

DEPARTMENT OF FINE ARTS  
S N SCHOOL OF ARTS AND COMMUNICATION

**Academic program: MFA [Painting]**

Two year Post-Graduate Programme

(Based on UGC – Learning Outcomes-Based Curriculum Framework)

**S N SCHOOL OF ARTS AND COMMUNICATION**  
**UNIVERSITY OF HYDERABAD**

Name of the Academic Program... **MFA [Painting]**

**Course Code: PT401**

Title of the Course; **History of Indian Art I (Pre-Historic to Gupta Period)**

Credits: **4**

Semester: **I**

Prerequisite Course / Knowledge (If any): **BVA/BFA or equivalent (basic Knowledge of making art & craft)**

**Course Description:**

This course will introduce students to the art that was produced in the ancient Indian subcontinent from the prehistoric times till 600 CE. The period is characterized by the emergence of sophisticated, technologically advanced urban centres, as well as vast networks of land and maritime trade links which connected the region with the Middle Eastern, Mediterranean and Southeast Asian cultures. The rise of the major religions – Buddhism, Jainism and Hinduism – in turn shaped the material cultures, architectural landscapes, and ideological debates of this period.

The course will look carefully at the vast range of material evidence to understand the complex social, economic and intellectual life of early India. We will read the artworks in the light of contemporary textual and literary evidence to ask how the arts shape/reflect/alter the ideological contexts of their times. What factors motivate the patronage of art? How does a work of art address its intended audience? Does our knowledge of patronage contribute to (or detract from) the inherent meanings and appreciation of an artistic object? What can a study of the biography of objects reveal about their multiple contemporaries?

The images and symbols produced in the ancient Indian subcontinent are at the heart of ongoing upheavals and debates, as highly charged socio-political discourses seek to connect the new Indian nation with its ancient past. The purpose of this course is to introduce students to some of the important works of the subcontinent, to write in meaningful ways about visual imageries, and to develop an interpretive framework that will enable them to understand, appreciate and understand the richness and complexity that is our inheritance.

**Course Learning Outcomes:**

**CLO-1** Students will become familiar with the rich material archive of images produced during this period

**CLO-2** Acquire increasing competence and confidence in the methods and practices of Art History and Visual Studies Disciplines

**CLO-3** Develop skills to write about visual images in personal, meaningful ways

**CLO-4** Synthesize the acquired knowledge into their artworks

**CLO-5** Develop interpretive tools to situate artworks amidst wider intellectual, social, economic and political discourses

**DEPARTMENT OF FINE ARTS**  
**S N SCHOOL OF ARTS AND COMMUNICATION**  
**Academic program: MFA [Painting]**

Course Code: **PT402**

Title of the Course: **Painting-I**

Credits: **6**

Prerequisite Course / Knowledge (If any): **BVA/BFA or equivalent (basic Knowledge of making art & craft)**

**Course Learning Outcomes**

**CLO-1 Recognize** the importance of drawing in the process of image making.

**CLO-2 Extend** their knowledge of drawing into painting.

**CLO-3 Experiment** with a variety of media into the process of drawing and painting.

**CLO-4 Combine** their pre-existing knowledge with the newly learned skill.

**CLO-5 Examine** the relation between techniques, material, and ideas.

**Detailed Syllabus:**

This course introduces a curriculum aimed at identify the importance of a methodical studio-based practice, along with a significant focus on ‘Drawing’ and the processes of ‘image making’. The course encourages the students to examine and analyse their individual practices by re-evaluating and contextualizing their work in relation to contemporary art practices. Through this course students acquire ability to understand their practices in better ways.

**Unit 1: Reviewing the portfolios**

At the outset, analysed discussions about the individual student’s previous (bachelor studies) artworks would be placed in order to question the very nature of their practices.

**Unit 2: A theme-based approach; i. e. the task of seeing with a context.**

Through power point presentations and discussions, students would be guided to take up a challenging task of recording their impressions on a theme-based observation.

**Unit 3: Discussions**

At the middle of the semester, there will be a week-long interactive discussion module to critically understand and analyse their work processes.

**Unit 4: Synthesizing Knowledge**

Regular discussions are planned and students are encouraged to relate the study material to their own practices. Periodic assessments and end semester examination are also directed towards strengthening connections between reference material and the students' art practices.

### **Reference Books:**

- 1) Francisco Goya, *Goya Drawings*, 44 Plates, Dover, 1986, University of California
- 2) Ian Berry, Jack Shear, *Twice Drawn: Modern and Contemporary Drawings in Context*, Edition-illustrated, Publisher Frances Young Tang Teaching Museum and Art Gallery at Skidmore College, 2011.
- 3) Jordan Kantor, Igor Zabel, *Vitamin D*, Edition-illustrated, reprint, Publisher-Phaidon Press, 2016.
- 4) Editors of Phaidon, *Vitamin D2: New Perspectives in Drawing*, illustrated, reprint, Phaidon Press, 2013, 352 pages.

### **Reference links: -**

1. Artists on the Sketchbooks and Materials That Keep Them Creative  
<https://www.artistsnetwork.com/art-mediums/drawing/sketchbook-drawings-and-sketching-techniques/>
2. Sketches and Sketchbooks of Famous Artists  
<https://www.liveabout.com/sketches-of-famous-artists-2578254>
3. Artist Diary  
<https://hyperallergic.com/152832/artists-diaries-since-1865/>
4. A Day in the Life: Artists' Diaries from the Archives of American Art  
<https://www.aaa.si.edu/exhibitions/day-in-the-life-diaries>

**S N SCHOOL OF ARTS AND COMMUNICATION**  
**UNIVERSITY OF HYDERABAD**

Name of the Academic Program ... **MFA [Painting]**

Course Code: **PT403**

Title of the Course: **History of Western Art-I (Pre-historic to Renaissance)**

Credits: **4**

Prerequisite Course / Knowledge (If any): **BVA/BFA or equivalent (basic Knowledge of making art & craft)**

**Course Learning Outcomes**

**CLO-1** Identify salient features of artworks and material culture

**CLO-2** Interpret historical artworks and objects from their perspective

**CLO-3** Analyze artworks across regions and culture

**CLO-4** Synthesize the acquired knowledge into their artworks

**CLO-5** Develop skill to write about artworks

**Detailed Syllabus:**

By presenting a selection of the events, artworks, and practices predominantly from Europe and the Middle East, this course summarizes the key features of Western Art. It also provides necessary methodological structure to interpret artworks, objects and practices from multiple perspectives. Often chronological order forms the crux of understanding historical material culture. This course evaluates the concept of chronology and reorganizes the relationship between artworks across geography and culture.

**Unit 1: Questioning Framework** At the outset, problem around studying material culture in a chronological order is addressed and possible ways to counter the issue is demonstrated.

**Unit 2: Themes and Problems** Weekly lectures are structured around a key question or theme. A selected set of artworks, objects, and practices are discussed to elaborate on the theme.

**Unit 3: Reading Week** Towards the middle of the semester, a week is dedicated to reading, critically understanding, and analyzing a set of scholarly essays on the area of study.

**Unit 4: Synthesizing Knowledge** Regular class discussions are planned and students are encouraged to relate the study material to their own practice and writing. Periodic assignments and end semester examination are also directed towards strengthening connections between study material and the students' art practices.

