

COURSES OF STUDY

M.V.A (Painting)

MVA Choice Based Credit System

2022-2023 and onwards

UTKAL UNIVERSITY OF CULTURE

BHUBANESWAR

**Scheme of Examination
Painting 1st Semester**

Department	Paper Code	Title of the Paper	Theory			Practical			Total	Total Credits
			Mid Sem	End Sem	Total	Sessional	End Sem	Total		
Painting	MVA101	History of Painting (Indian)	20	80	100				100	5
	MVA102	Aesthetics and Philosophy of Art (Indian)	20	80	100				100	5
	MVA103	Creative Painting/Portrait Painting / Painting(Indian Style)				30	70	100	100	5
	MVA104	Experimental & Creative Drawing				30	70	100	100	5
	MVA105	New Media				30	70	100	100	5
		TOTAL			200			300	500	25

**Scheme of Examination
Painting 2nd Semester**

Department	Paper Code	Title of the Paper	Theory			Practical			Total	Total Credits
			Mid Sem	End Sem	Total	Sessional	End Sem	Total		
Painting	MVA201	History of Painting (Indian)	20	80	100				100	5
	MVA202	Aesthetics and Philosophy of Art (Indian)	20	80	100				100	5
	MVA203	Creative Painting/Portrait Painting / Painting(Indian Style)				30	70	100	100	5
	MVA204	New Media				30	70	100	100	5
	MVA205	Discipline Specific Elective Creative Painting/Portrait Painting / Painting(Indian Style) <i>(A subject once chosen by the candidate as core subject in paper 203 can not again be chosen as DSE paper in paper 205)</i>				30	70	100	100	5
		TOTAL			200			300	500	25

Scheme of Examination Painting 3rd Semester

Department	Paper Code	Title of the Paper	Theory			Practical			Total	Total Credits
			Mid Sem	End Sem	Total	Sessional	End Sem	Total		
Painting	MVA301	History of Painting (Western)	20	80	100				100	5
	MVA302	Experimental and Creative Drawing				30	70	100	100	5
	MVA303	Creative Painting/Portrait Painting / Painting(Indian Style)				30	70	100	100	5
	MVA304	Discipline Specific Elective (DSE) Creative Painting/Portrait Painting / Painting(Indian Style) <i>(A subject once chosen by the candidate as core subject in paper 303 can not again be chosen as DSE paper in paper 304)</i>				30	70	100	100	5
	MVA305	Generic Elective (GE) Sculpture Print Making Applied Art				30	70	100	100	5
		TOTAL			100			400	500	25

Scheme of Examination Painting 4thSemester

Department	Paper Code	Title of the Paper	Theory			Practical			Total	Total Credits
			Mid Sem	End Sem	Total	Sessional	End Sem	Total		
Painting	MVA401	Aesthetics and Philosophy of Art (Western)	20	80	100				100	5
	MVA402	Experimental and Creative Drawing				30	70	100	100	5
	MVA403	Creative Painting/Portrait Painting / Painting(Indian Style)				30	70	100	100	5
	MVA404	New Media				30	70	100	100	5
	MVA405	Dissertation and Viva Voce				30	70	100	100	5
		TOTAL			100			400	500	25

* A subject like creative painting / portrait painting /painting (Indian style) once chosen as the core subject in fist semester will be continued till complication of the course.

* Minimum four works are to be submitted in each practical paper in MVA103,203,303 & 403. Minimum four works are to be submitted in paper MVA 104, 302,402 and minimum one work is to be submitted in Paper No. MVA 105,204,404. Minimum size of the painting should not be less than 36" x 48" and in the case of miniature painting it is not less than 18" x 24" .

FIRST SEMESTER - PAINTING
MVA 101 (THEORY)
HISTORY OF PAINTING (INDIAN)

- UNIT – I Declining of Indian Art
Nationalist movement for social reformation and revival of Indian Classical Art.
- UNIT – II Contributions of Anand Coomarswamy, E.B.Havell, Abanindranath Tagore, Nandalal Bose for building up of a new Indian art form.
- UNIT – III Analytical study of works of the artists of Bengal School of Art and the followers of Abanindranath and Nandalal (Sudhir Kumar Khastagir, Subho Tagore, Barada Okil and Sarada Okil).
- UNIT – IV Impact of European Art on the Modern Indian Art after Industrial revolution.
- UNIT – V Modernism in art, Rabindranath, Amrita Shergil, Ramkinkar Baij and D.P.Roy Choudhury, Analytical study of their important works and contribution to Indian Modern art.

