

DEPARTMENT OF FINE ARTS
S N SCHOOL OF ARTS AND COMMUNICATION

Academic program: MFA [Sculpture]

Two-year Post-Graduate Programme

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

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

Course Code: SC 401

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 [Sculpture]**

Course Code: **SC402**

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

Credits: **6**

Semester: **I**

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 their practice.

CLO-2 Identify and respond to the main themes in sculpture.

CLO-3 Familiar with the history of Sculpture and the primary artists involved in its development.

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 creates an intermediate platform in between their fundamental learning and individual expression. It provides an introduction to historical, theoretical and technical issues relating sculptural practice. In the introductory phase this course foregrounds the importance of sketches, drawing and maquette making. And this will lead Students to contemporary practices through lectures, reading discussions, and critique with faculty and students.

Unit 1: Drawing as a medium

Students are re-introduced to different nature of drawing, fundamentals, different expression and other related possibilities by discussion, slide presentation and exercise

Unit 2: understanding the importance of Maquette making

Maquette making is an essential part of a sculpture practice, here keeping the model making in the centre students will look for the possibilities of expression in various materials and technique by demonstration and slideshow presentation to expand the possibilities of expressing themselves through these media.

Unit 3: Mediums as an expression

After introduction with drawing and maquette making, students are encouraged to experiment with techniques, forms, images and objects to understand and develop their interest in particular media, which will help them to recognize their concern.

Reference Books:

- 1) Herbert George, *The Elements of Sculpture*, illustrated 2012, Phaidon Press, 2014.
- 2) Frances Carey, *Sculptors' Drawings and Works on Paper*, illustrated 2012, London, Pangolin London, 2012
- 3) 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.
- 4) Jordan Kantor, Igor Zabel, *Vitamin D*, Edition-illustrated, reprint, Publisher-Phaidon Press, 2016.
- 5) 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/>

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

Course Code: **SC403**

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

Credits: **4**

Semester: **I**

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 [Sculpture]**

Course Code: **SC404**

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

Credits: **4**

Semester: **I**

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 Analyse the possibility of doing research-based practice

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

CLO-5 Define their practice in relation to the contemporary art making

Detailed Syllabus:

This course is a part of the MFA 1st year core academic curriculum. This section employs and expands the idea of art practice beyond any conventionality of existing media. The course is a mix of group discussions, individual meetings, lectures and workshop series, and group critiques.

In the first part, through slideshow presentations, students are introduced to the different kinds of Medias and materials are being used in the recent time. Which will be followed by the introductions of different digital tools for editing (Video, Photo, Audio.etc) and This leads to the second section of the course in which students explore their interests through audio-visual modes of practice and research. As part of the course requirement, students are required to produce an artwork based on their research and critically assess the use of materials, techniques, and content in the work.

Unit 1: A series of slide presentations and demonstrations during the initial weeks of the semester are held in the Printmaking studio focusing on the socio-economic and cultural aspects of art production.

Unit 2: Throughout the course, students are required to describe their learning experience in e-journal or blog.

Unit 3: Each student is asked to carry out a short-term practice-based research project as part of the course requirement.

Unit 4: For final examination/submission, each student produces an artwork reflecting on the study material and their interest by utilizing the studio infrastructure.

(Number of Units may be decided by the School / Department / Centre)

Reference Books:

- 1) Christiane Paul, Digital Art, 3rd ed. (London; Thames & Hudson, 2015).
- 2) .Pedro Gadanho ed., *Eco-Visionaries: Art, Architecture, and New Media after the Anthropocene* (Berlin: Stuttgart; Hatje Cantz, 2018).
- 3) Walter Benjamin (1935), *The Work of Art in the Age of Mechanical Reproduction*,
- 4) Marshall McLuhan (1967), *The Medium is the Massage: An Inventory of Effects*, Penguin Books, UK.
- 5) John Berger, *About Looking*, reprint, Bloomsbury Publishing, 2015.
- 6) Susan Sontag, *On Photography*, Edition-reprint, revised, Publisher-Picador, 2001.
- 7) Karen Van Den Berg, Cara Jordan, Philipp Kleinmichel, *The Art of Direct Action: Social Sculpture and Beyond*, Sternberg Press, 2019
- 8) Carlos Fuentes, *The Diary of Frida Kahlo: An Intimate Self-Portrait*, Abrams, 1995

