

SHIV NADAR

INSTITUTION OF EMINENCE DEEMED TO BE
UNIVERSITY

DELHI NCR

**SCHOOL OF
HUMANITIES AND
SOCIAL SCIENCES**

Graduate Prospectus

Master of Fine Arts

Department of Art, Media and Performance

School of Humanities and Social Sciences

Shiv Nadar Institute of Eminence (Deemed to be University)

Gautam Buddha Nagar

Uttar Pradesh 201314

Program Information

The Department of Art, Media and Performance (AMP) at SNIoE stands at the forefront of arts practice and research, bridging various art disciplines and approaches. Aligned with SNIoE's commitment to interdisciplinary research and experiential learning, the department strives to cultivate a rigorous and reflective praxis within the arts. It actively engages with the intersections of technology, politics, identity, philosophy, history, society, materiality, and culture, fostering a holistic understanding of artistic practice in contemporary contexts. Towards this end, the department follows a philosophy that is learner-centric in which faculty and students will be peers working together in the production of knowledge through collaborative means as well as through systematic processes of persistent and layered enquiry. Also central to the idea of the department is a multidisciplinary and open-ended environment where our students can chart their own course of study as critical and self-reflexive scholars and practitioners. The department is also committed to providing its students and members with several options for financial aid as well as research grants. Admission to the MFA program is highly selective. The department conducts a review of the application forms which is followed by a personal interview for the shortlisted candidates.

The MFA is a two-year (4 semester) practice-based and research-centric program. In special cases recommended by the mentors, the program can be extended to an additional semester.

It is also mandatory for students with a 4/5 year diploma to complete 5 semesters with an extra emphasis on visual art theory.

Entry qualifications

The focus of the program is on research, experimentation and on cultivating innovative art practices with expert artistic, theoretical and technical support.

Individuals displaying a disposition towards deepening, broadening and accelerating their growth as professionals, individually and socially, with the desire to take their creative development to newer levels will make for suitable candidates.

The focus of the program will be on research, experimentation and on cultivating innovative art practices with expert artistic, theoretical and technical support.

The minimum entry qualifications for the MFA programme are:

A BFA /BA degree or equivalent qualifications. Applicants must also have a portfolio of work demonstrating the necessary skills and aptitude. Applications from international students with relevant qualifications will be welcomed.

Candidates from related fields such as Communication/ Design/ Applied Art will be considered on the basis of their portfolio, aptitude, approach and performance during the interview.

Candidates from other backgrounds will be considered on the same basis.

A student having a diploma in an equivalent stream may also be admitted on merit for a Masters' degree program. However, they will have to complete 12 extra credits over and above the required number of 64 Credits. These courses may be taken from art theory, seminar or art history courses being offered each semester.

These credits can be taken concurrently with the MFA program and may be completed within the two year period or an extra semester may be taken to complete the above

(Under UGC guidelines for admissions para 2.1)

Course structure

A student must complete a minimum of 64 credit hours in residence at the department. In the case of students participating in exchange programs with accredited institutions in the country or abroad, a transfer of up to 15 credits is permissible.

Core Courses	Number of Courses	Credits
Practice Core	4	16
Theory Core	4	16
Practice Electives	6	24
Electives	2	08
	16 Courses	64 credits

Students have to complete 4 core practice, 4 core theory courses and 8 elective courses in 4 semesters. A minimum of one core theory and two core practice courses have to be taken in the first two semesters (each course is 4 credits).

Practice Courses

Guidance in the practical aspects of art-making will be offered in the individual studios and workshops. The central strategy would be practice-based teaching and learning with emphasis on personal contact with faculty and peers. Studio spaces are meant primarily for experimentation, execution and finishing of artworks and informal peer- assisted learning.

A sample of practice courses offered would be:

- Painting & Drawing/Cross Media Project
- Sculpture & Installation
- The Photographic Image
- Artist's Film & Video
- The Moving Image: Form and Function,
- The Artist's Body
- Graphos: Writing the Visual
- Art in the Public Domain
- Aesthetics and Politics
- Independent study*

** Independent study prioritizes individual research and students are expected to focus on their individual specialization, to deepen their investigations and consolidate the learning and experimentation of the first year under the supervision of a mentor.*

Theory Courses

These would involve student or faculty led presentations followed by discussions. They would provide opportunities for formal and informal dialogue and seeks to enhance direct communication skills and critical thinking towards developing a discursive approach to art making. Students would be required to present their work within the context of the seminar to a group of peers, faculty as well as invited faculty of relevant departments. The 4 core theory courses across 4 semesters will be:

- Art after Independence
- Art after World War-II
- Modernisms , Modernity and Modernisations
- Themes and Theories

Induction Courses

To familiarize students with various media (hardware and software) induction courses will be conducted by the respective technicians of the wood, metal and digital media labs and occasionally by the faculty. Students who wish to acquire or explore specific skills will be given the necessary guidance. Induction courses have no credits. Theory would be taught mostly in English, applicants lacking an adequate knowledge of the language will have to take a course in Reading, Writing and Comprehension, offered by the Writing Centre.

Project Spaces

Working in project spaces allows the student to negotiate unconventional spaces for conceptualizing and displaying site-specific works. There will be available diverse spaces at the MFA Studios and around the SNIoE campus, distinctly different in dimensions and character, which will function as project spaces. In the second and third semester it will be mandatory for students to present the project undertaken during their chosen course/s at one of the *project spaces*². These projects will be executed during the each of the semesters. Each project will be on display for one week. The allocation of spaces would be decided following a group critique by faculty and peers from proposals submitted individually and collaboratively.

Fine Art Thesis Exhibition

In the fourth semester, the students complete their Master's project with a solo presentation of their work in the *Fine Art Thesis Exhibition*.

Mentorship

Each student will be assigned a mentor and one other mentor chosen by the students' in accordance with the thrust and nuances of their individual practice, to help chart a course of study in keeping with their individual methods, media, and work preferences. In exceptional cases, a request for a change of mentor/s would be considered in consultation with the faculty. However, the mentor team that would facilitate research and work of the student until the final exhibition/thesis would be designated as the Mentor Team no later than the end of the 2nd semester.

The mentor team will comprise of:

- a. Mentor 1 (Practice)
- b. Mentor 2 (Preferably Art Theory)

Assessment

Performance will be assessed on the basis of separate projects that will be submitted for final assessment as a body of work at the end of each course, when it will be given a summative grade.

Work done during the courses will also be reviewed through individual as well as collective critiques resulting in a cumulative grade. Critiques would help develop an individual vocabulary while exploring the processes, materials and ideas that a student wishes to address. Students would present their work, or some part of their work, in a pre-designated room/space for a collective critique. In cases where transportation of the work is difficult due to fragility/size/weight etc., the mentor team may conduct the collective/individual critique at the student's studio.

Assessment of seminar courses will be on the basis of presentations and assignments submitted. They would be appraised on the basis of the understanding and distillation of theoretical concepts and contemporary discourse. The requirements for the award of the MFA degree, would include a portfolio of work done during the 4 semesters and a Fine Art Graduate Thesis Exhibition. The latter involves presenting a substantial body of original work in an exhibition space or at an appropriate site. Students are also required to appear for a *viva voce* to defend their work to faculty other than their mentor team.