## Reference Books:

1. Authors (year), *Title of the Book*, Edition, Publishers, Place of Publication, Page Nos.
2. Murray, Brendan (2010), "Alberti's Window: A Phenomenological Dilemma," *Architectural Theory Review* 15, no. 2, 138-48.
3. Kessler, Herbert L., and David Nirenberg (2012), *Judaism and Christian Art: Aesthetic Anxieties from the Catacombs to Colonialism*, University of Pennsylvania Press, Philadelphia.
4. Silver, Larry & Smith, Jeffrey (2011), *The Essential Durer*, Philadelphia: University of Pennsylvania Press, Philadelphia.
5. Chartier, Roger, et al. (2014), *The Culture of Print: Power and the Uses of Print in Early Modern Europe*, Princeton University Press, Princeton.
6. Cohen, Jerome (1999), *Of Giants: Sex, Monsters, And the Middle Ages*, University of Minnesota Press, Minneapolis.
7. Booton, Diane E. (2010), *Manuscripts, Market and the Transition to Print in Late Medieval Brittany*, Ashgate, Aldershot.
8. Bambach, Carmen C. (1999), "The Purchases of Cartoon Paper for Leonardo's "Battle of Anghiari" and Michelangelo's "Battle of Cascina"," *I Tatti Studies in the Italian Renaissance* 8, 105-33.
9. Schulz, Juergen (1978), "Jacopo de' Barbari's View of Venice: Map Making, City Views, and Moralized Geography before the Year 1500," *The Art Bulletin* 60, no. 3, 425-74.
10. Mitchell, W. J. T. (1984), "What Is an Image?" *Image/Imago/Imagination*, 503-37.
11. Iversen, Margaret (2005), "The Discourse of Perspective in the Twentieth Century: Panofsky, Damisch, Lacan," *Oxford Art Journal* 28, no. 2, 191-202.
12. Simmons, H. (2011), *The Neolithic Revolution in the Near East: Transforming the Human Landscape*, University of Arizona Press, Tucson.
13. Bacile, Rosa Maria., and John McNeill (2015), *Romanesque and the Mediterranean Points of contact across the Latin, Greek And Islamic worlds c. 1000 to c. 1250*, Routledge, London and New York.
14. Legacey, Erin-Marie (2017), "The Paris Catacombs Remains and Reunion beneath the Post revolutionary City," *French Historical Studies* 40, no. 3, 509-36.
15. Siddall, Ruth (2018), "Mineral Pigments in Archaeology: Their Analysis and the Range of Available Materials," *Minerals* 8, no. 208, doi:10.3390/min8050201.

16. Fernández, Luis Almenar (2018), “Why did medieval villagers buy earthenware? Pottery and consumer behaviour in the Valencian countryside (1280–1450),” *Continuity and Change* 33 (1), 2018, 1–27.
17. Hunt, Jocelyn (1999), *The Renaissance*, Routledge, London and New York.
18. Juncu, Meera (2016), *India in the Italian Renaissance: Visions of a contemporary pagan world 1300–1600*, Routledge, London and New York.
19. Melville, Sarah C. (2016), “The Role of Rituals in Warfare during the Neo-Assyrian Period,” *Religion Compass* 10, no. 9, 219–29.
20. Mourad, Suleiman A. et al. (2019), *Routledge Handbook on Jerusalem*, Routledge, London and New York.

**DEPARTMENT OF FINE ARTS**  
**S N SCHOOL OF ARTS AND COMMUNICATION**  
**Academic program: MFA [Painting]**

Course Code: ...**PT404**

Title of the Course: **Painting Other Mediums-I**

Credits.....**4**...

Prerequisite Course / Knowledge (If any): **BVA/BFA or equivalent (basic Knowledge of making art & craft)**

**Course Learning Outcomes**

**CLO-1 Identify** the socio-economic and cultural aspects of art production.

**CLO-2 Criticize** the modes of contemporary art production.

**CLO-3 Analyze** the possibility of doing research-based practice.

**CLO-4 Develop** capacity to integrate skill and knowledge across disciplines.

**CLO-5 Define** their practices in relation to the contemporary art making.

**CLO-6 Write** and prepare notes to validate/support their practices.

**Detailed Syllabus:**

This course provides an opportunity to the students to extend their practice in and across media like drawing, painting, photography, print-making, sculpture, book art, site-specific drawing installation among others. It also encourages the students to identify diverse perspectives and approaches towards image making processes and synthesize them into their existing practice. The exercises provide scope for students to experiment with range of techniques and materials leading to developing their visual vocabulary.

**Unit 1:**

**Drawing: Knowing and Making STAGE-I | Course Format: Workshop**

Drawing is in reality the basis of all visual arts. Furthermore, as an independent stand-alone art form, drawing offers the widest possible scope for creative expression. This course introduces a curriculum that encourages the students to look at the history of drawing and understand them through serious engagement and study. There will be reflections on 'ways of drawing' and in-practice sessions. Students will be encouraged to experiment and stretch their ideas about what drawings can be and how they could be created and represented. This course helps the students during first several weeks to settle; and get a better platform to discover their individual potentials. This module includes slide presentations, discussions and display of the drawings in the studio/premises.

## Unit 2:

### **Drawing: Knowing and Making STAGE-II | Course Format:**

#### **Studio/Workshop**

This unit allows the students to see and analyse their individual potential and ability more systematically and critically. This unit encourages the students questioning of their own approaches and motivation through the process of drawing making. Emphasis will be on the individual pursuance of a personal visual vocabulary on the subjects or concerns of their choice (Social, Socio-political, Environmental, Autobiographical, Psychological, Ideological, Spiritual, Biological etc.). This also provides a ground-breaking space for the entire faculty to recognize and understand the students' artistic and intellectual calibre.

## Unit 3:

**Exploring Other Media:** In this unit, students will be encouraged to explore some more mediums and techniques like photography, object making, book art, enamelling on iron sheet, drawing installation etc. For this module, the instructor facilitates active and constructive components to promote positive attitudes towards developing and exploring some other ways of thinking as well as making, in order to systematically expand their visual vocabulary in new and unexpected ways. Class time will be divided into slide presentation, demonstration, practical work, class critique and display.

### **Reference Books:**

1. John Berger – Ways of Seeing
2. ABOUT LOOKING by John Berger, Pantheon Books
3. Vitamin D2: New Perspectives in Drawing, Phaidon
4. CHRISTINA'S WORLD: Paintings and Pre-studies of ANDREW WYETH, Houghton Mifflin Company, Boston
5. A HISTORY OF FAR EASTERN ART by Sherman E. Lee, Thames & Hudson
6. BENODEBEHARI MUKHERJEE: A Centenary Retrospective Exhibition (Catalogue) by Prof. Gulam Mohammed Sheikh and Prof. R. Siva Kumar, NGMA & Vadehra Art Gallery.
7. Christiane Paul, Digital Art, 3rd ed. (London; Thames & Hudson, 2015).

