

**Tribhuvan University**  
**Kirtipur, Kathmandu, Nepal**  
**Faculty of Humanities and Social Sciences,**  
**The Department of Fine Arts,**



**Courses of Study**  
**Semester Curriculum of Master of Fine Arts (MFA)**  
**Sculpture**

**Dean's Office Faculty of Humanities and Social Sciences**

**TU Kirtipur**

**2019**

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## **1. MFA Sculpture Courses**

### **Master of Fine Arts in Sculpture**

Student will make creative and advance work in any of the selected subjects. Creative composition / monumental sculpture / portraiture /Life (full figure)

The duration of the full time course consists of 65 credits for the post Graduate Degree in Master of Art in Sculpture.

The program shall be two academic years consisting four semesters,

One academic year = two semesters,

Minimum attendance for eligibility in the final examination is 50% mandatory

10 marks will be given for 75% of attendance

Diary and portfolio should be maintained in practical subject

## **2. Aims and Objectives**

The Master of Fine Art course (Creative composition, Monumental sculpture / portraiture, Full figure) aims to promote creative growth, innovative technical and conceptual development of student who wishes to prepare him /her professional in the respective field of Fine Arts. MFA program is grounded in the tradition of material exploration where students also engage with historical and contemporary research on critical discourse on arts.

## **3. Qualifications for Admission.**

Admission to Master of Fine Arts Sculpture will be opened to those who have passed the BFA sculpture of this University or an equivalent degree from any other universities or equally recognized Fine Arts Institution.

## **4. Rules for Admission**

Candidate who fulfills the required qualification will submit their application along with the true copies of certificates –duly attested by a concerned authority

(Head of Department or permanent faculty of Tribhuvan University)

Note: The following will be considered during the process of admission.

(a) Bachelor Fine Art Degree or equivalent examination.

(b) Mark sheets and related document

(c) Entrance Practical examination. (Practical exam consists of 60 marks and will be held in the student to complete the sculpture within 3 hours, clay will be provided by the department.)

(d) Entrance- Theoretical examination (Written exam consists of 40 marks. 20 Objective questions will be given to the students who will get them 40 minutes within the end. Two marks will be for one question)

(e) Selection will be finalized on the basic of merit order.

Committee consisting of teachers from the department will conduct the admission. The decision of the committee will be final. Head of the Department will make the selection The Committee is consisting of 3 experts and subject teacher of the department. The decision of the committee will be final.

Initially, the admission shall be provisional and shall be final only after the payment of the prescribed fees.

## **5. Practical Examination**

The student will make the final display of their class works at the end of every semester than practical evaluation exam will be conducted by three external Sculpture experts and two subject class teachers

Before the final display of class work , students must submit clarification letters from their class teachers and head of department stating that the work had been done in class.

## 5. Brief Courses Outline, MFA (Sculpture)

### I Semester

Paper	Code	Title of the Course	Nature of the Course	Credit	Teaching Hours
I	Sculp.551 Ptg. 551	History and philosophy of Art	Theory Course	<b>3</b>	<b>48</b>
II	Sculp.552 A	Creative Composition	Practical	4	64
III	Sculp.553 A	Monumental Sculpture		4	64
Or	Or	Or		Or	Or
II	Sculp.552 B	Portraiture		4	64
III	Sculp.553 B	Life (full figure)	4	64	
IV	Sculp.554	Drawing( figure study)	Practical	3	48
V	Sculp.555	New Genres Art	Elective	3	48

Total Credit: 17

Total Teaching Hours: 272

II Semester MFA (Sculpture)

Paper	Code	Title of the Course	Nature of the Course	Credit	Teaching Hours
VI	Sculp.556 Ptg. 556	History and philosophy of Art	Theory Course	3	48
VII VIII	Sculp.557 A Sculp.558 A	Creative Composition Monumental Sculpture	Practical	4 4	64 64
Or	Or	Or		Or	Or
VII VIII	Sculp.557 B Sculp.558 B	Portraiture Life(full figure)		4 4	64 64
IX	Sculp.559	Alternative Studio Practice	Practical	3	48
X	Sculp.560	Terracotta / Ceramic	Elective	3	48

Total Credit: 17

Total Teaching Hours: 272

Note: Major courses of Sculpture practical subjects will be the same in each semester as chosen in 1<sup>st</sup> Semester

Elective subject's works should be related with major sculpture subject

III Semester MFA (Sculpture)

Paper	Code	Title of the Course	Nature of the Course	Credit	Teaching Hours
XI	Sculp.561 Ptg. 561	History, Philosophy of Art &Aesthetic	Theory Course	3	48
XII	Sculp. 562 Ptg. 562 Muc.562 Tab 562	Research Methodology	Theory Course	2	32
XIII XIV	Sculp.563A Sculp.564A	Creative Composition Monumental Sculpture	Practical	4 4	64 64
Or	Or	Or		Or	Or
XIII XIV	Sculp.563 B Sculp.564 B	Portraiture Life(full figure)		4 4	64 64
XV	Sculp.565	Relief Mural Sculpture		Elective	3

Total Credit: 16

Total Teaching Hours: 256

Note: Major courses of Sculpture practical subjects will be the same in each semester as chosen in 1<sup>st</sup> Semester