Theoretical assessments would be based on assignments submitted and the level of participation in seminars. Attendance through the 4 semesters will also be considered since personal contact and peer learning are fundamental to the teaching and learning methodology. In addition, students will be required to maintain a log (in whichever form preferred by the student and acceptable to the mentor) as evidence of the research carried out for the Masters project/ the Fine Art Graduate Thesis Exhibition.

Tuitions and financial aid

All admitted students are eligible to apply for one need-based tuition fee waiver. Scholarships and Fellowships may be terminated if a student's academic performance does not meet the standards set by the university/department. On losing his/her scholarship, a student is required to pay full fees as applicable at the time.

Hostel Facilities

All academic programs at SNIoE are fully residential. For more information about our residential facilities, please see the university website for details on the campus life, library, student clubs and societies, sports infrastructure, medical facilities, among others.

MFA Faculty

Our faculty exhibits and impacts the arts regionally, nationally and internationally. Their work is widely exhibited in India and abroad. They maintain and will facilitate a worldwide network of partnerships and collaborations to benefit the students. The faculty includes:

- Atul Bhalla (Head of the Department)
- Anupam Roy
- Ashutosh Bhardwaj (PG Advisor)
- Deepti Mulgund
- Iram Ghufra
- Premjish Achari
- Vasudha Thozhur

Visiting Faculty/Advisors

Distinguished art practitioners and cultural theorists will be invited from India and abroad to interact with the students and enhance their knowledge of contemporary art practices. The Visiting Faculty/Advisors from India include Amar Kanwar, Anandjit Ray, Amit Dutta, Anand Patwardhan, Anita Dube, Annapurna Garimella, Anju Dodiya, Anshuman Dasgupta, Archana Hande, Ashish Rajadhyaksha, Asim Waqif, Atul Dodiya, Ayesha Abraham, B.V. Suresh, Camp (Ashok Sukumaran, Shaina Anand), Gayatri Sinha, Geeta Kapur, Ghulam Sheikh, Gigi Scaria, Indra Prami Roy, Jitish Kallat, Justin Ponmany, Kausik Mukhopadhyay, Manisha Parekh, Mithu Sen, Nalini Malani, Nikhil Chopra, Nilima Sheikh, N.S Harsha, N. Pushpamala, Prajakta Potnis, Ram Rehman, Ranbir Kaleka, Raqs Media Collective, Ravi Agarwal, Sanchayan Ghosh, Shakuntala Kulkarni, Shilpa Gupta, Shukla Sawant, Sonia Khurana, Valsan Kolleri, Vasudevan Akkitham, Vidya Shivadas, Vivan Sundaram, among others.

MFA Facilities

Individual Studios

The MFA studios are the working areas provided by the university for the convenience of the MFA full time students to practice their work. Each student will be allotted an individual studio which is naturally and artificially lit with easy access to workshops and faculty studios. The studio maybe used for making work in any media, contemplation, analysis, and any other work related towards the fulfillment of the MFA degree.

Rule, regulations and studio norms

1. The studio allotted to you will be designated as in your possession.
2. You are not allowed to change the studio allotted to you without permission.
3. The studios maybe worked in 24hrs/day.
4. You must always carry your student ID with you incase security needs identification.
5. The studio will be taken care of by you and used as a studio only and not as a place to sleep and/or in lieu of a hostel room.
6. You will be responsible to keep the studio clean.
7. You will switch of all lights and electrical points when not in use.
8. You are of allowed to play music (please used headphone as a norm) and normal noise from tools etc. is acceptable and permitted but please take care not to disturb fellow studio mates and MFA students who may be working alongside you as a normal courtesy.
9. You will return the studio as you have received it- all clean, empty and painted newly white at your cost. All nail and screw holes have to be filled in with wood/cement and floor scraped off of all paint etc.
10. Studio clearance will be sought from the Graduate Advisor on completion of the MFA degree on returning the possession of empty clean repainted studio.
11. There will be a minimum charge of getting locks changed/broken in case of loss of keys.
12. There will also be a charge of repair if any which will charged according to the maintenance department rules.
13. At places where studios do not have doors then it is mandatory to follow a normal civil decorum which suits all of not stepping into a studio which is not yours and not touching things which do not belong to you.
It is in everybody interest that a trusting system is maintained.
14. You will inform the maintenance department if things are not working within the studio spaces.
15. Common areas within the MFA studio spaces must also be kept clean and can be used for working if needed.
16. Walls outside your studio will be your responsibility or as defined by graduate advisor/MFA faculty.

Workshops: Students will have regular access to our workshops and labs, including:

1. Photography
2. Photography Printing - Large format
3. Digital Video/ Editing suites
4. Sound / Editing suites
5. Wood
6. Clay
7. Metal
8. Pottery

Interdisciplinary collaborations

Interdisciplinary collaborations in affiliation with students/ faculty of other departments or schools within or outside the University will be encouraged.

ADMISSION PROCESS

Selection criteria defined by the Admissions Committee

Maximum number of students to be admitted in the academic year 2023-24 is 14

The candidates will have to submit (online/hard copy) applications that can be downloaded from the University website.

The completed application form will have to be supported by:

1. A statement of intent in English or in the applicant's preferred language (500 words)
2. Curriculum Vitae
3. 20 images of a minimum of 5-7 works.
4. A statement of 400 words on any one work by any one artist from the given list below and stating how that work connects conceptually to the applicant's own work practice. Candidates may also expect question on artists from the list given below.

Amar Kanwar, Anand Patwardhan, Amit Dutta, Anita Dube, Anju Dodiya, Archana Hande, Atul Dodiya, B.V. Suresh, Camp (Ashok Sukumar, Shaina Anand), Gigi Scaria, Indrapramit Roy, Justin Ponmany, Kaushik Mukhopadyay, Manisha Parekh, Mithu Sen, Nalini Malani, Nikhil Chopra, N.S Harsha, N. Pushpamala, Prajakta Potnis, Ranbir Kaleka, Raqs Media Collective, Ravi Agarwal, R.V. Ramani, Sanchayan Ghosh, Shakuntala Kulkarni, Shukla Sawant, Sonia Khurana, Vasudevan Akkitham, and Vivan Sundaram.

As it is likely that theory would be taught mostly in English, applicants lacking an adequate knowledge of the language will have to take a course in Reading, Writing and Comprehension, offered by the Writing Centre.

Screening and shortlisting of the applications received and interview

Based on the application and a review of the documentation of work, a shortlist will be drawn up by the faculty. Shortlisted applicants will be invited for an interview with work samples. They are expected to demonstrate a high level of understanding, skill, aptitude and commitment to the program.

Contact

For further information, please write to Kamal Arora < kamal.arora1@snu.edu.in >

Visual Art Fellowship program

The Department of Art, Media and Performance offers a Visual Art Fellowship program for our graduating students from the MFA program as a way to support the continuation of practice by a deserving candidate.

