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COLLEGE OF FINE ARTS
JAWAHARLAL NEHRU ARCHITECTURE & FINE ARTS UNIVERSITY,
MAHAVEER MARG, MASAB TANK, HYDERABAD -500 028. A.P. INDIA.

Regular M.F. A. Programme Sculpture 2 Years Duration

Award for Master of Fine Arts (MFA Sculpture)

Eligibility

Diploma in Sculpture, Painting, and Applied Art with 4 years of teaching or Professional experience

Or

BFA Degree in Sculpture, painting, or Applied Art

Duration

2 years or 4 Semesters (Regular Course)

Intake

10 Candidates

Admission Criteria

Common entrance Examination

JAWAHARLAL NEHRU ARCHITECTURE & FINE ARTS UNIVERSITY,
MAHAVEER MARG, MASAB TANK, HYDERABAD -500 028. A.P. INDIA.

Regular M.F. A. Programme Sculpture 2 Years Duration

COURSE STRUCTURE

1st Year /1st Semester

Course Code	Name of the Subject	Internal Marks	End Exam Marks	Total Marks	Duration of End Semester Exam	Periods in 4 weeks
Theory		40	60	100	3 hours	24 Periods
111T	History of visual Arts & Aesthetics-I					
Practical		40	60	100	35 Hours	120 periods
112P	Practical Specialization (any one of the below) Creative Sculpture-I Metal Casting-I Ceramic Sculpture-I					

Note: Semester works to be display at end of the semester

COURSE STRUCTURE

1st Year / 2nd Semester

Course Code	Name of the Subject	Internal Marks	End Exam Marks	Total Marks	Duration of End Semester	Periods in 4 weeks
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					Exam	
Theory		40	60	100	3 hours	24 Periods
121T	History of visual Arts & Aesthetics-II					
Practical		40	60	100	35 Hours	120 periods
122P	Practical Specialization (any one of the below) Creative Sculpture-II Metal Casting-II Ceramic Sculpture-II					

Note: Semester works to be display at end of the semester

COURSE STRUCTURE

IInd Year /Ist Semester

Course Code	Name of the Subject	Internal Marks	End Exam Marks	Total Marks	Duration of End Semester Exam	Periods in 4 weeks
Theory		40	60	100	3 hours	24 Periods
211T	History of visual Arts & Aesthetics-III					
Practical		40	60	100	35 Hours	120 periods

212P	Practical Specialization (any one of the below) Creative Sculpture-III Metal Casting-III Ceramic Sculpture-III					
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Note: Semester works to be display at end of the semester

COURSE STRUCTURE

IInd Year / IInd Semester

Course code	Name of the Subject	Internal Marks	End Exam Marks	Total Marks	Duration of End Semester Exam	Periods in 4 weeks
	Theory					
		40	60	100	3 hour	18 Periods
221T	History of visual Arts& Aesthetics-IV					
	Practical					

	Practical Specialization (any one of the below)					
222P	Creative Sculpture-IV	40	60	100	35 Hours	120 Periods
	Metal Casting-IV					
	Ceramic Sculpture-IV					
223T	Dissertation Thesis Submission & viva voce	40	60	100	-----	6 Periods

Note: Internal marks are based on the progress and class presentation of the students.

External marks are based on the final finishing, proper completion and viva voce.

Proposed Academic Regulations for Regular MFA Two Year Degree Course effective from 2008-2009

Preamble: The 2 year MFA Degree course is offered for the first time. The course is exclusively designed on regular self finance basis.

1. Award of Master of Fine Arts Degree

The MFA degree shall be awarded to the student who fulfills the following academic regulations:

- I. A student who has successfully pursued a course on a semester pattern for two academic years.
- II A Student who successfully fulfills stipulated minimum academic requirements
- III Students who fail to fulfill the academic requirements within two years shall not be eligible for the award of the degree and their admissions lapses unconditionally without any claims whatsoever nature.