### **Reference links:**

- 1) Artists on the Sketchbooks and Materials That Keep Them Creative  
<https://www.artistsnetwork.com/art-mediums/drawing/sketchbook-drawings-and-sketching-techniques/>
- 2) Sketches and Sketchbooks of Famous Artists  
<https://www.liveabout.com/sketches-of-famous-artists-2578254>
- 3) Artist Diary  
<https://hyperallergic.com/152832/artists-diaries-since-1865/>
- 4) A Day in the Life: Artists' Diaries from the Archives of American Art  
<https://www.aaa.si.edu/exhibitions/day-in-the-life-diaries>

- 5) From sketchbooks to video diaries and the everyday to big life events, explore how artists use diaries to record the world around them

<https://www.tate.org.uk/art/student-resource/exam-help/diary>

- 6) famous visionaries who kept a journal

<https://www.fromthegrapevine.com/lifestyle/famous-people-who-kept-journal- albert-einstein-marie-curie-mark-twain-charles-darwin>.

**DEPARTMENT OF FINE ARTS**  
**S N SCHOOL OF ARTS AND COMMUNICATION**  
Academic program: **MFA [Painting]**

Course Code: **PT451**

Title of the Course: **Painting-II**

Credits: **6**

Prerequisite Course / Knowledge (If any): **of Visual art practices**

### **Course Learning Outcomes**

CLO-1 **Identify** the dynamics of working in a shared studio space.

CLO-2 **Discuss** their ideas and concerns with faculty and peers in a clear manner.

CLO-3 **Experiment** with techniques and visual language.

CLO-4 **Express** their concerns and concepts through practice.

CLO-5 **Develop** skill to work in a collaborative atmosphere.

### **Detailed Syllabus:**

‘Painting–II’ offers a methodical studio-based practice, where the students are encouraged to thoughtfully examine the ‘content’, as well as the ‘language of expression’. As part of the course, students are also expected to analyse their individual practices by evaluating and locating their practice in relation to the history of art as well as contemporary art practices.

Weekly presentations and discussion with faculty expert- Emphasizing on language of expression.

#### **Unit 1: Questioning Framework –Identifying the problems within the practice.**

At the outset, problem around their own practices is addressed and advised on possible ways to restructuring the idea with appropriate expression.

#### **Unit 2: Themes and Problems**

Weekly discussions are structured around their ongoing practice. An appropriated selected set of artworks, objects, and practices are discussed to elaborate on the theme.

#### **Unit 3: Discussions**

Towards the middle of the semester, a week is dedicated interactions, critically understanding, and analysing of works are proceeds.

#### **Unit 4: In sync with Analysis**

Regular discussions are planned and students are encouraged to contemplate on contextualizing their practice. Periodic assessments and end semester examination are also directed towards strengthening connections between reference material and the students' art practices.

#### **Reference Books:**

- 1) Leora Maltz-Leca, *William Kentridge: Process as Metaphor and Other Doubtful Enterprises*, illustrated, University of California Press, 2018.

#### **Reference links:**

- 1) The Journal for Artistic Research

<https://jar-online.net/archive>

1. Asia art archive (recent history of contemporary art.

<http://www.aaa.org.hk/>

2. BOMB Magazine legendary interviews between artists, writers, architects, directors and musicians. Alongside artists' essays, literature, and portfolios

<http://bombmagazine.org/>

**S N SCHOOL OF ARTS AND COMMUNICATION**  
**UNIVERSITY OF HYDERABAD**

**Name of the Academic Program ...MFA [Painting]**

Course Code: **PT 452**

Title of the Course: **History of Western Art-II (Mannerism to Realism)**

Credits...4...

Prerequisite Course / Knowledge (If any): **BVA/BFA or equivalent (basic Knowledge of making art & craft)**

**Course Learning Outcomes**

After completion of this course successfully, the students will be able to.....

**CLO-1** Locate artworks within their larger socio-cultural scenario

**CLO-2** Express individual perspectives on the historical artworks and objects

**CLO-3** Analyze and write about historical visual culture

**CLO-4** Develop their ability to discuss artworks

**CLO-5** Synthesize art historical knowledge into their individual practice and research

**Detailed Syllabus:**

This course summarizes the key historical events, artworks, and practices from the post-Renaissance Europe until the mid-nineteenth century. The visual and material culture in Europe during this time period were largely shaped by the trade activities, migration of objects and artists, and colonization. This course recognizes the importance of these key features of the early modern European visual culture. The study material is arranged to emphasize the importance of these factors. A theme-based approach is employed to minutely study the materials, techniques, content, and human interactions involved in constructing the artistic practices and art objects from this era.

**Unit 1: Theorizing Movements** At the beginning of the semester, students are introduced to the framework of the course and the relevance of combining the histories of trade, migration, and artistic practice.

**Unit 2: Approaching through Themes** The study material of the entire semester is arranged according to themes to allow students to perceive art objects and visual culture of the early modern Europe more expansively and critically.

**Unit 3: Reading Week** Towards the middle of the semester, a week is dedicated to reading, critically understanding, and analyzing a set of scholarly essays on the area of study.

**Unit 4: Synthesizing Knowledge** Regular class discussions are planned and students are encouraged to relate the study material to their own practice and writing. Periodic assignments and end semester examination are also directed towards strengthening connections between study material and the students' art practices.

### Reference Books:

21. Authors (year), *Title of the Book*, Edition, Publishers, Place of Publication, Page Nos.
22. Berg, Maxine (2017), "Asia–Europe trade: the demand for Asian goods and long-distance shipping from the Indian Ocean and South China Sea," in *The Sea in History: The Early Modern World*, eds. Christian Buchet et al., Boydell & Brewer, Woodbridge, 3018-18.
23. Zieve, Karyn (2009), "Painting Between the Lines: Eugene Delacroix, Orientalism, and Other Histories," Phd. diss, New York University.
24. Zucconi, Francesco (2018), *Displacing Caravaggio: Art, Media, and Humanitarian Visual Culture*, Palgrave Macmillan, Venice.
25. Munck, Bert De., and Antonella Romano eds. (2020), *Knowledge and the Early Modern City: A History of Entanglements*, Routledge, London and New York.
26. Bohn, Babette., and James M. Saslow (2013), *A Companion to Renaissance and Baroque Art*, John Wiley & Sons.
27. Bohn, Babette (2013), "From Oxymoron to Virile Paintbrush Women Artists in Early Modern Europe," in *A Companion to Renaissance and Baroque Art*, John Wiley & Sons., 229-49.
28. Jurkowlaniec, Grażyna., et al eds. (2018), *The Agency of Things in Medieval and Early Modern Art: Materials, Power and Manipulation*, Routledge, London and New York.
29. Mciver, Katherine A. eds. (2003), *Art and Music in the Early Modern Period: Essays in honor of Franca Trinchieri Camiz*, Routledge, London and New York.
30. Black, Jeremy (1999), *War in the Early Modern World: 1450-1815*, Routledge, London and New York.
31. Keller, Marcus., et al. eds. (2018), *The Dialectics of Orientalism in Early Modern Europe*, Palgrave Macmillan, London.
32. Beck, David eds. (2016), *Knowing Nature in Early Modern Europe*, Routledge, London and New York.