Reference links:

- 1) The Journal for Artistic Research <https://jar-online.net/archive>
- 2) Asia art archive (recent history of contemporary art).
<http://www.aaa.org.hk/>
- 3) BOMB Magazine legendary interviews between artists, writers, architects, directors and musicians. Alongside artists' essays, literature, and portfolios
<http://bombmagazine.org/>

DEPARTMENT OF FINE ARTS
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Academic program: **MFA [Sculpture]**

Course Code: **SC451**

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

Semester: **II**

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

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

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: This course comprises weekly 45-minute individual discussion sessions between faculty and students to strengthen the student's concerns, research interest and approaches to sculpture making. Course will help them to develop their skill to understand the collaborative working atmosphere of shared studio spaces. The weekly discussions between the students and faculty allow students to be self-reflexive and self-critical. Students will be guided with a series of slide presentations showing how artists and designers conduct research and translate them into their artworks. Engaged discussions and immersive studio practice are complemented by class assignments and final examination.

Unit 1: Throughout the course, students are required to find out and develop their concerns and ideas in the form of a visual journal, e-journal or blog. Visual journals should include all kinds of reference materials and links.

To understand the role of visual journal and format reading list and reference materials are given.

Unit 2: Weekly discussions at the studio are scheduled and the outline of the course is explained to the students. Weekly readings and tasks are assigned for both students and faculty based on students' requirements and responses.

Unit 3: As part of the evaluation process, students are required to present their stage by stage development and approaches of their ongoing research/work as a slide show presentation.

Unit 4: For final examination/submission, each student produces an artwork reflecting on the study material and their interest by utilizing the studio infrastructure.

Reference Books:

- 1) Ernst Fischer, *The Necessity of Art*, 2, Verso 2010.
- 2) Stella Kramrisch, *Indian Sculpture*, Motilal Banarsidass, 1981.
- 3) John Berger, *About Looking*, reprint, Bloomsbury Publishing, 2015.
- 4) Anna Moszynska, *Sculpture Now*, Thames & Hudson, 2013
- 5) Kurt Beers, *100 Sculptors of Tomorrow*, Thames & Hudson, 2019
- 6) Judy Collins, *Sculpture Today*, Phaidon, 2007

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

Course Code: **SC452**

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

Credits...4...

Semester: **II**

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.

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

Course Code: **SC471**

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 Thakurta 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 Sūfi 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 [Sculpture]**

Course Code: ...**SC472**.....

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

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

Semester: **II**

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

Course Learning Outcomes

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

CLO-2 Better explain the critical components of their practice

CLO-3 Defend the logic of their mode of art making

CLO-4 Analyze production and reception of artworks

CLO-5 Locate their practice within the larger sociocultural scenario

Detailed Syllabus:

This course is a core component of this program and is designed to foster debates and discussions within the student community facilitated by faculty members to strengthen critical thinking and conceptual foundations. In this class, students build a common discourse with classmates by sharing and debating ideas. This, in turn, helps student's form critical and conceptual foundations for their work. This course examines socio-cultural questions as they relate to the production and reception of art. As part of the course, students discuss and critique each other's works in progress as well as after completion. These in-depth critiques are aimed to have students understand and reflect each other's artistic approach, ideas presented in their work, methodology, material and spatial realization and contemporary cultural context.

Unit 1: In the initial weeks, a set of readings, images, and problems are introduced to the students for fostering debates and discussions among them.

Unit 2: Periodic debate and discussion sessions facilitated by the faculty are held for sharing and exchanging ideas about art making.

Unit 3: Each student is required to produce an artwork or a set of works reflecting on the debates and discussions held during the semester.

Unit 4: At the end, a group critique is organized to provide a forum for productive and respectful interpretation of the works.