2. Courses offered:

Four distinct courses are offered under this regular MFA degree programmes that are as follows:

1. Applied Art & Visual Communication.
2. Painting & Visual Communication.
3. Photography & Visual Communication.

4. Sculpture & Visual Communication.

3. Courses Structure:

- A) The two-year course is formatted semester wise and the subjects are classified as theory, practical, project, internship, practical training and viva voce.
- b) The marks are prescribed under course structure for each subject respectively and the students are awarded marks according to their individual performances under internal evaluation and end examination in the following ratio:
- | | |
|------------------------|-----|
| 1. Internal evaluation | 40% |
| 2. End examination | 60% |

4. Minimum Academic Requirement: (Course duration and attendance)

- A) Each semester shall have a minimum of 90 days instruction. Classes will be of 6 hours duration to be held in a day.
- b) A student has to put in a minimum of 75% of the attendance in aggregate of all subjects to be eligible for end examinations.
- c) A 10% shortage of aggregate attendance in any semester upon production of satisfactory reasons may be condoned as prescribed CAC.
- d) Any student whose aggregate attendance is below 65% shall not be eligible for end examination.
- e) Any student who is declared ineligible for shortage of required percentage of attendance shall repeat the semester subject to availability but has no matter of right demanding commencement of the respective semester and accordingly no future claims of what so ever nature in this regard.
- f) A student can be conditionally promoted from first semester to second semester if he/she has four backlogs either theory or practical.
- g) A student can be promoted from second semester to next semesters in any year if he/she has four backlogs either theory or practical.
- h) Regular and supplementary examinations shall be conducted at the end of each semester to facilitate students to fulfill the academic requirements including backlogs.

5. Withholding of results:

1. The results of any student shall be withheld if:
- He /She not cleared the dues to institution/Department.
 - A case of disciplinary action is pending against him/her.

6. Award of Class:

A Students upon successful completion of the respective course of study according to Academic Regulations and course structure governing the MFA course shall be awarded one of the following four classes calculated on the aggregate marks secured in the entire programme.

First Class with Distinction	70% and above
First Class	Between 70% - 60%
Second Class	Between 60% - 50%
Third Class	Between 50% - 40%

PROPOSED SYLLABUS M.F.A (SCULPTURE)

1st year / 1st semester

Duration: 90 days

111T. HISTORY OF VISUAL ART & AESTHETICS-I (Theory)-I:

THEORY: 20 hours/4 weeks

Marks
Internal: 40

Marks
External: 60

Marks
Total: 100

Modern Indian art:

Unit I

It would be ideal to provide a comprehensive understanding of Modernism with an emphasis on Indian modernism and other Colonial modernisms. And an understanding towards historiography and Art Historiography giving and understanding of structure and problems of Art History in general and also in Indian context.

Unit II

- Company Painting; socio-economic changes in the colonial period with a critical analysis.
- British Artists in India (Johann Zofanny, Telly Kettle, Daniel Brothers, William Hodges, etc.)
- Bazaar Painting; Indian painters who worked for Company officials.

Unit III

- Kalighat Painting, Open Bazaar Artists, Bat Tala Printing Presses.
- Fine Art Schools established by British.

Unit IV

British Art education policy, Curriculum, and its ideological implications, Art School Artists – Ananda Prosad Bagchi, Banapada Banerjee, G.K. Mahthre, Dhurandhar...

Unit V

Raja Ravi Verma – discuss his work through the concepts of Artist's individuality and self expression and his notions of 'Indianness' in his works; how he tried to invoke the consciousness of nationalism in Art.

MODERN WESTERN ART:

Unit I

Introduction to certain key concepts like 'Modern', 'Modernity', 'Modernization' in the context of Western Art; general discussion about the changing ideas of Art, Artist and the Artist's individuality and self expression in the context of modernization.

