

**SHIV NADAR**

INSTITUTION OF EMINENCE DEEMED TO BE  
UNIVERSITY

DELHI NCR

**SCHOOL OF  
HUMANITIES AND  
SOCIAL SCIENCES**

**Graduate Prospectus**

**Masters in Fine Arts**

**Department of Art, Media and Performance**

**School of Humanities and Social Sciences**

**Shiv Nadar Institute of Eminence**

**Gautam Buddha Nagar  
UP-201314**

## **Masters Program in Fine Arts**

### **Overview**

In keeping with SNIoE's emphasis on interdisciplinary research and situated experiential learning, the Department of Art, Media and Performance would attempt to nurture rigorous and thoughtful praxis in these disciplines and their interface with questions of society, culture and politics. 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 program is highly selective. The department conducts a review of the application forms which is followed by a personal interview for the shortlisted candidates.

### **Eligibility Conditions**

The focus of the program will be on research, experimentation and on cultivating innovative art practices with expert artistic, theoretical and technical support. Individuals with a disposition towards deepening and broadening the scope of their practice along these lines will make for suitable candidates.

The minimum entry qualifications for the MFA program are a BFA degree or an equivalent qualification.

Applicants must also have a portfolio of work demonstrating the necessary skills and aptitude. Applications from international students with relevant qualifications are welcome. Candidates from related fields such as Communication/ Design/ Applied Art, etc. will be considered on the basis of their portfolio, aptitude, approach and performance during the interview.

### **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.

A total minimum 64 credits are required for completing the MFA.

<b>Core Courses</b>	<b>Number of Courses</b>	<b>Credits</b>
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
- Artists' 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. There will be 4 core theory courses across 4 semesters.

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

### **Induction Courses**

To acquaint 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*<sup>2</sup>. 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 group critique by faculty and peers from proposals submitted individually/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 2<sup>nd</sup> semester. Kindly refer to the mentorship document for more details.

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 Masters 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.

### **MFA Faculty**

The 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)
- Vasudha Thozhur
- Ashutosh Bhardwaj (PG Advisor)
- Iram Ghufuran
- Deepti Mulgund
- Premjish Achari
- Anupam Roy

**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 Sukumar, Shaina Anand), Gayatri Sinha, Geeta Kapur, Ghulam Sheikh, Gigi Scaria, Indra Primit Roy, Jitish Kallat, Justin Ponmany, Kausik Mukhopadyay, 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.

## **Facilities**

**Individual studios:** Each student will be allotted an individual studio which is naturally and artificially lit with easy access to workshops and faculty studios.

**Workshops:** Each course may be linked to the various workshops that the Department of Art will have to offer.

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.

### **Master of Fine Art Program**

### **Department of Art, Media and Performance**

### **School of Humanities and Social Sciences**

### **Shiv Nadar Institution of Eminence**

## **PROGRAM INFORMATION AND YEAR OF ADMISSION**

In keeping with the University's emphasis on interdisciplinary research and situated experiential learning, the Department of Art, Media and Performance attempts to nurture rigorous and thoughtful praxis in these disciplines and their interfaces with questions of technology, politics, identity, philosophy, history, society and culture. 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 students of Art can chart their own course of study as critical and self-reflexive scholars and practitioners.

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 will be 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 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.

He/she shall 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)*

## **1. SELECTION CRITERIA DEFINED BY THE DEPARTMENTAL ADMISSION COMMITTEE**

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

The candidates will have to submit (on line/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 your own work practice. You 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, 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 & 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.

#### **MFA 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.

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 and regulations**

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 as per 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.

## **MFA Fellowship Program**

### **Department of Art, Media and Performance**

#### **SNIOE**

### **For Graduating Students of the Masters of Fine Arts program**

#### **2023-24**

The Department of Art, Media and Performance is starting a Fellowship program from Monsoon 2023, targeted to its graduating students (2022-24). The program aims to offer an enabling context for the chosen Fellow to continue and deepen their research and practice by taking advantage of the facilities of the Department, including studio space. 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 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.

#### **Timeline:**

Last date for submission of application: May 15, 2023

Announcement of result: May 25, 2023

Commencement of Fellowship: August 2023 (Monsoon Semester)

**Conditions and Eligibility:**

- The Fellowship program runs between August 2023- May 2024.
- The program is open only to students of the M.F.A program of the said Department, graduating in 2024.
- The applicant needs to successfully complete all the requirements of the M.F.A degree and graduate in May 2024.
- The applicant needs to have maintained a G.P.A 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:**

The Fellowship program entails the following responsibilities:

- 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.

## **GRADUATE COURSE 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 visibility 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 READING(S):**

- 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.)