MVA 102 (THEORY)
AESTHETICS AND PHILOSOPHY OF ART (INDIAN)
Nature and Scope of Aesthetics

- UNIT – I a) Art, Beauty and Joy
b) Content, Form and their functionality in art
- UNIT – II a) The concept of Rupam, beauty is the harmony of universe
b) Nature of Rasa : Vedic and post vedic
- UNIT – III a) Art and Society, The scope of aesthetics
b) ' Art for Art Sake', 'A thing of beauty is a joy forever'
- UNIT – IV a) Communication in Art, Aesthetics as a science
b) Art as Expression, communicability in art
- UNIT – V a) Art and Religion, creation of art and appreciation of art.
b) Impact of the Religious movement on the growth of medieval Indian Art.

MVA 103 (PRACTICAL)
Creative Painting
Or
Portrait Painting
Or
Painting (Indian Style)

MVA 104 (PRACTICAL)

Experimental and Creative Drawing

MVA 105 (PRACTICAL)

New Media

SECOND SEMESTER – PAINTING

MVA 201 (THEORY) History of Modern Indian Painting

- Unit-I (a) Synthesis of Indian and European Art (Mainly British) in India and its role for the growth of Modern Indian Art.
(b) Focus on the works of the noted exotic artists.
- Unit-II (a) New experiment under the established Art Schools - madras, Calcutta
(b) New experiment in the Art schools of Bombay , Baroda and Delhi.
- Unit-III (a) Contributions of the important Artists of India after independence (M.F. Hussain, K.G. Subramanyan, Tyeb Mehta, Bhupen Khakhar).
(b) Analytical study and appreciation of the Independent Artists of important groups (Their works and achievements) - B.C.Sanyal, K.C.S.Paniker, S.H.Raza, J.Swaminathan.
- Unit-IV Establishment of Art Schools in Odisha and the Master Artists – Upendra Maharathi, Gopal Chandra Kanungo, Ajit Keshari Ray, Binode Routray, Chandrasekhar Rao, Dinanatha Pathy.
- Unit-V (a) Impact of Global Ideas and Technology on Indian Painting
(b) Establishment and Contribution of Central Lalit Kala Akademi , Modern Art Gallery, New Delhi,, Noted Art Galleries, Odisha Lalit Kala Akademi towards the growth of regional and Modern Indian Art.

MVA 202 (THEORY) Aesthetics and Philosophy of Art (Indian)

- Unit-I (a) Concept of Rasa Sutra and its relation to Art, Literature, Music, Dance .
(b) Sadharanikarana and Dhvani (Suggestiveness of works of art, richness and ambivalence and association) in Art.
- Unit-II (a) Alankar (Artists embellishment): Sabdalankara, Arthlankara, Ubhayalankara.
(b) Auchitya (Propriety in Works of Art):Arthochitya, Alankarachitya, Rashauchitya,Brutauchitya.
- Unit-III (a) Riti (Style in Art) & Guna and Dosha (Merits and Demerits) in work of Art.
(b) Principles of Sadanga in Art and its impact for the growth of Indian Art, aesthetical value of the noted Art trends, Ajanta, Pahadi and Jaina Miniature painting.
- Unit-IV (a) Theories of Painting
(b) Evolution of Colour concept
- Unit-V (a) Principles of image making, referring to Silpa Texts.
(b) Concept of Beauty in Indian Philosophy.

MVA 203 (PRACTICAL)

Creative Painting

Or

Portrait Painting

Or

Painting Indian Style

MVA 204 (PRACTICAL)

New Media

MVA 205 (PRACTICAL)

Discipline Specific Elective

Creative Painting/Portrait Painting / Painting (Indian Style)

(once chosen by the candidate can't again be chosen as DSE paper)

THIRD SEMESTER – PAINTING

MVA 301 (THEORY)

HISTORY OF WESTERN PAINTING

(Imphasise on New ideas,philosophies,technologies and pictorial values of the noted isms and artists)

UNIT – I	Impressionism, Divisionalism (Pointillism) Post- Impressionism
UNIT – II	Cubism, Expressionism
UNIT – III	Fauvism, Dadaism
UNIT – IV	Surrealism, Abstract Art, Futurism
UNIT – V	Neo – Expressionism, Pop Art, Op Art

MVA 302 (PRACTICAL)

Experimental and Creative Drawing

MVA 303 (PRACTICAL)

Creative Painting

Or

Portrait Painting

Or

Painting Indian Style

MVA 304 (PRACTICAL)

DISCIPLINE SPECIFIC ELECTIVE

Creative Painting/Portrait Painting / Painting (Indian Style)

MVA 305 (PRACTICAL)

GENERIC ELECTIVE

(Sculpture OR Print Making OR Applied Art)

Sculpture

I – Preparatory studies on sculptural forms AND IDEAS

Medium – Clay, Plaster of Paris, Cement, Glass Fiber.