Note: Each period or 'ism' should be discussed through the socio-historical, and politico-cultural situations of the contemporary times and how the form undergoes change(s) under such conditions in the hands of certain artists who established shifts from the 'past' or 'existing' in the course of history of Art

Unit II

Neoclassicism – Discuss the impact of 'Enlightenment' philosophy; the aesthetic theory of Johann Winkelmann and its influence on the contemporary art through the works of some prominent artists of the times (Jacques Louis David, August Dominique Ingres, Antonio Canova, Bertel Thorwaldson, Horatio Greenough) _

Romanticism – Discuss the philosophy of Jean Jacques Rousseau and its impact on Art; discuss also the rise in the notions of nationalism; and the coinage of the term 'Romantic' and Romanticism. These issues can be discussed through the works of Theodore Gericault, Eugene Delacroix, and Anne Girodet Troison from France; Casper David Fredrich, Otto Runge from Germany; J.M.W Turner, John Constable, and William Blake from England; French sculptors like Francois Rude and Jean Baptiste Carpeaux.

- **The rise of Landscape Painting** – Discuss about the changing notions of landscape and its development into a separate genre and also the emergence of the notions of *picturesque* in the context of landscape.
- **Barbizon School** – Discuss the conditions for and the development of Barbizon School through the kind of landscapes that were produced by its members – Theodore Rousseau, Jean Francois Millet, etc.

Unit III

Pre-Raphaelites – Discuss the emergence of Pre-Raphaelite brotherhood and its context through the works of Dante Gabriel Rossetti, Holman Hunt, and Millais.

Realism - Discuss the context of 'Realism' through the contemporary historical developments and political conditions as well as the scientific and technological innovations like the invention of camera. Discuss the tendencies of social realism in contrast to the 'Art for Art's Sake' movement.

Unit IV

Impressionism – Introducing to the movement by giving the important developments in the field of art, influence of Charles Baudelaire's writings; development of colour theories and light theories. The impact of changing city-scape as well as the changing lifestyle of the society those reflect in the

impressionist paintings of – Edward Manet, Claude Monet, Camille Pissaro, Auguste Renoir, Mary Cassatt, Berthe Morisot, Alfred Sissily, Edgar Degas and others.

Post Impressionism – Explaining the term, its coinage and Roger Fry, and Clive Bell's aesthetic ideas. Discuss its significance analyzing the works of Vincent Vangogh, Paul Cezanne, Paul Gauguin, Georges Seurat, and Henry De Toulouse–Lautrec.

Discuss the works of Henry Rousseau and the 'Naïve Art'.

Discuss The Nabis – Emile Bernard, Edouard Vuillard, and Pierre Bonnard in the context of the Post Impressionist developments.

1st Year / 1st Semester (PRACTICALS)

Duration: 90 days

Any **one** of subject from the group.

An explanation about the significance of MFA course in sculpture differing from the BFA is needed. At the same time a general introduction to the contemporary practices of sculpture worldwide and a focus on Indian trends of sculpture making.

112P.Creative Sculpture-I:

<u>PRACTICES</u> : 120 hours/4 weeks	Marks Internal: 40	Marks External: 60	Marks Total: 100
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Objective: In this particular category students can explore a sort of freedom in expression using any material chosen by them and exploring it in multiple ways developing a direction to their thought.

Insisting on drawings and exercises in any chosen material and medium, clarifying, and developing methods and modes of expressions.

From this experience arriving at a sculptural form of their own.

Metal Casting-I:

<u>PRACTICES</u> : 120 hours/4 weeks	Marks Internal: 40	Marks External: 60	Marks Total: 100
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Objective: Casting is intended to provide knowledge about the traditional mediums of expressions and how we can use those mediums for our contemporary experiments and expressions.

Introduction to Sand Casting method: Green sand Casting, CO₂ process. Visit & Study of local Sand Casting and Box casting foundries. Documentation and journal on the visited.

Drawings and Macquettes in any chosen material generating and developing ideas and concepts.

Ceramic Sculpture-1:

<u>PRACTICES</u> : 120 hours/4 weeks	Marks Internal: 40	Marks External: 60	Marks Total: 100
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Objective: Traditionally ceramics played an important role in the production of artifacts worldwide. It also preserved the history and culture of the past generation that we can study through. Thus in this course that knowledge of ceramic technique could be implicated to the contemporary artistic production.

