

COURSES OF STUDY

M.V.A (Print Making)

MVA Choice Based Credit System

2022-2023 and onwards

UTKAL UNIVERSITY OF CULTURE

BHUBANESWAR

**Scheme of Examination
Print Making 1st Semester**

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

**Scheme of Examination
Print Making 2nd Semester**

Department	Paper Code	Title of the Paper	Theory			Practical			Total	Total Credits
			Mid Sem	End Sem	Total	Sessional	End Sem	Total		
Print Making	MVA201	History of Print Making (Indian)	20	80	100				100	5
	MVA202	Aesthetics and Philosophy of Art (Indian)	20	80	100				100	5
	MVA203	Creative Print Making				30	70	100	100	5
	MVA204	New Media				30	70	100	100	5
	MVA205	Discipline Specific Elective Creative Print Making (once chosen by the candidate can't again be chosen as DSE paper)				30	70	100	100	5
		TOTAL			200			300	500	25

**Scheme of Examination
Print Making 3rd Semester**

Department	Paper Code	Title of the Paper	Theory			Practical			Total	Total Credits
			Mid Sem	End Sem	Total	Sessional	End Sem	Total		
Print Making	MVA301	History of Print Making (Western)	20	80	100				100	5
	MVA302	Experimental and Creative Printmaking				30	70	100	100	5
	MVA303	Print Making Processes of Intaglio				30	70	100	100	5
	MVA304	Discipline Specific Elective (DSE) Creative Print Making				30	70	100	100	5
	MVA305	Generic Elective (GE) Sculpture/Painting/Applied Art				30	70	100	100	5
		TOTAL			100			400	500	25

Scheme of Examination Print Making 4thSemester

Department	Paper Code	Title of the Paper	Theory			Practical			Total	Total Credits
			Mid Sem	End Sem	Total	Sessional	End Sem	Total		
Print Making	MVA401	Aesthetics and Philosophy of Art (Western)	20	80	100				100	5
	MVA402	Experimental and Creative Printmaking				30	70	100	100	5
	MVA403	Print Making Processes of Intaglio				30	70	100	100	5
	MVA404	New Media and Digital Media				30	70	100	100	5
	MVA405	Dissertation and Viva				30	70	100	100	5
		TOTAL			100			400	500	25

FIRST SEMESTER- PRINT MAKING
MVA 101 (Theory)
HISTORY OF PRINT MAKING (INDIAN AND WESTERN)

Print Making activities in India during the 18th, 19th century and early 20th century .

- (i) Ramchand Roy and Battala engravings.
- (ii) Development of lithography in Calcutta in 1850, Contribution of Vichitra club at Jorasanko and Indian Society of oriental Art.
- (iii) Advent of Art schools in India and printmaking in Calcutta (1854) Mukul Dey and Gaganendranath's and Ramendranath Chakraborty.
- (iv) Oleograph prints of Bamapada Bandyopadhyay and Raja Ravi Verma, Chanchal Banerjee and Surendranath Kar towards the development of Printmaking in India.
- (v) Contribution of Kalabhavan towards the development of Indian Print Making.

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 .

Paper-103 (Practical)
Creative Printmaking

Select any two of the following processes

- i) Relief Process
- ii) Intaglio Process
- iii) Planography Process
- iv) Stencil (Serigraphy) Process
- v) Mixed Process

- Introduction to various techniques of these processes and use of materials such as printing inks, pigments, resins, various acids, chemicals, solvents, ink rollers papers etc.
- Exercises in monochrome and colour printing with different techniques such as – photo xylography, colour woodcut, linoleum etching, application of different grounds, etching of metal plates, line etching, soft ground etching, half tone process by Aquatint method, relief or deep etch, sugar lift, open bite, viscosity process, photo-process etc, colour lithography, reverse process, direct method of serigraphy, photographic process of serigraphy.
- Registration for printing, printing by juxtaposition and superim-position of colours, colour printing by combination process, offset process, stenciling process, contact process etc.

Paper-104 (Practical)

Experimental and Creative Drawing with Print media

- Drawing as an art form, delineations of characters distortion, dramatization and expressions.
- Exercise on different drawing media such as pencil, lithostics, tusche, crayon, pastel charcoal, water colour, gouche, pen & ink, acrylic colour, printing inks, Xerox tonner etc..
- Emphasis on composition and individual technique and language.

Paper-105 (Practical)

New Media and Digital media

- Introduction to new media such as digital media, computer aided processing, Xerox prints, use of polymers, plastics, flexiglass, polyster paper, white synthetic rubber, epoxy regins, metallic mylar foil or film etc.
- Use of wide range of tools (hand tools and machine tools) such as flexible shaft tools, wire brushes, wheels, wide range of cutting and drilling bits, air driven dental drills.
- Exercise in monochrome and colour, printing on different materials such as cloth, canvas. Dressmaterials etc.

