

DEPARTMENT OF FINE ARTS

Name of the Academic Program: MFA in Art History & Visual Studies

Course Code: AHV 400 Title of the Course: Art of the Indian Subcontinent (Pre-Historic to Gupta)
L, T & P Credits: 4

Course Learning Outcomes (CLOs)

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. Develop interpretive tools to situate artworks amidst wider intellectual, social, economic and political discourses

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 centers, 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.

DEPARTMENT OF FINE ARTS

Name of the Academic Program: MFA in Art History & Visual Studies

Course Code: AHV 402 Title of the Course: Aesthetic Theories

L, T & P Credits.4

Prerequisite Course / Knowledge (If any): basics information of making art & craft

Course Learning Outcomes (CLOs)

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

CLO-1. trace the materiality of artworks

CLO-2. locate the literature on images in the art historical studies.

CLO-3. connect ideas with diverse artistic production

CLO-4. classify and catalog the collection of art objects

CLO-5. practice art writing

Course Description:

“The way light falls on a body reveals its form. The way the body's surface reflects the light reveals its texture. Any tyro in art who has learnt how to model form in light and shade and has learnt how to indicate the reflections and highlights that impart the impression of glossiness or moisture” (E.H. Gombrich, 1964, p.826)

While working with arts or when living in everyday life, it is impossible to bypass the critical and philosophical thoughts on taste, representation, interpretation, imagination, and narratives. In recent years the practice of art and visual studies continue to exude ideas of aesthetics through perception and representation of narratives by keeping velocity with our premeditated digital reality. Mobility and movement seem to be the paradigm of today's time, where it is difficult not to engage with aesthetics. It is a reading, writing, and lecture-intensive course that discusses the term 'aesthetics' in the studies of art and visual. It further explains the key ideas of the twentieth century that shaped the historiography of art historical studies.

Unit 1: Form matters

Art and its elements of form such as lines, colors, shapes, tones, composition, perspective, style inform about the artistic practice, choices of the maker as well as patron create a pattern and practice of seeing, appreciating and critiquing art. However, the idea of a form is one of the key tools in art history. It has been explored to classify, contextualize, and historicize art. The course begins with a series of classes on the studies of form.

Unit 2: Logic of Image

A contextual approach helps to unfold the logic of the image. Hence the method of inquiring on ‘underlying principles which reveal the basic attitude of a nation, a period, a class, a religious or philosophical persuasion – unconsciously qualified by one personality and condensed into one work’ is

the core of Erwin Panofsky's literature on iconology. It is one of the significant methods in the art of historical studies.

However, the lectures explain the works of both in the realm of formalistic enquiries [the works of Alois Riegl, Heinrich Wölfflin] as well as in that of Iconographic research [the works of Aby Warburg, Erwin Panofsky]. Hegel's model of history as a moving organism, propelled by the spirits of different ages, provided a kind of conceptual scaffolding for many Art Historians. In the work of the formalists, this scaffolding enabled a comparative study of artworks belonging to different ages. Both Riegl's and Wölfflin's works reveal a deep faith in 'auto-morphism', which argues any form or pattern has an inbuilt possibility to develop itself into other forms or patterns. The scholars of Iconography, on the other hand, betray a different influence of Hegel's ideas of history. Warburg and Panofsky followed a contextual approach towards the history of art, which shared with Hegel's discussion on 'periodism'. This faith lies in recognition of a conceptual 'family of forms' which belong to one period and is believed to have imparted its [the period's] essence and spirit in full. The development of the Egyptian lotus to the Greek Abacus, according to Riegl in his book, the 'Stilfragen', was based on an auto-morphic 'will to form' [kunstwollen] which Gombrich contested and aimed to refute by carrying out a perceptual inquiry into the forms. The lectures also look at the critique and its relevance in the context of Art History, then and now.

Unit 3: Patronage

Patronage plays an imperative role in making and seeing art. The study of patronage opens an investigation of the life of art objects, the circumstances of its survival and transformation. Thus issues of patronage and study of object biographies extend art historical studies in the context of museological work with ethnographic research. Moreover, the art works have historically been commissioned for various purposes. It, in turn, reflects the emerging aspirations for both the artist as well as the religious, political, and mercantile elites and commoners. The last slices of the course explain the social, economic, and perceptual relation between art, maker, and patron.

Reference Books:

Sheldon Pollock trans. & ed. (2016), *A Rasa Reader – Classical Indian Aesthetics*, Columbia University Press, New York

Kleinbauer, W. Eugene (1971), *Modern Perspectives in Western Art History. An Anthology of 20th Century Writings on the Visual Arts*, Holt, Rinehart, and Winston, Inc. New York.

Berys, Gaut and Dominic McIver Lopes (2005), *The Routledge Companion to Aesthetics*, Routledge, London.

Ranciere, Jacques(2005), "On Art and Work" in *The Politics of Aesthetics. Distribution of Sensibilities*. Gabriel Roickhill (trans.), Continuum New York, 42-46

Aristotle extracts from *The Metaphysics*, H. Lawson-Tancred (trans.). Hannondsworth: Penguin. 1998. 4-6.

Adorno, Theodor (2002), *Aesthetic Theory*, Newly translated, edited, and with a translator's introduction by Robert Hullot-Kentor, New York: Continuum.

Descartes, Rene (1988), extract from 'Optics' [c. 1637], in *Selected Philosophical Writings*, J. Cottingham. R. Stoothoff and D. Murdoch (trans.). Cambridge University Press, Cambridge

Deleuze, Gilles (2003), 'The Eye and The Hand, 'Francis Bacon: the logic of sensation, Trans. Daniel W. Smith, London: Continuum, 154-161

Didi –Huberman, Georges (2005) “ The Exorcist” in *Confronting Images: Questioning The Ends Of a Certain History of Art*, John Goodman (trans.) , The Pennsylvania State University Press, PA. xv – xxvi

Didi –Huberman, Georges (2005), “Question Posed” in *Confronting Images: Questioning The Ends Of a Certain History of Art*, John Goodman (trans.), Pennsylvania The Pennsylvania State University Press, PA, 1-10

Gombrich, E. H.(October 1964), 'Light, Form, and Texture in Fifteen-century Paintings,' *Journal Of the Royal Society of Arts*, Vol. 112, No. 5099, pp. 826-849