The program aims to offer an enabling context for the chosen Visual Art Fellow to continue and deepen their research and practice by taking advantage of the facilities of the Department, including the studio space and labs. The program aims to support a diversity of artistic practices, even as it recognizes experimental practices as well as the fact that research-led artistic practice can unfold over long durations.

Thus, research themes and works presented in the MFA final thesis display may be carried forward. However, the proposal (see Annexure I) needs to clearly outline how the project advances new directions. The application will be judged on the basis of the applicant's existing engagement with the theme/research question as well as how they plan on furthering their enquiries.

In the case of a new project being presented, the applicant may articulate the reasons for embarking on this, and offer supporting evidence of their interest and ability to undertake the project. Applicants should clearly articulate the expected outcomes at the end of the two semesters/one year.

The application will be examined by a jury comprising of MFA faculty members and may include an external member/s drawn from the SHSS (SNIoE). The application will be considered holistically, taking into consideration academic performance as well as the merit and viability of the proposal. In the case that no suitable proposals are found, the selection committee may decide to void the fellowship for that cycle.

Eligibility: All MFA final year students are eligible to apply. The Fellowship will only be effective if the selected candidate successful graduates.

Number of Fellowships: 01

Conditions and Eligibility:

- The Fellowship program runs for 10 months
- The program is open only to students of the MFA program of the said Department
- The applicant needs to successfully complete all the requirements of the MFA degree and graduate with passing marks
- The applicant needs to have maintained a GPA of at least 7.5
- The Fellow will be entitled to a monthly stipend of Rs.10,000
- Studio space and hostel facilities, comparable to a full-time MFA student
- The Fellow can avail of printing facilities and materials as per actuals.

Responsibilities and Deliverables:

- Through the duration of the program, the Fellow will be expected to work as a Teaching Assistant for ten hours a week for the Department's practice-based courses at the Undergraduate level.
- The Fellow will report to the PG advisor
- The Fellow will further be assigned the UG course as TA reporting to Faculty in charge for that course which may be different in each semester
- This will also include facilitating the Department's labs, with the Lab assistants.
- A report of minimum 1500 words with detailed documentation and an open studio at the end of every semester will be expected from the Fellow.

COURSES OFFERED

Course Code: ART 602

Course Title: Themes and Theories

This introductory course combines a brief recapitulation of pre-twentieth century visual art with an initiation into cultural theory. Divided into two parts, the course will begin with a survey module that frames art from around the world in terms of significant art historical themes that highlight the varied functions and contexts of art-making and reception across cultures, and expose students to diverse approaches to interpreting art works. Topics covered will include the politics of representation, the changing status of the artist, scopical regimes of visuality and the concept of facture. This will lay the ground for the theory module - a focused exploration of key theoretical concepts that have informed the analysis and understanding of artistic and cultural phenomena in the recent decades. The students will engage with a selection of writings on art by Marxist, feminist, poststructuralist and post-colonialist theorists.

The first module is lecture-based and visual-intensive; it will include visits to museums and art historical sites. The second module involves the reading and analysis of relevant texts, classroom discussions and assignments. While there are no specific prerequisites for this course, some familiarity with art historical landmarks would be helpful.

Recommended Readings:

Gardner's *Art Through the Ages, A Global History* (15th ed.).

Barber, R. L. N. *The Cyclades in the Bronze Age*. Iowa City: University of Iowa Press, 1987.

James Elkins, ed. "Introduction." *Is Art History Global?* Routledge, 2007.

Hood, Sinclair. *The Minoans*. New York: Praeger, 1971.

Lawrence, A. W. *Greek Architecture*. 4th ed., rev. by R. A. Tomlinson. Harmondsworth: Penguin, 1983.

Mertens, Joan R. "Some Long Thoughts on Early Cycladic Sculpture." *Metropolitan Museum Journal* 33 (1998), pp. 7–22. See on Met Publications

N. J. Spivey, *Understanding Greek sculpture: ancient meanings, modern readings* (New York: Thames and Hudson, 1996).

Coomaraswamy, Ananda Kentish. *A History of India and Indonesian Art*. New York: E Weyhe; London: E. Goldston [etc.], 1927.

Burgess, James. *The Cave Temples of India*. Vol. IV of the *Archaeological Survey of Western India, 1862-1885 [Reports]*. London: Trübner & Co., 1883.

Codrington, K. de B. *Ancient India from the Earliest Times to the Guptas with Notes on the Architecture and Sculpture of the Mediaeval Period*. London: E. Benn, limited, 1926.

Brown, Percy. *Indian Painting*. Calcutta: The Association Press; London, New York [etc.]: Oxford University Press, 1918.

Coomaraswamy, Ananda Kentish. *Indian Drawings [1st Series]*. London: Essex House Press, 1910

E.H. Gombrich, *The Story of Art* (several editions)

H. Honour & J. Fleming, *A World History of Art* (several editions)

N. Pevsner, *An Outline of European Architecture* (several editions)

D. Watkin, *A History of Western Architecture*, London 1986

J. Summerson, *Architecture in Britain, 1530-1830 (Pelican History of Art)*, (several eds.)

Course Code: ART 603

Course Title: Indian Art after Independence

This course offers a critical introduction to the concepts of modernity, modernization and modernism. It explores the emergence of modern subjectivities and multiple manifestations of modernism in various parts of the world. Considering the extent to which all modernisms can be viewed as part of a network of alternatives to tradition, realism, representation, mass culture, and even each other, this course will introduce recent theories and approaches for studying modernisms. Part I of the course traces the origins of modernism in Western society, examining some seminal texts and artist manifestoes that shaped this

discourse and surveying the major 'isms' and defining moments between the late 19th Century and the mid-20th Century.

Initially rooted in specific socio-historical contexts, modernity was transferred to other parts of the globe through commerce, colonization and monetized economy, and transformed by local experiences of nationalism, globalization, urbanization, large-scale industrialization and migration.

Part II of the course contests the still-dominant notion of a normative, univocal Western modernism to take a closer look at alternative modernisms in non-Western contexts. This module will investigate how modernist artistic expression variously developed in the new economic, social and political environment of the emerging industrialised world, through specific case studies from Latin America, Africa and Asia, with a special emphasis on modernism in Indian Art.

Visual-intensive class lectures will anchor the course. Classroom interactions equip students with tools to analyze mediums, styles, technologies and techniques, as well as relevant art historical and interpretative texts. Students will be required to select topics for class presentation based on their specific interests. Credit will be awarded on the basis of class participation, presentations and two written assignments.

Recommended Readings:

History of Modern Art: Painting, Sculpture, Architecture, Photography (2009, 6th edition), H. H. Arnason and Peter Kalb. You may use the 5th edition of this book.

Theories of Modern Art: A Source Book by Artists and Critics, Herschel Chipp

Marshall Berman, "Modernity – Yesterday, Today and Tomorrow"

Karl Marx and Friedrich Engels, "On the Bourgeoisie"

Charles Baudelaire, "On the Heroism of Modern Life and On Photography"

David Craven, "The Latin American Origins of Alternative Modernisms"

Oswald de Andrade, "Cannibalistic Manifesto," translator's introduction

Araeen, Rasheed. "Modernity, Modernism, and Africa's Place in the History of Art of our Age," in *Third Text*, Vol. 19, Issue 4 (Jul. 2005)

Enwezor, Okwui. *The Short Century: Independence and liberation movements in Africa 1945–1994* (Munich; New York: Prestel, 2001).

