil-color, Acrylic-color, Mixed Media.	<b>18</b>	<b>100</b>
<b>Elective (Discipline Centric)</b>	<b>Miniature Painting</b>	To engage with the skills and traditional techniques of miniature painting. To encourage to develop an awareness and sensibility of contemporary practices of this medium. To work out the possibilities of a fusion between the tradition and contemporary.	<b>2</b>	<b>100</b>
	<b>Digital Art</b>	The course will encourage experimentation with the new mediums like Digital and Video, which have seen an astonishing presence in the contemporary art practice. By engaging with the contemporary technology there is a great scope to explore unlimited possibilities the new mediums promise.	<b>2</b>	<b>100</b>
	<b>Installation</b>	Experimentation with the aim to transform day to day ordinary objects into art-forms. The course provides an opportunity to incorporate a broad range of everyday and natural materials, which are often chosen for their "evocative" qualities, as well as new media such as video, sound, performance, immersive virtual reality and the internet.	<b>2</b>	<b>100</b>
	<b>Photography &amp; Photo-collage</b>	The course shall highlight the basics of photography with reference to its use as a means for artistic purpose. Photography has proven to be one of the most potential elements in the recent art scene, which anticipates a great possibility for using it various purposes such as documentary-oriented work, socio-cultural-political concerns and so on.	<b>2</b>	<b>100</b>