Semester Distribution of Syllabus Under NEP

Semester I

Code No.	Title of the Paper	Syllabus for Semester 1
1	**Methodology I** **Total Credit 4**	● **What is Aesthetics?** ● **What is Aestheticisation? Concept of Beauty** ● **Role of Aesthetics in way of seeing.** ● **What is Art history and its Genesis:** - **Giorgio Vasari (Biography versus Hagiography)** - **Johann Joachim Winckelmann (Archaeological History)** ● **GWF Hegel (Absolute Idealism) and Jacob Burckhardt (Cultural History)** ● **Connoisseurship:** - **Catalogue Raisonné or Catalogue Oeuvre** - **Carl Friedrich von Rumohr** - **Giovanni Morelli** - **Formalism:** - **Heinrich Wolfflin** - **Alois Riegl and the Early Vienna School of Art History** - **Roger Fry and Clement Greenberg**

		• **Iconography and Iconology:** - **Émile Mâle** - **Aby Warburg** - **Erwin Panofsky**
2	**History of Indian Art and Indian Textual Sources I** **Total Credit 4**	• **Concept of image and image-making in Indian Art** o **Concept of Image: Exploring question what is Image and representation in Indian art** o **Aniconic and Iconic debates:: art historical discussions focusing on the representation of divine in symbolic and anthropomorphic forms. Discussions on Buddhist, Jain and Brahamnical imagery** o **Early Image making traditions: Discussions on various methods and materiality of art making in india** • **Concept of artist in Indian Art** o **Concept of artist, Guild (Silpi, Kul, Sherni): Focusing on question regarding artist and artisan, artistic transmissions** • **Concept of Naturalism and Formalistic development in Indian art** o **Naturalism and Idealism: Exploring the idea of naturalism, realism in Indian art through Formalistic approaches** • **Regional Stylistic iterations and Cross cultural influences - I Sculptural tradtions** o **Mauryan - Persian interactions in sculpture** o **Kushana - Gandhara / Hellenstic& Mathura: Early iteriation of regionality** o **Regional Vernacular and Gupta Classicism** o **Concept of Margi and Desi,**

		○ **Cross cultural travel of style through Imperial expansions - Pallava. Pandya, Chalukya, Rastrakuta** ○ **Post Gupta Traditions**
3	**History of Modern and Contemporary Asian Art I** **Total Credit 4**	• **The Development of Different Art Languages in Early twentieth Century Asia from 1900 -1930s.** ○ **Colonisation and interaction with the West** ○ **Colonialism and development of Nationalism and its representation in art** ○ **Interaction with the western Modern in semi colonized countries** ○ **Interaction with west modern in non-colonial countries** ○ **Concepts of Oriental, Modern, Tradition, Modernism and modern artist** ○ **Development of Photography and other popular art form and its role in defining modernism** ○ **Feminine representations**
4	**History of Modern and Contemporary Western Art I** **Total Credit 4**	• **Defining and Periodizing *Modernity*, *Modernism*, and *Avant-Garde*** • **Art from 'Modern' to 'Modernist': The Key Moments in the 19th Century Art** • **The Modernist Movements: Fauvism, Expressionism and Cubism** • **The Avant-Garde Movements – I: Futurism in Italy and Russia, Suprematism, Constructivism, De Stijl and the Bauhaus.** • **The Avant-Garde Movements – II: Dada and Surrealism**

		Women Artists in the Early 20th Century: Suzanne Valadon, Käthe Kollwitz, Tamara de Lempicka, Natalia Goncharova, Hannah Höch, Georgia O'Keeffe, Frida Kahlo
5	**New Art History and Critical Theories** **Total Credit 4**	• **What is New Art History** - **Max Raphael** - **Arnold Hauser** - **Meyer Schapiro** - **Walter Benjamin** - **Adorno** • **E. H. Gombrich and the Later Vienna School of Art History** • **"The New Art History":** - **TJ Clark** - **Svetlana Alpers** - **Griselda Pollock** • **Psychoanalysis:** - **Sigmund Freud** • **Jacques Lacan (part I)**
6	**Optional Paper** **Students can opt any one subject out of these three papers.** **Total Credit 4**	**1.Tribal and Folk Art** • **Pre historic Art** • **Concepts and meaning of various terminologies related to Folk and Tribal art (2 Credit)** • **African Tribal art(2 Credit)**

