OPJS UNIVERSITY, CHURU (RAJ.)

SYLLABUS

for

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

(Painting)

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School of Fine and Visual Art

OPJS UNIVERSITY, CHURU (RAJASTHAN)

2014-15

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# M.A. Fine Art (Painting)

## First Semester

<table>
<thead>
<tr>
<th>S.No</th>
<th>Paper code</th>
<th>Name of Papers</th>
<th>M.M.(T.&amp; P.)</th>
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<tbody>
<tr>
<td>1.</td>
<td>MFAP-101</td>
<td>Philosophy of Art –I</td>
<td>50</td>
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<tr>
<td>2.</td>
<td>MFAP-102</td>
<td>Philosophy of Modern Art -I</td>
<td>50</td>
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<td>3.</td>
<td>MFAP-103</td>
<td>Main Practical &amp; Advance Drawing</td>
<td>300</td>
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<td>4.</td>
<td>MFAP-104</td>
<td>Seminar</td>
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## Second Semester

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<tr>
<td>1.</td>
<td>MFAP-201</td>
<td>Philosophy of Art –II</td>
<td>50</td>
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<td>2.</td>
<td>MFAP-202</td>
<td>Philosophy of Modern Art -II</td>
<td>50</td>
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<td>3.</td>
<td>MFAP-203</td>
<td>Main Practical</td>
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<td>4.</td>
<td>MFAP-204</td>
<td>Display and Project Report</td>
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## Third Semester

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<td>1.</td>
<td>MFAP-301</td>
<td>History of Oriental Art (China)</td>
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<td>2.</td>
<td>MFAP-302</td>
<td>Main Practical</td>
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<td>3.</td>
<td>MFAP-303</td>
<td>Display and Project</td>
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## Fourth Semester

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<tbody>
<tr>
<td>1.</td>
<td>MFAP-401</td>
<td>History of Oriental Art (Japan)</td>
<td>100</td>
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<td>2.</td>
<td>MFAP-402</td>
<td>Dissertation and viva-voce</td>
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<td>3.</td>
<td>MFAP-403</td>
<td>Elective (Photography/Mural)</td>
<td>100</td>
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Detailed Syllabus
First Semester

Philosophy of Art -I

I: Meaning of Art. Classification of Art, and Inter Relationship of Fine Arts, Function of Arts

II: Origin and Evolution of Art, Art and Society, Art and Religion

III: Western theories of Aesthetics and philosophy – Plato, Aristotle, Tolstoy, Kant, Croce and Ruskin

IV: Theory of Freud, Rogerfry, Clire Bell and Herbert Reed

V: Introduction to the basic principles of Indian Philosophy and religion thought (Vedic, Upanishadic, Shankhyaic, Vedantic, Buddhist, Jain, Shaivite, Vaisnavita and of the Bhakti and Sufi Cults) and their relation to Arts

Books Suggested:
1. Kala Sondrya aur Smicha Sastra: Ashok
2. Sondrya Sastra Pachim & Bhartiya: Dr. M. Chatuvedi
3. Sondrya: Dr. R. Bajpai
4. Sondrya Sastra: Dr. L. C. Sharma

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Philosophy of Modern Art -I (Indian and western)

I: Impressionism – Manet, Monet, Sisley, Pissarro, Degas and Renier

II: Post-Impressionism – Including new Impressionism (Seurat, Cezane, Vanogh, Gougin, etc.) The Nabis (Redon and Rousseau)

III: Fauvism – Matisse, Derain, Dufy and Varmier

IV: Cubism- Picasso, Legar, Baraque, Giris, Etc.,

V: Boccioni, Carra, Russolo and Duchamp.

Books Suggested:
1. Kala Sondrya aur Smicha Sastra: Ashok
2. Sondrya Sastra Pachim & Bhartiya: Dr. M. Chatuvedi
3. Sondrya: Dr. R. Bajpai
4. Sondrya Sastra: Dr. L. C. Sharma
5. Modern Indian Art: Dr. Giriraj Kishor Agrwal
6. Art History Indian and Western: Ramesh Chandra.

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Main Practical & Advance Drawing

Students have to make Advance Drawings of their own style of Individual Subjects which is related to the main practical in Different Drawing Mediums.