33. Chordas, Nina (2010), *Forms in Early Modern Utopia: The Ethnography of Perfection*, Routledge, London and New York.
34. Semler, Liam E. (2019), *The Early Modern Grotesque: English Sources and Documents 1500-1700*, Routledge, London and New York.
35. Young, Sandra (2015), *The Early Modern Global South in Print: Textual Form and the Production of Human Difference as Knowledge*, Ashgate, Aldershot.
36. Laios, Konstantinos., et al. (2017), "Human Anatomy in the Paintings of Dominikos Theotokopoulos – El Greco (1541-1614)," *Italian Journal of Anatomy and Embryology* 122, no. 1, 1-7.
37. Pye, Christopher (2013), "Storm at Sea: *The Tempest*, Cultural Materialism and the Early Modern Political Aesthetic," *Cultural Materialism and the Early Modern Political Aesthetic, English Studies*, 94, no. 3, 331-45.
38. Hunter, Michael eds. (2010), *Printed Images in the Early Modern Britain: Essays in Interpretation*, Ashgate, Aldershot.
39. Macarthur, John., and Andrew Leach (2010), "Mannerism, Baroque, Modern, Avant-garde Introduction," *The Journal of Architecture*, 15, no. 3, 239-42.
40. Hernandez, Jill Graper (2016), *Early Modern Women and the Problem of Evil: Atrocity and Theodicy*, Routledge, London and New York.

S N SCHOOL OF ARTS AND COMMUNICATION  
UNIVERSITY OF HYDERABAD

**Name of the Academic Program ...MFA [Painting]**

Course Code: **PT471**

Title of the Course: **History of Indian Art-II (Post-Gupta to Beginning of Colonial Period)**

Semester-**II**. Credits...**4**...

Prerequisite Course / Knowledge (If any): **BVA/BFA or equivalent (basic Knowledge of making art & craft)**

**Course Learning Outcomes**

**CLO-1.**to connect own artistic practice with a history of the material, experiment, and social relation

**CLO-2.** to trace historicity of the images that the students refer and use in their works

**CLO-3.** to articulate about tangible and intangible inherited artistic practice

**CLO-4.** to read and analyze the images from the past in the context

**CLO-5.** to use the resources of images from past more thoughtful and meaningful way

**Detailed Syllabus:**

The course is designed for the students from a practical background such as painting, printmaking, and sculpture. It is also open to the students who wish to study the history of medieval India from the perspectives of artistic practices. It offers an opportunity to do intellectual exercises with a group of peers through reading images.

The course studies the relationship between artistic practice and art production within the context of the periodization of Medieval Indian art. Thus, the course begins with analysing – what is 'Medieval', what does it mean when we say 'India' and 'medieval India' today, what are the parameters of art in medieval India, what are the issues involved in constructing 'art of medieval India'. The course would initially review the ways the art of medieval India has been envisaged. It questions the dominant perspective of reading and imagination of medieval India. The course focuses on the artists and its agency that matter the appearance of the artwork. It focuses on the sculptures and paintings (miniature and manuscript paintings) that are made from the 8th century to the 17th century. The course addresses the following issues: i) the social status of the artists; their workshops/ guilds; ii) the role of patrons; iii)

drawings and the process of making art in the different medium (example stone, bronze, wood, paper, palm leaf and so on). It examines how the medium matters; how the art objects are seen by people (example: devotees, kings, laypeople, priests); how people (example: worshiper, scholar, connoisseur, collector) respond to these artworks today.

The course reviews the dynamic research strand in art history and visual studies. This strand includes the study of canonical artists (example: Mughal, Pahadi, Rajasthani, and Deccani miniature painter as well as the anonymous artist whose activities can be assumed from the surviving art objects. This course offers to think about the agents and their networks (artists, patrons, producer, collector, and consumers), objects and political, social and economic factors (making, buying, selling, serving and trading) as well as the cultural issues of the transmission of artistic skills and ideas (the travel of the artists, objects, and imageries).

**Unit 1:** Mapping Medieval and Material

**Unit 2:** Experimentation and material: Ellora, Badami, Aihole, and Mahaballipuram

**Unit 3:** Achievement, skill, and display: Kailashnath in Kanchipuram, Vittala temple in Hampi, and Chola Bronzes

**Unit 4:** Drawing sacred images: Pala and Jain painting

**Unit 5:** World in hand: Miniature Paintings

### Reference Books:

41. Dehejia, Vidya (1997), *Indian Art*. Phaidon, London
42. Mitter, Partha(2001), *Indian Art*. Oxford University Press, Oxford
43. Sears, Tamara (2015), Following River Routes and Artistic Transmission in Medieval Central India; *Ars Orientalis* 45, 43-77.
44. Misra, R N (July-August, 2011), "Silpis in Ancient India: Beyond their Ascribed Locus in Ancient Society ", *Social Scientist* 39, no.71, 843-54
45. Ramaswamy, Vijaya (2004), "Vishwakarma Craftsman in Early Medieval Peninsular India." *Journal of the Economic and Social History of the Orient* 47, no.4, 548-582.
46. Gulammohammed Sheikh (December 1997), "Making of Visual Language - Thoughts on Mughal Painting" in *Art & Ideas*. Tapati Guha Thakuta G, Vol 30-31, 7-32
47. Auguste Rodin (1913), *La danse de Çiva* (the Dance of Shiva)
48. Parker, Samuel K (2001), Unfinished Work at Mamallapuram Or, What Is an Indian Art Object; *Artibus Asiae* 61, no. 1, 53-75.
49. Kramrisch, Stella (1958) "Traditions of the Indian Craftsman." *The Journal of American Folklore* 71, no. 281, 224-30.
50. Dehejia, Vidya, and Peter Rockwell (2011) "A Flexible Concept of Finish: Rock-Cut Shrines in Premodern India." *Archives of Asian Art*, vol. 61, 61-89.
51. Seyller, John (2004). "Painter's Directions in Early Indian Painting." *Artibus Asiae* 59, no. 3/4, 303-18
52. Parker, Samuel K (2003) "Text and Practice in South Asian Art: An Ethnographic Perspective." *Artibus Asiae* 63, no. 1, 5-34

53. Goswamy, B. N. (1997), "Nainsukh of Guler: A Great Indian Painter from a Small Hill-State." *Artibus Asiae. Supplementum* 41, 5-304
54. Goswamy, B. N., and Eberhard Fischer (1992), "Pahari Masters: Court Painters of Northern India." *Artibus Asiae. Supplementum* 38, 3-391.
55. Beach, Milo Cleveland (1980), "The Mughal Painter Abu'l Hasan and Some English Sources for His Style." *The Journal of the Walters Art Gallery* 38, 6-33.
56. Aitken, Molly Emma (2009), "Parataxis and the Practice of Reuse, from Mughal Margins to Mīr Kalān Khān." *Archives of Asian Art* 59, 81-103
57. Gaeffke, Peter (1987) "The Garden of Light and the Forest of Darkness in Dakkinī Sūfī Literature and Painting." *Artibus Asiae* 48, no. 3/4, 224-45
58. Koch, Ebba (2009), "Jahangir as Francis Bacon's Ideal of the King as an Observer and Instigator of Nature." *Journal of Royal Asiatic Society, Series 3-19-3*, 293-338

**DEPARTMENT OF FINE ARTS**  
**S N SCHOOL OF ARTS AND COMMUNICATION**  
**Academic program: MFA [Painting]**

Course Code: **PT472**

Title of the Course: **Painting Other Mediums-II**

Credits: **4**; Semester: **II**

Prerequisite Course / Knowledge (If any): **of Visual art practices**

**Course Learning Outcomes**

**CLO-1** Develop the ability to explore and understand digital modes and practices in relation to artistic expressions.

**CLO-2** Deepen knowledge and skills in digital technology. Adapting new medium/materials to conceptualize artistic expressions.