Farrell, Laurie Ann. *Looking Both Ways: Art of the contemporary African diaspora*. (New York: Museum for African Art; Ghent: Snoeck, 2003).

Magnin, Andre. *J'Aime Cheri Samba* (Arles: Actes Sud; Paris: Fondation Cartier pour l'art contemporain, 2004).

Bhabha, Homi K. *DissemiNation: time, narrative, and the margins of the modern nation*. E-reserves

Brodie, David. *Personal affects: power and poetics in contemporary South African art*. N7392 P43

Chakrabarty, Dipesh. *Provincializing Europe: postcolonial thought and historical difference*. Coombes, Annie E. *Museums and the formation of national and cultural Identities*. Eisenstadt, S. N. *Multiple modernity*

Kapur, Geeta. *When was modernism in Indian art?*

Course Code: ART 604

Course Title: Indian Art after World War -II

Moving away from the art historical dominance of American abstract expressionism versus Soviet Realism, this course explores the breadth of the Post War art from the postcolonial nations. In this course we will explore various strategies such as collaboration, institutional critique, feminism, decolonization, curatorial, public interventions, etc. used by contemporary artists. We will examine a range of diverse examples from Asia, Africa and Latin America.

Recommended Readings:

Jonathan Fineberg, *Art Since 1940: Strategies of Being*, 3rd edition. Upper Saddle River: Pearson, 2011.

Clement Greenberg, "Avant-Garde and Kitsch." In *Art and Culture: Critical Essays*, 3-21. Boston: Beacon Press, 1961.

Excerpts from writings by Ad Reinhardt, Ellsworth Kelly, Kenneth Noland, and Anne Truitt, from Kristine Stiles and Peter Selz, eds. *Theories and Documents of Contemporary Art: A Sourcebook of Artists' Writings*. Berkeley: University of California Press, 1998

Dávid Fehér, "Where Is the Light? Transformations of Pop Art in Hungary." In *International Pop*, edited by Darsie Alexander, 131-48. Minneapolis: Walker Art Center, 2015.

Robert Morris, "Notes on Sculpture, Part 2." In *Continuous Project Altered Daily: The Writing of Robert Morris*, 11-21. Cambridge, MA: MIT Press, 1993

Peter Selz and Kristine Stiles, "Theories and Documents of Contemporary Art," University of California Press

The Feminism and Visual Culture Reader. New York and London: Routledge, 2003.

Institutional Critique: An Anthology of Artists' Writings, Cambridge, MA: MIT Press, 2011.

Artificial Hells: Participatory Art and the Politics of Spectatorship, London and New York: Verso, 2012.

Course Code: ART 605

Course Title: Indian Art after Independence

By examining the works of selected artists and artistic developments in post-Independence India, this course will introduce Indian art to students in terms of the wider context of the 'art world' – a network in which art is mediated by institutions, exhibitions, markets, collectors, and publics. This course will also study 'folk', 'tribal', 'popular' art and 'craft' practices within the broader framework of contemporaneity. Central to this framing would be historical and contemporary debates around modernity and tradition, the art and craft divide, and the various modalities of referencing, appropriation, and collaboration in art.

Taking cognizance of the proliferation of media and sites of art throughout the second half of 20th century, *Art After Independence* will be an advanced theory course aimed at analyzing and critiquing the boundaries that are produced between different visual cultural practices.

A prior knowledge of art history is required, along with credits obtained for the second semester theory course - *Modernity, Modernization and Modernisms*. In addition to lectures, the course includes assignments by students on a topic of their choice, and class presentations to exchange ideas with peers. This course will include visits to local museums, galleries, exhibitions and artist studios.

Recommended Readings:

When was Modernism? *Essays on Contemporary Cultural Practice in India*, Geeta Kapur, (New Delhi, 2000)

The Triumph of Modernism: India's Artists And The Avant-Garde, 1922-47, Partha Mitter, The University of Chicago Press, 2007.

Partha Mitter, *Art and Nationalism in Colonial India 1850–1922: Occidental Orientations* (Cambridge, 1994)

Much Maligned Monsters: The History of Western Reactions to Indian Art (Oxford, 1977)

Siva Kumar, R., *Santiniketan: The Making of a Contextual Modernism*, exh. cat. (New Delhi, 1997)

Clark, J., ed., *Modernity in Asian Art* (Sydney, 1993)

"Multiculturalism/Multimodernism (1996)," *Contemporary Art in Asia: A Critical Reader*. MIT Press, 2011.

Seyla Benhabib, *The Claims of Culture: Equality and Diversity in the Global Era*. 2002.

Contemporary art from the Islamic world / edited by Wijdan Ali; with the assistance of Suhail Bisharat ; foreword by HRH Prince El Hassan Bin Talal. 1989.

Course Code: ART 620

Course Title: Sculpture and Installation

The course lays emphasis on the advancement of individual students concerns and engagements. Students will work in three dimensional space integrating sound/ mechanics/ new media etc. They will deal with making objects by carving/ assembling/ ready-mades. The students develop their practice benefiting from one on one critiques with the mentors as well as joint student critiques. Intra and inter school cross-disciplinary collaborations will be encouraged. Visits to museums, galleries and artist studios and analysing works. Students will have the ability to make work of a high professional standard, with in-depth application, grasp and perception of their specialization and an advanced level of individual responsibility towards creative, technical and organizational skills. The students will have the intellectual capacity to research, plan, design, fabricate, and complete work utilizing a variety of processes in a variety of settings for a variety of purposes.

Recommended Readings:

Sculpture in the Expanded Field: Rosalind Krauss

Bharucha, Rustom, 'The Limits of the Beyond: Contemporary Art Practice, Intervention and Collaboration in Public Spaces', *Third Text*, vol. 21, issue 4 (July 2007) 397-416

Bishop, Claire, 'Antagonism and Relational Aesthetics', *October*, 110 (Fall 2004) 51-79 *The Social Turn: Collaborations and its Discontents* ' *Artforum* (2006) 178-83

Participation (London: Whitechapel; Cambridge, Mass: MIT, 2007)

Bourriaud, Nicolas, *Relational Aesthetics* (Dijon: Les presses du réel, 2002) Crang, Mike and Thrift, Nigel, eds., *Thinking Space* (London: Routledge, 2000)

Cummings, Neil, and Lewandowska, Marysia, 'A Shadow of Marx', *A Companion to Contemporary Art since 1945*, in Amelia Jones, ed., (Oxford: Blackwell Publishing, 2006)

De Duve, Thierry, 'Ex Situ', *Installation Art*, ed. Andrew Benjamin (London: Academy Editions, 1993)

Demos, T. J., 'Rethinking Site-Specificity', *Art Journal* (June 2003)

Course Code: ART 651

Course Title: Film and the Moving Image

The Film and Moving Image course serves as a critical introduction to the myriad forms of the moving image. It traces the genealogy of film from its antecedents and early days through its various technological and aesthetic mutations. The proliferation of image making technologies from mobile phones to surveillance videos raise the question of what constitutes a moving image. How can we think of our public and private selves, and their mediation by the camera? A lot of new media practices have been imagined with cinema as a reference point, what does that mean for cinema and what happens to new media when it is freed of its moorings in cinema? Through an engagement with the history of film, the course familiarizes students with film language and techniques, and provides an overview of key theoretical and critical approaches to film and moving image. It specifically asks how cinematic concepts can serve as the bedrock, as well as the departure point for understanding contemporary media art and screen cultures.

