



SHARNBASVA UNIVERSITY, KALABURAGI
Faculty of Fine Arts
M.A in Visual Art
1st Semester w.e.f 2018

18FA11: History of Indian Art

Unit_1: Pre-historic Art: Origin, evolution and development of Art. Important sites.

Unit_2: Fresco paintings: Ajanta, Bagh, Badami, Sigiriya, Sittanvasal and Vijayanagara frescoes.

Unit_3: Miniature paintings: Pala, Jain, Rajput, Moghal, Deccan, Mysuru and Surpur.

Unit_4: Art of Colonial Period (Madras, Kolkata, Mumbai, Lahore). Re-birth of Indian art (Bengal School).

Unit_5: Modern Indian Art: Pre and Post Independence period.

Reference Books:

1. Bharateya Chitrakale: Dr. K. Shivaram Karanth
2. Drushyakala Prapancha: Dr. N. Marishamachar
3. Bharatiya Chitrakale: C. Shivaram Murti (Trans: P.R. Tippeswami)
4. Dakkani Chitrakale: S.K. Aruni
5. Surpur Chitrakale: Dr. Mallikarjun C. Bagodi

18FA12: Philosophy of Indian Art

Unit_1: Meaning of Art. Classification of Art, and Inter Relationship of Fine Arts, Function of Arts.

Unit_2: Origin and Evolution of Art, Art and Society, Art and Religion.

Unit_3: Introduction to the basic principles of Indian philosophy and religion thought (Vedic, Upanishadic, Shankhyaic, Vedantic Buddhist, Jain, Veershaiva, Shaivite, Vaisnavite and Bhakti, Sufi cults and their relation to art)

Unit_4: Indian theories of Aesthetics, RASA Siddanta, Chitra Sutra, Rabindranath Tagore, Ananda Coomaraswamy.

Unit_5: Relationship of the Mythology and art in India.

Reference Books:

1. Kala Soundarya aur Smiksha Sastra: Ashok
2. Soundarya Sastra Paschim & Bharatiya: Dr.M.Catuvedi
3. Soundarya Shastra (Translated): Dr. Kashinath Ambalgi
4. Soundarya Sameekshe: Dr.G.S.Shivarudrappa
5. Bharatiya Kavya Meemamse: T.N. Shrikanthaiah
6. Indian Aesthetics: K.S. Ramaswamy



18FA13: Composition

1. Objective: Forms, figures and other shapes and in organizing a composition are derived (may be) from human figures, animals, birds and other specimens and objects. The compositions may not necessarily limit to realistic but it would be a sort of imaginative dream having its source from reality. Indian miniature painting and Indian Modern-painting could be studied as source of understanding image could be derived from reality with well considered transformations to suit the human figure or type and expression without losing their identity in any medium.
2. Non-objective: Composition organized out of forms and colours as harmonizing pictorial design. It is the work of art based on geometrical concept which may not even indicate images of objective identification both in forms and colours.

(For Internal evaluation student has to submit five paintings)

18FA14: Portraiture

Extensive study from life model with a view to exploring application, method and techniques of using medium and materials. The study of the model will be achieved, organization of space and forms and expressional qualities of the painting and to depict special feature of the character of the model. While studying the model the students are expected to have a comparative study of old master painters with special reference to style expression and color scheme through which the student will find his own individual style.

(For Internal evaluation student has to submit four paintings)

18FA15: Mural Design

Introduction to mural painting keeping in view of objectives and the comparative concept of composition and mural decoration shall be discussed. Mural techniques and their presentational limitations. Studies of methods and media to understand the basic concept of mural decoration. Preparatory studies for mural sketches, Visualisation and enlargements may be given. The studies of mural decoration may be selected mainly from Indian Mythology, Religion and Historical Events, so as to suit the regional conditions.

(For Internal evaluation student has to submit four paintings)

18FA16: Drawing

1. Preparation of drawing will be carried out according to P.G. level study.
2. Drawing should be prepared on the basis of Principles of Art.
3. Rapid sketching is one of the components of the study.
4. Figurative and nonfigurative drawings can be composed.
5. For the preparation of drawing student can use Ink, Watercolours, Acrylic colour, Oil colours, Mixed media, etc. drawings must be in monochrome colour.

(For Internal evaluation student has to submit four drawings)



SHARNBASVA UNIVERSITY, KALABURAGI
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M.A in Visual Art
2nd Semester

18FA21: History of Western Art

Unit_1: Prehistoric Art, Ancient Egypt to new kingdom

Unit_2: Mesopotamia Age and Civilization, Greece to Hellenistic period

Unit_3: Etruscan, Roman Art, Christian Period, Gothic

Unit_4: Renaissance Movement and Artists

Unit_5: Baroque and Rococo Movement and Artists

Reference Books:

1. Kala Prapancha: Dr. K. Shivaram Karanth
2. Baroque Kale: Dr. S.C. Patil
3. Chitrakala Prapancha: P.R. Tippeswami
4. Chitrakala Darpana: V.T. Kale
5. Kalegarara Kathegalu: B.P. Bayari
6. Jagatika Chitrakale: B.P. Bayari

18FA22: Philosophy of Western Art

Unit_1: Concept of Beauty, theories relating to the origin and creation of art communication. Expression and release of emotions, Inspiration, Imagination, Role of subconscious Imitation, Play and situation, theories relating to work of Art, Organic structure, content form and expressiveness. Theories relating to aesthetic response and appreciation.