**CLO-3** Exploring alternative Art practices beyond conventional studio spaces/premises/audiences.

**CLO-4** Enhance the ability to create Perceptive/Interactive/Performative/Sensorial Art works.

**CLO-5** Initiate ways to situate their individual practice in relation to broader art historical conventions, and the wider social, political, and cultural history discourses in contemporary art.

**Detailed Syllabus:**

This course provides an opportunity to the students to extend their practices in digital modes and practices. It also encourages the students to identify diverse perspectives and approaches towards image making processes and synthesize them into their existing practices. The exercises provide scope for students to experiment with range of techniques and materials leading to developing their visual vocabulary.

**Reference Books:**

- 1) Leora Maltz-Leca, *William Kentridge: Process as Metaphor and Other Doubtful Enterprises*, illustrated, University of California Press, 2018.
- 2) Christiane Paul, *Digital Art*, 3rd ed. (London; Thames & Hudson, 2015).

**Reference links:**

3. The Journal for Artistic Research

<https://jar-online.net/archive>

4. Asia art archive (recent history of contemporary art.

<http://www.aaa.org.hk/>

**DEPARTMENT OF FINE ARTS**  
**S N SCHOOL OF ARTS AND COMMUNICATION**  
**Academic program: MFA [Painting]**

Course Code: **PT501**

Title of the Course: **Painting-III**

Credits.....**6**;

Semester: **III**; Prerequisite Course / Knowledge (If any): **of Visual art practices**

**Course Learning Outcomes**

**CLO-1 Identify** the dynamics of working in a shared studio space.

**CLO-2 Discuss** their ideas and concerns with faculty and peers in a clear manner.

**CLO-3 Experiment** with techniques and visual language.

**CLO-4 Express** their concerns and concepts through practice.

**CLO-5 Develop** skill to work in a collaborative atmosphere.

**CLO-6 Write** and prepare notes to validate/support their practices.

**Detailed Syllabus:**

This is designed to facilitate a better working culture for the students in terms of studio practice. Therefore, emphasis will be on regular studio visits and discussions/interactions with the students. Its goal is to strengthen students' understanding of their own work and how it relates to the broad range of techniques, forms and conceptual thought process. As a part of the course, students are also expected to analyse their individual practices by evaluating and locating their work in relation to the history of art, as well as contemporary fine art practice. It contributes to their ability to interpret and criticize artworks; as well as preparing an artist statement.

Three major components of this course: Studio visits, Discussions and Internal Assessments and End-Semester Examination. Submission of works along with scraps books/pre-studies/drawings and written statement/notes should reflect potential and qualities related to their art practice. Periodic debate and discussion sessions facilitated by the faculty are held for sharing and exchanging ideas and concerns. At the time of 2<sup>nd</sup> assessment, a group critique is organized to facilitate a forum for productive and respectful engagement of ideas.

**Reference Books:**

1. K. G. Subramanyan: A Retrospective by Prof. R. Siva Kumar (Catalogue), NGMA, New Delhi
2. A HISTORY OF MODERN ART by H. H. Arnason & Marla F. Prather, Thames & Hudson
3. A CONCISE HISTORY OF MODERN PAINTING by Herbert read, Thames and Hudson
4. ATUL DODIYA: The Dialogue Series by Ranjit Hoskote & Nanacy Adajania, Popular Prakashan
5. ANJU DODIYA: The Dialogue Series by Ranjit Hoskote & Nanacy Adajania, Popular Prakashan

6. PICASSO AND PORTRAITURE: Presentation and Transformation, Edited by William Rubin, Thames & Hudson
7. INDIAN CONTEMPORARY ART: Post Independence, Vadehra Art gallery, New Delhi
8. MAX BECKMANN AND PARIS, Edited by Tobia Bezzola and Cornelia Homburg, TASCHEN
9. PORTRAITS: John Berger on Artists, John Berger, Verso
10. Susan Sontag, *On Photography*, Edition-reprint, revised, Publisher-Picador, 2001.

S N SCHOOL OF ARTS AND COMMUNICATION  
UNIVERSITY OF HYDERABAD

**Name of the Academic Program ...MFA [Painting]**

Course Code: **PT502**

Title of the Course: **Twentieth Century Western Art**

Semester-**III**. Credits: **4**

Prerequisite Course / Knowledge (If any): **BVA/BFA or equivalent (basic Knowledge of making art & craft)**

**Course Learning Outcomes**

After completion of this course successfully, the students will be able to.....

**CLO-1** Identify salient features of the Western modern and contemporary art

**CLO-2** Express individual perspectives on the historical artworks and objects

**CLO-3** Analyze key movements and episodes of contemporary Western art

**CLO-4** Describe their artworks in relation to socio-cultural issues

**CLO-5** Synthesize art historical knowledge into their individual practice and research

**Detailed Syllabus:**

This lecture course assesses the sociological, political, and temporal determinants which informed the individual as well as the collective forms of art making between the late nineteenth century and the contemporary era predominantly in Europe and the Americas. The course examines the key figures and art movements during this time period and encourage the students to contextualize the art forms against the socio, political, and economic contingencies. A theme-based approach is employed to minutely study the materials, techniques, content, and human interactions involved in constructing the artistic practices and art objects of the contemporary world.

**Unit 1:** Theorizing Chronology At the outset, chronological framework of understanding histories of the modern and contemporary era is discussed and the strategies to counter this problem in the historical enquiry is discussed.

**Unit 2:** A Theme-based Approach. The study material of the entire semester is arranged according to themes focusing on artistic strategy, key movements in the 20<sup>th</sup> century, materials of art making, techniques of execution, content, and reception of artworks.

**Unit 3:** Reading Week Towards the middle of the semester, a week is dedicated to reading, critically understanding, and analyzing a set of scholarly essays on the area of study.

**Unit 4:** Synthesizing Knowledge Regular class discussions are planned and students are encouraged to relate the study material to their own practice and writing. Periodic assignments and end semester examination are also directed towards strengthening connections between study material and the students' art practices.