The course brings theory in conversation with creative practice, and the practical component will be transacted through workshops and assignments. Students will engage with a range of image forms – such as a flip books, photo roman, found footage film and artist moving image. They will be expected to develop short film projects as their final project. This can be experimental in form and media. The course is an ideal choice for students with an interest in contemporary art/ cinema/ or documentary film.

Recommended Readings:

Bill Nichols, 'Introduction', in *Maya Deren and the American Avant-Garde*.

University of California Press, 2001, pp. 3-20.

Dziga Vertov, 'The Council of Three' (1923), in Annette Michelson, ed., *Kinoeye: The Writings of Dziga Vertov*. University of California Press, 1984, pp. 13-21.

David Company (Ed). (2007). *The Cinematic: Documents of Contemporary Art*

Francesco Casetti (2015). *The Lumière Galaxy: Seven Key Words for the Cinema to Come*.

Reference Filmography & Art:

- Adad Hannah (2008). Two Mirrors
Adam Curtis & Punchdrunk (2009). It felt like a kiss
Adam Curtis (2009). It felt like a kiss
Andrei Tarkovsky (1968). Andrei Rublev
Alexander Sokurov (2001). Russian Ark
Alexandr Hackenschmied (Alexander Hammid) (1930). Aimless Walk.
BBC (2013). The Weird World of Eadweard Muybridge
Bothers Quay (1986). Street of Crocodiles.
Bruce Conner (1958). A Movie
CAMP Studio (2021). Ghar Mein Shehar Hona: City Housing in a Cultural Matrix 1950 to 2020
<https://ghar.with.camp/>
Charlie Chaplin (1936). Modern Times
Charles Sheeler & Paul Strand (1921). Manhatta.
Chris Marker (1962). La Jetée
Christopher Nolan (2006). The Prestige
Dibakar Banerjee (2010). Love Sex Aur Dhokha
Douglas Gordon (1993). 24 Hours Psycho
Dudley Murphy (1921). The Soul of the Cypress
Dziga Vertov (1929). Man with a Movie Camera
Eduardo Sánchez, Daniel Myrick (1999). The Blair witch Project
Eugène Deslaw (1927). La marche des machines
Georges Méliès (1902). A Trip to the Moon
Germaine Dulac (1923). La Souriante Madame Beudet
Giuseppe Tornatore (1988). Cinema Paradiso
Harold L. Muller (1930). It's a Bird
Harun Farocki (2006). Workers Leaving the Factory in 11 Decades (multi screen installation)
Jan Svankmajer (1989). Tma/Světlo/Tma (Darkness/Light/Darkness)
Jean-Luc Godard (1960). Breathless
Jennifer Proctor (2010). A Movie by Jen Proctor
Joseph Cornell (1938). Jack's Dream
Kamal Swaroop (2015). Tracing Falke 1870-1944
Kevin Rafferty, Jayne Loader & Pierce Rafferty (1982). The Atomic Café .
Louis and Auguste Lumière (1895). Workers Leaving the Lumière Factory in Lyon
Louis and Auguste Lumière (1896). The Arrival of a Train
Quentin Tarantino (2009). Inglorious Basterds
Pad.ma | Public Access Digital Media Archive
Ranbir Kaleka (2001). Man with a Cockerel
Peter Webber (2004). Girl with a Pearl Earring

Marc Shaffer (2021). Exposing Muybridge
Mark Cousins (2011). The Story of Film: An Odyssey
Maya Deren & Marcel Duchamp (1943). The Witch's Cradle
Maya Deren & Alexander Hammid (1943). Meshes of the Afternoon
Salvador Dalí & Luis Buñuel (1927). An Andalusian Dog (Un Chien Andalou)
Satyajit Ray (1972). The Inner Eye
Sergei Parajanov (1969). The Colour of Pomegranates
Shumona Goel & Shai Heredia (2011). I am Micro
Slavko Vorkapich and Robert Florey (1928). The Life and Death of 9413: a Hollywood Extra
Sidney Peterson (1949). The Lead Shoes
Walter Ruttmann (1927). Berlin: Symphony of a Metropolis
Walter Woodman and Patrick Cederberg (2013). Noah
William Kentridge (2013). 2nd Hand Reading
Zhang Yimou (2002). Hero

Course Code: ART 609

Course Title: Painting and Drawing/Cross-Media Project I

Instruction is specific to the needs of individual students and their orientations in terms of medium – traditional or otherwise - and language. The Cross-media project however aims at expanding the scope of individual practice to include areas of collective socio-cultural and political interest, through cultivating an active awareness of being located within a landscape and among communities. It would involve field trips related to local histories/sites, carried out with a range of investigative visual media followed by periodic individual and group critiques.

It is believed that these explorations could, apart from exposing and sensitizing students to the multiple realities that surround them, create practices that would go beyond the self-reflexive nature of an exclusive ‘art school’ language. Students would be encouraged to re-imagine cultural and economic frameworks for practice, either collectively, individually or through institutional/organizational affiliations; there is a need at the present time to re-create and extend contexts and agencies for art and its supporting structures. The notion of Praxis is central to the module, and the emphasis is on finding a grammar that binds medium, concept and subject-matter in an integrated approach to the excavation of meaning.

Theoretical support that could expand and enrich the field of inquiry would be provided by core/visiting faculty and by other departments. At the end of the semester, students are expected to have a body of work which combines their individual expressions with their experiences in the field.

Recommended Readings: Readings are recommended according to the needs and capacities of the students. They could be books, essays, articles, etc. Relevant documentaries are screened regularly. Some of the writers and scholars referred to frequently are: Christopher Tilley, Tim Ingold, Tim Morton, Graham Harman, Donna Haraway, Susan Sontag, Hito Steyerl, among others.

Course Code: ART 709

Course Title: Cross-Media Project II (Art & The Field: Context and Materiality)

This course enables students to follow up and develop on projects begun in the first semester in ART 609. It would entail visits to sites other than those visited in the first semester. In addition, the classroom sessions look at intersections between the different media, thus dissolving binaries. For instance, one could follow the histories of newer forms like video or performance and look at how they develop from older representational modes like painting, drawing or sculpture. These sessions are largely audio-visual and discussion based.