Preparing various bodies of clay and selecting three out of these bodies for sculpture. Executing sculpture by slip, slab and hand built method. Preparation of stains, low and high temperature glazes. Documentation of the process in studio journal.

Assignments: Submission of Four Works each.

Drawings and studies.

1st year / IInd semester

Duration: 90 days

121T HISTORY OF VISUAL ART & AESTHETICS-I (Theory)-II:

THEORY: 20 hours/4 weeks

Marks
Internal: 40

Marks
External: 60

Marks
Total: 100

Modern Indian art :

Unit I

Nationalist Movement and Art – Bengal Revivalism – the ideological constructs around the notion Nation and its pictorial imaginations.

- The influences of Nationalist consciousness in Art particularly in the works of Abanindranath Tagore, Gaganendranath Tagore and some followers.
- The Pan-Asian political and cultural consciousness.
- Discuss the influence of Far East on art and thought of the times with the writings of Coomaraswamy, Sister Nivedeta etc.

Unit II

Santiniketan School– Rabindranath Tagore and his alternative educational project. Discuss the importance of Santiniketan and the ideas and Art of Rabindranath that contributed to Kala Bahvan.

- Discuss in detail the contributions Nandalal Bose, Benode Behari and Ramkinkar. Also extending the discussion to some significant artists of Santiniketan and its decline after the death of Tagore.

Unit III

- Discussing the works of Jamini Roy and his market strategies and mass production.
- Discussing the works of Amrita Sher Gill and East West dilemma.

Unit IV

An outline of sculpture produced within the parameters of Modern Indian Art.

Modern Western Art:

Unit I

Symbolism – discuss the influences that developed Symbolism and the works of Odilon Redon, Gustave Moreau.

Art Nouveau – Discuss the impact of ‘Craft’s Movement’ and the writings of William Morris and his followers/associates. Discuss the works of Gustav Klimt, and later Egon Scheille and Aubrey Beardsley. Discuss Art Nouveau in architecture the works of Antonio Gaudi.

Fauvism – Discuss the coinage of the term and its significance in the context of Modern Western Painting. Discuss the works of Fauvists and their aftermath through the works of Henry Matisse, Andre Derain, Maurice De Vlaminck, Georges Rouault etc.

Unit II

Expressionism – Discuss the influence of Eduard Munch. In the contemporary socio-political context and the historical conditions, discuss Expressionism through the works of the artists of ‘The Bridge’ and ‘The Blue Rider’ groups. Also discuss the individual artists like Paula Modersohn – Becker, Kathe Kollwitz and the transformation of the movement at a later stage like the works of Max Beckman.

Abstraction – Discuss the development of Abstraction as a visual language and its relation with music in the context of Kandinsky and also the significance of Piet Mondrian and Paul Klee. Also discuss about Bauhaus School, De Stijl.

Unit III

Cubism – Discuss the emergence and significance of Cubism and its influence on the European Art afterwards. Discuss the works of Pablo Picasso, Georges Braque, Juan Gris and certain Post cubist tendencies. Discuss also the cubist developments in sculpture.

Early 20th Century Sculpture – Discuss the influence of Rodin and the works of some of the sculptors – Aristide Maillol, Ernst Barlach, George Minne, Wilhelm Lehmbruck, Raymond Duchamp-Villon Boudille and Archipenko.

1st Year - IInd Semester (PRACTICALS)

Duration: 90 days

Any **one** of subjects given below.

122P. Creative Sculpture-II:

<u>PRACTICLES</u> : 120 hours/4 weeks	Marks	Marks	Marks
	Internal: 40	External: 60	Total: 100

Discussing the developments of sculpture and particularly Modern Indian and Western sculptural achievements provides a historical understanding to the students. At the same time it also gives a direction to the student to choose any of the artists from the past to be inspired. from his/her own work.

