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JNAFAU COLLEGE OF FINE ARTS
MAHAVEER MARG, MASAB TANK, HYDERABAD - 500 028, INDIA.

PROPOSED ACADEMIC REGULATIONS FOR MFA (PAINTING)

(with effect from the academic year 2008-09)

I. COURSES OFFERED:

The following courses of study are offered for the award of MFA programme.

1. APPLIED ART AND VISUAL COMMUNICATON
2. PHOTOGRAPHY AND MEDIA COMMUNICATON
3. PAINTING AND VISUAL COMMUNICATON
4. SCULPTURE AND VISUAL COMMUNICATON

II. ELIGIBILITY FOR ADMISSION:

1. Admission will be made on the entrance test conducted by the JNAFAU College of Fine Arts, Hyderabad for those who have fulfilled eligible qualifications, subject to reservations prescribed by the University.
2. Candidates seeking admission to these programs shall be working in and around Hyderabad.

III. COURSE DETAILS:

1. MFA Programme is of 2 years with 4 semesters.
2. Subjects are classified as Theory, Practicals, Project Work, Internship (if necessary), Practical training and Viva-voce.
3. Each semester will have a minimum of 20 weeks of instruction including examination period (with 90 clear instruction days) and 6 days per week.

IV. MINIMUM ACADEMIC REQUIREMENT:

1. A student has to put in a minimum of 75% attendance in aggregate of all the subjects to be eligible for end examination.

2. A 10% short of aggregate attendance in any semester upon production of satisfactory reasons may be condoned by Way on condonation fee as prescribed by the college academic committee.
3. Any student whose aggregate attendance is below 65% shall not be eligible to appear for end semester examination.
4. 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 for demanding commencement of the respective semester and accordingly no future claims of what so ever nature in this regard.
5. A student can be conditionally promoted from first semester to second semester if he/she has not more than two backlogs either theory or practical.
6. A student cannot be promoted from first semester to second semester if he/she has not more than two backlogs either theory or practical.
7. Regular and supplementary examinations shall be conducted at the end of each semester to facilitate the students to fulfill the academic requirements including backlogs.

V. EVALUATION:

1. The performance of the candidate in each semester shall be evaluated subject-wise with a maximum of 100 marks for the theory and 100 marks for the practicals, on the basis of internal evaluation and End Semester Examination.
2. The theory subjects 60 marks shall be awarded based on the performance on the End Semester Examination. 40 marks shall be awarded based on the Internal Evaluation. The Internal Evaluation shall be made based on the better of the marks secured in the two-mid term examination (in case of theory subjects) conducted in the middle of the Semester and the other immediately after the completion of instruction.
3. For practical subjects, 60 marks shall be awarded based on the performance in the End Semester Examinations, 40 marks shall be awarded based on the day-to-day performance as Internal Marks.
4. A candidate shall be deemed to have secured the minimum academic requirement in a subject of he secures a minimum of 40% of marks in the End Examination and a minimum aggregate of 50% of marks in the total marks in the End Semester Examination and Internal Evaluation taken together.
5. In case the candidate does not secure the minimum academic requirement in any subject he has to reappear for the End Examination in that subject.

6. In case the student secures less than he required attendance in the Examination in that subject(s), he shall not be permitted to appear for the End Examination in that subjects. He shall re-register the subject when next offered.

VI. AWARD OF DEGREE:

1. A student shall be declared eligible for the award of MFA degree if he/she completes it successfully for not less than 2 academic years and not more than 4 academic years.
2. A student who fail to fulfill all the above academic requirements for the award of the MFA degree within 4 academic years from the year of his/her admission shall forfeit his/her seat in MFA course.

VII. AWARD OF CLASS:

A student upon successful completion of requirements prescribed by the Academic Regulations and the Course Structure governing the respective Discipline is eligible for award of M.F.A. Degree Certificate in the concerned discipline. He/She shall be awarded. One of the following Four Classes calculated on the aggregate marks secured in the entire programme.

Class Awarded	% of marks secured
First Class with distinction	75% and above
First Class	Below 75% but not less than 60%
Second Class	Below 60% but not less than 50%

VIII. TRANSITORY REGULATIONS:

Candidate who have discontinued or have been detained for want of attendance or who have failed after having undergone the course are eligible for admission to the same or equivalent subjects as and when subjects are offered.

IX. WITHHOLDING OF RESULTS:

The results of any student shall be withheld if:

1. He/She has not cleared the dues to the Institution/Department.
2. A case of disciplinary action is pending against him/her.

X. GENERAL:

1. The academic regulations should be read as a whole for purpose of any interpretation.
2. In case of any doubt or ambiguity in the interpretation of the above rules, the decision of the Vice-Chancellor is final.
3. The University may change or amend the academic regulations and syllabus at any time and the changes and amendments made shall be applicable to all the students with effect from the date notified by the University.
4. When ever the word he/him or his occur, it will also include she/her and hers.