Gombrich, E. H. (1984) . 'Formula, and Experience', in ‘*Art and Illusion*’, chapter 5 [Function and Form] : [6th edition] Phaidon Press, London, 146-180

Focillon Henri (1971), “Metamorphosis” in *Modern Perspectives in Western Art History. An Anthology of 20th Century Writings on the Visual Arts*, ed. W. Eugene Kleinbauer's Holt, Rinehart and Winston, Inc., New York. .139-153

Riegl Alois (1971),“The Legend of the Relics of St. John the Baptist” *Modern Perspectives in Western Art History. An Anthology of 20th Century Writings on the Visual Arts*, ed. W. Eugene Kleinbauer, Holt, Rinehart and Winston, Inc., New York.,124-138

Winckelmann, Johann Joachim(1972), 'On The Imitation Of The Painting and Sculpture Of The Greeks' in *Reflections on the Painting and Sculpture of the Greeks*, H. Fuseli (trans.): reprinted in David Irwin (ed.), *Winckelmann: Writings on Art*. Phaidon, London (1755), Sections I and IV, pp. 61--62, 72-94.

Wolfflin, Heinrich(1971) “ Principles of Art History” in *Modern Perspectives in Western Art History. An Anthology of 20th Century Writings on the Visual Arts*, ed. W. Eugene Kleinbauer, Holt, Rinehart and Winston, Inc., New York.,139-153

Panofsky, Erwin (March 1934,), Jan van Eyck's Arnolfini Portrait, *The Burlington Magazine for Connoisseurs*, Vol. 64, No. 372, pp. 117- 119+122-127

Didi–Huberman, Georges (Spring 2003), "Artistic Survival: Panofsky vs. Warburg and the Exorcism of Impure Time" *Common Knowledge*, Vivian Rehberg and Boris Belay (trans.), Vol 9, Issue 2, Duke University Press, .273-285

Ranciere, Jacques (Summer 2008), 'Aesthetic Separation, Aesthetic Community: Scenes from the Aesthetic Regime of Art', *Art & Research: A Journal of Ideas, Contexts, and Methods*. Vol. 2. No. 1. , <http://www.artandresearch.org.uk/v2n1/ranciere.html>

Mirzoeff, Nicholas (Spring 2014), Visualizing the Anthropocene, *Public Culture*, Vol. 26, No. 2, Issue 72, Duke University Press, 213-232

Baxandall, Michael (1988), "The period Eye," *Painting and Experience in Fifteenth-Century Italy: A Primer in the Social History of Pictorial Style*, Oxford University Press, Oxford, 29 -108

DEPARTMENT OF FINE ARTS

Name of the Academic Program: MFA in Art History & Visual Studies

Course Code: AHV 403 Title of the Course: ...History of Western Art I (Pre-historic to the Renaissance)

L-T-P...Credits. 4

Prerequisite Course / Knowledge (If any): basic information of making art & craft

Course Learning Outcomes (CLOs)

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

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

Course Description:

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:

Murray, Brendan (2010), "Alberti's Window: A Phenomenological Dilemma," *Architectural Theory Review* 15, no. 2, 138-48.

Kessler, Herbert L., and David Nirenberg (2012), *Judaism and Christian Art: Aesthetic Anxieties from the Catacombs to Colonialism*, University of Pennsylvania Press, Philadelphia.

Silver, Larry & Smith, Jeffrey (2011), *The Essential Durer*, Philadelphia: University of Pennsylvania Press, Philadelphia.

Chartier, Roger, et al. (2014), *The Culture of Print: Power and the Uses of Print in Early Modern Europe*, Princeton University Press, Princeton.

Cohen, Jerome (1999), *Of Giants: Sex, Monsters, And the Middle Ages*, University of Minnesota Press, Minneapolis.

Booton, Diane E. (2010), *Manuscripts, Market and the Transition to Print in Late Medieval Brittany*, Ashgate, Aldershot.

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.

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.

Mitchell, W. J. T. (1984), "What Is an Image?" *Image/Imago/Imagination*, 503-37.

Iversen, Margaret (2005), "The Discourse of Perspective in the Twentieth Century: Panofsky, Damisch, Lacan," *Oxford Art Journal* 28, no. 2, 191-202.

Simmons, H. (2011), *The Neolithic Revolution in the Near East: Transforming the Human Landscape*, University of Arizona Press, Tucson.

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.

Legacey, Erin-Marie (2017), "The Paris Catacombs Remains and Reunion beneath the Post revolutionary City," *French Historical Studies* 40, no. 3, 509-36.

Siddall, Ruth (2018), "Mineral Pigments in Archaeology: Their Analysis and the Range of Available Materials," *Minerals* 8, no. 208, doi:10.3390/min8050201.

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.

Hunt, Jocelyn (1999), *The Renaissance*, Routledge, London and New York.

Juncu, Meera (2016), *India in the Italian Renaissance: Visions of a contemporary pagan*

world 1300–1600, Routledge, London and New York.

Melville, Sarah C. (2016), “The Role of Rituals in Warfare during the Neo-Assyrian Period,” *Religion Compass* 10, no. 9, 219–29.

Mourad, Suleiman A. et al. (2019), *Routledge Handbook on Jerusalem*, Routledge, London and New York.

DEPARTMENT OF FINE ARTS

Name of the Academic Program: MFA in Art History & Visual Studies

Course Code: AHV 404 Title of the Course: Learning Art Practices
L-T-P...Credits. 4

Course Learning Outcomes (CLOs)

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

CLO-1 Explore various modes and practices, new materials and technologies to conceptualize their artistic expressions.

CLO-2 Experiment with art practices that lie beyond conventional studio spaces/premises/audiences

CLO-3 Seek ways to create perceptive/interactive/ performative/sensorial Art works

CLO-4 Situate their individual practice in relation to broader art historical conventions, and wider social, political, and cultural history discourses in contemporary art.