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Practical

Student has to select any one of the following topic
1. Art and Culture in Indian and Western Context
2. Concept of beauty in art in Indian and in other civilizations
3. Modern movements in Art in Indian and Western
4. Contemporary Painting/Sculpture in Indian and Western
5. Biography of eminent artist of India and Western.

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Second Semester

Philosophy of Art –II

I: Indian theories of Aesthetics, RASA Siddhanta, Chitra Sutra, Rabindranath Togore, Ananda Coomaraswamy.
II: Relationship of the mythology and art in India
III: Background of Modern Art: Socio-Economic and political factors contributing to new trends and concepts of art of 19th century and later period
IV: Natural Landscape painting – The Barbizon group (Rousseau, Millet and Corot)
V: REALIS - Goya, Darmier and courbet. The pre-rephalities-Hunt, Rossetti and Millais.

Books Suggested:
1. Kala Sondrya aur Smicha Sastra: Ashok
2. Sondrya Sastra Pachim & Bhartiya: Dr.M.Chatuvedi
3. Sondrya: Dr.R.Bajpai
4. Sondrya Sastra: Dr.L.C.Sharma

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Modern Art (Indian and Western)-II
I: Expressionism – ‘The Blue Rider’ and ‘The Bridge’ Groups (Munch, Kricher, Noble and Kandinsky) Marc, Klee, Jaulensky and Feinigard
II: Abstract Art- Non-objective and non-Representational art and its farm like Neoplastism
III: Constructism – Theo Van Doesberg, Mondrian, Bart Von Der Leck, etc.,
IV: Dada, Surrealism and Fantastic Art – Max Ernst, Dali, Clirico, Miro, art, Klee, Chagal, etc.,
V: Abstract Expressionism – Kandinsky, Pollock, Kooning etc.,
Some other important trends like Kinetic Art, Pop Art, etc.,

Books Suggested:
1. Kala Sondrya aur Smicha Sastra: Ashok
2. Sondrya Sastra Pachim & Bhartiya: Dr. M. Chatuvedi
3. Sondrya: Dr. R. Bajpai
4. Sondrya Sastra: Dr. L. C. Sharma
5. Modern Indian Art: Dr. Giriraj Kishor Agrwal
6. Art History Indian and Western: Ramesh Chandra.

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Practical
Main Practical
Student should initiate to develop his own individual technique for organizing and rendering in picture. Scope should be given to develop his own individual style and philosophy. Style should be followed by Realistic, Modern, Abstract or Contemporary.

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Display and Project
The candidate will arrange a display of their examination work along with selected class work and assignment in the exhibition hall or studio in the collage premises. The examiners will evaluate their performance on the basis of these in order to arrive at a final evaluation of the performance of each candidate.

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Third Semester

History of Oriental Art (China)
I: Early background of Chinese paintings, china period up to HAN Dynasty
II: Three Kingdoms and six Dynasty
III: Sui and Tang period
IV: Five Dynasty and sung period
V: Yvan, Ming, Ching period.

Books Suggested:
1. Cheeni Chitrakala: Dr.Chitralekha Singh
2. Cheeni Chitrakala: Dr. Giriraj Kishor Agrwal

Practical

Main Practical
Student should continue their previous years subject, style and to develop his own individual technique for organizing and rendering in picture. Scope should be given to develop his own individual style and philosophy. Style should be followed by Realistic, Modern, Abstract or Contemporary.

Display and Project
Student should display their sessional work At the Time of examination with the Project report.

Fourth Semester

History of Oriental Art (Japan)
I : Abbasid Period, Sasasian period
II: Mongol period, Timuria period and Safavid period
III: Early painting in Japan up to Yara period (Kamakura)
IV: Asian Kaga (Moro Machi period), Momoyama period
V: Edo period (Kano School chooi)

Books Suggested:
1. Japan ki kala: Dr. Giriraj Kishor Agrwal
2. Japani Chitrakala: Dr.Chitralekha Singh

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Theory

Dissertation and Viva-voce
The post graduate candidates are required to select a suitable topic for their dissertation in consultation with the head/teacher of the department and work on it under his guidance approved by director of the Institute. The dissertation should be prepared in the prescribed manner and handle over to the director through the head of the department positively before the commencement of the theory examinations Viva voce examination will be conducted by a panel nominated by the Vice Chancellor comprising the head of the department and appropriate internal and external experts.

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Practical

Elective (Mural/Photography)
Students have to select any one of the subject as Elective other then the main subjects. Syllabus will be framed by the respective Department.

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