Regular MFA Programme-Painting 2 years Duration

COURSE STRUCTURE

Semester – I

Code	Name of the Subject	Internal Marks	End Exam Marks	Total Marks	Duration of End Sem. Exam.	Period in a month
MP1 1.1 T	History of Visual art & Aesthetics Painting - I	40	60	100	03 Hrs	20
MP1 1.2	Practical Specialization (Any one below) Creative Painting/ Other Medium	40	60	100	25 Hrs.	120

Note: Project Presentation at end of the Semester from any given topic
Total Periods in a Month 140

Semester – II

Code	Name of the Subject	Internal Marks	End Exam Marks	Total Marks	Duration of End Sem. Exam.	Period in a month
MP2 1.1 T	History of Visual art & Aesthetics Painting - II	40	60	100	03 Hrs	20
MP2 1.2	Practical Specialization (Any one below) Creative Painting/ / Other Medium	40	60	100	25 Hrs.	120

Note: Project Presentation at end of the Semester from any given topic
Total Periods in a Month 140

Semester – III

Code	Name of the Subject	Internal Marks	End Exam Marks	Total Marks	Duration of End Sem. Exam.	Period in a month
MP3 1.1 T	History of Visual art & Aesthetics Painting - III	40	60	100	03 Hrs	20
MP3 1.2	Practical Specialization (Any one below) Creative Painting / Other Medium	40	60	100	25 Hrs.	120

Note: Project Presentation at end of the Semester from any given topic
Total Periods in a Month 140

Semester – IV

Code	Name of the Subject	Internal Marks	End Exam Marks	Total Marks	Duration of End Sem. Exam.	Period in a month
MP4 1.1 T	History of Visual art & Aesthetics Painting - IV	40	60	100	03 Hrs	20
MP4 1.2	Practical Specialization (Any one below) Creative Painting/ / Other Medium	40	60	100	25 Hrs.	120

Note: Project Presentation at end of the Semester from any given topic
Total Periods in a Month 140

PROPOSED SYLLABUS for M.F.A PAINTING

Ist SEMESTER

Duration: 90 days

MP1 1.1 T- HISTORY OF VISUAL ART & AESTHETICS-I:

THEORY 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.

PRACTICALS:

MP1 L2

Sub: Creative Painting

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

From this experience arriving at a Painting form of their-own.

Objective:

- To self introduce and way of seeing and doing, thus acquiring a vocabulary, which could be useful in describing their own professional way language and its art practice.
- This will be enable student to establish as a professional practice by achieving a firm sense of direction for creative painting.
- As part of an orientation to this course students expected to present a statement of purpose (study proposal).
- Emphasis would be place on individual studio practice.
- Subject creative painting art practice experimented from pictures to remind themselves and what quality is and work will be explore on developing by theme of imagination, and its medium.
- Scribble book maintenance and practice of drawings in creative manner.
- An orientation of this course the students should be expected to present his/her slides/softcopies of early practiced work.
- In the open class period/weekend life study by live reference/model (creative methods)
- (Creative methods=particular medium x individual style, techniques and medium quality understanding
- In every end of III rd week any art film screening/lecture by art history faculty

A) DISCIPLINE:

- Frequent visits to museums for study and self-represent explored in studio work also with reference of contemporary artist works/author books.

B) TEACHING AIDS:

- Studio practice with life study.
- Work with a life model in standing/seated, or recycling poses.
- The work practice with short warm-up poses/free hand drawing, using a medium such as (charcoal/pastel/ink/water color/mixed medium) imposed by themselves.

C) EXPERIENCE AND EVOLUTION:

- Students will be able to develop self-disciplinary skills and inherent to their studio practice via, individual directed research.

D) ASSESSMENT:

- Completion of work by students, appropriate display in the provided studio-space.
- Presentation of works by student.
- Written statement about their work
- Minimum four completed (with quality) final works has to be submitted along with related studies/Practice Projects.

IInd SEMESTER

Duration: 90 days

MP2 1.1 T - HISTORY OF VISUAL ART & AESTHETICS-II:

THEORY: 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 Nivedita 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 Broudille and Archipenko.

PRACTICALS:

MP 2 1.2

Creative Painting:

Discussing the developments of Painting and particularly Modern Indian and Western Painting 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 for his/her own work

- Continued emphasis on student practice

- Review of study proposal

- One practice oriented workshop/seminar involving exposure to and training in local painting practices such as wasli, tempera painting, wash painting, pat painting, Nirmal painting and Kalamkari painting, Tanjore Painting, Kondapalli toys, laser painting.

- This could be continued for the remaining semesters.

- Executing original Painting based on the above studies. Color composition with various Techniques, Drawings and their concepts, Documentation of the process in studio journal along with related studies/Practice Projects.

IIIrd SEMESTER

Duration: 90 days

MP3 1.1 T- HISTORY OF VISUAL ART & AESTHETICS-III:

THEORY: 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 Kasmir 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.

PRACTICALS:

MP 3 1.2

Creative Painting:

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 report on their chosen internship area has to be submitted and a work or a practical assignment in the form of Painting theme has to be conceptualized. The practical assignment is intended to translate their experience in the internship into a visual form

- In studio practice, Painting with marked individual and innovative approach in any particular media
- Continuation of studio practice
- Submission of dissertation topic and outline plan
- Exposure to new media practices, involving slide show, group discussion and demo of works
- Submission of one work in new media
- Elective subject (Sculpture/Photography/Print-making) according to the student choice along with related studies/Practice Projects.

IVth SEMESTER

Duration: 90 days

MP4 1.1 T - HISTORY OF VISUAL ART & AESTHETICS-IV:

THEORY: 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 Post modernism, identity etc.

PRACTICALS:

MP 4 L2

Creative Painting:

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.

- submission of dissertation /portfolio
- production of a coherent body of work for final display/exhibition

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