Elective subject's works should be related with major sculpture subject

#### IV Semester MFA (Sculpture)

Paper	Code	Title of the Course	Nature of the Course	Credit	Teaching Hours
XVI	Sculp.566	Sculpture Project	Practical	3	48
XVII	Sculp.567	History, Philosophy of Art	Theory Course	3	48
XVIII	Sculp.568 A	Creative Composition	Practical	4	64
XIX	Sculp.569 A	Monumental Sculpture		4	64
Or	Or	Or		Or	Or
XVIII	Sculp.568 B	Portraiture		4	64
XIX	Sculp.569 B	Life (full figure)	4	64	
XX	Sculp.570	Thesis	Theory	1	16

Total Credit: 15

Total Teaching Hours: 240

Note: Major courses of Sculpture practical subjects will be same in each semester as chosen in the 1<sup>st</sup> Semester



## **6 Provision of Advisor**

A student shall plan his or her program of the studies with the assistance of an advisor who will be one of the teachers of the Department. The advisor shall guide the students in all practical and theoretical studies and also in all practical and theoretical studies and also in all matters relating to his/her academic activities.

Note: In case of a long absence of the advisor, the student will have the choice to work under the guidance of another teacher of the Department with the permission of the advisor or of the Head of Department.

An advisor can choose not more than 10 students from every academic year. If some student wants help on his/her special project guided by a person out of the University but a renowned person, he/she should take permission from his advisor and Head of Department. The remunerations for such co-guide would be decided on the mutual understanding. The salary for the co- guide and all the expenditures will have to borne by the students themselves.

## **7 Research Committee**

There will be provision of a research committee consisting of seven members, composed of three advisors, one head of the Department, three coordinators from concerned subjects (i.e. Painting, Sculpture and Music) selected by the Department head. The research committee makes evaluation of thesis proposal submitted by the students.

## **8 Evaluation of course works.**

The students achievements shall be evaluated on the basis of there performance in the assignment in practical , written test and seminar

### **Seminar/viva /display**

N.B: Each assignment for practical will be based on the subject of specialization chosen by the student to select problems according to his/her interest, aptitude, talent, trend, nature and intelligence. Each assignment will be evaluated periodically. The number of assignment can be increased or reduced based on the type of work the student is doing. This will be done by mutual discussion between the advisor and students.

## 9 Classification of Examinations Results

All the chosen courses will be examined in which each course will be marked in percentage. Out of 100 converted into grades as indicated in the table below. The pass marks in all the courses will be 50 marks each.

The evaluation system is based on CGPA (Cumulative Grade Point Average) grade system as given below:

Letter	Marks in percent	GP	Evaluation	Definition
A	85 - 100	4.0	Outstanding	Exceptional performance and mastery of the subject.
A-	75 -84.9	3.7	excellent	Superior understanding and in-depth knowledge of the subject.
B+	70-74.9	3.3	Very Good	Adequate performance in achieving course objective with satisfactory knowledge of principles and practice in the discipline.
B	65- 69.9	3.0	Good	Good understanding with satisfactory
B-	60-64.9	2.7	Satisfactory	Sufficient mastery of the subject
C	50-59.9	2.0	Pass	Some understanding of principles and practice but with definite deficiencies
F	Below 50	00	Failure	Minimum objective of course are not achieved.

Other grades may be assigned as specified in the table below.

Grade	Incomplete
IABS	Failure/withdrawal
ABS	With drawl
SCRACH	Academic warning
Make up	Retake

The table below exemplifies the calculation for GPA and CGPA. All grades are on a 4.0 scale.

Letter Grade	Marks in percentage	GPA values	Evaluation
A	85-100	4.0	Outstanding
A-	75-84.9	3.7	Excellent
B+	70-74.9	3.3	Very good
B	65- 69.9	3.0	Good
B-	60- 64.9	2.7	Satisfactory
C	50- 59.9	2.0	Pass
F	Below	50-00	Failure

### 10 Tuition and other Fees for M.F.A. Sculpture

- Tuition fee .....
- Examination fee .....
- Library .....
- Deposit Refundable .....
- Laboratory (studio) .....
- Department development .....
- Admission .....
- Seminar .....
- Other fee .....

All the materials should be brought by the students themselves.

### 11 Course format

A student will be offered one of the practical subjects for his/her specialization along with the theory subject and one of the subjects offered for thesis and seminar as given below:

#### *Theory Subjects-*

Contemporary visual Arts: analytical study of various phases, are related development in other disciplines. Extended knowledge of modern trends reflected in its art form to stimulate awareness of the many possibilities.

## History and Philosophy of Art

### I Semester

Sculp.551  
Ptg 551  
Credits-3  
Teaching Hours – 48  
Paper-I

### Objectives

History and Philosophy of art aims to acquaint the students with the visual cultures of the selected civilizations from the earlier times to the present. They are designed on the conviction that the students can understand their relations with their artistic predecessors so that they would be able to make critical appreciation and comparative study of great art works of the world.

### Unit I

- (a) Western History: Renaissance to Baroque. -  
10hrs
- (b) Indian Paintings: Importance of Mughal, Rajasthani School of painting in Indian Art and its relevance in the development of painting in medieval Nepal ( Survey with selected examples ). -6hrs
- (c) Characteristic study of Nepali Art -  
16hrs
1. Paintings from 11<sup>th</sup> to 18<sup>th</sup> century - :Manuscript, Pauva, Narrative Horizontal scroll Paintings and Murals.
  2. Nepali Art (Sculpture): Terracotta, Wood, Stone, Metal.
  3. Architecture of Nepal: Pagoda, Stupa, Chaitya, Vihar and Sikharetc.