Course Description:

This course is designed to immerse students of the Art History and Visual Studies discipline in the methods, technologies, and challenges of studio art practice. In addition to conceiving works in conventional media, students are encouraged to include experiments in site-specific installation, photography, drawing, written texts, and new-media resources. Through interactive discussions and group critiques of art works, students are required to situate their practice in relation to wider debates and contemporary cultural processes. The course aims to strengthen a student's identity as working professionals in the increasingly complex, challenging and demanding domain of visual studies.

DEPARTMENT OF FINE ARTS

Name of the Academic Program: MFA in Art History & Visual Studies

Course Code: AHV451 Title of the Course: Art Theory I

L, T & P Credits. 4...

Prerequisite Course / Knowledge (If any): basics information of making art & craft

Course Learning Outcomes (CLOs)

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

CLO-1. get familiarized with the theoretical debate in the art history & visual studies

CLO-2. think and articulate critically and creatively

CLO-3. contextualize image

CLO-4. develop rationale in reading and writing about a picture

CLO-5. trace the interdisciplinary approaches in art historical studies

Course Description:

Various post-colonial approaches concerning art, culture, and colonial power structure have developed an intellectual and critical thinking. The course examines the question of power in relation to race, gender, caste, and class in artistic and curatorial practices. One of the approaches adopted in the critical theory is the study of micro studies that pay attention to marginalized art, practice, and artist and explore them as the lens to understand the complex network of art. It is a reading and writing-intensive course. It trains the students to read the metatext of the key ideas in the historiography of art history and critical theory. It offers the exploration of signs and sciences of images. It situates the images in connection to its conditions and relations of production that include political, social, and economic, as well as material and aesthetic considerations.

Unit 1: Introduction to a critique of the Visual world and the Language of Art

The real world doesn't look like pictures; pictures do embody the linguistic codes that are needed to make sense of an environment, and in given circumstances may indeed look like the real world. It happens because we feed the information coming from a picture plane to the optic array. However, we are aware of the mechanism of visual illusion. We usually understand the picture by the represented subject to such extent that we recognize within it, such as the expression of a face, the gesture of a figure, the spaces of a landscape irrespective to its constructional artificiality. This means our perceptual process involves an essential paradox: while the world that appears to us is unlike a picture, a picture can indeed look like the real world. The correspondence involved here is asymmetrical, and it consists of the arbitrariness in the relationship between the visual world and the language of art. The lectures introduce the significant scholarships that examined the lives of visual representation. For example, T. J Clark explains how, "the connecting links between artistic form, the available systems of visual representation, the current theories of art, other ideologies, social classes, and more general historical structures and processes." (1973, p.12)

Unit 2: Pictorial science

Science approaches images as historical documentation, illustration, moving, and mental. Images prevail in every counter of our life. The omnipresence of the images everywhere invites us to analyze those more critically and creatively. Mitchell calls it as 'pictorial turn'(1994). The course moves to discuss the understanding of the materiality of art and visual culture as commodities and objects. It describes the historiography of methodologies that played a pivotal role in questioning the changing lives of circulated images. It provides alternative frameworks to trace the art, practice, and its network from a variety of non-hierarchical perspective.

Reference Books:

Sim, Stuart & Van Loon, Borin (2004), *Introducing Critical Theory*, Icon Books, UK

W. J. T. Mitchell (1994), *Picture Theory, Essays on Verbal and Visual Representation*, University of Chicago Press, Chicago

Harrison, Charles & Paul Wood (1999), *Art in theory 1900-1990-An Anthology of Changing Ideas*, Blackwell, Oxford

Moxey, Keith P. F (1994). *The practice of theory: poststructuralism, cultural politics, and art history*. Cornell University Press, Ithaca

Foster, Hal (1996), "The Artist as ethnographer?", *The Traffic in Culture Refiguring Art and Anthropology*, ed. George E. Marcus and Fred R. Myers, University of California Press

Benjamin, Walter (1936), "The Work of Art in the Age of Mechanical Reproduction" in *Illuminations*, ed. by Hannah Arendt, Random House, Schocken

Mirzoeff, Nicholas (Spring 2011), "The Right to Look" in *Critical Inquiry* , 37 :3, 473-496

Becker, C. (2000), "The artist as a public intellectual," *The politics of culture: Policy perspectives for individuals, institutions, and communities*, ed. Bradford, G., Gray, M., & Wallach, G, The New Press, New York, 236-246.

Pollock, Griselda (1988), *Vision and Difference: Femininity, Feminism and the Histories of Art*, Routledge, London

Panofsky, Erwin (Autumn 2008), "On the Relationship of Art History and Art Theory: Towards the Possibility of a Fundamental System of Concepts for a Science of Art," trans. Katharina Lorenz and Jas' Elsner, *Critical Inquiry* 35, 43-71

Clark, T. J. (1973) *Image of the People: Gustave Courbet and the 1848 Revolution*, London: Thames & Hudson, London

Belting, Hans. (2005). Image, Medium, Body: A New Approach to Iconology. *Critical Inquiry*, 31(2), 302-319

Spivak, Gayatri Chakravorty (1999), "Culture," in *Critique of Post-Colonial Reason: Toward a History of the Vanishing Point*, Harvard University Press, London, 312-421

Barthes, Roland (1977), "The Death of The Author" in *Image-Music-Text*, trans. Stephen Heath, Fontana Press, 142-148

Jain, Kajari (2016), 'Whose Emergency, 'in *Art History & Emergency*, ed. Devid Breslin & Darby English, Sterling and Francis Clark Institute, Massachusetts, 12-22

Preziosi, Donald ed. (2009), *The Art of Art History: A Critical Anthology*, Oxford University Press, Oxford, 13-44

Krauss R. (1999), *Art in the age of the post-medium condition*, Thames and Hudson, New York, 5-61

Mitter, Partha. 2012. "Frameworks for Considering Cultural Exchange: The Case of India and America," in *East-West Interchanges in American Art: A Long and Tumultuous Relationship*, ed. Mills, Cynthia, Glazer, Lee, and Goerlitz, Amelia A., 20–37. Smithsonian Contributions to Knowledge

DEPARTMENT OF FINE ARTS

Name of the Academic Program: MFA in Art History & Visual Studies

Course Code: AHV 452... Title of the Course: Art of Indian Subcontinent II
L, T & P. Credits 4

Prerequisite Course / Knowledge (If any): Basics of Indian Art

Course Learning Outcomes (CLOs)

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

CLO-1. Identify key features of Medieval Indian art

CLO-2. locate the literature on images in the art historical studies.