### Reference Books:

59. Authors (year), *Title of the Book*, Edition, Publishers, Place of Publication, Page Nos.
60. Clark, T. J. (1999), "The Environs of Paris," in *The painting of modern life: Paris in the art of Manet and his followers*, Princeton University Press, Princeton, NJ.
61. Crisci-Richardson, Roberta (2012), "The Unmarriageable Artist: the History Paintings of Edgar Degas," *EMAJ: Electronic Melbourne Art Journal* 6, no. 1, 1-24.
62. Pollock, Griselda (1999), "Some letters on feminism, politics and modern art: when Edgar Degas shared a space with Mary Cassatt at the Suffrage Benefit Exhibition, New York 1915," in *Differencing the canon: feminist desire and the writing of art's histories*, Routledge, London and New York.
63. Read, Peter (2007), "Pierre Louÿs, Rodin, and Aphrodite: Sculpture in Fiction and on the Stage, 1895-1914," *French Studies: A Quarterly Review* 61, no. 1, 57-67.
64. Walker, Janet A. (2008), "Van Gogh, collector of "Japan"," *The Comparatist* 32, 82-114.
65. Field, Richard S. (2011), "Reflections on Gauguin's Woodcut "Soyez amoureuses"," *Print Quarterly* 28, no. 4, 432-5.
66. Witham, Larry (2013), ""Sensation of Sensations"," and "Flight of the Avant-Garde," in *Picasso and the Chess Player: Pablo Picasso, Marcel Duchamp, and the Battle for the Soul of Modern Art*, University Press of New England, Hanover and London, 1-8, and 186-211.
67. Robichaud, Paul (2017), "Avant-Garde and Orthodoxy at Ditchling," *Renascence* 69, no. 3, 186-97.
68. Meister, Maureen (2014), "Looking Forward: Building for the Twentieth Century," in *Arts and Crafts in Architecture: History and Heritage in New England*, University Press of New England, 188-220.
69. Casselman, Karen Diadick (2008), "Women in Colour: Perceptions of Professionalism in Natural Dyeing during the Arts And Crafts Period," *Textile History* 39, no. 1, 16-44.

70. Biro, Matthew (2009), "Hannah Höch's Cut with the Kitchen Knife: Photomontage, Signification, and the Mass Media," in *The Dada Cyborg: Visions of the New Human in Weimar Berlin*, University of Minnesota Press, Minneapolis, 65-96.
71. Bauduin, Tessel M. (2017), "Fantastic Art, Barr, Surrealism," *Journal of Art Historiography* 17, 1-22.
72. James, Sarah (2009), "Subject, Object, Mimesis: The Aesthetic World of the Bechers' Photography," *Art History* 32:5, 874-93.
73. Zucker, Steven (2003), "Confrontations with Radical Evil: the ambiguity of myth and the inadequacy of representation," *Art History* 24, no. 3, 379-400.
74. Sontag, Susan (1978), Excerpts from *Against interpretation: and other essays*, Octagon Books, New York.
75. Berger, Christian., & Jessica Santone (2016), "Documentation as Art Practice in the 1960s," *Visual Resources* 32, no. 3-4, 201-9.
76. Krauss, Rosalind (1993), "Film Stills" in *Cindy Sherman 1975-1993*, Rizzoli, New York.
77. Cho, Soojin (2013), "The Idea of Body in Motion in the Works of Rauschenberg and Morris : The Collaboration etween American Art and Dance in the 1960s," *Journal of History of Modern Art* 33, no. 6, 77-108.
78. Mitcheson, Katrina (2015), "Louise Bourgeois' Technologies of the Self," *Journal of Aesthetics and Phenomenology* 2, no. 1, 31-49.

S N SCHOOL OF ARTS AND COMMUNICATION  
UNIVERSITY OF HYDERABAD

Name of the Academic Program: **MFA [Painting]**

**Course Code: PT503**

Title of the Course: **Documentation and Dissertation Methodology**

Credits: **4** Semester: **III**

Prerequisite Course / Knowledge (If any): **BVA/BFA or equivalent (basic Knowledge of making art & craft)**

**Course Description:**

This is a two-semester writing course for students in the practicing art disciplines of the MFA programs in the Department of Fine Arts. At the end of the second semester of the course, students are expected to submit a long, extended essay on their individual journey and growth as visual artists. Using images and texts in close tandem with each other, the dissertation is a statement of the student's ability to discern the visual trajectories in their works, evaluate their strengths and abilities as artists, and situate their practice amidst the larger contexts of historical and contemporary art worlds. Students are encouraged to review their work with a critical lens, ask questions concerning the sources of their imagery, artistic influences, audience, choice of medium, strategies and contexts for display, the (negative or positive) role of formal art pedagogy on their artistic evolution, and their visions for their future practice.

In Part I of the course, students are expected to systematically collate, collect and document their previous works, to facilitate a retrospective view of their artistic evolution. As part of the individual discussions with the course instructor, students evaluate their image making processes and studio routines, while simultaneously developing a critical distance and engagement with their portfolio. The aim is to work towards making more empowered and meaningful choices in the movement from idea to image. In Part II of the course, in addition to the written document, students are also expected to do an oral presentation of their journey in front of their peers, and develop the ability and confidence to present (and defend) their works to lay and discerning audiences.

The dissertation process is designed to increase conceptual clarity and confidence in students. Ideally, the work should culminate as a concise and comprehensive artist statement that will be an integral part of the final display of the student. The dissertation is both a retrospective and forward looking document that should become the basis on which students can apply for future scholarships, grants, and artist residency programs.

The final document of the dissertation may be presented (in 3 copies) either as a personal visual diary (artist journal format), as a web page or as a formal manuscript that is written in keeping with the university regulations for an academic thesis.

**Course Learning Outcomes:**

1. Will acquire skills to document, systematize and archive their visual output
2. Will be able to discern the visual trajectories of their works and practice.
3. Develop critical ability to evaluate their own strengths and weaknesses as artists.
4. Situate their practice amidst the larger contexts of historical and contemporary art worlds.
5. Make empowered choices in the movement from idea to image.
6. Increase conceptual clarity, confidence and professional competence in the field.

**DEPARTMENT OF FINE ARTS**  
**S N SCHOOL OF ARTS AND COMMUNICATION**  
**Academic program: MFA in Printmaking**

Course Code: **PT521**

**Title of the Course: Painting Other Mediums-III**

**Credits: 4; Semester: III**

**Prerequisite Course / Knowledge (If any): of Visual art practices**

After completion of this course successfully, the students will be able to.....

**CLO-1** include painting along with any medium of your interest for making installations.

**CLO-2** Develop keen knowledge and interest to do works in various expanded media.

**CLO-3** Experiment with a variety of mediatic expressions.

**CLO-4** Analyze production and reception of artworks.

**CLO-5** Locate their practice within the larger socio-cultural scenario.

This would extend their practice across disciplines that includes printmaking, sculpture, site-specific installation, photography etc. depends up on individual approach a tailored guidance will be given to achieve visual balance to their work. Students are expected to develop skill sets and ability to combine the knowledge derived from handling 2D, 3D and time-based media into their work.

**Detailed Syllabus:**

**Unit 1: Questioning Framework**

Timely Presentations and discussions: This syllabus emphasizing on connecting ideas with diverse artistic practices. Encourages students to venture in different medium of practices and analysing its outcome.

**Unit 2: Themes and Problems**

Weekly presentations and discussion with faculty expert and students -Emphasizing on language of expression.

**Unit 3: Discussions**

Towards the middle of the semester, a week is dedicated interactions, critically understanding, and analysing of works are proceeds.

#### **Unit 4: In sync with Analysis**

Regular discussions are planned. Students are encouraged to contemplate on contextualizing their practice. Periodic assessments and end semester examination are also directed towards strengthening connections between reference material and the students' art practices.

#### **Reference Books**

- 1) Christiane Paul, Digital Art, 3rd ed. (London; Thames & Hudson, 2015).
- 2) Melissa Gronlund, Contemporary Art and Digital Culture (London; Routledge, 2017).