II – Antique Study, Life Study, Portrait Study in any suitable medium consulting with the teacher.

III- Assemblage, use of refusal material, Creative Composition in stone and wood carving.

IV- Presentation of maquette and drawings and memory composition to develop own creative ability and understanding and the art of presentation.

Submission – Works are to be executed and submitted with the consultation and approval of the concerned teacher.

Printmaking

Select any two process :-

Relief process/Intaglio Process/Planography Process/Stencil Process (Serigraphy)

1. Relief Process:-

- (i) Choice any one medium (Linoleum, Wood, New Wood, Mount Board ,Rubber, Plastic, Acrylic Sheet,Paper Pulp etc.
- (ii) Preparing design and transferring on selected medium.
- (iii) Printing of prepared block and registration for multi color printing.

2. Intaglio Process :-

- (i) Select any one medium (Zinc Plate, Copper Plate, aluminum Plate, Ply wood, acrylic Sheet, Sunmica etc.
- (ii) Select any one technique or mixed technique. (Etching line etching with hard ground, soft ground etching for textural effect. Half tone process by Acquatint, relief or deep etch, open bite, engraving, dry point,mezzotints, sugar lift, photo process in etching etc.
- (iii) Printing and registration for multicolour printing.

3. Planography Process :-

- (i) Choice any one medium (Stone, Zinc, Aluminium,Polysterpaper etc.)
- (ii) Experiments with single or mixed technique. Reversing the image, photo lithography,transfer technique).
- (iii) Printing and registration for multicolour printing.

4. Stencil Process :-

- (i) Choice any one technique or mixed technique. (Direct process and photographic process)
- (ii) Choice any one material for stencil technique (glue, lacquer, shellac,tusche, wax, cellotape, caustic resist, polyurethane, varnish, gelatin, albumen, synthgetic resin PVA, pre sensitized fiims.)
- (iii) Printing and registration for multicolor printing.

Submission :- (a) One print each from the selected process should be submitted.

(b) Size – 12” x 18” (Twelve inches X Eighteen inches) or to be considered as per size.

Applied Art

Campaign Planning

- (i) Logo Design
- (ii) Hoarding Design
- (iii) Print Media
- (iv) Poster Design
- (v) Calendar Design

FOURTH SEMESTER – PAINTING
MVA 401 (THEORY)
AESTHETICS AND PHILOSOPHY OF ART (WESTERN)

Concept of Art and Beauty

UNIT – I Michel Angelo, Leonardo da Vinci, Alberti, John Keats

UNIT – II Baumgarten, Kant, Hegel

UNIT – III Croce, Tolstoy, Santayana

UNIT – IV Roger Fry, Clive Bell, William Blake

UNIT – V Van Gogh, Matisse, Picasso, Salvador Dali,

MVA 402 (PRACTICAL)

Experimental and Creative Drawing

MVA 403 (PRACTICAL)

Creative Painting

Or

Portrait Painting

Or

Painting Indian Style

MVA 404 (PRACTICAL)

New Media

MVA 405 (PRACTICAL)

Dissertation and Viva

References

Painting under the British – W.G. Archer
Abanindranath & Art of his time – Jaya Appaswamy
Contemporary Indian Sculpture – Jaya Appaswamy
Visva Bharati Quarterly – Abanindranath Numbers)
Nandan – Publication of Kala Bhawan (Art History Deptt)
Rabindranath – Lalitkala Akademy Publication
Nandalal – Central Lalitkala Akademy New Delhi
Nandalal- National Modern Art Gallery, New Delhi
Modern Indian Art – Geeta Kapur
Jamini Roy – Sahid Surwarrdy
Bazaar Painting – W. Archer
Contemporary Art in India – Geeta Kapur
Contemporary Art in Baroda – Gulam Md. Seikh & Others
Modern Indian Art- Govt. of India Publication Division
Three Tagores – Ratan Parimoo
Contemporary Art in India – Pran Nath Mago, Published by National Book Trust of India
When was modernism – Geeta Kapur
Mid night to the boom : Painting in India after independence, edited by Susan S.Bean, published by Thames and Hudson
Individual monographs of artists, Lalitkala Akademi, New Delhi publication
Binod Routray – by Dr A.C Sahu, Publisher :- Odisha Lalit Kala Academy
Muralidhar Tali -by JC Kanungo, Publisher – Odisha Lalit Kala Academy
Dictionary of Indian Art & Artists :- By Pratima Sheth, Mapin Publishing