CLO-3. connect ideas with diverse artistic production and practices

CLO-4. classify and catalog the collection of Indian art objects

CLO-5. write essays on art.

Course Description:

The two ideas are embedded in the lectures of the course: 1.changing position of art maker, artist, artisan, creator, and 2. The concept of 'medieval.' The way one relates to the other has been perceived differently over time. The objective of the course is to explore the relationship between these two aspects.

The lecture begins with a survey of various styles, forms, and contents of the paintings and sculptures from the 8th century to the 18th Century and about its makers, material, site, theme, and patron. It navigates through historical process and scholarships that created a network for art makers in connection with politics and travel. Further, it discusses the issues of the medieval Indian art that complicated their relationships with contemporary India, for example, 'return of Puthur (chola) Nataraja in 20th century'. It traces the dominant perspectives and discusses the critiques of the issues. The case studies of a few sites and material will be integrated with a methodological and disciplinary approach to give an understanding of built art in medieval India. The course includes the study of court 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), art 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 (journey of artists, objects and imagery).

Unit 1: classification and writing history

The sculptures and paintings from the 8th to 18th century are as much as objects as those are the embodiments of the artistic practices. Those are as much various historical inquiries, as those are living visual languages at our present. Those are recognized, compiled, ordered, and transacted primarily based on their date, style, and provenance. The lectures review the writings deal with the classification and attribution from the perspective of archaeological findings, textual references, museum arrangement, and mythological tales.

Unit 2: Witness and recorder

The sculptural relief panel and painted miniature albums are the witness and recorder of history of various agencies such as war, passion, love, bounty, death, the survival of patrons, artists, warriors, looters, devotees, collectors, as well as the researchers. The lectures discuss the depiction of historical and emotional narratives in the sculptural and painted panels.

Unit 3: Objects

What if Narashimhavarman I, the Pallava king, would not have brought of the "Vatapi Ganesh" in Thiruchengattangudi after seizing Chalukyan capital Vatapi in 642 CE.? What if Puthur Nataraja had not been stolen? What if Rajput soldiers in Mughal service had not taken the contents of Ibrahim Adil Shah's libraries back to Rajasthan after seizing Bijapur in the 17th century? What if painters of the past Mughal karkhanas had not found generous and sympathetic patrons in the courts of the Himalayan foothills? By seeing through such frames, the lectures discuss the art objects from Medieval India that is made up of numerous stories, meetings, journeys, sojourns, and detours, some taken, others not.

Unit 4: Continuity

The artists today develop a personal art practice, utilize, manipulate, and alter the traditional method to create an intellectual continuity of the artistic tradition. Various factors lie behind the emergence of medieval art, and it's the practice in contemporary Indian art. A few lectures at the end open up the discussion on the recurrence of medieval imageries in contemporary Indian art.

Reference Books:

Dehejia, Vidya (1997), *Indian Art*. Phaidon, London

Mitter, Partha (2001), *Indian Art*. Oxford University Press, Oxford.

Subramanyan, Sanjay (2010), "A Roomful of Mirrors: The Artful Embrace of Mughals and Franks, 1550–1700." *Ars Orientalis* 39, 39-83.

Kaimal, Padma(Sep. 1999), "Siva Nataraja: Shifting Meanings of an Icon" in *The Art Bulletin*, Vol 81, no. 9, 390 -419

Ramaswamy, Sumathi(2007),"Conceit of the Globe in Mughal Visual Practice." *Comparative Studies in Society and History* 49, no. 4, 751-82.

Dehejia, Vidya(2009.)"The Body as Leitmotif" in *The Body Adorned: Dissolving Boundaries between Sacred and Profane in India's Art*, Mapin Publication, Ahmedabad,1-23

Singh, Devika(2013), "Approaching the Mughal Past in Indian Art Criticism: The Case of MARG (1946 –1963)." *Modern Asian Studies* 47, no. 1, 167–203.

Aitken, Molly Emma (2010), "Introduction", *The Intelligence of Tradition in Rajput Court Painting*, Yale University Press.New Haven, Connecticut,1-9.

Aitken, Molly Emma (1997), "Spectatorship and Femininity in Kangra Style of Painting" in *Representing the Body: Gender Issues in Indian Art*, ed. Vidya Dehejia; Kali for Women & Book review Literary Trust, New Delhi, 82-101

Parker, Samuel K (2003), "Text and Practices in South Asian Art: An Ethnographic Perspective" in *Artibus Asiae*, Vol 63, No.1, 5-34

Horton, Mark (2004), 'Artisans, Communities, and Commodities: Medieval Exchanges between Northwestern India and East Africa'; *Ars Orientalis*, Vol. 34, Communities and Commodities: Western India and the Indian Ocean, Eleventh-Fifteenth Centuries, 62-80

Davis, Richard H.(1999), 'Loss and Recovery of Ritual Self' in *Lives of Indian Images*; Motiilal Banarasidass, New Delhi, (1st pub. Princeton University Press, 1997), 222- 259

Flood, Finbarr B (Spring,2003), 'Pillars, Palimpsests, and Princely Practices: Translating the past in Sultanate Delhi', *RES: Anthropology and Aesthetics*, No. 43, Islamic Arts, 95-116

Patel, Alka (2004), 'Communities and Commodities: Western India and the Indian Ocean, Eleventh-Fifteenth Centuries'; *Ars Orientalis*, Vol. 34, Communities and Commodities: Western India and the Indian Ocean, Eleventh-Fifteenth Centuries, 7-18

Desai, Devangana (Mar., 1990), 'Social Dimensions of Art in Early India'; *Social Scientist*, Vol. 18, No.3, 3-32

Huntington, Susan L (1994), "Kings as Gods, Gods as Kings: Temporality and Eternity in the Art of India," *Ars Orientalis*, Vol. 24, 30-38

Gulammohammed Sheikh (December 1997), "Making of Visual Language - Thoughts on Mughal Painting" in *Art & Ideas*. Tapati Guha Thakuta G, Vol 30-31, 7-32

Auguste Rodin (1913), *La danse de Çiva* (the Dance of Shiva)

Vijayanagara Research Project <http://www.vijayanagara.org/default.html>

DEPARTMENT OF FINE ARTS

Name of the Academic Program: MFA in Art History & Visual Studies

Course Code: AHV 453... Title of the Course: Art Practices: Exercises
L, T & P. Credits 4

Course Learning Outcomes (CLOs)

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

CLO-1. Explore their individual art practice beyond conventional working habits and spaces.