Reference Books:

- 1) Lisa Le Feuvre, Stephen Feeke, Sophie Raikes, Undone: Making and Unmaking in Contemporary Sculpture, Henry Moore Institute, 2010
- 2) Roxana Marcoci, The Original Copy: Photography of Sculpture, 1839 to Today, MOMA, 2010
- 3) Glenn Harper, Conversations on Sculpture, Yale University Press 2007,
- 4) Judy Collins, Sculpture Today, Phaidon, 2007
- 5) Karen Van Den Berg, Cara Jordan, Philipp Kleinmichel, The Art of Direct Action: Social Sculpture and Beyond, Sternberg Press, 2019

Reference Links:

- 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/>

DEPARTMENT OF FINE ARTS
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Academic program: **MFA [Sculpture]**

Course Code: **SC501...**

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

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

Semester: **III**

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

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:

This course is designed to foster students to expand their art practice out of their comfortable mediums, materials, techniques and spaces. It challenges students to explore and invent new ways of utilizing different objects and forms in their work through interdisciplinary experimentation and to begin to think about work outside the studio spaces. Students are required to spend two weeks to study/document the to a city/site-specific practice including craft, food, local culture and embodied practices and two weeks to respond/produce a work based on the study and documentation.

Unit 1: In the initial weeks, students are introduced to contemporary sculpture practice. The scope and aim of the course are clearly communicated.

Unit 2: Set of slide presentations are held to orient students to the possibilities of outside studio practice. Alongside discussions are conducted for communicating the aim of this course to the students.

Unit 3: A space outside the studio is selected by the students collectively to produce site-specific or performance based works in response to the study done in the first two weeks.

Unit 4: At the end, a public display is held on site, which presents opportunity to students for holding discussion with viewers and their peers.

Reference Books:

- 1) Judith Collins, *Sculpture Today*, Illustrated, Phaidon Press 2014
- 2) Nick Kaye, *Site-specific Art: Performance, Place and Documentation*, illustrated, Psychology Press, 2000
- 3) Phaidon Editors, *Destination Art: 500 Artworks Worth the Trip*, illustrated, Phaidon Press, 2018
- 4) Phaidon Editors, *Art & Place: Site-Specific Art of Americas*, Illustrated, Phaidon Press 2013.
- 5) Joel-Peter Witkin, DavideFaccioli, *Joel-Peter Witkin*, Edition-illustrated, Photology, 2007.
- 6) Cyndie Campbell, MauritsCornelis Escher, *M.C. Escher's Letters to Canada, 1958-1972*, illustrated, Publisher National Gallery of Canada, 2013.
- 7) Authors-Allegra Pesenti, Aamir Mufti, SandhiniPoddar, **Title-Zarina: Paper Like Skin**, Edition-illustrated, Hammer Museum, University of California, 2012.
- 8) LeoraMaltz-Leca, *William Kentridge: Process as Metaphor and Other Doubtful Enterprises*, illustrated, University of California Press, 2018.
- 9) Marshall McLuhan (1967), *The Medium is the Massage: An Inventory of Effects*, Penguin Books, UK.

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

Course Code: **SC502**

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 20th 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.

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

Course Code: SC503

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 [Sculpture]**

Course Code:**SC521**

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

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

Semester: **III**

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

Course Learning Outcomes

CLO-1 include sculpture along with any medium of your interest for making installations

CLO-2 Develop keen knowledge to do site-specific works

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 sociocultural scenario

Detailed Syllabus:

This course is a core component of this program which aims to orient students with digital and site-specific works. Students are provided with necessary equipment and digital tool sets for expanding their studio practice into digital media. Students may create installations, performances, or site-specific works that incorporate printing techniques as a primary medium. Students are encouraged to create experiences that transform public and gallery spaces. The course is open to students of every discipline and allows for cross-media experimentation. It challenges students to explore and invent new ways of utilizing printmaking in their work through interdisciplinary experimentation, and to begin to think about surfaces other than walls for the display of work. As part of this course, students are required to spend two weeks to study and document a city-specific practice including craft, food, and embodied practices.

Unit 1: In the initial weeks, students are introduced to different media and practice. The scope and aim of the course are clearly communicated.

Unit 2: Sets of slide presentations are held to orient students to the possibilities of site-specific installations. Alongside discussions are conducted for communicating the aim of this course to the students.