This course takes into particular cognizance the fact that we are located within landscapes and communities. It involves field trips related to local histories/ecologies/politics or other areas of the students’ interests, carried out with a range of investigative visual media. While students continue to practice in alignment with their specific interests, they are provided with a wider scope and possibilities for overlaps with current and collective socio-political concerns. They are encouraged to bring sketchbooks and cameras, diaries/journals and to collect material from these sites. They gather concrete vocabularies to create a language and ways of expression that are grounded in actual physical encounters with these sites as opposed to textbooks.

It is believed that these explorations could, apart from exposing and sensitizing students to the multiple realities that surround them, create practices that would go beyond the homogeneity of an exclusive ‘art school’ language. The conversations and observations that occur as one travels are as important as the theoretical references that are provided in the form of suggested readings. They encourage students to draw their own conclusions, as opposed to relying on pre-existing forms of knowledge.

The field trips explore so-called ‘mofussil areas’ (a category created during British rule) as opposed to larger metros, especially as the University is situated near the old town of Dadri, surrounded by villages and farming communities. Students would be encouraged to re-imagine cultural and economic frameworks for practice, either collectively, individually or through institutional/organizational

affiliations; there is a need at the present time to re-create and extend contexts for art and its supporting structures and to find ways of building networks through projects, investigations, and friendships. The course is experimental and process-based. The notion of Praxis is central to the module, and the emphasis is on finding a grammar that binds medium, concept and subject-matter in an integrated approach to the excavation of meaning.

This is a practice-based course. Students are therefore required to continue with their practice, and to incorporate aspects that overlap with their concerns. Choice of discussion areas/sites/readings could vary from batch to batch.

Recommended Readings:

Sacred Geography/Diana Eck
History and Culture of Western Uttar Pradesh/Amit Pathak Krishna Kant Sharma/Amit Rai Jain
Urban Villager/Vandana Vasudevan
Landscape and Memory/Simon Schama
Earth-Mapping Artists Reshaping Landscape/Edward S Casey
Mapping and Contemporary Art/Ruth Watson
Space, Utopia and Indian Decolonization/Sandeep Banerjee

In addition, shorter readings specifically related to sites visited are suggested.

Course Code: ART 632

Course Title: The Photographic Image

This course explores through practice, the historical, expressive, critical, representational, formal, conceptual and technical aspects of this very varied, fluid, and pervasive medium through experimentation and research within the student's own practice as a means of personal expression. An 'aesthetically' based medium, photography, will be explored and discussed along with reading into the practice and work of other artists who use photographic lens directly or as an take off point. Some potential subjects discussed will be appropriation, authenticity, truth, documentary, archive, quality, performativity and transcendence. Also discussed will be some of the following: the problems of making judgments and issues of quality; the content of art and photography; the shifts in the definitions of 'mainstream,' and 'outsider,' and the role of the photographic image .

Recommended Readings:

Art and Photography. Edited by David Campbell (Phaidon Press)
Vitamin PH: New Perspectives in Photography. Edited by Tracey Warr, Amelia Jones.
The Camera and Apparatus – Victor Burgin
On Photography. Susan Sontag
Camera Lucida. By Roland Barthes
Thinking Photography. Victor Burgin
Wolfgang Tillmans –Phaidon Press
Luc Tuymans –Phaidon Press
Gerard Richter –Atlas.

Course Code: ART 671

Course Title: Art in the Public Domain

This course attempts to generate critical, historically reflective, and socio-politically conscious art practice within a broad parameter of creative engagement in public domain. In this primarily practice based course, parallel theoretical association will be developed as per individual student projects. Considering social art practice in the multiplicity of possibilities, this course encourages interdisciplinary, non-instrumental, collaborative, community based, dialogic, participatory modes, bearing in mind discourses of relational aesthetics and other critical modes of framing and engagement with "public domain". It will also invite students to challenge the perceived notions of art through innovative methods of practice that provokes, reorganize and build productive conversations. What are the possibilities of

using the dialogue embodied in participatory and collaborative art making to create more co-authored works of art and how might an expanded notion of 'the artwork' as well as a distributed sense of 'the artist's identity/subjectivity' support one's own cultural production? Such an approach also calls for engaging with the existing issues of censorship, dissent, protest, and resistance in the domain of socio-cultural politics, with an attempt to rethink and re-strategize familiar notions of art practices.

The course lays emphasis on the advancement of individual student's concerns pertaining to their chosen topics and related engagements. Students are also expected to be conscious of the questions of responsibility and sensitivity (empathy), methods and medium, poetics and politics of practice, while working outside the hegemonic institutional structures and spaces. The course could involve travelling and field work to realize in-situ projects. Students are expected to critically engage with the reading material, participate in discussions, conduct site visits, interviews, collaborate and think collaboratively. The students develop their practice benefiting from exchanges between their peers, one on one sessions with the mentors. Intra and inter school cross-disciplinary collaborations will also be encouraged. Students are required to maintain journals to keep notes; record their ideas, and document various stages of their projects.

Students will take a critical, assertive, and self-reflective journey throughout the course which will culminate into a self-sufficient body of work, intervention, action, analytical documentation of observation. Within the mode of production in the realm of biopolitics, documentation becomes the sole result of art, which can be understood as a form of deep engagement, a duration, and at the same time needs to be confronted. Students will devise strategies to develop/curate their exhibitions (site specific, performative or other creative modes of display/sharing), presentations or a series of displays. Fundamental endeavour of the course is to encourage students to know others, to understand the meanings of public domain, identify their own concerns long-term engagement, to build one's own practice based research, and to think beyond confined zones of art practice by doing/making/engaging as critical thinkers.

This course will be structurally connected with other core and elective courses to create an interdisciplinary mode of study.

Recommended Readings:

A series of suggested readings (listed below) will be collectively discussed in the classroom sessions and students will be individually recommended texts/articles/books/catalogues as per the need of their projects. Students will study artists' works, interviews, ethnographic studies, catalogues, manifestoes and build understanding of art practice in public domain through debates and discussions in classroom and beyond. Socially engaged art practices, by their very nature, tend to overlap with, and ramify into, a range of adjacent forms of cultural production. Through the discussion one can find meaningful connections to activist theater (Augusto Boal), radical pedagogy (Paolo Freire), the Art and Labour movement, the traditions of community and street art, digital activism, tactical media, activist filmmaking, and urban murals, participatory performances, site specific installation, affordable little magazine-zine among many other relevant sources. Moreover, there are distinctive manifestations of socially engaged art in every region of the world. Rather than attempting to fully address each of these areas, this course will offer a series of layered divisions that chart some of the shifts that have occurred in the production of socially engaged art in the public domain since the mid-20th century. The suggested reading list is mentioned below.

Bishop, C., (2004) *Antagonism and relational aesthetics*, The MIT Press, USA

Bourriaud, N. (2020). *Relational aesthetics*. Les presses du réel.

Gary Michael Tartakov, *Dalits, Art and the Imagery Everyday Life*, in Shivaji Panikkar & Deeptha Achar: *Articulating Resistance: Art and Activism*, Tulika, New Delhi, 2012

Kester, G. H. (2004). *Conversation pieces: Community and communication in modern art*. Univ of California Press.