CLO-2. Link their art practice with ongoing dissertation research topics.

CLO-3. Evaluate, critique and judge their art works (and those of their peers) in defensible and meaningful ways

CLO-4. Situate their individual practice in relation to broader art historical conventions, and the wider social, political, and cultural history discourses in contemporary art.

CLO-5. Gain confidence and professional identity as working artists and art critics in an increasingly challenging world.

Course Description

This course extends and deepens the insights of the course Learning Art Practice. It is designed to further immerse students of the Art History and Visual Studies discipline in the methods, technologies, and challenges of studio art practice. In addition to conceiving works in conventional media, students are encouraged to include experiments in site-specific installation, photography, drawing, written texts, and new-media resources. Through interactive discussions and group critiques of art works, students are required to seek connections between the topics they are researching for their dissertation, as well as situate their practice in relation to wider debates and contemporary cultural processes. The course aims to strengthen a student's identity as working professionals in the increasingly complex, challenging and demanding domain of visual studies.

DEPARTMENT OF FINE ARTS

Name of the Academic Program: MFA in Art History & Visual Studies

Course Code: AHV501 Title of the Course: Art Theory II (Independent Study)

Reading, Field Research & Writing Credits.4

Prerequisite Course / Knowledge (If any): Indian art

Course Learning Outcomes (CLOs)

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

CLO-1. write a research proposal

CLO-2. do archival research

CLO-3. do field research

CLO-4. locate the existing literature based on his/her research interest

CLO-5. connect the readings with the empirical experience of field research

Course Description

The course is a writing course in conjunction with fieldwork, and readings. The course prepares the students to write a research proposal and archival and field research for the dissertation that they write in the following semester. It begins with a discussion on how to choose a topic for a research. It guides the students to trace the interest in selecting the theme of study, which is sustainable. It trains them how to make a list of readings that would give a timeline of existing scholarship and history on the chosen topic and guides them to trace the primary sources in the archives and libraries; how to do visual documentation in the site; how to initiate a conversation with the informants in the field. It also provides discussion on ethical parameter of doing visual documentation and data collection for the qualitative research. It brings the anthropology and agency of art at the centre of a research methodology.. The course provides a concentrated experience of doing fieldwork and archival research for the students to examine an area of art or visualities in Hyderabad. The students will be oriented to doing fieldwork and critical debates to carry out an independent study under faculty supervision.

Unit 1: Making bibliography for reading

Unit 2: Writing the timeline of history and historiography of the chosen theme

Unit 3: doing a preliminary archival and field research

Unit 4: Research proposal writing

Reference Books:

Latour, B. (1998). From the World of Science to the World of Research? *Science*, 280(5361), 208-209.

Latour, B. (2004). Why Has Critique run out of Steam? From Matters of Fact to Matters of Concern. *Critical Inquiry*, 30(2), 225-248.

Appadurai Arjun ed. (1986), *Social Life of Things: Commodities in Cultural Practices*, Cambridge University Press, Cambridge,3-63

Clifford, James (1989), Notes on Travel and Theory, *Traveling Theories, Traveling Theorists Inscriptions 5*, Center for Cultural Studies, <https://culturalstudies.ucsc.edu/inscriptions/volume-5/james-clifford/>

Gell, Alfred (1998), *Art and Agency*, Clarendon Press, Oxford

Sousanis, Nick (2015), *Unflattening*, Harvard University Press, Cambridge

Narayan, Kirin (2008), "Tools to Shape Texts: What Creative Nonfiction Can Offer Ethnography," *Anthropology and Humanism*, Vol. 32, Issue 2, 130–144

Barnet, Sylvan (2015), *A Short Guide to Writing About Art*, Global Edition. Pearson Education Limited, Essex, England

Pop, Andrei (2008), *How to Do Things with Pictures: A Guide to Writing about Art*. President and Fellows of Harvard College

Gillian Rose (2001), *Visual Methodologies*. London: Sage Publications

Rosso, Michael ed. *Investigating and Writing Architectural History: Subjects, Methodologies, and Frontiers*. Papers from the Third EAHN International Meeting, EAHN 2014 Torino

D. J. Huppertz, ed. *Journal of Design History: Design Methodologies* Virtual Special Issue https://academic.oup.com/jdh/pages/design_methodologies

Mitter, Partha (2012), "Frameworks for Considering Cultural Exchange: The Case of India and America," in *East-West Interchanges in American Art: A Long and Tumultuous Relationship*, ed. Mills, Cynthia, Glazer, Lee, and Goerlitz, Amelia A., 20–37. Smithsonian Contributions to Knowledge

Bal, Mieke (2001), *Louise Bourgeois' Spider: The Architecture of Art Writing*. Chicago: University of Chicago Press

DEPARTMENT OF FINE ARTS

Name of the Academic Program: MFA in Art History & Visual Studies

Course Code: AHV 552. Title of the Course: Art in Colonial and Post-Colonial India (1850s onwards)

L-T-P Credits. 4

Prerequisite Course / Knowledge (If any): basic knowledge of Indian art

Course Learning Outcomes (CLOs)

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

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

Unit 1: What defines the Twentieth Century India and Indian Art:

This lecture would attempt to give a brief historical overview of twentieth century India consisting of the trajectory from colonial to anti-colonial struggles, the developments that took place in the politics for freedom and in the field of art in India.

Unit 2: The Company Painting: This lecture will look into the main aspects that include the painters, their patronage, the representational language and aesthetics that define the term 'Company Painting'.

Unit 3: Kalighat Painting: If the earlier lecture focused on the 'Western' influence on indigenous painters then this lecture would look into the 'local' representational language politics of Kalighat painters and their paintings.

Unit 4: This lecture would specifically discuss two important essays that will look into the role and influence of European art of naturalism established through art schools and the naturalism of Indian artists in various regions. Here the attempt would be to discuss mainly two essays.

