MFA in Painting

Department of Painting

Kala Bhavana, Visva Bharati

Curriculum, Syllabus & Programme Details

(In alignment with NHEQF Level-7)

1. Programme Vision & Orientation

Department of Painting Kala Bhavana offers a two–year MFA in Painting. This is a studio–oriented, research-based postgraduate programme that fosters advanced creative practice, critical inquiry, and innovation across contemporary, hybrid post-mediatic painting processes and engages with multiple traditions of image-making. The programme encourages independent artistic exploration, reflective research, interdisciplinary engagement and professional presentation through portfolio, space-making(exhibition) and dissertation writing.

2. Programme Objectives

- Develop advanced knowledge and studio competence in art practices.
- Integrate research with creative and studio-based inquiry.
- Encourage independent artistic identity and experimentation.
- Promote critical thinking and interdisciplinary engagement.
- Prepare students for exhibition, research and professional artistic practice.

3. Programme Learning Outcomes (PLOs)

- PLO-1 | Advanced Knowledge & Practice
- PLO-2 | Research & Inquiry
- PLO-3 | Critical & Creative Problem-Solving
- PLO-4 | Creative Practice & Output
- PLO-5 | Communication, Documentation & Presentation
- PLO-6 | Professional, Ethical & Reflective Practice

4. Programme Structure

Duration: 2 Years (4 Semesters)

Total Credits: 80

Credit Pattern: 5 Courses × 4 Credits

Teaching Model: Sequential Block Teaching (2–3 Week Intensive Modules)

Semester I – (Course Level-400)					
Part A- Orientation, Foundation & Exploration					
Code	Course Title	Course Content	Nature	Credits 1Credit= 2 Contact Hrs	Marks 1 Credit =25
P-401	Advanced Drawing	Explore drawing as different methods of mark making based on both process and archive Explore drawing as an independent interdisciplinary form of practice	Core	4	4 x 25=100 (20 Internal, 80 External)
P-402	Interdisciplinary Project/Comp.	Explore image making as an interface of different traditions of visual representation (scroll, documentary and other performative practices)	Core	4	4 x 25=100 (20 Internal, 80 External)
P-403	Experimental Project (Process Exploration)	Explore and experiment with different industrial, postindustrial and indigenous process of image making	Core	4	4 x 25=100 (20 Internal, 80 External)
P-404	Modern and Contemporary art of India	To be taught by the Dept. of Art History.	Core	4	4 x 25=100 (20 Internal, 80 External)
P-405	Studio practice as a Critical Research	Conceptualization &	Core	4	4 x 25=100 (20 Internal,

	Project	Research Orientation Explore different tools of visual art in particular and visual culture in general and generate an individual perspective to the history of making and representation.			80 External)
	TOTAL			20	500

Part B- Course Learning Outcomes

- Expanding tools of representation towards a critical engagement of process and research around material, mark making, space and performitivity.
- Re-engage with tools and materials from conceptual and contextual references
- Develop a comparative analysis of different tools of representation towards an integrated research.
- Introduction to an Eclectic orientation to visual art towards a contemporary art practice
- Generate a critical perspective on the history of making and representation from multiple points of view.

Part C- Learning Resources

1. Vitamin D 1. Phaidon.
2. Vitamin D 2. Phaidon.
3. Vitamin P 1. Phaidon.
4. The Flamed Mosaic: Indian Contemporary Painting. Neville Tuli.
5. Santiniketan: the making of Contexual Modernism. R. Siva Kumar.
6. Bhupen Khakkar: You Can't Please All. University of Washington Press.
7. Contemporary art in Baroda. Tulika books
8. New Media Art. Thames and Hudson.
9. Vitamin Txt. Phaidon Editors, with an introduction by Evan Mofitt. Phaidon.
10. Creative Circuit. K G Subramanyan. Seagull Books.

Semester II-A – PG Diploma Exit Track (Course Level-400)					
Part A- PG Diploma Exit Track					
Course Code	Course Title	Course Content	Nature	Credits 1Credit= 2 Contact Hrs	Marks 1 Credit =25
P-406	Modern and Contemporary Art of the West.	To be taught by the Dept. of Art History.	Core	4	4 x 25=100 (20 Internal, 80 External)
P-407	Advanced Composition-I	Introduce the students with Multimedia art Practice that aims to combine Visual art with different mediums such as audio-visual, typography, illustration, animation etc.	Core	4	4 x 25=100 (20 Internal, 80 External)
P-408	Composition Contemporary Painting Practices	Understanding Visual Semiotics and engage with different approach to space in contemporary art	Core	4	4 x 25=100 (20 Internal, 80 External)
P-409	Studio Research & Documentation Artist Book	Students are encouraged to deal with deep understanding of narrative, illustrative language in the context of Book Art.	Core	4	4 x 25=100 (20 Internal, 80 External)
P-410	Studio Project & Presentation	Combine disciplines like Visual Art and film, Literature with Visual art, Sound Art	Core	4	4 x 25=100 (20 Internal, 80 External)