Somnath Hore, "*Tebhaga Diary*", Subarnarekha, Kolkata 1991

Santhosh S. *Politics as Pedagogy. e-flux architecture* (<https://www.e-flux.com/architecture/education/322666/politics-as-pedagogy/>)

Kwon, M., 2002. *One place after another*. Cambridge, Massachusetts and London.

Mitchell, W.J.T, *Art and the Public Sphere*, University of Chicago Press Journals, 1993
Rancière J. *The politics of aesthetics*. Bloomsbury Publishing; 2013 May 8.
Groys, B., 2008. *Art power*. MIT press.
Groys, B. "On art activism." *e-flux journal* 56 (2014): 1-14.
Claire, B., 2006. *Participation. Documents of Contemporary Art*.
Lévi-Strauss, C., 2013. *Myth and meaning*. Routledge.
Stephen Duncombe (Ed), *Cultural Resistance Reader*, Verso, London, 2002.

Course Code: ART 662

Course Title: Performance Resistance

Considering the title of the course represents an extremely vast area of research comprising theoretical and artistic reflections in dance, theatre, performance art, sound, installation art, and others, the course, in its 14-week elective format, will limit itself at generating an inter-disciplinary peek into some key terminology, practices, and debates within the contemporary discourses on performance as a mode of political resistance and social justice. The pedagogic approach of the course will emanate in locating body as the site of discursive action, while borrowing scholarship from critical dance studies, theatre and performance studies, gender studies, and political philosophy.

Recommended Readings:

Mitra, Royona. "The Parting Pelvis: Temporality, Sexuality, and Indian Womanhood in Chandralekha's Sharira", in *Dance Research Journal*, Volume 46, No.2, Special Issue: *Body Parts: Pelvis, Feet, Face, Hips, Legs, Toes, and Teeth*. Pp 5-19. Published by Congress on Research in Dance, August 2014. (PDF)
Marchart, Oliver, "Dancing Politics: Political Reflections on Choreography, Dance, and Protest". In *Political Reflections on Choreography, Dance, and Protest*, Diaphenes (online), 2017.

<https://www.diaphanes.net/titel/dancing-politics-2126>

Foster, Susan. "Walking and other choreographic tactics: Danced inventions of theatricality and performativity". In *SubStance*, Vol. 31, No. 2/3, Issue 98/99: Special Issue: Theatricality, University of Wisconsin Press, 2002 (PDF)

Foellmer, Susanne. "Choreography as medium of protest". In *Dance Research Journal*, Volume 48, Special issue 3, Cambridge University Press, published (online) December 2016. (PDF)

Munsi Urmimala Sarkar, "Mediations around an alternative concept of "work": Re-imagining the bodies of survivors of trafficking". In *Lateral, Journal of the Cultural Studies Association*, Issue 5.2, Fall 2016. (PDF)

Chatterjea, Ananya, "Sardono Kusumo: Vibratory heat, juxtapositional disruptions, and danced rupture". In *Heat and Alterity in Contemporary Dance: South-South Choreographies*, University of Minnesota, 2020. (chapter PDF)

Pillai, Shanti, "Reflecting on Resistance: Definitions and Dissonances". In Ranjana Dave (ed.) *Indent*, Issue 1, Volume 1 (online), 2018. <https://www.indent.in/issue-1/reflecting-on-resistance>

Bharucha, Rustom. "In the Name of the Secular: Cultural Interactions and Interventions" *Economic and Political Weekly*, Vol. 29, No. 45/46 (Nov. 5-12, 1994), pp. 2925-2934 (PDF)

Maya Krishna Rao: Video lecture and documentations of performances

https://www.youtube.com/watch?v=b9S_uYTo3cI

Bharucha, Rustom. "Ravana as Dissident Artist: The Tenth Head and Ravana". In (eds.) Paula Richman & Rustom Bharucha, *Performing the Ramayana Tradition: Enactments, Interpretations, and Arguments*, Oxford University Press, 2021. (PDF)

Brahma Prakash. "Choreopolitics: Reclaiming Cultural Labour in the Act of Gaddar and Jana Natya Mandali". In *Cultural Labour: Conceptualising the 'Folk' Performance in India*, Oxford University Press, 2019. (Xerox hard copy)

Video documentary: *Paris is Burning* (1990) by Jenine Levingston

Butler, Judith. "Bodies in Alliance and the Politics of the Street". Lecture in the framework of the series *The State of Things* organised by the Office for Contemporary Art Norway (OCA), Venice, 2011.

<https://transversal.at/transversal/1011/butler/en>

Video lecture: Discussion of "Action and the 'Pursuit of Happiness'" by Hannah Arendt. Edited by Jerome Kohn.

<https://vimeo.com/275708503>

Ahmed, Sara, *The Cultural Politics of Emotions*, Edinburgh University Press, 2014. (PDF)

Conquergood, Dwight. "Performance Studies: Interventions and Radical Research". In *TDR (1998-)*, Vol. 46, No. 2, Summer, 2002. (PDF)

Course Code: ART 646

Course Title: Art, Film and the Photographic Image

Aesthetically based medium of film will be explored and discussed through the practices of photography and cinema. A reading into the work of filmmakers and artists who have explored ideas of time and memory will form an important aspect of the course. Along with a critical reading of the work of filmmakers and artists who have been influenced by or who appropriate found footage/stills directly or indirectly within the frame of pain, grief and desire.

The course will also bring into conversation the relation between film and digital image making practices in the contemporary. Important feature films will be shown in class and students asked to respond to the works by executing visual projects either as stills or videos or any other medium/ form of their choice.

This course will encourage students to explore expressive, critical, representational, formal, conceptual and technical aspects of these very varied, fluid, and pervasive mediums of film and digital image. The course aims to support unconventional experimentation and research complementing the student's own practice, as a means of personal expression.

Recommended Readings:

Campany, D. (Ed). (2012). *Art and Photography*. Phaidon Press

Campany, D. (Ed). (2008). *Photography and Cinema*. Reaktion Books Ltd.

Burgin, V. (2004). *The Remembered Film*. Reaktion Books.

Cousins, M. (2017). *The Story of Looking*. Canongate Books.

Course Code: ART 673

Course Code: ART +ECOLOGY

Art + Ecology is an interdisciplinary, research-based course engaging contemporary art practices. Graduate students shall develop land and cultural literacy with a conceptual foundation in field based research art making and a wide range of production skills, including sculpture, installation, social practice, and new/digital media. Advanced coursework includes working on and in various collaborative and interdisciplinary fields with departments across SNU from environmental engineering, economics, anthropology, sociology, and natural sciences.

Art + Ecology course will encourage students to investigate, question, and expand upon inter-relationships between natural and cultural systems. Art will be viewed as an agent of analysis, critique and radical change. The course would be less bound to traditional media and is towards to stimulating ideas and new forms of public engagement and aesthetic experience in the public domain.

Recommended Readings:

Massive change. Mau, Bruce, and Jennifer Leonard. 2004. London: Phaidon.

Beyond green: toward a sustainable art. Smith, Stephanie. 2005. [Chicago, Ill.]: Independent Curators International.

Land art: a cultural ecology handbook. Andrews, Max. 2006. London: RSA.