	Tribal and Folk Art I **Art historiography and Art Criticism I** **History of Curatorial Practices I**	• **Art of the Polynesian Islands** **Aboriginal and Maori art (2 Credit)** • **Concepts of Primitivism in Modern and Contemporary Art** **Modernists' views and interest in Folk and Tribal art. (2Credit)** **2.Art Historiography and Art Criticism** ● **Introduction: Why Art Criticism?** ● **'Art' and 'Criticism' before Modernity:** - **Plato and Aristotle in Classical Greece** - **Giorgio Vasari and Pietro Aretino during the Italian Renaissance** ● **The Early Modern German Art Criticism:** - **G. E. Lessing's *Laocoon: An Essay Upon the Limits of Painting and Poetry*** - **The Concept of 'Criticism' in German Idealism and Jena Romanticism.** ● **French Art Criticism and Salons:** - **Denis Diderot** - **Charles Baudelaire** - **Emile Zola** - **Guillaume Apollinaire** ● **British Art Criticism:** - **John Ruskin** - **Roger Fry** - **Clive Bell**

		• **American Art Criticism:** - **Clement Greenberg** - **Harold Rosenberg** - **Michael Fried** **Leo Steinberg** **3. History of Curatorial Practices** • **Development of the concept of Museum within modernist framework.** • **Transformation of patronage as Individual practice to state programme.** • **The growth of National collections with the development of National Institutes.** • **Position of the curator within the Institutions of Art** • **Critical, writings on History of Modern Art and the role of Museum in its dissemination.** • **History of Establishment of Private Galleries and the marketing of Art.** • **The Concept of White Cubefrom Salons and its differentiation.**

Semester II

Code No.	Title of the Papers	Syllabus for Semester II
	History of Indian Art and Indian Textual Sources II **Total Credit 4**	• **Regional Stylistic iterations and Cross cultural influences - II Architecture** o **Development of rock cut cave architecture, Early caves to Ellora** o **Transition to sacred structural architecture< Shift of material culture in architectural structures** o **Nagara Dravida idioms and their sub classifications: Discussion on origins of the classification** o **Emergence of Sultanate architecture and its regional variations** o **Establishment of Mughal Architecture** o **Patronage, and power through Build structure: Exploring architecture as tool of propaganda** • **Concept of Divine and Profane in Indian Art: Examining the relationship between the sacred and the secular through visual and architectural traditions, exploring how paintings, sculptures, temples, and other built spaces negotiate religious symbolism, ritual function, everyday life, political authority,**

		and social practices within Indian art. • **Sectarian Affinities and their Representations: Exploration of how different religious traditions—including Buddhism, Jainism, Shaivism, Vaishnavism, and Shaktism—employed visual arts and architecture as expressions of devotion, ritual practice, theological thought, and sectarian identity.** • **Narrative Traditions and their Development in Indian Art: Study of the emergence and transformation of narrative representation from early Buddhist reliefs to medieval temple sculpture and manuscript painting, examining the interaction between visual storytelling and textual traditions. Eg, Oral traditions and visual representations** • **Material and materiality in Indian art**
	History of Modern and Contemporary Asian Art II **Total Credit 4**	• **The Development of Different Art Languages twentieth Century Asia from 1940s -1960s.** o **Formation of new modern nations and representation of national identities in art** o **Nationalist narrations and stylistic developments** o **Regional interpretations of avantgarde and modernism in Asian countries** o **Development of national academies on the structure of the Salon** o **Development of art galleries and venues of exhibitions'**

		○ **Development of Biennales and Triennials** ○ **Development of Professional artists** ○ **Interaction between international abstraction and national identities** ○ **Feminine representations**
	History of Modern and Contemporary Western Art II **Total Credit 4**	● **The Early 20th Century American Art: The Ashcan School and Harlem Renaissance** ● **Mexican Muralism and American Social Realism (Ben Shahn, Edward Hopper and the Regionalists)** ● **The Early 20th Century American Photographers: Alfred Stieglitz, Dorothea Lange, and Man Ray** ● **Postwar American Art – I: Abstract Expressionism and Pop Art** ● **Postwar American Art – II: Minimalism and Conceptual Art** ● **Postwar European Art: Lyrical Abstraction, Art Brut, *Nouveau Réalisme*** ● **Painting during the Cold War: "The New York School", "The**