		and Performance.			
TOTAL				20	500

Part B- Course Learning Outcomes

- Develop a critical perspective through analysis of multiple traditions and approaches to image making.
- Exploring a critical dialogue of process, material and archive as a post-mediatic art practice towards a critical interpretation of the modern, postmodern and contemporary art approach
- Experiment with cross-media and composite processes to extend visual expression within contemporary image making to initiate an independent studio inquiry towards multimedia art practice
- Students engage with a wider history of representation beyond their cultural specificity and develop a cosmopolitan approach to art and culture. Students develop a critical understanding of their individual process and making
- Introduction to Modern and Contemporary Art History

Part C- Learning Resources

1. Vitamin D 3. Phaidon.
2. Vitamin P 2. Phaidon.
3. Vitamin P 3. Phaidon.
4. 20th Century Indian Art: modern, Post-Independence, Contemporary. Thames and Hudson.
5. Women Art and Society. Thames and Hudson.
6. Anslem Keifer. Daniel Arasse. Thames and Hudson.
7. Body of Arts. Phaidon Editors. Phaidon.
8. The Living Tradition: Perspective on Modern Indian Art. K G Subramanyan.
9. The work of Art in the Age of Mechanical Reproduction. Walter Benjamin.

Semester II-B – (Course Level-400)					
Part A-MFA Continuation Track					
Course Code	Course Title	Course Content	Nature	Credits 1Credit= 2 Contact Hrs	Marks 1 Credit =25
P-406	Modern and Contemporary Art of the West.	To be taught by the Dept. of Art History.	Core	4	4 x 25=100 (20 Internal, 80 External)
(Course Level-500)					
P-501	Advanced Composition-I	Introduce the students with Multimedia art Practice that aims to combine Visual art with different mediums such as audio-visual, typography, illustration, animation etc.	Core	4	4 x 25=100 (20 Internal, 80 External)
P-502	Contemporary Painting Practices (Project)	Understanding Visual Semiotics and engage with different approach to space in contemporary art	Core	4	4 x 25=100 (20 Internal, 80 External)
P-503	Artist book Art	Students are encouraged to deal with deep understanding of narrative, illustrative language in the context of Book Art.	Core	4	4 x 25=100 (20 Internal, 80 External)
P-504	Project (Multi Media)	Combine disciplines like Visual Art and film, Literature with	Core	4	4 x 25=100 (20 Internal,

		Visual art, and Performance.			80 External)
TOTAL				20	500

Part B-Course Learning Outcomes

- Develop a critical perspective through analysis of multiple traditions and approaches to image making.
- Exploring a critical dialogue of process, material and archive as a post-mediatic art practice towards a critical interpretation of the modern, postmodern and contemporary art approach
- Experiment with cross-media and composite processes to extend visual expression within contemporary image making to initiate an independent studio inquiry towards multimedia art practice, towards visual representation
- Exploring the artist book as a tool of critical engagement with research as praxis and contextual enquiry

Part C- Learning Resources

1. Vitamin D 3. Phaidon.
2. Vitamin P 2. Phaidon.
3. Vitamin P 3. Phaidon.
4. 20th Century Indian Art: modern, Post-Independence, Contemporary. Thames and Hudson.
5. Women Art and Society. Thames and Hudson.
6. Anslem Keifer. Daniel Arasse. Thames and Hudson.
7. Body of Arts. Phaidon Editors. Phaidon.
8. The Living Tradition: Perspective on Modern Indian Art. K G Subramanyan.
9. The work of Art in the Age of Mechanical Reproduction. Walter Benjamin.

Semester III – (Course level-500)					
Part A- Experimental Practice & Portfolio					
Code	**Course Title**	**Course Content**	**Nature**	**Credits** **1Credit= 2 Contact Hrs.**	**Marks** **1 Credit =25**
P-505	Advanced Composition-II	Students are encouraged to generate a critical point of view of contemporary visual art practice. Students are introduced to the different aesthetic and historical perspective of representation like modernism and postmodernism and are introduced to the complexity of a post-colonial society.	Core	4	4 x 25=100 (20 Internal, 80 External)
P-506	Project (New Media)	Non-Conventional & Cross-Media Exploration Introduction to Vedio Art ,Sound Art and other process of audio-visual communication	Core	4	4 x 25=100 (20 Internal, 80 External))
P-507	Specialized Expertise Course	Explore different methods of image	Core	4	4 x 25=100 (20 Internal,