**DEPARTMENT OF FINE ARTS**  
**S N SCHOOL OF ARTS AND COMMUNICATION**  
**Academic program: MFA [Painting]**

Course Code: **PT551**

Title of the Course: **Painting- IV**

Credits: **6**; Semester: **IV**

Prerequisite Course / Knowledge (If any): **Completion of Painting-III**

After completion of this course successfully, the students will be able to.....

**CLO-1** Criticize their own as well as their peers' art practice

**CLO-2** Locate their art making in contemporary art practice

**CLO-3** Analyse the possibility of doing research-based practice

**CLO-4** Design and curate the final display at the end of their two-year program

**CLO-5** Prepare and articulate an artist statement

**CLO-6** Discuss their ideas and concerns with the larger audience

**Detailed Syllabus:**

This studio-based curriculum is conceived and designed for students to develop their critical views about the 'content', as well as the 'visual vocabulary'. This course allows and encourages the students to learn and analyse the role of 'visual expression' and reception of artworks in many possible ways. Therefore, students are expected to develop and finish a series or body of work before planning their final display.

**Unit 1:**

There are regular studio visits, periodic discussions and internal assessments and end-semester examination in this curriculum. This is also designed to encourage discussing some important aspects/topics that each student needs to have and develop before completing this two-year program. Articulating and knowing the possible career prospects in the field of fine arts and design, is one of them. Different aspects of art teaching, studio career, residencies, planning for exhibition and art fair, sale of artworks etc. are covered with necessary examples and references.

**Unit 2:**

Students are encouraged to develop notes on their practice/artworks which can finally be developed as an articulated artist statement. Therefore, a major component of this module is

periodic discussion about writing on art. Students are also expected to learn how to present their works through Power Point Presentation.

### **Unit 3:**

Apart from developing the ability to examine and analyse their own work, students are encouraged to critique and discuss each other's work with their peers and concerned faculty. As part of the course, students learn to employ strategies for effective and engaging display of their work during internal assessments/open studio; as well as for the final display. Students are also expected to develop their ability to discuss and share their experiences and concerns with the larger audience during the final display.

### **Reference Books:**

1. MOVING FOCUS: Essays on India Art by K. G. Subramanyan, Seagull Books, Kolkata
2. ANSELM KIEFER by Matthew Biro, Phaidon Focus
3. Vitamin P2: New Perspectives in Painting by Phaidon Editors
4. The 21<sup>st</sup> –Century Art Book, edited by Phaidon Editors
5. WOMEN, ART, AND SOCIETY by Whitney Chadwick, Thames & Hudson

### **Reference Links:**

- 1) **Artist CV**  
<https://www.agora-gallery.com/advice/blog/2018/07/16/the-artist-cv/>
- 2) **How to Write an Artist Statement/Concept Note**  
<https://thecreativeindependent.com/guides/how-to-write-an-artist-statement/>
- 3) **Certificate of Authenticity**  
<https://artchainindia.com/Certificate-of-Authenticity>
- 4) **Invoice**  
<https://artchainindia.com/Invoice>
- 5) **levels for Art Works**  
<https://thepracticalartworld.com/2014/06/18/examples-of-artwork-labels/>

S N SCHOOL OF ARTS AND COMMUNICATION  
UNIVERSITY OF HYDERABAD

Name of the Academic Program ...**MFA [Painting]**

Course Code: **PT552**

Title of the Course: **Twentieth Century Indian Art**

Credits: **4**; Semester: **IV**

Prerequisite Course / Knowledge (If any): **basic knowledge in making art and craft**

**Course Learning Outcomes**

**CLO-1** Identify key features of the twentieth century Indian art

**CLO-2** Critically assess the socio-cultural aspects of contemporary Indian art practices

**CLO-3** Write about Indian contemporary art, curation, and museum practices

**CLO-4** Explain their artworks and research in relation to the ongoing art practice in India

**CLO-5** Synthesize art historical knowledge into their individual practice and research

**Detailed Syllabus:**

This course assesses the sociological, political, and temporal determinants which informed the individual as well as the collective forms of art making from the early twentieth century to the recent times in South Asia, especially India. This course draws attention to the shifting geographical boundaries in the twentieth century South Asia, migration of people during the partition and the recent times, and the movement of art objects between residential, gallery, and public spaces. It also examines the key figures and art movements during this time period and encourage the students to contextualize the art forms against the socio, political, and economic contingencies.

**Unit 1:** Theorizing Movement at the outset, the theoretical framework of the course is introduced and discussed in the class. The notion of movement and shifts remains crucial to understanding Indian art in the twentieth century. After elaborating the theme, potential areas of enquiry are explained in the class.

**Unit 2:** A Theme-based Approach. The study material of the entire semester is arranged according to themes focusing on artistic strategy, role of artists in social change, materials of art making, techniques of execution, content, and reception of artworks.

**Unit 3:** Reading Week Towards the middle of the semester, a week is dedicated to reading, critically understanding, and analyzing a set of scholarly essays on the area of study.

**Unit 4:** Synthesizing Knowledge Regular class discussions are planned and students are encouraged to relate the study material to their own practice and writing. Periodic assignments and end semester examination are also directed towards strengthening connections between study material and the students' art practices.

### Reference Books:

79. Authors (year), *Title of the Book*, Edition, Publishers, Place of Publication, Page Nos.
80. Brown, Rebecca M. (2009), *Art for a Modern India, 1947-1980*, Duke University Press, Durham.
81. Brown, Rebecca M. (2014), "A Distant Contemporary: Indian Twentieth-Century Art in the Festival of India," *The Art Bulletin* 96, no. 3, 338-56.
82. Chaudhary, Zahid R. (2012), *Afterimage of Empire : Photography in Nineteenth-Century India*, University of Minnesota Press, Minneapolis.
83. Kantawala, Ami (2012), "Art Education in Colonial India: Implementation and Imposition," *Studies in Art Education* 53, no. 3, 208-22.
84. Ithurbide, Christine (2014), "Beyond Bombay art district: Reorganization of art production into a polycentric territory at metropolitan scale," *Art(s) & Space(s)* 3, 1-18.
85. D'Souza, Robert E., et al eds. (2017), *India's Biennale Effect: A Politics of Contemporary Art*, Routledge, London and New York.
86. Jain, Amit Kumar., and Ruhanie Perera (2015), "Book Art: Contemporary Practices in the Indian Subcontinent," *Marg* 67, no. 1.
87. Young, Paul (2007), "'Carbon, Mere Carbon': The Kohinoor, the Crystal Palace, and the Mission to Make Sense of British India," *Nineteenth-Century Contexts* 29, no. 4, 343-58.