		School of Paris", and "The School of London."
	New Art History and Critical Theories **Total Credit 4**	• **Semiotics and Structuralism: Roland Barthes's 'Rhetoric of the Image' and *Camera Lucida* (excerpts)** • **Theorising Gaze:** - **Jacques Lacan (part II), 'What is a Picture?' from *The Four Fundamental Concepts of Psychoanalysis.*** - **Norman Bryson's *Vision and Painting: The Logic of the Gaze* (excerpts)** • **Deconstruction and Art concept of Logocentrism, Difference, writings of Derrida(1930-2004) (Western as well as Indian)(1Credit)** • **Feminism and Art historical Understanding – writings of Simon De Beauvoir(1908-1986), Virginia Woolf(1882-1941), Julia Kristeva(b 1941-), Linda Nochlin(b 1931-), Griselda Pollock(b 1949-), Lucy Lippard(b 1937-)**
	Optional Paper **Students can opt any one subject out of these three papers.** **Tribal and Folk Art II** **Art historiography and Art Criticism II** **History of Curatorial Practices II**	**Tribal and Folk Art** • **Various Folk and Tribal Art forms in India.(1 Credit)** • **Rituals and Myths associated in the making of Folk Art and Tribal Art in India. .(1 Credit)** • **Colonial writings in context of Folk and Tribal art.(1 Credit)** • **Reading of Folk and Tribal Art in Post Colonial reality.(1Credit)** • **Promotion and Development of Folk and Tribal Art after Post**

	Total Credit 4	**Independence.(1 Credit)** • **Writings by artists and historians on contemporary Folk and Tribal Art. .(1 Credit)** • **Role of Museums and Institutions in the development of Folk and Tribal Art in India. .(1 Credit))** • **Folk Art and Craft in art and design education in India. (1Credit)** **2. Art Historiography and Art Criticism** ● **Nationalist Art Criticism in India:** - **Aurobindo** - **Sister Nivedita** ● **Modernist Art Criticism in India:** - **The Austrian-German emigrant critics in Bombay (Walter Langhammer, Rudi von Leyden and Emanuel Schlesinger)** - **Jaya Appasamy** - **Richard Bartholomew** - **Geeta Kapur** ● **Art Criticism after Modernism – I:** - **Lucy Lippard** - **The *October* Critics (Rosalind Krauss, Benjamin Buchloh, and Hal Foster)** ● **Art Criticism after Modernism – II:** - **Nicolas Bourriaud** - **Claire Bishop**

		- **Grant Kester** • **Contemporary Art Criticism 'Outside' the Euro-America:** - **Luis Camnitzer** - **Gao Minglu** - **Olu Oguibe** • **Art Criticism in Crisis?** - **James Elkins's *What Happened to Art Criticism?*** - **Boris Groys's 'Critical Reflections' in *Art Power*** • **Conclusion: New Voices in Art Criticism** **3. History of Curatorial Practices** • **Development of Non Conventional Project spaces and their construction** • **Financial support in the making of art and curatorial projects.** • **Art management in the context of curatorial objectives.** • **The extent of the interdependence of the artist, curator, gallery and the market.** • **Students Curatorial Projects**
Study Tour **Total Credit 7**	**Study Tour will be planned around a selected Art Historical Theme and Time Period.**	**Study Tour would be an exercise to apply the following skills:** • **Data Collection : (25 Marks)** **Primary as well as Secondary sources.** • **Field Study : (25 Marks)** **1. Application of the conventional Art Historical methodologies with the objective to formulate and further**

		extend the theoretical practices and methodologies **2. Photographic data** **3. On spot interviews.** **4. On site discussions with scholars and experts including the Departmental Faculty Members** **Report with exhaustive analytical conclusion. (50 Marks)**

Semester III

Paper No.	Title of the Papers	Syllabus for Semester III
1		
2	**History of Indian Art and Indian Textual Sources III Total Credit 4**	• **Regional Stylistic iterations and Cross cultural influences - III Painting** o **Early mural tradtions - Ajanta to Chola** o **Palm Manuscripts - Pala Manuscripts to Jain Pothis** o **Miniature paintings - Early miniature to Mughal, Rajput and Pahari** • **Body and Body scape in Indian art** o **Representation of the Body: Examination of the body as an artistic and cultural construct in Indian art, including the idealized body, divine body, heroic body, ascetic body, and gendered body, and how these visual forms communicate aesthetic ideals, religious beliefs, social identities, and philosophical concepts across different artistic traditions.** o **Concept of desire and its representation in Indian Art: Exploring desire is represented in various period from early period to use desire as mean to represent devotion. Bhakti movement and Desire in Bhakti. Mapping desire and erotic in indian Art** o **Hybridity, Multiplicity and Composite Forms: Exploration of composite and hybrid representations in Indian art, including human–human and human–animal conjunctions, composite animal imagery, polycephalic (multiple-headed) and polybrachial (multiple-armed) forms, and their role in expressing divine multiplicity, theological concepts, and cosmological symbolism.** o **Concept of The Grotesque and the Fantastic** **Dwarapalas**