Unit 3: A site is selected for students to make site-specific works and performance based on their research interest. Students are introduced to the site and all necessary infrastructural and intellectual support is provided for executing their project.

Unit 4: At the end, a public display is held on site, which presents an opportunity to students for holding discussion with viewers and their peers.

Reference Books:

- 1) Christiane Paul, Digital Art, 3rd ed. (London; Thames & Hudson, 2015).
- 2) Melissa Gronlund, Contemporary Art and Digital Culture (London; Routledge, 2017).
- 3) Jay David Bolter, The Digital Plenitude: The Decline of Elite Culture and the Rise of New Media (Cambridge, MA; MIT Press, 2019).
- 4) Hannes Leopoldseder, Christine Schöpf, Gerfried Stocker, ed., Ars Electronica 2018
- 5) Oliver Grau ed., Museum and Archive on the Move: Changing Cultural Institutions in the Digital Era (Berlin; De Gruyter, 2017).
- 6) Edward A. Shanken ed., Systems, *Whitechapel: Documents of Contemporary Art* (Cambridge, MA; MIT Press, 2015).
- 7) Pedro Gadanho ed., Eco-Visionaries: Art, Architecture, and New Media after the Anthropocene (Berlin: Stuttgart; Hatje Cantz, 2018).
- 8) Quaranta Domenico, Beyond New Media Art, Lulu.com,

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

Course Code: **SC551**

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

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

Semester: **IV**

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

Course Learning Outcomes

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

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

CLO-3Experiment 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:

This course provides in-depth knowledge of individual studio practice and professional practice. Weekly 45-minute individual discussion session between faculty and students to strengthen the individual approaches of their concerned subject and visuals materials. Discussions also focus on their understanding of work presentation, Display, proposal writing, concept note, resume and all other aspects of professional practice. As a final submission/examination student are asked to do a display of their work reflecting all the professional learning of the course.

Unit 1: Discussion

Weekly discussions at the studio are scheduled and the outline of the course is explained to the students. Weekly readings and tasks are assigned for both students and faculty based on students' requirements and responses.

Unit 2: work presentation

Students are required to prepare their CV, Concept note, levels for each artwork, and make layouts and plans for their display.

Unit 3: Display

For final examination/submission, students curate and Display their art works.

Reference Links:

1) **Artis 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/>

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

Course Code: **SC552**

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. Nayar, 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.

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

Course Code: SC553

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 [Sculpture]**

Course Code: **SC554**

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

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

Semester: **IV**

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

Course Learning Outcomes

CLO-1Better demonstrate their practice to audience and institutions

CLO-2Develop keen knowledge about prospective career opportunities

CLO-3Extend their art practice outside studio spaces

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

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

Detailed Syllabus:

This course provides practical knowledge to students for developing their professional career in the field of fine arts and design. Different aspects of a studio career are covered, including work documentation, resumes, artists' statements, grants, residencies, exhibition planning, and creating a web presence etc. Students create a professional profile, apply for grants and/or residencies, and conduct research on artistic opportunities, as part of the exercises. Six aspects of the professional practice including Artist Code of Ethics, Safe Use of Materials and Equipment, Use of Copyright Notice, Exhibition and Sale of Artwork, and Contracts for Public and Private Art Commission are covered in the syllabus.

Unit 1: In the initial weeks, students are introduced to different career opportunities they can pursue with their skill set.

Unit 2: A series of demonstrations and workshops are conducted for writing artists' statements, applications, resumes, and concept notes for exhibitions. Alongside discussions are conducted for communicating the aim of this course to the students.

Unit 3: Students are given the task of writing cover letters, artists' statements, and concept notes based on their research and art practice.

Unit 4: Students' written assignments, portfolio, and other related material are assessed in relation to the artworks they create as their ongoing practice.

Unit 5: Students will Curate and display their artworks at the end of the 4th semester

Reference Books:

- 1) 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

4) residency, grants and opportunities

- <http://www.residencyunlimited.org/opportunities/>
- <https://ficart.org/opportunities-1>
- <http://kjojworkshop.org/opportunity/>
- <https://www.inlaksfoundation.org/>