Reference Readings:

Pinney, Christopher. (2004), 'Photos of the Gods: The printed Image and Political Struggle in India, First Edition, Reaktion Book Ltd, London, 13-24.

Guha-Thakurta, Tapati.(1992), The Making of a new 'Indian' Art: Artists, Aesthetics and Nationalism in Bengal, c.1850-1920, Cambridge University Press, New York, 'The art-school artists in Calcutta: professions, practice and patronage in the late nineteenth century'.

Mitter, Partha. (2007), The Triumph of Modernism, Reaktion Book Ltd, London, 125-163.

Unit 5: This lecture would look into the Naturalistic techniques of Raja Ravi Varma, mainly focusing on his paintings and how his painting gave a new life to figures and

instances from the Hindu mythological past. I will also look into the politics of representations of Ravi Varma's paintings in detail.

Reference Readings:

Kapur, Geeta (2000) *When Was Modernism: Essays on Contemporary Cultural Practice in India*, 'Representational Dilemmas of a Nineteenth-Century Painter: Raja Ravi Varma',

Unit 6: The 'Popular' Ravi Varma: This lecture will attempt to focus on the images of Ravi Varma disseminated through the technology of print production and calendar art. The main focus of this lecture would be around the question of how Ravi Varma became a household name and how his representations set a precedent to the iconographic forms of Hindu gods and goddesses.

Reference Readings:

Guha-Thakurta, Tapati, (1992), *The Making of a new 'Indian' Art: Artists, Aesthetics and Nationalism in Bengal, c.1850-1920* ', Cambridge University Press, New York, 'Indigenous commercial enterprise and the popular art market in Calcutta: the emergence of a new Indian iconography'.

Pinney, Christopher, (2004), *'Photos of the Gods: The printed Image and Political Struggle in India*, First Edition, Reaktion Book Ltd, London, 'Lithographs and the camera in Bombay and Delhi, 1890-1925'.

Unit 7: This lecture would attempt to problematize the popular images of women in calendar art

Reference Readings:

Uberoi, Patricia (2006), *Freedom and Destiny: Gender, Family, and Popular Culture in India.*, Oxford University Press, New York, 'Feminine Identity and National Ethos in Calendar Art'.

Thakurta, T. (1991). Women as 'Calendar Art' Icons: Emergence of Pictorial Stereotype in Colonial India. *Economic and Political Weekly*, Vol. 26, no.43

Unit 8: Debates around what is Indian art; the Spiritual versus Physical: This lecture would focus around the articulations on the essential aesthetic nature of Indian art by E.B. Havell, Ananda Coomaraswamy, Okakura Kakuzo and Sister Nivedita that eventually led to the formation of the Bengal School of Art.

Reference Readings:

Guha-Thakurta, Tapati, (1992), *The Making of a new 'Indian' Art: Artists, Aesthetics and Nationalism in Bengal, c.1850-1920* ', Cambridge University Press, New York.

Unit 9: The Formation of Bengal School of Art and Abanindranath Tagore

Reference Readings:

Guha-Thakurta, Tapati, (1992), *The Making of a new 'Indian' Art: Artists, Aesthetics and Nationalism in Bengal, c.1850-1920* ', Cambridge University Press, New York.

Unit 10: The Other Tagores: The case of Gaganendranath and Rabindranath Tagore: This lecture will focus on the influence of Cubism and Expressionism on the art of

Gaganendranath and Rabindranath Tagore and the community formation project of Shantiniketan by Rabindranath Tagore.

Reference Readings:

Siva Kumar, Raman (2008), *The Paintings of Abanidranath Tagore*, Pratikshan Books, Kolkata

Parimoo, Ratan (1973), *The Paintings Of three Tagores Abanindranath Gaganendranath Rabindranath chronology and comparative Study*, Maharaja Sayajirao University Press, Baroda

Unit 11: The Three Protégé's of Shantiniketan: The case of Nandalal Bose, Binodebehari Mukherjee and Ramkinker Baij.

Reference Readings

Siva Kumar, Raman (1997), *Santiniketan: The Making of a Contextual Modernism*, National Gallery of Modern Indian Art, New Delhi,

Panikkar, Shivaji (2000), *Twentieth-century Indian Sculpture: The Last Two Decades*, Volume 52, Marg publication, Mumbai.

Unit 12: The emerged figure of 'Sculptor' in Indian Art: Ramkinker Baij and D.P. Roychowdhury.

Reference Readings:

Panikkar, Shivaji (2000), *Twentieth-century Indian Sculpture: The Last Two Decades*, Volume 52, Marg publication, Mumbai.

Unit 13: The 'return' to community art: Jamini Roy: This lecture will look into the artist figure of Jamini Roy who despite being trained in the academic artistic language of 'high' art chose to return to the folk idiom of art. It will look into the representational politics of Jamini Roy's paintings to bring in the questions around Primitivism, folk, high and popular art into discussion.

Reference Readings:

Panikkar, Shivaji (2000), *Twentieth-century Indian Sculpture: The Last Two Decades*, Volume 52, Marg publication, Mumbai.

Unit 14: This lecture would primarily focus on Amrita Sher-Gil and her art but will also bring in other women artists into discussion.

Reference Readings:

Dalmia Yashodhara, (2014), *Amrita Sher-Gil Art & Life : a Reader*, Oxford University Press, New York.

Kapur, Geeta. (2000), *When Was Modernism: Essays on Contemporary Cultural Practice in India*, 'Body as Gesture: Women Artists at Work'

Mitter, Partha (2007), *The Triumph of Modernism*, First Edition, Reaktion Book Ltd, London, 36-65.

Unit 15: Amrita Sher-Gil and other women artists continued.

Reference Readings:

Sen, Geeti (2002), *Feminine Fables: Imaging the Indian Woman in Painting, photography and Cinema*. Mapin Publishing, 'Woman Resting on Charpoy: The Semiotics of Desire'.

Unit 16: The Progressives: The Bombay Group. This lecture would look into the turn in Indian art in Post-Independent India where Nehruvian ideas of progress were envisioned at the national level on the one hand whereas these ideas were differently envisioned and represented by diverse groups of painters that can also be identified due to the influence of western modern art on their languages of representations. But what makes these painters and their groups different from the west would be looked through their contextual specificity. The artists that would be discussed here would primarily include F.N. Souza, M.F. Hussain, S.H. Raza, etc.