Metal Casting-II:

<u>PRACTICLES</u> : 120 hours/4 weeks	Marks	Marks	Marks
	Internal: 40	External: 60	Total: 100

Introduction to Indian Lost-Wax methods – South Indian and Baster / Orissa methods. Visit to the artisan studio. Documentation in a foundry journal. Drawings and Macquettes in any chosen material generating and developing ideas and concepts.

Drawings and Macquettes in any chosen material generating and developing ideas and concepts.

Ceramic Sculpture-II:

<u>PRACTICLES</u> : 120 hours/4 weeks	Marks	Marks	Marks
	Internal: 40	External: 60	Total: 100

Making piece mould. Slip casting and surface made with various methods used in ceramics.

- Visit to various places of indigenous baking and preparing terracotta.
- Study of their methods of preparing body, surface treatment and baking.
- Executing original sculpture based on the above studies. Relief composition with various techniques. Drawings and Macquettes of their concepts. Documentation of the process in studio journal.

ASSIGNMENTS : Submission of Four Works each.

Drawings and studies.

2nd year / 1st semester

Duration: 90 days

211T. HISTORY OF VISUAL ART & AESTHETICS-I (Theory)-III:

THEORY: 20 hours/4 weeks

Marks
Internal: 40

Marks
External: 60

Marks
Total: 100

Modern Indian art:

Unit I

- Movements of 1940's Bengal, Calcutta Group of 1942.
- Bengal Famine and the reactions of the artists particularly – Somnath Hore, Chittoprosad, Zainul Abeddin etc.
- Bombay Progressive Group – 1947

Unit II

- Madras Progressive Group.
- Developments in Sculpture through out contemporary India
- Delhi Shilpa Chakra and the artists associated with it.

Unit III

- Conditions of Post Independent India and the socialist/humanist/communist artists. 'Partition', 'Migration' and 'Relocation' in works of particular artists (Jogen Choudhury, Bikash Bhattacharya, Ganesh Payne, Satish Gujral, M.F.Hussain, Swaminathan etc.)
- Re-emergence of indigenous tendencies; Probing the inception of International Trends in Indian Art

Unit IV

Art since 1970's

- The Group 1890 in Baroda and figurative and narrative trends.

Indigenism and works of KCS Pannikar, J Swaminathan and K. G. Subramanyan and appropriation of so-called folk art, tribal art, minor art, tantric art, bazaar art, mass art in various artists' works. Influence of the notion "Living Traditions" on number of artists and their works.

Modern Western Art:

Unit I

Futurism – Discuss the political scenario of Europe in the contemporary times and its relation to Futurism. Discuss the works of Carlo Carra, Giacomo Balla, and Umberto Boccioni. Also discuss about Futurist sculpture.

Suprematism and Constructivism – Discuss the works of Suprematism and its significance with the works of Kasimir Malevich. Discuss the formation of Constructivism as a Russian movement that differed from French movements and the works of Vladimir Tatlin, El Lissitzky etc.

Unit II

Dada – Discuss the historical conditions and the condition of the artists in the contemporary times of the emergence of the movement and how it spread from Berlin to New York, Zurich etc. discuss the artists – Marcel Duchamp, Hugo Ball, Hans Arp, Francis Picabia, Man Ray, Schwitters.

Surrealism – Discuss Surrealist Manifesto by Andre Breton, its emergence and the various reasons for its emergence. Discuss the works of the artists like De Chirico, Salvador Dali, Rene Magritte, Ernst Max, Joan Miro, etc through their specific contexts.

20th Century Sculpture – Discuss the important individual sculptors like Henry Moore, Alberto Giacometti, and kinetic sculptors – Naum Gabo, Alexander Calder etc.

Unit III

Photography – Discuss the development and aesthetics of photography and its emergence as a language in itself that played a role between two world wars. Discuss how and why photography though is been practiced parallel to Mainstream Art never enjoyed a status of a painting or art in general. Through an itinerary of important photographers, discuss the changes in the language of photography in respect to the changes in the times as well as the influence of art.