## **GRADUATE COURSE 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 READING(S):**

- *History of Modern Art: Painting, Sculpture, Architecture, Photography* (2009, 6<sup>th</sup> edition), H. H. Arnason and Peter Kalb. You may use the 5<sup>th</sup> 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
- Oswald de Andrade, "Cannibalistic Manifesto"
- 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).
- The journals *African Arts*, *Nka*, and *Critical Interventions*.
- Bhabha, Homi K. *Anish Kapoor: making emptiness*. E-reserves
- 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?*

### **GRADUATE COURSE 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 READING(S):**

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.

### **GRADUATE COURSE ART 605**

#### **I. 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 READING(S):**

- 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.

**MFA COURSE ART 620**

**ART 620 - SCULPTURE AND INSTALLATION**

**COURSE CONTENT:** 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.

## **II. ASSESSMENT SCHEME:**

Performance will be assessed on the basis of projects that will be submitted for final assessment at the end of the course for which a summative grade will be given. Work done during the courses will also be reviewed through individual as well as collective critiques

### **Essential 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)

## **MFA COURSE ART 651**

**Semester of Implementation: Spring 2023**

### **PART A: COURSE IDENTIFIERS**

Fill both columns if the course is a joint offering and/or is cross-listed with different codes.



1.	School	SHSS	
2.	Department	Department of Art, Media and Performance	
3.	Course Code	ART 651	
4.	Course Title	Film and the Moving Image	
5.	Credits (L:T:P)	1:0:3	
6.	Contact Hours (L:T:P)	1:0:3	
7.	Prerequisites	To be opted after semester 4	
8.	Major Core for		
9.	Major Elective for	MFA & UG Art Minor	

## **PART B: OBJECTIVES AND PRACTICE**

### **10. Course Summary**

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.

### **11. Course Aims**

Primarily designed for students from the MFA programme, the course is also open for undergrad students pursuing courses from minor programmes currently running at the department, the fundamental aims of the course include:

1. To develop a critical understand of the history and evolution of the language and practice of moving images.
2. To develop a passionate appreciation of film and moving image art practice.
3. Establishing the relationship between cinema and its antecedents (painting, photography, experimental film) as well as the post cinematic word of moving images (CCTV, found footage).
4. To acquire competence in an understanding of the formal properties of film.

5. Locating the evolution and transformation of ideas of the screen practices from cinema to CCTV and mobile phones.
6. Enable students to understand historical and theoretical ways of thinking about cinema, and to relate this to their own experiments.
7. To develop an understanding of the socio-political contexts in which film and moving image art is produced.
8. To enable students to work independently and collaboratively in a moving image practice of their choice.

## **12. Learning outcomes**

1. Students opting for the course will develop the ability and the skills to critically engage with cinema and to appreciate its distinct grammar and technique.
2. To understand the relationship between film form and content, and to locate the historical development of various forms of moving image practice, particularly the avant-garde and experimental.
3. To engage with contemporary artistic practice that make use of diverse moving images including CCTV, found footage, archival footage etc.
4. Students will learn basic film skills using cameras, mobile phones and other devices, and put these skills to use, while working on their final term project involving making a film or related moving image practice.
5. Students will also be able to produce conceptually mature content using simple technologies.

## **13. Curriculum Content**

The course is divided into 4 modules and students will be given regular assignments, some of which will be graded.

### **Module 1: Image on Film**

#### **Week 1, 2**

This module will introduce film as a medium, outlining its early history through the practices of photography and cinema. Early forms of cinema such as the actuality film and the concept of “cinema of attractions” will be discussed. The class begins to look at how photography and moving image emerge from a shared history and how the practices are linked and come together in generative ways in contemporary moving image art.

#### **Recommended Reading:**

David Bordwell & Kristin Thompson (1979). *Film Art: An Introduction*  
Mark Cousins (2017). *The Story of Looking*.

### **Module 2: Film Language and Film Concepts**

#### **Week 3, 4**

This module will discuss the evolution of the language of cinema. It will focus on pre-war years in the West and the emergence of cinema as a modern media for modern times. The class will learn about the emergence of a film language and cinematic aesthetics. Several key film techniques, movements and avant-garde practices of the early decades of the 20th century will be discussed including Soviet Montage (editing), Deep Focus (camera), Mise-en-

scene (staging shots), Point of View, Lighting, Close-up, Sound, Music and Jump cut. Additionally, the module will include references to key cinematic concepts such as Spectatorship, Scopophilia, Voyeurism, the Cinematic Apparatus etc., and to illustrate the above, clips from several films will be screened in this section.

**Recommended Reading:**

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.