Reference Readings:

Dalmia, Yashodhara (2001), *The Making of Modern Art: The Progressives*, Oxford University Press, New York.

Unit 17: The painters of Calcutta and the Calcutta Progressives. Here the class would look into a different concern of Socialist and Progressive group of painters and artists who represented socio political events such as Famine, Poverty and Labour through their art. The artists that would be discussed here include Chittoprasad, Zainul Abedin, Somenath Hore, etc.

Unit 18: The Madras School and Delhi Progressives.

Unit 19: The Baroda School of Art. This lecture would give an overview of the formation of the Fine Arts Faculty in Baroda and the role of art and pedagogy in the constitution of Baroda as a relevant centre in contemporary Indian art. It will primarily look into the important style of 'Narrative' painting practiced by the established painters from this institution, such as K.G. Subramanyam, Gulam Mohammad Sheikh, Bhupen Khakhar, Nilima Sheikh, etc.

Unit 20: The Three Manifestos: This class would look into three important manifestos of artist collaborations in modern Indian art such as, Group 1890, Place for People and Questions & Dialogue: A Radical Manifesto.

Further Reference:

1. Brown, Rebecca M. (2009), *Art for a Modern India, 1947-1980*, Duke University Press, Durham.
2. Brown, Rebecca M. (2014), "A Distant Contemporary: Indian Twentieth-Century Art in the Festival of India," *The Art Bulletin* 96, no. 3, 338-56.
3. Chaudhary, Zahid R. (2012), *Afterimage of Empire : Photography in Nineteenth-Century India*, University of Minnesota Press, Minneapolis.
4. Kantawala, Ami (2012), "Art Education in Colonial India: Implementation and Imposition," *Studies in Art Education* 53, no. 3, 208-22.
5. 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.

6. D'Souza, Robert E., et al eds. (2017), *India's Biennale Effect: A Politics of Contemporary Art*, Routledge, London and New York.
7. Jain, Amit Kumar., and Ruhanie Perera (2015), "Book Art: Contemporary Practices in the Indian Subcontinent," *Marg* 67, no. 1.
8. 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.
9. Rajan Gita (2002), "Pliant and Compliant: Colonial Indian Art and Postcolonial Cinema," *Women: A Cultural Review* 13 no. 1, 48-69.
10. Khanwalkar, Seema (2014), "Contemporary Indian Art and the 'Semiotic Eye': Issues and Perspectives," *IIM Kozhikode Society and Management Review* 3, no. 1, 75-80.
11. Sinha, Ajay J. (1999), "contemporary Indian Art: A Question of Method," *Art Bulletin* 58, no. 3, 31-9.
12. Cohen, Andrew L. (1999), "Contemporary Indian Painting: A Portfolio," *Art Journal* 58, no. 3, 10-3.
13. Kapur, Geeta (2018), Proposition Avant-Garde: A View from the South," *Art Journal* 77, no. 1, 87-9.
14. Patel, Gieve (2017), "To Pick up a Brush," *Third Text* 31, no. 2-3, 289-300.
15. Petersen, Anne Ring. (2018), *Migration Into Art : Transcultural Identities and Art-making in a Globalised World*, Manchester University Press, Manchester.
16. Zecchini, Laetitia (2017), "'More than one world': An interview with Gulammohammed Sheikh," *Journal of Postcolonial Writing* 53, no. 1-2, 69-82.
17. 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.
18. Nnayar, Pramod K. (2016), *The Indian Graphic Novel: Nation, History and Critique*, Routledge, London and New York.
19. Mathur, Saloni (2017), "Partition and the Visual Arts: Reflections on Method," *Third Text* 31, no. 2-3, 205-12.
20. 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

Name of the Academic Program: MFA in Art History & Visual Studies

Course Code: AHV553. Title of the Course: Dissertation

Reading, Field research & Writing Credits.6

Prerequisite Course / Knowledge (If any): minimum four courses in three semesters in MFA - Art History & Visual Studies and Art Theory II compulsory

Course Learning Outcomes (CLOs)

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

CLO-1 write a research-based article

CLO-2 write photo essay

CLO-3 document and archive new findings

Course description:

Dissertation as a course at the postgraduate level of studies in Art History orients the students to a broader and longer perspective of researching that they may wish to pursue after completion of a master's degree.

This course is a continuation of the independent research that the students do in their third semester, like coursework. The students engage in developing a structure of writing under the guidance of the supervisor. They probe the archival and field research and readings and write the drafts of the dissertation. The students are expected to give an open presentation and submit the final draft at the end of the course. If a student wants to get the printed thesis book out of this course, she/he must correct the errors that appear in the last draft, address the questions raised by the examiners and incorporate the certificate and resubmit within three months from the date of notification of the examiners' comments.

The MA printed thesis is a substantial piece of critical writing that develops an original argument about an important issue in art, architectural, and design history. It should not be just a summary of existing literature on the chosen theme, but add a new contribution to the area through research and critical thinking. One may focus, for example, on a single or a group of artworks, buildings or objects, an artist, an art movement, an institution, an aesthetic idea/theory, or historiography. It is better to write in-depth on a relatively micro topic than superficially on a broad theme. The thesis is distinctively different from a seminar paper. It should develop a theme in considerable depth, reflect a convincing understanding of the existing literature, and be organized into chapters that guide the reader through its argument. The length of the thesis depends upon the topic and selected methodology, as well as the requirements of the thesis advisor. It should be about 40-80 pages of writing, including footnotes (15,000-20,000 words), but excluding illustrations and bibliography.

Unit 1: How to write it? What would you write? Stages of writing

In the process of preparing a dissertation, a student should choose a subject of their choice within the scope of art history that interests him/ her and would also be able to sustain the interest to work on the topic for a more extended period. It is through the process of finding information through research, gathering data, structuring analysis, and putting forth an

argument of their findings, they sustain and prove their a greater understanding of the chosen topic.