	(Course offered by individual faculties)	making with reference to contemporary visual culture			80 External)
P-508	Exhibition Design & Curatorial Presentation	Explore scenography as an artistic tool engage with public presentation	Core	4	4 x 25=100 (20 Internal, 80 External)
P-509	Research as Praxis-I	Research Project & Proposal Develop a critical approach to theory and practice	Core	4	4 x 25=100 (20 Internal, 80 External)
TOTAL				20	500

Part-B Course Learning Outcomes

- Contextualizing a critical dialogue of process, material and archive as a socio-cultural phenomenon of individual and collective memory
- Research as a critical dialogue of process, site, collaboration and conceptual engagement with contemporary idioms
- Engage in focused study aligned with faculty-led thematic, material or conceptual directions.
- Curate an interim portfolio integrating research, experimentation and developing works.
- Exhibition design, curatorial planning and presentation methodology.

Part-C Learning Resources

1. Co- art: Artists on Creative Collaboration. Ellan Mara De Wachter.Phaidon.
2. Art and Queer Culture. Phaidon.
3. Performance Art. Rose Lee Goldberg. Thames and Hudson.
4. Landscape and Power. Edited by W J Mitchell.
5. INDIA: Contemporary Photography and New Media Art, Foto Fest International.
6. Art in Theory 1648- 1815: An Anthology of changing Ideas. Edited by Charles Harrison, Paul Wood and Jason Gaiger.
7. Theories and Documents of Contemporary Art, Kristine Stiles and Peter Selz.

Semester IV – (Course level-500)

Part A-Research / Thesis / Project Semester

Code	Course Title	Course Content	Nature	Credits 1Credit= 2 Contact Hrs	Marks 1 Credit =25
P-510	Research as Praxis-II Critical Research Writing (Dissertation)& Viva Voce	Research as a Self-Reflective Project Submission, viva-voce examination of dissertation paper based on their research on the relevant topic including literature and photo references.	Core	20	20 x 25 = 500
TOTAL				20	500

Suggestion Evaluation Method

Internal Assesment-100	**End Term Examination-400**
Presentation of the Project with Critical Writing	Practical Presentation with Submission of Research Writing(Dissertation) & Viva-Voce

Part B-Course Learning Outcomes

- Research-integrated final project as a self-reflective body of work.
- Dissertation writing and reflective documentation.
- Exhibition preparation, display and professional presentation.
- Viva-voce and critical defense of research and practice.

Part-C Learning Resources

1. Art and the Public Sphere. W J Mitchell. University of Chicago Press.
2. When Was Modernism, Essays on Contemporary Cultural Practice in India. Kapur Geeta. Tulika Books.
3. Orientalism. Edward W. Said.
4. Art in Theory 1815- 1900: An Anthology of changing Ideas. Edited by Charles Harrison, Paul Wood and Jason Gaiger.

5. Art in Theory 1900- 2000: An Anthology of changing Ideas. Edited by Charles Harrison and Paul Wood.
6. Conversation Pieces: Community and Communication in Modern Art. Grant H Kester.
7. Can the Subaltern Speak? Gayatri Chakravorty Spivak.
8. From the Centre: Feminist essays on Women's Art. Lucy R Lippard.

6. Teaching Methodologies & Pedagogical Approaches

- Studio-based learning and workshop-oriented pedagogy
- Sequential block teaching model
- Critical analysis and process-based engagement with practice
- Peer critique and faculty review system
- Research-led studio inquiry
- Portfolio and exhibition-oriented learning
- Independent and elective-based learning

7. Assessment & Evaluation Rubrics

Component	Description	Weightage
Creative Output & Quality of Work	Originality, technical proficiency, visual language, conceptual clarity	40%
Process & Experimentation Portfolio	Trials, proofs, working drawings, iterations, innovation and material exploration	20%
Research Integration	Artist references, contextual study, process inquiry and reflective study	20%
Presentation / Viva / Critique	Articulation of intent, reflective discussion and critical engagement	20%

8. PLO – CLO Alignment Matrix

PLO	Representative CLO Areas	Semester Coverage	Learning Focus
PLO-1	Technique, process and material competence	Sem I–IV	Advanced knowledge & practice
PLO-2	Research proposal, contextual inquiry and investigation	Sem I–IV	Research & inquiry
PLO-3	Experimentation, critique and innovation	Sem I–IV	Creative problem-solving
PLO-4	Body of work and portfolio development	Sem I–IV	Creative output
PLO-5	Documentation, exhibition and viva	Sem I–IV	Communication & presentation
PLO-6	Reflective practice and studio ethics	Sem I–IV	Professional practice



HOD

Department of Painting
Kala Bhavana
Visva- Bharati, Santiniketan