**Module 3: Moving Image Forms: Themes, Experiments & Debates**

**Week 5, 6,7, 8,9,10**

This module surveys a wide range of moving image practices beyond conventional cinema, but which still retain the relationship to the cinematic. Working with the idea of expanded cinema, the module critically evaluates a set of thematic as well as formal concerns. This module will serve as an engagement with the following:

- 3.1 Still and Moving Image: Experiments in Time and Memory
- 3.2 Found footage: Why shoot, when you can find.
- 3.3 Experimental documentary in India: A look inside the Films Division archive
- 3.4 The Personal and the Political in the Home Video
- 3.5 CCTV and Moving Image Art: A politics of Contemporaneity
- 3.6 Video Installation and the Split Screen
- 3.7 Virtual Reality: Conundrums of the Digital Age

The teaching for this module is largely based on screenings and discussions. Students will be shown extracts and complete works as a way to familiarize them with the texts (film and art work).

**Recommended Reading:**

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

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

**Module 4: Practice based Project**

**Week 11, 12, 13, 14**

The module is process oriented and students will develop a practice based project in discussion with the principle instructor for the course. This could be a photo-roman, short film, experimental video, performance film, etc.

**14. Teaching and Learning Strategy**

The classroom environment will include lectures with screenings, contextual and theoretical discourse, and collaborative practice workshops.

**PART C: ASSESSMENT**

**15. Assessment Strategy:**

1. Participation in class discussions and workshops (20%)
2. Practical assignments. Students will be given 5 assignments and they will be graded on process & presentation (30 %).
3. Summative critique on final output/ end semester project (50%).

#### **16. Mapping of Learning Outcomes to Assessment Strategy**

1. Concepts and ideas in moving image art, assessed during class discussions
2. Engage formally with film and moving image through class assignments
3. Produce an independent moving image work that integrates theory and skills acquired during the semester.

#### **17. Reference Bibliography**

Aitken, D. (2005). *Broken Screen: 26 Conversations With Doug Aitken : Expanding the Image, Breaking the Narrative*

Baron, J. (2013). *The Archive Effect: Found Footage and the Audiovisual Experience of History*

Bazin, A. (1958). 'The Ontology of the Photographic Image', in *What Is Cinema? Vol. 1*. University of California Press. 2004, pp. 9–16

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

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

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

Cannon, R. (2017). *On Making a Found Footage Film*

Cavell, S. (1980). *The World Viewed: Reflections on the Ontology of Film*

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

Denson, S. & Leyda, J. (Ed) (2016). *Post Cinema: Theorizing The 21st Century*

Friedberg, A. (2006). *The Virtual Window: From Alberti to Micros*

Guldemon, J., Bloemheugel, M. & Milani, F. (2012). *Found Footage: Cinema Exposed*

Gunning, T. "Loie Fuller and the Art of Motion: Body, Light, Electricity, and the Origins of Cinema" in Richard Allen and Malcolm Turvey ed. *Camera Obscura Camera Lucida: Essays in Honor of Annette Michelson* Amsterdam: Amsterdam University Press, 2003, 75-89

Gunning, T & Gaudreault, A. (1986). *The Cinema of Attractions*.

Levy, P. (1997). *Becoming virtual: Reality in the Digital Age*

Macdonald, S. *Avant-Doc: Intersections of Documentary And Avant-Garde Cinema*.

Manovich, L. (1995). *What is digital cinema?*

Mitchell, W.J.T. & Hansen, M. (Ed) (2010) *Critical Terms for Media Studies*

Mondloch, K. (Ed) (2010). *Screens: Viewing Media Installation Art (Electronic Mediations)*

Monteiro, A. & Jayasankar, K.P. (2015). *A Fly in the Curry: Independent Documentary Film in India*

Nichols, B. (2017). *Introduction to Documentary (Third edition)*.

Windhausen, F. (2022). *A Companion to Experimental Cinema*

## **18. 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 (1995). *Workers Leaving the Factory*

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 Phalke 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  
Thomas Edison (1894). Sneeze  
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

---

## **GRADUATE COURSE ART 609**

### **COURSE TITLE: Painting and Drawing/Cross-Media Project I ART 609**

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 READING(S):** 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.

## **GRADUATE COURSE ART 709**

**COURSE TITLE: Cross-Media Project II (ART AND THE FIELD: CONTEXT AND MATERIALITY)**

### **Course Description**

**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.**

**Suggested Readings (pdfs will be provided)**

**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.**

## **GRADUATE COURSE 632**

**COURSE TITLE: THE PHOTOGRAPHIC IMAGE**

### **Course Description**

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 READING(S):**

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

## **GRADUATE COURSE ART 671**

**ART IN PUBLIC DOMAIN**



## **Course Description**

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 endeavor 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 BOOK(S):**

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 Labor 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.