## Unit II

(a) Oriental: Rasa Philosophy of Bharat Muni. -

3hrs

Chitrasutra of VishnudharmotarPuran.

Six limbs of Painting (VishnudharmotarPuran).

(b) Occidental: 1. Plato -

8hrs

2. Aristotle

3. Longinus

4. Vasari

5. Decart

6. John Locke

7. Emmanuel Kant

# CREATIVE COMPOSITION

## I Semester

Sculp. 552 A  
Paper: II  
Credit.4  
Teaching hours: 64

### Objectives:

This course is designed to develop creative growth and conceptual development for individual and artistic composition in order to make personal style through various contemporary practices and thoughts.

- a) Student will create figurative or non- figurative composition according to his / her chosen theme, concept and style.
- b) Drawings and maquetts should be related to the selected main subject in an individual theme, concept and style.

- 1. Drawings -3
- 2. Maquetts-5
- 3. Clay Sketches 10 pieces not less than 1 ft

For display: Two developed creative composition with drawings and maquetts.

Medium: Any suitable materials (conventional or unconventional), at least one durable material

Size: not less than 3 feet.

# MONUMENTAL SCULPTURE

## I Semester

Sculp.553  
Paper: III  
Credit: 4  
Teaching hours: 64

### Objectives:

The Study will be focused on proper understanding of Monumental Sculpture practices in suitable materials and maquettes with related drawing containing monumental quality. Student can practice with figurative or non-figurative in order to distinct personal style. Site specific practices and enlargements from maquette should be Monumental than memorial in expression.

- a). Student will create figurative or non-figurative in style according to his/her subject or concept related to the specific site or space.
- b). Drawings and maquettes should be related to the main subject containing monumental quality rather than memorial.
  1. Drawings -3
  2. Maquettes-5 in suitable material
  3. Clay Sketches 10 pieces not less than 1 ft

For display: one developed or complete work with supportive drawings and maquettes

Medium: Any suitable materials (conventional or unconventional), at least one durable material

Size: not less than 5 feet or required to the individual practices.

# PORTRAITURE

## I Semester

Sculp. 552B

Paper. II

Credit 4

Teaching hours: 64

### Objectives:

The Course aims to promote the knowledge and skill to create figurative sculpture in order to personal style, thought and approach.

- a) Study from male and female life models of different ages to develop individual practical knowledge in figurative sculpture.
- b) Developed drawing and portraits related to the individual concept and style.

1. Drawings -3

2. Portraitures -5

3. Clay Sketches 10 pieces not less than 1 ft

Display: 2 developed and complete works with drawings and preliminary model

Medium-stone or metal casting

Size-life size



## **Life (Full Figure)**

### **I Semester**

Sculp.553 B  
Paper-II  
Credit-4  
Teaching Hours 64

#### Objectives:

- a) The study will encourage developing the advance knowledge and the skill to create full figure sculpture in order to personal style and approaches. Practice full figure studies from live and enlargement from Maquette.
- b) Student will focus on advanced study from life models (male and female) of different ages to develop individual style and practical knowledge in figurative sculpture (by modeling, carving, casting etc.).
- c) Drawings, sketches and maquetts should be related to the subject containing life study
  1. Drawings -3 full imperial size
  2. Sketches- different pose and postures of life -100
  3. Maquetts-4
  4. Clay Sketches 10 pieces not less than 1 ft

For display: one developed and complete work with drawing and maquetts

Medium: in any durable or suitable material

Size: Not less than 5 feet

Note: - At least one bust and one full figure should be done in any durable mediums.

# **DRAWING**

## **I Semester**

Sculp. 554  
Paper: IV  
Credit: 48  
Teaching hours: 48

### **Objectives:**

This course is designed to impart the practical knowledge and skill for figurative and no-figurative preliminary drawing / layouts and field works.

Study from life model of different ages (male and female)

Medium: Pencil, Charcoal

Complete Drawing-5

Size: Full imperial size

For display: two works will be selected by guide.

The concerning teacher will divide the teaching hour according to his / her convenience

## **New Genres (*Elective*)**

### **I Semester**

Sculp. 555  
Paper-V  
Credit-3  
Teaching hours –48

#### **Objectives:**

Students are encouraged in new media art- Video, Digital Animation, Photography etc. and they can develop individual innovative ideas in an interdisciplinary art practices, through media art elements which can be combines with other genres e.g. performance art, installation, site specific art projects etc. The individual project should propose to the faculty, approved with detail proposal and artist's statement that will be guided to the final works displayed in the each semester.

Note: Student must submit the detailed proposal about their ideas in 2 typed pages. Master plan with visual elements should be proposed for the final works in the semester.

Lecture hours will be divided by the class teacher according to his or her convenience.

## History and Philosophy of Art

### II Semester

Sculp.556

Ptg 556

Paper VI

Credit-4

Teaching Hours-48

### Objectives

History and Philosophy of art aims to acquaint the students with the visual cultures from the earlier times to the present. They are designed on the conviction that the students can understand their relationship with their artistic predecessors. Then they would make the critical appreciations and comparative study of great art works of the world.