		Ganas **Bhutas** **Kirtimukha** **Protective and liminal imagery** • **Critique of Ancient, Medieval and Dynastic-Centric Art Historical Approaches** •
3	**History of Modern and Contemporary Asian Art III** **Total Credit 4**	• **The Development of Different Art Languages twentieth Century Asia from 1970s -1990s.** o **The contemporary as site of personal, national and regional identities** o **Discourse on contemporary, modern and post -modern in Asian art** o **Defining the Asian** o **Development of artists run spaces and alternative art practices** o **Development of conceptual art practices** o **Development of New Media and cutting- edge art** o **Development of Feminist concerns in contemporary art** o **Development of Queer discourse in Contemporary Asian art** o **Development of Biennales and other curatorial interventions in defining Asian art** •
4	**History of Modern and Contemporary Western Art III** **Total Credit 4**	• **Art after "the 60s": Theorizing the Postmodern and the Neo-Avant-Garde** • **The Fluxus and the Situationist International.** • **Postminimalism and the Institutional Critique.** • **Body art and performance, photography, video art and installation in the context of the movements for gender and racial justice. Arte Povera in Italy.**

		• **"Photopainting," Neo-Expressionism, and the "Return to Painting" in the 1970s and the 1980s:** - **Gerhard Richter and Anselm Kiefer in Germany** - **Italian Transavanguardia** - **David Hockney and R. B. Kitaj in the UK.** • **Young British Artists (YBAs).** •
5	**New Art History and Critical Theories** **Total Credit 4**	• **Post Colonialism and Art history – Writing of Edward Said(1935-2003), Homi K Bhabha (b 1949-)** **Body Politics and Art history – Writings of Judith Butler(b 1956-), Roslind Krauss (b 1941-)** • **Queer theory of Art – Writings of Judith Butler(b 1956-), and later developments Whitney Davis's *Queer Beauty: Sexuality and Aesthetics From Winckelmann to Freud and Beyond*** • **Race Politics and Art Historical writings – Frantz Fanon(1925-1961), Stuart Hall(1932-2014), Paul Gilroy(b 1956-) and Bell Hooks(b 1952-)** •
6	Seminar Course – **Heritage Management/ Visual Culture Studies/ Display and Exhibition Design** **Total Credit 4**	• **Heritage Management** o **Concept of Heritage and Management (1 credit)** o **● Concepts and definitions of heritage and management** o **● Types of heritage: Tangible, Intangible, and Living Heritage** o **● Relationship between heritage,management, identity, and tourism** o **● Visitor management** o **● Heritage Walks-Concept and Type,importance of Heritage Walks**

		Conservation,World Heritage Sites and their significance in global tourism **● Planning for heritage tourism: zoning, carrying capacity, and site interpretation** **● Conservation vs. commercialization in heritage tourism** **● Legal frameworks and visitor management strategies at heritage sites** **● The AMASR Act 2010 and Antiquities and Art Treasures Act 1972** **Heritage Institutions and Organizations (1 credit)** **● Types, classifications and functions of museums, archives, and interpretation centres** **● National heritage institutions: ASI, INTACH, National Monument Authority (NMA)** **● International bodies: UNESCO, ICOMOS, ICCROM, Aga Khan Trust for Culture** **● Heritage funding, CSR initiatives, and public-private partnerships** o **Visual Culture Studies** o **What is Visual Culture** o How images, objects, and visual practices construct meaning, identity, power relations, and social reality o **The Gaze & Power:** Surveillance, state control, and the panopticon (Michel Foucault, *The Right to Look,* Nicholas Mirzoeff). o **The Society of the Spectacle:** Commodity culture and the dominance of the image o **Gender and Representation:** feminist critiques of media, and queer visual cultures. o **Race Caste and Class:** Visual stereotyping, Representation in Popular Media, and counter discourse • **Display and Exhibition Design** o **What is Display and Exhibition** o **Meaning of Space of Display or Exhibition** o **Conceptualising the Space and Object of Exhibition**

		○ **Audiencing**

Semester IV

Paper No.	Title of the Papers	Syllabus for Semester IV
1	**Dissertation Total Credit 16 Thesis -12 Viva -4**	• **Basic structure:** • **Minimum word limit 10,000 words** • **Discussed Research Themes** • **Field Data Collection** • **Material Analysis** • **Arguments and conclusion** • **New Line of Research** • **New research vocabulary and methodology** • **Bibliography**
2	**Research Methodology Credit 4**	**Students will study the research methodologies as per their dissertation topics.**

Prof. Mrinal Kulkarni
Head