88. Rajan Gita (2002), "Pliant and Compliant: Colonial Indian Art and Postcolonial Cinema," *Women: A Cultural Review* 13 no. 1, 48-69.
89. Khanwalkar, Seema (2014), "Contemporary Indian Art and the 'Semiotic Eye': Issues and Perspectives," *IIM Kozhikode Society and Management Review* 3, no. 1, 75-80.
90. Sinha, Ajay J. (1999), "contemporary Indian Art: A Question of Method," *Art Bulletin* 58, no. 3, 31-9.
91. Cohen, Andrew L. (1999), "Contemporary Indian Painting: A Portfolio," *Art Journal* 58, no. 3, 10-3.
92. Kapur, Geeta (2018), Proposition Avant-Garde: A View from the South," *Art Journal* 77, no. 1, 87-9.
93. Patel, Gieve (2017), "To Pick up a Brush," *Third Text* 31, no. 2-3, 289-300.
94. Petersen, Anne Ring. (2018), *Migration Into Art : Transcultural Identities and Art-making in a Globalised World*, Manchester University Press, Manchester.
95. Zecchini, Laetitia (2017), "'More than one world": An interview with Gulammohammed Sheikh," *Journal of Postcolonial Writing* 53, no. 1-2, 69-82.
96. Moodley, Nalini (2015), "Land and worship: a reading of paintings by two South African artists of Indian ancestry," *Asian Ethnicity* 16, no. 4, 568-85.
97. Nnayar, Pramod K. (2016), *The Indian Graphic Novel: Nation, History and Critique*, Routledge, London and New York.
98. Mathur, Saloni (2017), "Partition and the Visual Arts: Reflections on Method," *Third Text* 31, no. 2-3, 205-12.
99. Chanda, Arunima (2019), "Fantasy Fictions from the Bengal Renaissance: Abanindranath Tagore, The Make-Believe Prince; Gaganendranath Tagore, Toddy-Cat the Bold by Sanjay Sarkar (Review)," *Children's Literature Association Quarterly* 44, no. 4, 458-60.

S N SCHOOL OF ARTS AND COMMUNICATION  
UNIVERSITY OF HYDERABAD

Name of the Academic Program: **MFA [Painting]**

**Course Code: PT553**

**Title of the Course: Dissertation**

**Credits: 4**

**Semester: IV**

**Prerequisite Course / Knowledge (If any): BVA/BFA or equivalent (basic Knowledge of making art & craft)**

**Course Description:**

This is a two-semester writing course for students in the practicing art disciplines of the MFA programs in the Department of Fine Arts. At the end of the second semester of the course, students are expected to submit a long, extended essay on their individual journey and growth as visual artists. Using images and texts in close tandem with each other, the dissertation is a statement of the student's ability to discern the visual trajectories in their works, evaluate their strengths and abilities as artists, and situate their practice amidst the larger contexts of historical and contemporary art worlds. Students are encouraged to review their work with a critical lens, ask questions concerning the sources of their imagery, artistic influences, audience, choice of medium, strategies and contexts for display, the (negative or positive) role of formal art pedagogy on their artistic evolution, and their visions for their future practice.

In Part I of the course, students are expected to systematically collate, collect and document their previous works, to facilitate a retrospective view of their artistic evolution. As part of the individual discussions with the course instructor, students evaluate their image making processes and studio routines, while simultaneously developing a critical distance and engagement with their portfolio. The aim is to work towards making more empowered and meaningful choices in the movement from idea to image. In Part II of the course, in addition to the written document, students are also expected to do an oral presentation of their journey in front of their peers, and develop the ability and confidence to present (and defend) their works to lay and discerning audiences.

The dissertation process is designed to increase conceptual clarity and confidence in students. Ideally, the work should culminate as a concise and comprehensive artist statement that will be an integral part of the final display of the student. The dissertation is both a retrospective and forward-looking document that should become the basis on which students can apply for future scholarships, grants, and artist residency programs.

The final document of the dissertation may be presented (in 3 copies) either as a personal visual diary (artist journal format), as a web page or as a formal manuscript that is written in keeping with the university regulations for an academic thesis.

**Course Learning Outcomes:**

1. Acquire skills to document, systematize and archive their visual outputs
2. Will be able to discern the visual trajectories in their works and practice.
3. Develop critical ability to evaluate their own strengths and weaknesses as artists.
4. Situate their practice amidst the larger contexts of historical and contemporary art worlds.
5. Make empowered choices in the movement from idea to image.
6. Increase conceptual clarity, confidence and professional competence in the field.

**DEPARTMENT OF FINE ARTS**  
**S N SCHOOL OF ARTS AND COMMUNICATION**  
**Academic program: MFA [Painting]**

Course Code: **PT554**

Title of the Course: 4th...**Cumulative Individual Portfolio-IV (Portfolio Preparation + Portfolio Display and Submission)**

Credits...4...

Prerequisite Course / Knowledge (If any): **Completion of Painting Other Mediums-III**

**Course Learning Outcomes**

**CLO-1** Better demonstrate their practice to audience and institutions.

**CLO-2** Develop keen knowledge about prospective career opportunities.

**CLO-3** Extend their art practice outside studio spaces.

**CLO-4** Define their practice in relation to the contemporary art making.

**CLO-5** Develop capacity to integrate skill and knowledge across disciplines.

**CLO-6** Develop and finalize the exhibits and creating space for the final display.

This course is aimed to develop work presentation in public spaces/gallery spaces. It allows student to plan their Art work exhibition spaces and articulating about its importance. The course encourages the students to examine and analyse their individual practices by re-evaluating and contextualizing their work in relation to contemporary art practices. Through this course, students acquire better ability to explain/exhibit their practice, demonstrate their ideas, and interpret artworks of their peers and other artists.

**Detailed Syllabus:**

**Unit 1: Questioning Framework.**

Timely Presentations and discussions emphasis on connecting ideas with diverse artistic practices/socio political and other relevant areas.

**Unit 2: Problems related to display**

Weekly presentations and discussion with faculty expert and students -Emphasizing on visual aspects.

**Unit 3: instructions towards final display**

Towards the middle of the semester, students would get instructions to imagine the display areas, planning of exhibition spaces and arrangements. a week is dedicated instructions and interactions. A power point presentation is expected from individual students in which student presents his entire body work developed during his final semester.

## **Unit 4: preparation of final display.**

Emphasis on preparation of exhibits and creating space for the final display. This final quarter semester demands a dedicated time slot from students to prepare a mapping of exhibit space and material gathering for the final display with the guided instruction from faculty.

### **Reference Books:**

Gilda Williams (2014), How to Write About Contemporary Art, Thames & Hudson.

### **Reference link**

#### **1) Artist Contracts and Agreements**

<https://mgns.w.org.au/sector/resources/online-resources/exhibition/artist-and-loan-contracts-and-agreements/#:~:text=The%20agreement%20or%20contract%20is,undertaken%20and%20the%20expected%20outcomes.>

#### **2) Commission Contract for Artists**

<https://www.artworkarchive.com/blog/how-to-create-a-commission-contract-for-artists>

#### **3) Copyright Manual on Registration of Artistic Work**

[https://copyright.gov.in/Documents/Public\\_Notice\\_inviting\\_reviews\\_and\\_comments\\_of\\_stakeholders\\_on\\_draft\\_guidelines/Artistic\\_Works.pdf](https://copyright.gov.in/Documents/Public_Notice_inviting_reviews_and_comments_of_stakeholders_on_draft_guidelines/Artistic_Works.pdf)

#### **4) residency, grants and opportunities**

<http://www.residencyunlimited.org/opportunities/>

<https://ficart.org/opportunities-1>

<http://khojworkshop.org/opportunity/>

<https://www.inlaksfoundation.org/>