Aesthetics

A History of Pre Budhistic India Philosophy - B.M Barua
Vedic Exemplarism Studies- Harvard J of Asiatic
A.K Coomaraswamy
3) The Dance of Shiva- A.K Coomaraswamy
A New Approach to Vedas- A.K Coomaraswamy
Vedic Mythology- A.A Macdonnel
Indian Painting- C.Sivarammurti
Vaisnavism, Saivaism and Minor Religions System- R G Bhadarkar
Master Artist and Renovator - Abanindranath Tagore-
S K Chaterjee
Philosophy of Beauty - E. F Garritt
Poetics as study of Aesthetics- S.K.De.
History of Indian Asthetics- S N Dasgupta
Foundation of Indian Art- S N Dasgupta

Saundarya Tativa (Hindi)-	A.P Dikshit
The Ideas of Indian Art-	E.B.Havell
Art of India through Ages-	Stella Kramrisch
History and Culture of Indian People-	R.C.Mazumdar
Indian Aesthetics and Art Activity-	Niharranjan Ray
India of Vedic Kalpa-	Ram Gopal
Aesthetics in India-	Venkat Rao
Studies in Sanskrit Aesthetics-	A.C.Shastrri
Chitralakshana-	Mulak Raj Anand.
Fundamentals of Indian Art-	S.N Dasgupta
Soundarya Tattava-	S.N Dasgupta
Bharat Shilpa Sadanga-	A.N Tagore
Vishnudharmottara-	Stella Kramisrisch/ Priyabala Saha
Bharat Shipa Murti-	A.N Tagore
Silpa Ratna Cehapter xxxx vi Ed.-	Ganapati Sastri
Chitra Sutra-	C.Sivaramamurty.
Aesthetic Communication-	Rekha Janji
Art, Beauty and Creative-	Shyamala Gupta
Nature of Indian Aesthetics-	Balaram Srivastav
Saundarya (Aesthetic) Hindi-	Rajendra Bajapai
Pratima Bigyan-	Indumati Mishra
Bharatiya Sanskruti-	Govind Ch. Pandey
Canons of Indian Art-	Tarapada Bhattacharya
History of Far Eastern Art-	Lee Sherman E
Letters on Poetry- Literature and Art-	SriAurobindo.
Aesthetics and Art Theory-	Harlod Osborne
Indian Theory of Aesthetic-	P.S Sastri
Aesthetic Principles of Indian Art-	Prithivi Kumar Agrawala
Indian Art-	V.S Agrawala
Elements of Indian Aesthetics-	Shivanarayan Ghosal Shastri
Kala Saundarya Aur Samikshya Shastra (Hindi)- Ashok	
Pratima Bigyan-	Indumati Mishra
Dashan Ki Mul Dharay (Hindi)-	Arjun Mishra
Aesthetic Theory of India-	
Art Beauty and Creativity (Indian and Western Aesthetics)	Shyamlal Gupta
Rasa in Aesthetics	Priyadarshi Pattnayak
Aesthetics and Principles of Indian Art	Dr. Prithvi Kumar Agrawala
Their Primary Quest and Formation	
Philosophy (100 essential thinkers)	Philip Stokes

I – Fundamentals of Drawing, Preparatory studies on human, animals, birds and nature with emphasis on realistic approach

II – Memory Composition in Painting emphasizing on multi colour, tonal value, perspective and dimension with water colour / pastel / acrylic colour / oil colour / mixed media

III – Detailed study of human figure / still life / nature study through any suitable medium consulting with teacher

IV – Memory composition to develop creative ability and understanding to express and art of presentation in any preferable medium e.i. acrylic colour / water colour / oil colour / pastel / mixed media

SUBMISSION : a) Two Paintings

Size of the Paintings should not be less than 2’/3’

b) Sketches and Drawings not less than 20 nos.