### **SKILL SETS ACQUIRED:**

The students will have the intellectual capability to research, plan, design, fabricate, and complete work utilizing a variety of processes in a variety of settings for a variety of purposes. Students will be competent 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.

### **Content/modules:**

#### **Module 1: Overview and Modalities of Art Practice**

Familiarizing students with the basic themes and debates central to contemporary art discourse and cultural criticism that will help them to identify the course of their own practice. This module introduces students ‘what constitutes the public’ and develop a framework to reconstitute their own version of the same.

#### **Tasks:**

**Students’ presentation focused on the questions below-**

- Which discipline does your practice contribute to? What is your specialized field or area of interest?

- What does your practice investigate? What have you found out through the making of your work?
- What are your working methods? Where does your practice begin? How do you initiate, develop and produce your work?
- What are the key ideas or conceptual frameworks that you have found helpful in thinking about your work? Are there any key texts (including poetry and other works of literature) that you have found particularly useful or significant?
- Which artist has most informed your approach? Which artists do you most identify with and how? Discuss the work of one internationally recognized contemporary practitioner.

Each presenter will receive feedback from the mentor. It will be followed by a group discussion and peer review session. These sessions will enable students to approach the latest developments in art and culture from a historical and critical vantage point from an art practitioner and to find out precedents related to their own practice.

### **Identifying precedent related to own positionality/practice and detailed presentation:**

All work demands a context against which it is understood. Context may be established through precedent, created via the currency of contemporary practice, or by discipline or tradition: a body of work might be said to continue, reflect, question, engage or synthesize the work of other artists/practitioners and in this way place itself in a context. Context is also established as a theoretical construction: a body of work might be discussed in relation to particular artistic, philosophical, critical or political frameworks that develop interpretation and meaning. Students will find it useful to divide this section into sub-sections, each dealing with a particular precedent or aspect of context with annotated visuals/references to illustrate them.

Relevant questions to be followed for identifying the precedents:

#### **Key art practitioners relevant to student's ongoing ideations**

These should be artists with a significant international profile, whose work is widely recognized and documented, or whom the student considers important. This might include individual artists, or collectives / artistic movements.

It may be helpful to discuss specific individual works in order to explore the artist's practice in detail and depth.

Students should consider a focused and in-depth discussion of a single artist or work. Students may assume the audience as well-informed and the account of a precedent should be an advanced analysis, not a basic introduction.

The selected artist may relate to your own work in one or more of the following ways:

- \* Use of media or technique
- \* Methods or strategies employed in developing work
- \* Ideas or issues investigated in the work
- \* Stylistic, aesthetic or formal qualities of the work

The approach students take to selecting the precedents will depend on how they characterize their practice.

Key writers (critics/theorists/philosophers etc) whose work provide an intellectual context and framework for students own practice. Students should consider referring to a single text (essay, article, and book/chapter) to allow a focused and in-depth analysis.

## **Module 2: Thinking through context**

This module will be premised on developing a narrative context to imagine the political potential of ideas on aesthetic within societies and cultures. Students will be encouraged to understand various societal contradictions and stratifications, and in what aspects art is placed within them impacting different domains of knowledge. The key questions students will be exploring in this module are;

How to think art practice within a particular social and historical context?

How do we see the artist within the larger system of knowledge production? And how do we engage in artistic research?

These explorations will be done through reading specific case studies, discussions, and small-scale practical exercises. With this module, students are expected to start imagining their individual projects and frame them within specific contexts.

### **Case studies for Module 2:**

Action based art practices in South Asia, Avant grade, and protest art

Role of propagandist in the recent land and farmer movement in India (from Singur to recent farmer protest)

Caste, Race, Gender, Class: Identity, Public Responses and Resistant Art.

## **Module 3: Identification of one's own site of inquiry**

This module aims to initiate practice and will have individual and group feedback sessions as the projects develop.

Students will visit a space together (specific space will be finalized jointly by the student groups). This visit with few activity (interactions with local people, knowing the site/area, documentation through sketches/photographs) followed by a group discussion related to ethnographic research will also help student to identify their own domain of engagement. Students will give presentation of their own choice of areas, its history and draft plans of their upcoming engagements.

By the end of this module student should have primary ideas, and topics for their art projects, besides documentation of the process, artistic research, iterations, or experimentation. Students will give individual presentations of their ongoing work which will be followed by classroom discussion and peer feedback.