### Unit I

- (a) Western Art: Neo-classicism, Realism, Romanticism, Impressionism, Post Impressionism, Fauvism, Cubism, Expressionism, Futurism and Metaphysical Painting. -  
25hrs
- (b) Indian painting- Company School  
Contributions of Raja Ravi Varma, Ravindranath Tagore, Amrita Shergil, JaminiRoy .-5hrs  
Bengal School and its artists –AvanindranathTagore, Gaganendranath Tagore, Nandalal Bose, Ramkinkarbajj etc.
- (c) Origins and growth of Modern thoughts- a critical survey of selected artists and their works – 1820's -1920's AD. - 4hrs  
Raj Man Singh Chitrakar, Bhaju Man Chitrakar, Purna Man Chitrakar, Dirgha Man Chitrakar, Bakhat Man Chitrakar, Krisna Man Chitrakar.
- (d) Pre- Modern stage : Advent of Western Realism – a critical and comparative survey 1920's -1960'sAD – with reference to selected artists and their works.

Chandra Man Singh Maskey, Tej Bahadur Chitrakar, Bal Krishna Sama, Kesab Duwadi, Manohar Man Pun, Amar Citrakar, Karna Narsingh Rana, DB Chitrakar and Chandra Bahadur Manandhar. -7hrs

## **Unit II**

- (a) Philosophy of Art: Vasari, Ruskin, Roger Fry, Langer, Herbert Read, Karl Marx, Benedetto Croce, Darwin, Paul Taylor, Freud and Wölfflin. -  
4hrs
- (b) The Nepalese, Chinese, Indian and Islamic tradition of Art criticism and Aesthetic writings of great thinkers of East Bharat to Bhamana, Abhinav Gupta to Bishwanath, A.K. Coomaraswamy. -3hrs

# CREATIVE COMPOSITION

## II Semester

Sculp. 557 A  
Paper-VII  
Credit-4  
Teaching hours-64

### Objectives:

This course is designed to develop creative growth and conceptual development for individual and artistic composition in order to make personal style through various contemporary practices and thoughts.

- a. Student will create figurative or non- figurative composition according to his / her chosen theme, concept and style.
- b. Drawings and maquetts should be related to the selected main subject in an individual theme, concept and style.

1. Drawings -3

2.Maquetts-5

3. Clay Sketches 10 pieces not less than 1 ft

For display: Two developed creative composition with drawings and maquetts.

Medium: Any suitable materials (conventional or unconventional), at least one durable material

Size: not less than 3 feet.

# MONUMENTAL SCULPTURE

## II Semester

Sculp.558A  
Paper: VIII  
Credit: 4  
Teaching hours: 64

### Objectives:

The Study will be focused on proper understanding of Monumental Sculpture practices in suitable materials and maquettes with related drawing containing monumental quality. Student can practice with figurative or non-figurative in order to distinct personal style. Site specific practices and enlargements from maquette should be Monumental than memorial in expression.

- a. Student will create figurative or non-figurative in style according to his/her subject or concept related to the specific site or space.
- b. Drawings and maquettes should be related to the main subject containing monumental quality rather than memorial.
  1. Drawings -3
  2. Maquettes-5 in suitable material
  3. Clay Sketches 10 pieces not less than 1 ft

For display: one developed or complete work with supportive drawings and maquettes

Medium: Any suitable materials (conventional or unconventional), at least one durable material

Size: not less than 5 feet or required to the individual practices.

# **PORTRAITURE**

## **II Semester**

Sculp. - 557B

Paper - VII

Credit- 4

Teaching hours - 64

### **Objectives:**

The Course aims to promote the knowledge and skill to create figurative sculpture in order to personal style, thought and approach.

a. Study from male and female life models of different ages to develop individual practical knowledge in figurative sculpture.

b. Developed drawing and portraits related to the individual concept and style.

1. Drawings - 3

2. Portraits - 5

3. Clay Sketches 10 pieces not less than 1 ft

Display: 2 developed and complete works with drawings and preliminary model

Medium-stone or metal casting

Size-life size



## **Life (Full Figure)**

### **II Semester**

Sculp.558 B  
Paper-VIII  
Credit-4  
Teaching Hours 64

#### Objectives:

- a The study will encourage developing the advance knowledge and the skill to create full figure sculpture in order to personal style and approaches. Practice full figure studies from live and enlargement from Maquette.
- b. Student will focus on advanced study from life models (male and female) of different ages to develop individual style and practical knowledge in figurative sculpture (by modeling, carving, casting etc.).
- c. Drawings, sketches and maquetts should be related to the subject containing life study
  - 1. Drawings -10 full imperial size
  - 2. Sketches- different pose and postures of life -100
  - 3. Maquetts-4
  - 4. Clay Sketches 10 pieces not less than 1 ft

For display: one developed and complete work with drawing and maquetts

Medium: in any durable or suitable material

Size: Not less than 5 feet

Note: - At least one bust and one full figure should be done in any durable mediums.

## **Alternative Studio Practice**

### **II Semester**

Sculp.559

Paper IX

Credit 3

Teaching Hours 48

This course is to explore the knowledge on conventional or unconventional sculpting techniques with clay sketches one way or another in order to personal thought and approach.