American Art Scene – Discuss the contributions of the artists between two world wars Edward Hopper, Charles Sheeler in the context of American Art between the world wars.

Mexican Muralists and painters – Discuss the works of one of the most important politically committed artist Diego Rivera and the other artists influenced by Mexican nationalism – Jose Clemente Orozco and David Alfaro Siqueiros. Apart from these muralists, one of the most ingenious woman painters Frida Kahlo also needs to be discussed.

2nd year – Ist Semester (PRACTICALS)

Duration: 90 days

Any one of subject from the group.

212P. Creative Sculpture-III:

PRACTICLES : 120 hours/4 weeks

Marks	Marks	Marks
Internal: 40	External: 60	Total: 100

In this semester Internship is introduced to the students. Guidance is given in choosing the topic for internship as well as certain practical assistance. A written report on their chosen internship area has to be submitted and a work or a practical assignment in the form of sculpture has to be conceptualized. These practical assignments are intended to translate their experience of the internship fieldwork finally into a work of art.

Drawings and Macquettes developing their own sculptures have to be submitted, incase the student has not taken internship.

Metal Casting-III:

PRACTICLES : 120 hours/4 weeks

Marks	Marks	Marks
Internal: 40	External: 60	Total: 100

Introduction to Western Methods of Metal Casting (Italian). Piece Mould techniques can be applied to their works and Flexible mould techniques can also be used to make sculptures. These techniques have to be applied into developing their own visual language.

- Metal sheet embossing techniques can be applied on their work. Documentation in foundry journal.
- Make drawings and macquettes in any chosen material developing their own individual concepts.

Ceramic Sculpture-III:

PRACTICLES : 120 hours/4 weeks

Marks	Marks	Marks
Internal: 40	External: 60	Total: 100

- Preparation of Semi-Stoneware and Stoneware clay bodies.
- Preparation of low and high temperature glazes.
- Executing original sculpture based on the above studies. Documentation in studio journal.
- Make drawings and macquettes in any chosen material developing their own individual concepts.

Assignments: Submission of Four Works each.

Drawings and studies.

2nd year / IInd semester

Duration: 90 days

221T. HISTORY OF VISUAL ART & AESTHETICS-I (Theory)-IV:

THEORY: 20 hours/4 weeks

Marks
Internal: 40

Marks
External: 60

Marks
Total: 100

Modern Indian art:

Unit I

An introduction to the concept of Post-Modernism and its criticism towards Modernism; Post Colonialism and other critical concepts like Feminism etc and the emergence of Feminist Art; a critical analysis of the Modernist Art, and Art as a discourse in general in the context of contemporary artistic practices.

Unit II

- Incorporation of the elements from varied denomination in the works of prominent individual artists, such as Bhupen Khakar, Jahangir Jani etc
- The ideology and the 'movement' of the Indian Radical Painters and Sculptors Association
- Contemporary Indian Art in the context of international art scene

Unit III

Women Artists

Emergence of the category of women Artists and a historical outline of the women artists earlier to the category. Feminist engagements of some of the women artists. Why do we study women artists separately? Why do we deal their works more specifically with the transactions, on gender terms, between private sphere and public concern?

Discussing the contemporary women artists, like Meera Mukherjee, Arpita Singh, Mrinalini Mukherjee, N. Pushpamala, Nilima Sheikh, Navjot Altaf, Nalini Malani, Anita Dube, Sheela Gowda, Anupam Sud, Anju Dodiya, Rekha Rodwitya, etc

Unit IV

A brief history of Print Making in India and the development of graphic art in contemporary Indian with reference to the works of major print-makers in various techniques.

Modern Western Art:

Abstract Expressionism – Discuss the theory of Formalism in the context of Abstract Expressionism by Clement Greenberg's. Also discuss the shift of the centre of art from Europe to America in respect to the post war political and socio-cultural situation. Discuss the works of Jackson Pollock, Franz Kline, Robert Motherwell, Mark Rothko, William de Kooning, Barnett Newman and others.