N.B. – At least 5 nos of original prints are to be submitted from each paper.

Semester-II

Paper-201(Theory)

History of Printmaking in India.

- I. Printmaking in Calcutta.

- Madame Andre Karpele's demonstration of printmaking at Santiniketan in 1922, Haren Das & Chitta Prasad.
- II. Somnath Hore, Santi Dave and Jagmohan Chopra of Delhi, Jaikrishna of Lucknow
 - III. Contribution of Faculty of Fine Arts, Baroda and Govt Scholl of Arts and Crafts, Khallikote.
 - IV. Delhi Silpi Chakra 1965, Group 8 (Delhi), Society of Contemporary Artists, Calcutta, Sanat Kar, Amitabh Banerjee, Shymal Duttaray, Lalu Prasad Shaw and Deepak Banerjee
 - V. (a) Impact of Global Ideas and Technology on Indian Print Making
(b) Establishment and Contribution of Odisha Lalit Kala Akademi, Central Lalit Kala Akademi and Modern Art Gallery, New Delhi, Bharat Bhavan, Bhopal towards the growth of Modern Indian Art.

Paper-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, Arthalankara.
(b) Auchitya (Propriety in Works of Art)
- Unit-III (a) Riti (Style in Art) & Guna or Dosha (Merits and Demerits) in a 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.

Paper-203 (PRACTICAL)

Creative Printmaking

Continuation of the previous Semester's programme; emphasis on multi colour print; practical assignments in photographical exposure and transfer with its application in printmaking.

Paper-204 (PRACTICAL)

New media.

Continuation of the previous Semester's programme.

Paper-205 (Practical)

Discipline Specific Elective (DSE)

Select any one process :

Relief process/Intaglio process/Planography process/Stencil process (Serigraphy)/mixed process. .

NB: From the core process like relief, intaglio, planography, Stencil and mixed process once chosen by the candidate as core subject cannot again be repeatedly chosen as D.S.E. paper.

NB:- At least 5 nos. of original prints are to be submitted from each paper with the consultation with concerned class teacher as per size for paper –III & IV and V .

Semester-III

Paper-301(Theory)

History of Printmaking (Western & Far Eastern)

- (i) Survey of the development of art of printmaking and its technique in Europe from the beginning of 15th century onwards up to Late 19th Century such as Woodcuts, Engraving, Dry point, Mezzotint, Etching, Aquatint, Lithography, Silk screen etc.
Significance of Albrecht Durer, Rembrandt, Goya, Toulouse Lautrec,
- (ii) Advancement of different printmaking technique up to 1950, Woodcut prints of Gauguin, Derain, Dufy, Matisse, Picasso,
- (iii) Role of Atelier -17(New York & Paris) for the development of new approaches towards printmaking.
S.W.Hyter's new techniques on colour print making ; (Pollock, Chagall, Dali, Tanguy etc.) as printmakers of this studio.
- (iv) Printmaking activities of Pop artists from 1950 and onwards serigraphy of Robert Rauschenberg and Andy Warhol, Photo etchings of Johns, Hamilton; Etchings of David Hackney,
- (v) Printmaking in Japan in the Edo period (Late 18th Cent.)
"Ukiyo-e' prints, Significance of Katsusika Hokusai and Ando Hiroshige (early 19th Cent.).

PRACTICAL SUBJECT

Paper-302

Experimental and Creative Printmaking

Continuation of the previous semester's programme.

Paper-303

Creative printmaking process of intaglio

Continuation of the previous semester's programme with more advanced techniques.

Paper-304

Discipline Specific Elective (DSE)

Select any one of the process :

(Relief Process, Inataglio Process, Planography Process, Stencil Process and Mixed Media)

Generic Elective

Paper-305

Painting Or Sculpture Or Applied Art

Painting

- 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.

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.

Applied Art

Campaign Planning

Logo Design

Print Media

Poster Design

Calendar Design

Semester-IV

Paper-I (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, Marcel Duchamp

Practical subject

Paper-II

Experimental and Creative Printmaking

Continuation of the previous semester's programme with more advanced techniques.

Paper-III

Printmaking process of intaglio:

Continuation of the previous semester's programme; Emphasis on experimentation.

Paper-IV

New media and Digital media.

Continuation of the previous semester's programme.

NB: At least 5 nos. of original prints are to be considered , (as per size of the prints it may increase or decrease) should be submitted before Semester Examination.

Paper-V

Dissertation and Viva-voce.

Selection of topic for Dissertation:

Approval of the topic

Submission prior to Examination.