- a) 3D sketches from human figures and other living beings with modeling in clay
- b) Alternative sketches with mesh, wire, and papier-mâché etc.
- c) Maquettes and developed works

- 1 3D sketches 25
- 2 Alternative sketches 10
- 3 Maquettes 10-1 fit or larger

## **Terracotta / Ceramics**

### **II Semester**

Sculp.560

Paper X

Credit 3

Teaching Hours 48

This course aims to promote the plastic manipulating knowledge and the skill to secure as direct material with firing clay works. Student can practices differently, conventional or unconventional

- a. Round compositions with experimentation 10
- b. Relief compositions with experimentation 5
- c. Clay Sketches 10 Pieces not less than 1 ft

Size: 1 feet or larger

For display: Experimental final work should be at least 5 with supportive works

## History , Philosophy of Art & Aesthetic

### III Semester

Sculp. - 561  
Ptg 561  
Paper-XI  
Credits-3  
Teaching Hours-48

#### Unit I

- a. Western Art History:
  - Dadaism
  - Surrealism
  - Abstraction
  - Abstract Expressionism
  - Pop Art
  - Op Art

#### Unit II

- b. Recognized Contemporary Nepalese Artists:  
(Modern thoughts and works) Painting ,Sculpture , Print Making , Performing Art

Lain Singh Bangdel  
Urmila Garga  
Thakur Prasad Mainali  
Uttam Nepali  
Ramananda Joshi  
Deepak Simkhada  
Sushma Sinkhada  
Pramila Giri

Vijaya Thapa  
Manoj Babu Mishra  
Sashi Bikram Shah  
Krishna Manandar  
Batsa Gopal Vaidya  
Sashi Kala Tiwari  
Pravin Kumar Shrestha  
Kiran Manandhar  
Ragini Upadhyaya  
Laya Mainali  
Uma Shankar Shah  
Seema Sharma Shah

### **Unit III**

- a. Indian Painting in the Post Independent Era
- b. A comparative study of the development of the contemporary art in Asia and the Middle East

### **Unit IV**

- a. Philosophy of Art: Darwin, Paul Taylor, Freud, Wolfing, Herbert Read, Clement Greensberg, Clive Bell
- b. Art, Beauty, Aesthetic Appreciation
- c. Criticism: History, Way of Criticism: Interpretation and Evaluation
- d. Psychology of Artistic Perception and Creation

# Research Methodology

## III Semester

Sculp562

Ptg 562

Mus 562

Tab 562

Sculp. 562  
Credit-2  
Teaching Hours-32  
Paper-XII

### Objective:

The course encouraged to the systematic process of discovery in the field of new knowledge through objective and synthetic method of finding solution in problem.

### 1. Research

- a. Meaning and Definition
- b. Objectives of Research
- c. Types of Research

- I. Descriptive and Analytical Research
- II. Applied and Fundamental Research
- III. Qualitative and Quantitative Research
- IV. Conceptual and Empirical Research
- V. Historical and Case Study Research
- VI. Others.

### 2 Research Methodology

- a) Introduction
  - b) Problem Identification
  - c) Review of Literature
  - d) Research Design
  - e) Research Proposal
  - f) Research Writing
  - g) Reference
- 3 Research Design
- a) Title of the Problem
  - b) Objectives of the Study
  - c) Sampling Design
  - d) Significance of the Research
  - e) Hypothesis
  - f) Data Collection
  - g) Tools for Measurement
  - h) Period of Study
  - i) Data Analysis
  - j) Limitation of Study
- 4 Research Proposal
- a) Introduction
  - b) Basic steps of Proposal writing
  - c) Purpose of Proposal writing
  - d) Importance of Research Proposal
- 5 Process of Research
- a. Selection of Problem
  - b. Review of Literature
  - c. Formulating Hypothesis/Objective
  - d. Develop Research Design
  - e. Designing Measuring Tools
  - f. Data Collection
  - g. Data Interpretation and Analysis
  - h. Generalization/Suggestions
  - i. Research Presentation
6. Overall Research Methodology with Sculpture

## CREATIVE COMPOSITION

III Semester

Sculp. - 563 A  
Paper-XIII  
Credit-4  
Teaching hours- 64

### Objectives:

This course is designed to develop creative growth and conceptual development for individual and artistic composition in order to make personal style through various contemporary practices and thoughts.

- a) Student will create figurative or non- figurative composition according to his her chosen theme, concept and style.
- b)* Drawings and maquetts should be related to the selected main subject in an individual theme, concept and style.

1. Drawings -3
2. Maquetts-5
3. Clay Sketches 10 pieces not less than 1 ft

For display: Two developed creative composition with drawings and maquetts.

Medium: Any suitable materials (conventional or unconventional), at least one durable material

Size: not less than 3 feet.



## **MONUMENTAL SCULPTURE**

### **III Semester**

Sculp.-564 A  
Paper-XIV  
Credit- 4  
Teaching hours-64

#### Objectives:

The Study will be focused on proper understanding of Monumental Sculpture practices in suitable materials and maquettes with related drawing containing monumental quality. Student can practice with figurative or non-figurative in order to distinct personal style. Site specific practices and enlargements from maquette should be Monumental than memorial in expression.

- a) Student will create figurative or non-figurative in style according to his/her subject or concept related to the specific site or space.
- b) Drawings and maquettes should be related to the main subject containing monumental quality rather than memorial.

- 1 Drawings -3
- 2 Maquettes-5 in suitable material
- 3 Clay Sketches 10 pieces not less than 1 ft

For display: one developed or complete work with supportive drawings and maquettes

Medium: Any suitable materials (conventional or unconventional), at least one durable material

Size: not less than 5 feet or required to the individual practices.