Unit_2: Introduction to aesthetics in relation with Science. Philosophy of Art and Concept of Beauty. Following thinkers need to be referred to for conveying the subject and its contents.

- PLATO

Unit_3: Philosophy of Art of ARISTOTLE

Unit_4: Philosophy of Art of LONGINUS

Unit_5: Philosophy of Art of LEONARDO-DA-VINCI

Reference Books:

1. Pashchatya Kavya Mimamse: M.V. Inamdar
2. Pashchatya Kavya Tatvagalu: Dr. M.B. Kotrasetti
3. Soundarya Shastra: Dr. Kashinath Ambalagi
4. Taulanika Kavya Mimamse: Dr. H. Tipperudraswami
5. Soundarya Samikshe: Dr. G.S. Shivarudrappa



18FA23: Composition

1. Objective: Forms, figures and other shapes and in organizing a composition are derived (may be) from human figures, animals, birds and other specimens and objects. The compositions may not necessarily limit to realistic but it would be a sort of imaginative dream having its source from reality. Indian miniature painting and Indian Modern-painting could be studied as source of understanding image could be derived from reality with well considered transformations to suit the human figure or type and expression without losing their identity in any medium.
2. Non-objective: Composition organized out of forms and colours as harmonizing pictorial design. It is the work of art based on geometrical concept which may not even indicate images of objective identification both in forms and colours.

(For Internal evaluation student has to submit five paintings)

18FA24: Portraiture

Extensive study from life model with a view to exploring application, method and techniques of using medium and materials. The study of the model will be achieved, organization of space and forms and expressional qualities of the painting and to depict special feature of the character of the model. While studying the model the students are expected to have a comparative study of old master painters with special reference to style expression and color scheme through which the student will find his own individual style.

(For Internal evaluation student has to submit four paintings)

18FA25: Mural Design

Introduction to mural painting keeping in view of objectives and the comparative concept of composition and mural decoration shall be discussed. Mural techniques and their presentational limitations. Studies of methods and media to understand the basic concept of mural decoration. Preparatory studies for mural sketches, Visualisation and enlargements may be given. The studies of mural decoration may be selected mainly from Indian Mythology, Religion and Historical Events, so as to suit the regional conditions.

(For Internal evaluation student has to submit four paintings)

18FA26: Drawing

1. Preparation of drawing will be carried out according to P.G. level study.
2. Drawing should be prepared on the basis of Principles of Art.
3. Rapid sketching is one of the components of the study.
4. Figurative and nonfigurative drawings can be composed.
5. For the preparation of drawing student can use Ink, Watercolours, Acrylic colour, Oil colours, Mixed media, etc. drawings must be in monochrome colour.

(For Internal evaluation student has to submit four drawings)



SHARNBASVA UNIVERSITY, KALABURAGI
Faculty of Fine Arts
M.A in Visual Art
3rd Semester w.e.f 2018

18FA31: History of Western Art

Unit_1: 19th century Neoclassicism, Romanticism

Unit_2: Introduction Various Isms and Artists, Realism

Unit_3: Impressionism, Post-Impressionism, Pointillism,

Unit_4: Cubism, Fauvism, Surrealism

Unit_5: Expressionism, Dadaism, Photorealism, Pop Art, Avant Garde

Reference Books:

1. Kala Prapancha: Dr. K. Shivaram Karanth
2. Chitrakala Prapancha: P.R. Tippeswami
3. Chitrakala Darpana: V.T. Kale
4. Kalegarara Kathegalu: B.P. Bayari
5. Navyakale mattu Kalegararu: B.P. Bayari

18FA32: Philosophy of Western Art

Concept of Beauty of Following thinkers need to be referred to for conveying the subject and its contents.

Unit_1: BAUMGARTEN, HEGEL

Unit_2: IMMANUEL KANT, EDWARD BULLOUGH

Unit_3: LEO TOLSTOY, BENEDETTO CROCE

Unit_4: I.A. RICHARDS, SORTRE

Unit_5: SIGMUND FREUD, CARL JUNG

Reference Books:

1. Pashchatya Kavya Mimamse: M.V. Inamdar
2. Pashchatya Kavya Tatvagalu: Dr. M.B. Kotrasetti
3. Soundarya Shastra: Dr. Kashinath Ambalagi
4. Taulanika Kavya Mimamse: Dr. H. Tipperudraswami
5. Soundarya Samikshe: Dr. G.S. Shivarudrappa



18FA33: Composition

1. (Representational) Composition studies based on recognizable forms derived from the objective world. Images used may have been transformed considerably to suit the manner and the style of work without losing their identity and in different mediums.

The study of full nude figure of male and female may be placed to study of form and the construction of the human body.