Writing a dissertation is crucial. It calls for connecting thought proces, analyze and articulate one's ideas with the support of archival and field research, which can be achieved through a structural approach to one's subject under guidance. It is also a systematic approach to put together one's critical thinking, doing field research, reading published information, introduction & presentation of facts, analysis of one's topic into a comprehensive and articulative method. The methodologies of art history will be guiding factors to write the final draft of the dissertation.

To achieve a fair amount of success in writing a dissertation, following methodological tools in discussion with your guide allows stepping to complete writing the essay.

The stages of methodology to research a subject before actual writing would be suitable for different steps to achieve through these exercises:

- 1) Firstly, choose a topic within the academic scope of the study by analyzing the necessary information and the scope of study it provides. Writing a synopsis of the proposed topic is essential, which helps to focus on specific questions.
- 2) The research will be based on the qualitative information gathered through fieldwork, making notes, doing interviews, reading of published scholarly writings and theoretical methods
- 3) The crucial part is putting together thoughts in organizing the research information, & studied materials, gathering clarity through analysis, and developing ways to put forward an argument and discussing it with a conclusion.

For writing the dissertation, the research material may be organized into chapters as follows:

- a) An Introduction: to introduce the topic, the methodology, its scope, and the significance of research chosen.
- b) A literature review: This writing should highlight the analysis of the relevant literature of scholarly published papers and how this informs the research subject and issues.
- c) Methodology: This is to outline the method of research structured right from the fieldwork, data, and documentation collected and reasoning about the process of analysis
- d) Findings: This chapter should highlight the main results of the research only, tools of study adopted, etc.
- e) Analysis and argument: Analysis of the research findings, discussing them in the context of the literature review of the prior done study. Structuring and writing a comprehensive analysis of the research through an argument to prove your findings
- f) Conclusion: Writing should focus on judgment or findings on the core research values and knowledge that arrived with research writing.

Unit 2: What is a review of the literature?

The literature review is a survey of scholarly sources such as books, journals, articles, thesis, published essays related to one's or a specific topic, and core research question. It is a crucial part of one's dissertation structure that gives the background and base to one's research and how it helps to fit your research relevant into the field of study.

The structure of review literature begins with searching for relevant research primarily by scanning appropriate methods of the library, archives, and online resources. Following a thorough reading and understanding of the materials, one evaluates sources, identifies the history, themes, methodologies, debates, and any missing arguments.

It is from the literature review; one arrives at a position to outline the structure of one's research in the broader scope of existing information to write a report with relevant analysis correctly. The review should have analysis, synthesis, critical evaluation, and summary of the subject.

Unit 3: What is field research? How do you write your field research?

Field Research for a dissertation is a very significant part of one's research that feeds the necessary information for the chosen topic. It is a qualitative method of data collection in which the primary aim is to do case studies, doing interviews to gather qualitative interviews, direct observations, participant observations, and ethnographic methods to be adopted to achieve desired results.

By writing a field research report in the main chapters of the dissertation, one makes a compelling argument may have the following:

- *Explain your methodological approach to your field research
- *Narrate your documentation and findings
- *Evaluate and justify your methodological choices
- *Use images necessary to make your point clear.
- *Effort to write in simpler words that can be understood by anyone

Unit 4: writing analysis

Research writing is not complete without writing an analysis that allows one to present the findings and readings in this possible method:

Content Analysis

Thematic analysis

Discourse analysis

Your analysis should be the basis on both tangible and intangible

Next, you should indicate how you processed and analyzed the data.

Unit 5: What are the citation and bibliography

The bibliography is an important part of any researcher's resources wherein one acknowledges and shares the source of one's knowledge by putting forth all the references from literature and sources on which basis dissertation is built.

It is also a list of all ideas, quotes, texts, graphics, data, sources of images other than visually documented that one consults.

In the bibliography, a book title, chapter info, authors and publisher names, year of publishing and place with edition, and page number should be mentioned clearly. If a book has multiple authors/ editors, all of them should be mentioned in the Bibliography. One can arrange the bibliography based on characterizations.

It is mandatory to put forth both published or unpublished information from essays, articles, books, journals, magazines, online and any digital resources

Proper citations are crucial when you quote other scholar's work into your writing or refer to one's writing is essential to acknowledge the source. The citation can be listed based on chapters and should follow a sequence such as Author's last name, first name or initials, chapter title, book/ journal title, page nos, year published, publisher. Do mention the volume and issue nos for citations referred from journals or magazines.

Unit 6: labeling images

All the images used from specific sources or documents should be carefully labeled that go in sequence or order of the text where it discusses visual reference.

So wise if any graphs, illustrations used, they also need to be labeled properly

List of Images (with full citations) and Images. Example: *Fig 1*, title, place, date, medium & size (if relevant), photo courtesy and date of the photograph, two-three lines description of the image.

Reference Books:

21. D'Allema, Anne (2010), *How to Write Art History*, Laurence King, London,
22. Barnet, Sylvan (2015), *A Short Guide to Writing About Art*, Global Edition. Essex, England: Pearson Education Limited,
23. Pop, Andrei (2008), *How to Do Things with Pictures: A Guide to Writing about Art*. President and Fellows of Harvard College
24. Gillian Rose(2001), *Visual Methodologies*. London: Sage Publications
25. Latour, B. (1998). From the World of Science to the World of Research? *Science*, 280(5361), 208-209.
26. Latour, B. (2004). Why Has Critique Run out of Steam? From Matters of Fact to Matters of Concern. *Critical Inquiry*, 30(2), 225-248.
27. Appadurai Arjun ed. (1986), *Social Life of Things:Commodities in Cultural Practices*, Cambridge University Press, Cambridge,3-63
28. Clifford, James (1989), Notes on Travel and Theory, *Traveling Theories, Traveling Theorists Inscriptions 5*, Center for Cultural Studies, <https://culturalstudies.ucsc.edu/inscriptions/volume-5/>
29. Gell, Alfred (1998), *Art and Agency*, Clarendon Press, Oxford
30. Sousanis,Nick (2015), *Unflattening*, Harvard University Press, Cambridge
31. Narayan, Kirin (2008),”Tools to Shape Texts: What Creative Nonfiction Can Offer Ethnography,” *Anthropology and Humanism*, Vol. 32, Issue 2, 130–144