# **PORTRAITURE**

## **III semester**

Sculp. 563 B  
Paper. - XIII  
Credit- 4  
Teaching hours- 64

### **Objectives:**

The Course aims to promote the knowledge and skill to create figurative sculpture in order to personal style, thought and approach.

a )Study from male and female life models of different ages to develop individual practical knowledge in figurative sculpture.

b)Developed drawing and portraits related to the individual concept and style.

1. Drawings -10
2. Portraits -5
3. Clay Sketches 10 pieces not less than 1 ft

Display: 2 developed and complete works with drawings and preliminary model

Medium-Stone Wood or Metal casting

Size-life size

## **Life (Full Figure)**

### **III Semester**

Sculp.564 B  
Paper-XIV  
Credit-4  
Teaching Hours- 64

#### Objectives:

- a)* The study will encourage developing the advance knowledge and the skill to create full figure sculpture in order to personal style and approaches. Practice full figure studies from live and enlargement from Maquette.
- b)* Student will focus on advanced study from life models (male and female) of different ages to develop individual style and practical knowledge in figurative sculpture (by modeling, carving, casting etc.).
- c)* Drawings, sketches and maquetts should be related to the subject containing life study
  - 1.* Drawings -3 full imperial size
  - 2.* Sketches- different pose and postures of life -100
  - 3.* Maquetts-4
  - 4.* Clay Sketches 10 pieces not less than 1 ft

For display: one developed and complete work with drawing and maquetts

Medium: in any durable or suitable material

Size: Not less than 5 feet

Note: - At least one bust and one full figure should be done in any durable mediums.

## **Relief Mural Sculpture**

### **III Semester**

Sculp.565

Paper XV

Credit 3

Teaching Hours 48

This course focuses on Creative abstraction or representative and folk images with individual expression on relevant subjects by maintaining of the monumental quality and size

- 1) Figurative studio practice -5
- 2) Non figurative studio practice - 5
- 3) Folk images and experimental- 6

Medium: Metal, Stone, wood, or any permanent materials

Display- 3 complete works

Size: Not less than 4 feet

## **Sculpture Project**

### **III Semester**

Sculp.566

Paper XVI

Credit 3

Teaching Hours 48

This course aims is to explore student self-directed professional project based knowledge on sculpture. The proposed project should be approved by the faculty and the final work will be realized accordingly. It should draw detailed process, materials, instruments, location of the final installation of sculpture which will be justified the form and content of the proposal.

- 1) Detail proposal Report(DPR) in brief
- 2) Multiple angles drawings of the project
- 3) Technique of the project realization
- 4) Concept of the project
- 5) Model of the project
- 6) Final work in proposed size and material

Display: Final work along with above all details

Size: not less than 5 feet

## **History, Philosophy of Art**

### **IV Semester**

Sculp.567

Ptg 567

Paper-XVII

Credit-3

Teaching Hours-48

### **Objectives**

History and Philosophy of art aims to acquaint the students with the visual cultures from the earlier times to the present. They are designed on the conviction that the students can understand their relationship with their artistic predecessors. Then they would make the critical appreciations and comparative study of great art works of the world.

### **Unit I**

1. Western Art History
2. Minimalism
3. Hyper Realism
4. New Media
5. Land Art
6. Junk Art and Assemblage
7. Feminism Art
8. Conceptualism
9. Performance
10. Neo-Expressionism
11. Neo-Abstraction

## **Unit II**

1. Globalization in Art

## **Unit III**

1. International Art Market: International Art Fair, International Auction, International Art Galleries, and International Art Foundations

## **Unit IV**

1. Contemporary International Art Events: Art Museums, International Art Academy, Sharjah Biennial, Garage Triennial, SP-Arte Brussels Art Week, Art Cologne Venice Biennial, Masterpiece London Art Basel, Art Basel Switzerland, Asian Museum Japan, Foire International d'Art Contemporain in France (FIAC), Biennial of Sydney, Whitney Biennial, Echigo-Tsumari Art Triennial Japan, Vivid Sydney, Vienna Museum Art Event, etc.
2. Introduction of Nepali Art Education , Art Exhibition, Art Galleries, Museum , Art Colleges, Art Group, Art Association , Nepal Association of Fine Arts (NAFA), Nepal Academy of Fine Art, National Art exhibition ,Art Market.

## CREATIVE COMPOSITION

### IV Semester

Sculp. 568 A  
Paper -XVIII  
Credit-4  
Teaching hours- 64

#### Objectives:

This course is designed to develop creative growth and conceptual development for individual and artistic composition in order to make personal style through various contemporary practices and thoughts.

- a) Student will create figurative or non- figurative composition according to his / her chosen theme, concept and style.
  - b) Drawings and maquetts should be related to the selected main subject in an individual theme, concept and style.
- 1 Drawings -3
  - 2 Maquetts-5
  3. Clay Sketches 10 pieces not less than 1 ft

For display: Two developed creative composition with drawings and maquetts.

Medium: Any suitable materials (conventional or unconventional), at least one durable material

Size: not less than 3 feet.



# MONUMENTAL SCULPTURE

## IV Semester

Sculp.569A  
Paper-XIX  
Credit- 4  
Teaching hours- 64

### Objectives:

The Study will be focused on proper understanding of Monumental Sculpture practices in suitable materials and maquettes with related drawing containing monumental quality. Student can practice with figurative or non-figurative in order to distinct personal style. Site specific practices and enlargements from maquette should be Monumental than memorial in expression.