2. (Non-representational) Studies with or without emotive content. It could be a composition made out of form and colour in harmonizing the composition. It is a work of art having division of space with improved concept in which there is an absence of recognizable objective images.

(For Internal evaluation student has to submit five paintings)

18FA34: Portraiture

The study from draped model; the head or $\frac{3}{4}$ full figures with background arranged or imaginative. The students are free to modify the colour of the model, and the drapery, so as to suit action, expression and the character of the model.

The study of portrait may be practiced with reference to the master painters as regards to colour scheme and expression so as to develop the individual style of his own.

(For Internal evaluation student has to submit four paintings)

18FA35: Mural Design

- Design and Execution :
 - a) Fresco Medium
 - b) Painting in tempera and in oil,
 - c) Collage – (Relief and High relief)
 - d) Ceramics
 - e) Mosaic

- Note:
1. The Preparation of surface wherever necessary is to be taught.
 2. The required materials and adhesives are to be studied.
 3. The method of designing is to be taught so as to suit the process and the purpose.
 4. Detailed know-how of the above mentioned processes should be taught to the students including the designing, and students are expected to opt any two of the above processes.

(For Internal evaluation student has to submit four paintings)



18FA36: Drawing

1. Preparation of drawing will be carried out according to P.G. level study.
2. Drawing should be prepared on the basis of Principles of Art.
3. Rapid sketching is one of the components of the study.
4. Figurative and nonfigurative drawings can be composed.
5. For the preparation of drawing student can use Ink, Watercolours, Acrylic colour, Oil colours, Mixed media, etc. drawings must be in monochrome colour.

(For Internal evaluation student has to submit four drawings)



SHARNBASVA UNIVERSITY, KALABURAGI
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M.A in Visual Art
4th Semester

18FA41: Research Methodology

Unit_1: What is Research: Research in Visual art- Meaning and necessity, History of Researches in visual art in Karnataka.

Unit_2: Methods of Research: Fundamental research, applied research, Historical research, Comparative Study, Descriptive research and etc.

Unit_3: Stages of Research: Pilot study, Choice of Topic, Hypothesis, Research design, Data collection, Primary Source, Secondary source.

Unit_4: Title, Interview, Observation, Content analysis, Field work, Survey, Interpretation, Review of literature. Index, Preface, Language of Dissertation, Summary, Bibliography, Footnote, Use of computer.

Unit_5: Researcher-Valuation: Researcher, Evaluation, Viva-voce and some problems of research.

Reference Books:

1. Samshodhane: Dr. M. Chidanadamurti
2. Kannada Samshodhana Shastra: Dr. M.M. Kalaburgi
3. Samshodhana Marga: Dr. Mahabaleshwar Rao
4. Samshodhana Swarupa: Dr. B.V. Shirur
5. Samshodhane Enu Eke Hege?: Dr. M. Chandra Pujari

18FA42: Dissertation & Viva Voce

Students should choose the research topic related to the art field for Dissertation. Under the guidance of Head of the department/Lecturer, they should prepare research design for field work. Students have to prepare the research methods, techniques and plan to complete their data collection, Content analysis and other things. Before submission of Final copy of Dissertation it should be checked by the guide. And finally 5 copies will be submitted for Evaluation. After the submission there will be Viva Voce.

18FA43: Composition

1. (Representational) Composition studies based on recognizable forms derived from the objective world. Images used may have been transformed considerably to suit the manner and the style of work without losing their identity and in different mediums.



The study of full nude figure of male and female may be placed to study of form and the construction of the human body.

2. (Non-representational) Studies with or without emotive content. It could be a composition made out of form and colour in harmonizing the composition. It is a work of art having division of space with improved concept in which there is an absence of recognizable objective images.

(For Internal evaluation student has to submit five paintings)

18FA44: Portraiture

The study from draped model; the head or $\frac{3}{4}$ full figures with background arranged or imaginative. The students are free to modify the colour of the model, and the drapery, so as to suit action, expression and the character of the model.

The study of portrait may be practiced with reference to the master painters as regards to colour scheme and expression so as to develop the individual style of his own.

(For Internal evaluation student has to submit four paintings)

18FA45: Mural Design

- Design and Execution :
 - f) Fresco Medium
 - g) Painting in tempera and in oil,
 - h) Collage – (Relief and High relief)
 - i) Ceramics
 - j) Mosaic

Note: 1. The Preparation of surface wherever necessary is to be taught.
5. The required materials and adhesives are to be studied.
6. The method of designing is to be taught so as to suit the process and the purpose.
7. Detailed know-how of the above-mentioned processes should be taught to the students including the designing, and students are expected to opt any two of the above processes. *(For Internal evaluation student has to submit four paintings)*

18FA46: Drawing

1. Preparation of drawing will be carried out according to P.G. level study.
2. Drawing should be prepared on the basis of Principles of Art.
3. Rapid sketching is one of the components of the study.
4. Figurative and nonfigurative drawings can be composed.
5. For the preparation of drawing student can use Ink, Watercolours, Acrylic colour, Oil colours, Mixed media, etc. drawings must be in monochrome colour.

(For Internal evaluation student has to submit four drawings)