Spectacle. Mau, Bruce, and David Rockwell. 2004. London: Phaidon.

Tropic of chaos, climate change and the new geography of violence, Christian Parenti. Nation Books , A member of the Perseus Books Group 2011.

Adventures in the Anthropocene, Gaia Vince. Vintage. London 2014

Ecology Without Nature Rethinking environmental aesthetics, Timothy Morton

Harvard University Press, Cambridge, Massachusetts, and London, England 2007

Course Code: ART 656**Course Title: Interactive Art**

Interactive Art is a dynamic, interdisciplinary, ideas-driven course. It is theory and practice-based in equal parts, and seeks to exploit the exciting and creative opportunities generated by the development of ideas across a diverse range of processes, networks, technologies and cultures.

This course allows students to focus on their interest in painting, sculpture, music, installation or performance, and explore ideas, materials, media and processes that extend their practice into the realm of interactivity. Students will learn to engage the spectator through various modes of interactivity, allowing for navigation, assembly, and contribution to an artwork that goes far beyond the purely psychological activity. The course will investigate how interactivity in Interactive Art produces meaning.

In the first semester, students will be introduced to aesthetics and politics of Interactive Art. Through studying instances like change-paintings, and genres in kinetic sculptures, gaming, responsive environments, and digital cultures, students will be oriented to the modern history of interactive art. Class discussions will centre on questions of art and interactivity. Relevant topics will include the purpose and language of interactive art, creative practices, the appropriation of new technologies, social relevance, common artistic themes, and the response and involvement of audiences.

In the second semester, students will be provided hands-on experience with electronics, circuits, sensors, & programming to gain understanding of the general usages of equipments involved in building interactive systems. Through a carefully mentored series of tutorials, led by a diverse set of experts in the field, students will be encouraged to learn a range of practical skills supported by workshop facilities, test-builds, and guided tutorials. Finally, students will be encouraged to define the contexts of their working practice, be that in art, design or any other field, in which they may create a work of Interactive Art, as gallery-based work, performance, as part of a virtual platform or in the public realm. The students will be expected to present their choice of project, or reflections on their own practice. Articulation through speaking and writing will be required throughout the course.

Recommended Readings:

- Jauss, Hans Robert. *Toward an Aesthetic of Reception*. Trans. Timothy Bahti. Minneapolis: U of Minnesota P, 1982.
- Holub, Robert C. *Reception Theory: A Critical Introduction*. London: Methuen, 1984.
- Eagleton, Terry. "Phenomenology, Hermeneutics, and Reception Theory," in *Literary Theory*. University of Minnesota Press, 1996.
- Philip Auslander, *Liveness: Performance in a Mediatized Culture*, Taylor & Francis, 2002.
- Frank Popper, *Art—Action and Participation*, New York University Press, 1975
- Dannenberg, R, Bates, J: "A model for interactive art", *Proceedings of the Fifth Biennial Symposium for Arts and Technology*, 51(78)
- Muller, L, Edmonds, E, Connel, M: "Living laboratories for interactive art", *CoDesign*, 2(4):3
- Paul, C: *Digital Art*, page 67. Thames & Hudson Inc, 2003.
- Popper, Frank (2007). *From Technological to Virtual Art*. Cambridge, MA: MIT Press. p. 77. ISBN 978-0-262-16230-2
- Roy Ascott. 2002. *Technoetic Arts* (Editor and Korean translation: YI, Won-Kon), (Media & Art Series no. 6, Institute of Media Art, Yonsei University). Yonsei: Yonsei University Press
- Barreto, Ricardo and Perissinotto, Paula "the culture of immanence", in *Internet Art*. Ricardo Barreto e Paula Perissinotto (orgs.). São Paulo, IMESP, 2002. ISBN 85-7060-038-0.
- Bullivant, Lucy, *Responsive Environments: architecture, art and design: V&A Contemporary*, 2006. London: Victoria and Albert Museum. ISBN 1-85177-481-5
- Dreher, Thomas, *The observer as actor in Happenings and context-sensitive installations. A short history of re- and interactive art/Der Beobachter als Akteur in Happenings und umweltsensitiven Installationen. Eine kleine Geschichte der re- & interaktiven Kunst*, in German http://dreher.netzliteratur.net/4_Medienkunst_Text.html
- Thomas Dreher: *History of Computer Art*, chap. V: *Reactive Installations and Virtual Reality*
- Fleischmann, Monika and Reinhard, Ulrike (eds.). *Digital Transformations - Media Art as at the Interface between Art, Science, Economy and Society* online at netzspannung.org, 2004, ISBN 3-934013-38-4

Fleischmann, Monika; Strauss, Wolfgang (eds.) (2001). Proceedings of »CAST01//Living in Mixed Realities« Intl. Conf. On Communication of Art, Science and Technology, Fraunhofer IMK 2001, 401. ISSN 1618–1379 (Print), ISSN 1618–1387 (Internet).

Oliver Grau Virtual Art, from Illusion to Immersion, MIT Press 2004, pp. 237–240, ISBN 0-262-57223-0

Christiane Paul (2003), Digital Art (World of Art series). London: Thames & Hudson. ISBN 0-500-20367-9

Wilson, Steve, Information Arts: Intersections of Art, Science, and Technology

Edward A. Shanken, Art and Electronic Media. London: Phaidon, 2009.

Dixon, Steve (2007). Digital Performance: A History of New Media in Theater, Dance, Performance Art, and Installation (Leonardo Book Series) ISBN-10: 0262042355

Gianachhi Gabriel (2004), Virtual Theatres: An Introduction. Psychology Press

Course Code: ART 619

Course Title: Graphos: Writing the Visual

This is an elective which focuses on sequential narratives in graphic form, as well as the genre of artists books. We would like to limit the number of seats to about 10. The course will include a lecture series (of 4 over one semester) and a four-day workshop, during which students will be expected to make graphic comics of their own. Details of the workshop are attached. Prof. Siddharth Mallavarapu has consented to do the lectures, which will dwell on the political dimensions of storytelling, the comparative global spread of these stories and a demonstration of how the comic form is amenable to possibilities that formal academic prose remains resistant to.

The possibilities of artists' books, which are looser in structure, would also be explored along with the various forms that these could take - photo books, collage, creative documentation, etc., through the semester. The module includes field trips, which will provide inspiration and material for the books. There will be screenings of documentaries on the subject, followed by discussion, periodic peer reviews, and sessions on drawing which would continue through the semester. The working model set up during the workshop would also be followed for the rest of the semester, so that students could continue making narratives beyond the duration of the workshop.

Recommended Readings:

Understanding Comics/Scott McCloud

Comics and Sequential Art/Will Eisner

Palestine/Joe Sacco,

The Complete Maus/Art Spiegelman

Deogratias: A Tale from Rwanda /Jean-Philippe Stassen

Graphic Novels from India/Sarnath Banerjee, The Pao Collective, Amruta Patil (Kari)

Durgabai Vyam, Subhash Vyam, Srividya Natarajan, S.Anand, Bhimayana: Experiences of Untouchability (Delhi: Navayana, 2011).