- a)* Student will create figurative or non-figurative in style according to his/her subject or concept related to the specific site or space.
- b)* Drawings and maquettes should be related to the main subject containing monumental quality rather than memorial.

- 1.* Drawings -10
- 2.* Maquettes-5 in suitable material
- 3.* Clay Sketches 10 pieces not less than 1 ft

For display: one developed or complete work with supportive drawings and maquettes

Medium: Any suitable materials (conventional or unconventional), at least one durable material

Size: not less than 5 feet or required to the individual practices.

# PORTRAITURE

## IV Semester

Sculp. - 568 B

Paper-XVIII

Credit- 4

Teaching hours- 64

### Objectives:

The Course aims to promote the knowledge and skill to create figurative sculpture in order to personal style, thought and approach.

- a) Study from male and female life models of different ages to develop individual practical knowledge in figurative sculpture.
- b) Developed drawing and portraits related to the individual concept and style.

1. Drawings -3
2. Portraits -5
3. Clay Sketches 10 pieces not less than 1 ft

Display: 2 developed and complete works with drawings and preliminary model

Medium-stone or metal casting

Size-life size

## **Life (Full Figure)**

### **IV Semester**

Sculp.569 B  
Paper-XIX  
Credit-4  
Teaching Hours- 64

#### **Objectives:**

- a)* The study will encourage developing the advance knowledge and the skill to create full figure sculpture in order to personal style and approaches. Practice full figure studies from live and enlargement from Maquette.
- b)* Student will focus on advanced study from life models (male and female) of different ages to develop individual style and practical knowledge in figurative sculpture (by modeling, carving, casting etc.).
- c)* Drawings, sketches and maquetts should be related to the subject containing life study
  - 1.* Drawings -3 full imperial size
  - 2.* Sketches- different pose and postures of life -100
  - 3.* Maquetts-4
  - 4.* Clay Sketches 10 pieces not less than 1 ft

For display: one developed and complete work with drawing and maquetts

Medium: in any durable or suitable material

Size: Not less than 5 feet

Note: - At least one bust and one full figure should be done in any durable mediums.

# THESIS

## IV Semester

Sculp.570

Paper-XX

Credit-1

Teaching Hours-16

### **Objectives:**

During this thesis writing researcher should base their thesis on their own research. Students can understand their relations with their artistic predecessors. They would do the critical appreciation and comparative study of great art works of the world. They would also be able to develop their writing capacity about their own artwork.

Thesis submission:

- a. Western art or artist, Eastern art or artist, Nepali art or artist  
Minimum 15 to Maximum 20 typed pages
- b. Aesthetic and criticism of art; Social content of art Relation of art and culture;  
Critical appreciation on national and international art exhibition.  
Minimum 5 to Maximum 10 typed pages
- c. Explanation of own work by the student. (The report should be based on practical works of whole semester done under the supervision of their practical guide)  
Minimum 5 to Maximum 10 typed pages

The students may consult with the supervisor regarding the thesis according to his or her convenience.

## Recommended Books

Name of Book
K.C Pandey- Indian Aesthetics, Vol. 1
A.K. Coomaraswamy- Transformation of Nature in Art
A.k. Coomaraswamy - Selected Papers Vol. 1and 2, (ed.) R Lipsey
BhanuAgarwal- BharatiyaChitralakeMulaSrota (Hindi)
VasudevSharanAgarwal- Bharatiya Kala (Hindi ) , PrithiviPrakashan, Vanarasi- 1977
Bharat Muni- Natyashastra (Hindi) ed.
Kanti Chandra Pandey- Swatantra Kala Shastra (Bhag-1 Bhag-2) (Hindi)
Kumar Vimai- Kala Vivechan (Hindi)
SurendraNath Das Gupta (Tr. Dr. AnandPrakashDikshit)- SoundaryaTattca (Hindi)
ParulDevMukharji- VisnidharmattarpuraniyamChitrasutram (Hindi, Tr.)
K.C. Pandey - Western Aesthetics, Vol. ii
P.K. Agarwal - Indian Aesthetics
Herbert Read - Philosophy of Modern Art
Paul Klee- One Modern Art
H. H. Arnason- History of Modern Art
A. M. Emmons- Evolution of Modern Sculpture
M Rush- New Media in late 20th century World of Art
Morzynska- Abstract Art, World of Art
S. Polcari, Abstract Expressionism and Modern Experience
Sheldon Cheney- A New World History of Art - Viking Press - New York - 1969
Edith Tommy - History of Fine Arts in India and the West- Orient Longman Limited- Nawa Bharat Offset Press Madras - 1989
Monrain P, The New Art The New Life, The Complete Writing- Thames and Hudson, London -1986
G.K. Hall Art Criticism, 1993
Brunette P and D. Willsends, Deconstruction and the Visual Arts, Cambridge University Press, Cambridge- 1993
Has N. Hrans, Abstract Expressionism- Creater and Critics And Anthology
Dr. RamkirtiShukla- SaundaryaKaTatparya - PttarpradeshPrakash, Lucknow- 1975
MaabajraBajracharya - Nepal KoMadhyakalin Kala, Kathmandu
J. Appasamy, Anitoduction of Modern Sculpture, Vikas Publication, Delhi
L.S. Bangdel, Prachin Nepali Chitralaka, Kathmandu: Royal Nepal Academy, 2034
L.S. BangdelPrachin Nepali Murtikalakoltihās. Kathmandu : Nepal RajkiyaPrajyaPartisthan, 2039