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Reference Books (Printmaking)

1. Store Lithography by Paul Craft, A & C Black Publishers, London, 2002
2. Prints and Printmaking by Anthony Griffiths, British museum, London, 1996
3. Suarealists' prints by Kaplan Gilbert, Herry N.Abrams, New Tork, 1997
4. Goya's prints by Juliet W.Barean, British Museum, London, 1996
5. Printing effects by Wayne Robinson, Macmilon & Co, London, 1994
6. Contemporary Printmaking in the Northwest by Lois Allan, Craftsman House Publication, New York, 1999
7. Screen Printing by Mathilda V.Schwalbach & James A. Schwalbach, Focal Press, New York, 1970
8. The Bite of the Print by Frank and Dorothy Gettein, O.K. Press, London, 1960
9. The art of Print by Earl G.Muller, Prentice Hall Press, New York, 1960
10. Early view of India – The Picturesque journey of Thomas and William Daniell 1786-1794 by Mildred Archer, 1972
11. The art of Print by Earl G.Muller, Faber and Faber, New York, 1969
12. The art of Etching by E.S. Lumdsen, Faber & Faber, New York, 1962
13. Japanese Colour Print by J.Hillier, London, 1952
14. Printmaking method – Old and New by Gabor Peterdi, London, 1971
15. Modern Prints – Vol I & II by Patrick Gamlin, Studio Vista, New York, 1970
16. Linocaut and Woodcuts, Michael Rothershaw, Studio Vista, New York, 1970
17. Silkscreen Printing by Brain Elliott, Oxford, London, 1971
18. Prints and Printmaking by Anthony Griffiths.
19. Ykiyo – e : An Intriduction to Japanese Woodblock prints by Tadashikoyoba

20. Twentieth Century Graphics by Jean Aphemmer, translated by Eveline Hart.
21. The art of the print by Fritz Eichenberg.
22. The bite of the print by Frank and Dorothy Getlein.
23. The art of the print by Earl G. Muller.
24. The art of Etching by E.S. Lumsen
25. Woodcut printmaking by Walter Chamberlain.
26. Japanese Colour prints by J. Hiller.
27. Screen process printing by Schwalbach
28. Let Thousand flowers blossomed together edited by Dr DN Pathi.

Aesthetics

A History of Pre Budhistic India Philosophy - Vedic Exemplarism Studies-	B.M Barua Harvard J of Asiatic A.K Coomaraswamy A.K Coomaraswamy A.K Coomaraswamy A.A Macdonnel C.Sivarammurti R G Bhadarkar Abanindranath Tagore- S K Chaterjee E. F Garritt S.K.De. S N Dasgupta S N Dasgupta A.P Dikshit E.B.Havell Stella Kramrisch R.C.Mazumdar Niharranjan Ray Ram Gopal Venkat Rao A.C.Shastri Mulak Raj Anand. S.N Dasgupta S.N Dasgupta A.N Tagore Stella Kramisrisch/ Priyabala Saha A.N Tagore Ganapati Sastri C.Sivaramamurty. Rekha Janji Shyamala Gupta
3) The Dance of Shiva- A New Approach to Vedas- Vedic Mythology- Indian Painting- Vaisnavism, Saivaism and Minor Religions System- Master Artist and Renovator -	
Philosophy of Beauty - Poetics as study of Aesthetics- History of Indian Asthetics- Foundation of Indian Art- Saundarya Tativa (Hindi)- The Ideas of Indian Art- Art of India through Ages- History and Culture of Indian People- Indian Aesthetics and Art Activity- India of Vedic Kalpa- Aesthetics in India- Studies in Sanskrit Aesthetics- Chitralakshana- Fundamentals of Indian Art- Soundarya Tattava- Bharat Shilpa Sadanga- Vishnudharmottara- Bharat Shipa Murti- Silpa Ratna Cehapter xxxx vi Ed.- Chitra Sutra- Aesthetic Communication- Art, Beauty and Creative- Nature of Indian Aesthetics- Saundarya (Aesthetic) Hindi- Pratima Bigyan- Bharatiya Sanskruti- Canons of Indian Art- History of Far Eastern Art- Letters on Poetry- Literature and Art- Aesthetics and Art Theory- Indian Theory of Aesthetic- Aesthetic Principles of Indian Art-	Balaram Srivastav Rajendra Bajapai Indumati Mishra Govind Ch. Pandey Tarapada Bhattacharya Lee Sherman E SriAurobindo. Harlod Osborne P.S Sastri 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

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 colour printing.

2. **Intaglio process :**

- (i) Select any one medium (Zinc plate , copper plate, aluminum plate, ply wood, acrylic sheet, sun mica 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 Aquatint, 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 material for stencil technique

(glue, lacquer, shellac, touché, wax, sellotape, caustic resist, polyurethane, varnish, sellotape, gelatin, albumen, synthetic resin PVA, pre sensitized films.

(iii) Printing and registration for multicolor printing.

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

(b) Size- 12"x18"(Twelve inches x Eighteen inches) or to be considered as per size.