Pop Art – Discuss the reaction of Pop Art to Abstract Expressionism through the works of Jasper Johns, Robert Rauschenberg, Roy Lichtenstein, Richard Hamilton, Claes Oldenburg, Andy Warhol etc.

OP Art – Discuss the works of Bridget Riley in the context of Op Art.

Minimal and Conceptual Art – Discuss the works of Frank Stella, Robert Morris, Carl Andre and Eva Hesse in the context of Minimal Art; discuss the works of the Land Artists – Christo, Robert Smithson and James Turrell.

Photo Realism and New Image Painting – Discuss the works of Balthus and David Hockney who reacted to the extreme formalism of Minimalism.

In the context of Photo Realism discuss the phenomenon of Simulacra as discussed by Baudrillard and some of the Photo realists – Richard Estes, Chuck Close etc.

Postmodernism and Art – Discuss the concept of Postmodernism and post- modernity generally as well as its impact on art. Discuss the multiplicity of visual languages practiced through the politics of Postmodernism, identity etc.

2nd year – IInd Semester (PRACTICALS)

Duration: 90 days

Any **one** of subjects given below.

222P. Creative Sculpture-IV:

<u>PRACTICLES</u> : 120 hours/4 weeks	Marks Internal: 40	Marks External: 60	Marks Total: 100
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Guidance of the teacher is extended after the development of the student from the first year. Assessing the course and direction of those works the student is helped with the conceptual and mediumistic possibilities for the future course of work. At the same time an introduction to the New Media art, Public Art and Community Art, Site Specific Art as well as Political dimensions of Art that are prevalent in the contemporary art 'Field'

Dissertation is introduced explaining the scope and significance of it in the context of their own work. A respective guidance to each student is provided regarding the topic as well as the process of completion of it.

Metal Casting-IV:

<u>PRACTICLES</u> : 120 hours/4 weeks	Marks Internal: 40	Marks External: 60	Marks Total: 100
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One compositional work of their own in metal, cast in parts and joined.

Documentation of the process in visual and writing. Applying any or all of the different methods on their works by assembling, fabricating, or welding methods.

Make drawings and macquettes in any chosen material developing their own individual concepts.

Ceramic Sculpture-IV:

<u>PRACTICLES</u> : 120 hours/4 weeks	Marks Internal: 40	Marks External: 60	Marks Total: 100
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Relate the knowledge gained during the previous years on their own creative works and conceptualize the future possibilities of that particular works. Help them in developing their individual along with their art practice.

Assignments: Submission of Four Works each.

Drawings and studies.

223T. Dissertation :

The idea of dissertation is to develop articulation skills and the better understanding of their own works by the students. Here the students would be explaining their experience with a particular medium and the kind of language that they arrive at the end of the course. They are expected to submit their dissertation thesis of about thirty five pages along with the plates of their works. The project also should address the kind of influences or inspiration(s) that the student would experience, both through writing and including the visual examples.

Final Display/Assessment:

The Final Display is to be held at the end of the two year MFA course, i.e. at the end of the fourth semester. The students are expected to display their works in a given space (or chosen by the students in certain specific cases where space forms and important element of display) at the end of the fourth semester on the date provided by the University and these works are assessed and marked on their two year development and achievement.

MODEL QUESTION PAPER

MFA SCULPTURE & VISUAL COMMUNICATION

1st Sem. end Exam, Feb/Mar – 2009

CREATIVE SCULPTURE

Time: 75 hours

Max Marks: 60

Create a work of art in any chosen material relating to your concept.

Submit minimum 10 drawings showing the development of your concept.

Size: Not to exceed 3 feet

Note: Not to take help from others

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JNA & FAU COLLEGE OF FINE ARTS

MASAB TANK , HYDERABAD-500 028

LIST OF EXPERTS IN SCULPTURE

Name &Address

Contact No.

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