E. Gomrich, The story of Art, New Jersey 1984.
S. Gupta, Art Beauty and Creativity - Indian and Western Aesthetics, New Delhi, 1999
E. Gavell, Indian Sculpture and Painting, New Delhi, 1980.
S. joshi, Nepali DhatuMurtikalakoBikaskram, Royal Nepal Academy, Kathmandu, 2015
M.P. Khanal, Nepali Kala, Kathmandu: nepalraAsialiAnsusandhan Kendra, Tribhuvan University
M. B. Mishra, BishwaKalakoltihis, Kathmandu: Curriculum Development Center, Tribhuvan University
Mookerjee, The arts of India from Prehistoric to Modern Times, Tokyo: Charles E. Tuttle Company, Inc.
P Pal, Nepal: Where the Gods are Young, New York: Asia House Gallery
H. Read( Ed.), Unit 1 The Modern Movement in English Architecture Painting and Sculpture, London: Cassell and Company Ltd.
H. Read, The Grass Roots of Arts. London: Faber and Faber Limited.
H. Read, Art Now, London: Faber and Faber
H Read, Modern Sculpture A Concise History, London: Thames and Hudson Ltd.
H Read, The Philosophy of Modern Art, London: Faber and Faber.
Mainali.Laya (2053 B.S ) Kala ra kalakar, Arjun Dhital.
Mainali Laya (2060 B.S). Srijana ra Anubhuti,Indira Mainalai
Mainali Laya (2062 B.S.) .Biswakala Savyata , Saili ra baad haru. Sushila Lamichhaney
Mainali laya (2065 B.S), Pramila Giri ka Adhunik Pratistaphit Murti Haru, Suman Lamichhaney Mainalai ,
Mainali Laya (2061 B,S ). Murtika madhyam , Bidha , Sali ra Tatwaharu , Indira Mainali .
Mainali Laya(2061 B.S) . Thakur Prasad Mainali ra uhaka ka adhunik batavaraniya murti haru, Indira Mainali .

- Appasamy, J. (1970). *Anitoduction of Modern Sculpture*. Delhi: Vikas Publication.
- Bajracharya, M. (n.d.). *Nepalko Madhyakalin Kala*. Kathmandu: Suchana Bibhag.
- Banerjea, J. N. (1985). *The Development of Hindu Iconography* (4th ed.). New Delhi: Munshiram Manoharlal Publishers Pvt.ltd.
- Bangdel, L. S. (2034 B.S.). *Prachin Nepali Chittrakala*. Kathmandu: Royal Nepal Academy.
- Bangdel, L. S. (2039). *Prachin Nepali Murtikalako Itihas*. Kathmandu: Nepal Rajkiya Prajya Partisthan.
- Beena Paudyal. (2062) *Kathmandu Upatyakaka Vishnubibhab Murti ra Chitaharu*. Kathmandu: Nepal ra Asiali Anusandhan Kendra, Tribhuvan Visvavidyalaya.
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- Gombrich, E. (1960). *Art & Ilusion* . London: Phaidon Press Limited.
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- Gupta, S. (1999). *Art, Beauty and Creativity-Indian and Western Aesthetics*. New Delhi: D.K. Printworld(p) Ltd.
- Havell, E. (1980). *Indian Sculpture and Painting*. New Delhi: Cosmo Publication.
- Janson, H.W.&Janson,Anthony. (2001). *History of Art* (Sixth Edition ed.). New York: Thames & Hudson.
- Joshi, S. (2035 B.S.). *Nepali dhatu murtikalako bikaskram*. Kathmandu: Royal Nepal Academy.

- Khanal, M. P. (2052). *Nepali Kala*. Kathmandu: Nepal ra Asiali Anusandhan Kendra, Tribhuvan Visvavidyalaya.
- Kress, Gunther & Leeuwen Theo van. (2006). *Reading images The Grammar of Visual Design* (Second ed.). New York: Routledge Taylor & Francis .
- Mishra, M. B. (1982). *Bishwo Kalako Itihas*. Kathmandu: Curriculum Development center, Tribhuvan University.
- Mookerjee. (1966). *The Arts of India from prehistoric to Modern Times*. Tokyo: Charles E. Tuttle Company, Inc.
- Mookherjee, A. (1966). *The Art of India From Prehistory to Modern Times*. Tokyo: Charles E. Tuttle Company, Inc.
- Pal, P. (1975). *Nepal: Where the Gods are Young*. New York: Asia House Gallery.
- Panosfskey, E. (1955). *Meaning in the Visual Arts*. New York: Doubleday Anchor Books Doubleday & Company, Ink.
- Pollock, S. (Ed.). (1893). *A Rasa Reader Classical Indian Aesthetics*. (S. Pollock, Trans.) New York: Columbia University Press.
- Preziosi, D. (1998). *The Art of Art History*. New York: Oxford University Press.
- Rao, T. (1916). *Elements of Hindu Iconography* (Vol. II Part I). Madras: The Law Printing House.
- Rao, T. G. (1914). *Element of Hindu Iconography* (Vol. I). Madras: Government of his highness the Maharaja of travancore.
- Shaky, M. B. (2000). *Sakred art of Nepal : Nepalese Paubha Painting, Past and Present*. Kathmandu: Handicraft Association of Nepal.
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- Singh, N. B. (2033 B.S.). *Samasamaek Nepali Chitrakalako Itihas*. Kathmandu: Royal Nepal Academy.