## **Module 4:**

### **Public/Community/Collaborative/Dialogic/Participatory/interventionist Art, Activism, and their discontents**

This module will be focused on developing, reflecting, and restructuring the notions of practice. Initial classes in the module aim to bring in further complexity and questions related to the historical relations between art and society. It aims to bring the contemporary discourse

regarding 'Representational Politics' in the realm of aesthetics and politics. Within this module, students will be introduced to the various contradictions within art and activism, which will vary from adventurism, and elitism, to artistic 'savior complex'. It will propose a critique of the artist's framing as an agent of history and the associated privileged subject position. Students are expected to navigate through these complexities by questioning and re-evaluating their ongoing projects. We will be focusing on a few key issues that should disrupt and call for creative response and improvisation.

Questions to address in this module are-

How to see the fundamental conflict between art and activism?

How can the artist be conscious of the contradictions in their self-image and self-awareness?

What is the importance of an artist's vantage point in socially responsive practice?

Students will continue developing their projects and individual feedback sessions will be organized.

By the end of this module, student will be expected to make a classroom presentation on the latest state of their work, followed by feedback sessions.

Students are required to compile their process notes, research output within a curated document. Students will simultaneously strategize the display, action and distribution of their work. It will be up to the students to define the exhibitionary format of their project.

### **Module 5: Presentation/Workshop**

We will organize a contemporary artist talk/presentation/workshop, who is working in the public domain from a longer-run. Invitation will be based on students' own need/interest/project/engagement.

### **Module 6: Action/intervention/Exhibition/Submission**

In this final module students will conduct/execute their own form of artistic response to their project. Students are required to submit a final documentation of their action/intervention/exhibition/documentations accompanied by notes on strategies and modes of display and distribution adopted by them. There will be a closing discussion session where students will reflect on each other's projects.

## **MFA COURSE 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 interdisciplinary 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.

Primarily designed for students from the MFA programme, while also open for undergrad students pursuing courses from minor programmes currently running at the department, the course outlines following as its key objectives:

9. To generate for the students an active and consistent theory-practice interface at the core of their academic learning.
10. To foreground body, movement, and performance as central to discourses on social discrimination, subversive action, and change.
11. To study performance and resistance embedded in the moving human body, while also observing non-living objects/subjects as statements intending political action. In other words, to ask, what is performance/resistance beyond human body?
12. To examine forms, infrastructures, and representations of political protest, using examples of national and international protests that have happened in the recent past.
13. To ask, what are the ethics of the 'political' in performance making? Why must the artist voice for the other? Why must the artist respond to the collective? And why must contemporary art be built and nurtured as a space for 21<sup>st</sup> century inquiries on social justice and change?
14. To cultivate in gestures, movement, and material-making, a potential to project political reflections.
15. To think through practices of text and language in formulations of artistic/art-based political discourses.

#### **Learning outcomes:**

1. Students are able to analyse how the performing arts provide a vital forum for dialogues on social identity construction, welfare, democracy, and human rights.
2. Students are able to contextualise/articulate their artistic practice as a political discussion.
3. Students are able to grasp the significance of collaborative/communitarian thought in art-making.
4. Students are able to device embodied, material and textual possibilities of political/philosophical analysis.
5. Students are able to identify key references, concepts, theoretical frameworks, and modes of performance that may be integral to their individual process of arriving at an artistic statement.

#### **Module 1= Week 1**

##### **Where to begin? University as the space for performative action**

This module will focus on introducing to the students the notion and practice of student activism in university spaces. Employing a combination of site-specific performance-composition workshops and reading of two scholarly essays, the module will invite students to witness overlaps across embodied and textual modes of analysis and argument. The key

intention of this module is bring students to experience their collective 'personal'/'here' and 'now' as laboratories where they can begin to imagine/assert ideas and acts of corporeal intervention.

**Readings:**

Bhardwaj, Meghna, "Politics as Aesthetics: Analysing performatives in the context of JNU protest". In *Journal of Emerging Dance Scholarship* (JEDS Online), World Dance Alliance, 2018. (PDF)

Munsi, Urmimala Sarkar, "Asserting Freedom-Building Resistance in Student Communities through Consumption Strategies". In Kanchan Mukhopadhyay (ed.) *Food Power: Expression of Food-Politics in South Asia*, Sage Publications, Delhi, 2020 (PDF)

**Site-specific Workshops:**

Gathering inspirations from the simultaneous readings of the essays above, these workshops will invite students to choose from available sites in the university, and as their first step, physically test out/write/discuss their imagination of a performative action that can potentially intervene the given structure and codes of the chosen site.

**Module 2= Week 2, 3, 4, 5**

**Performance Resistance through the lens of Dance**

This module will focus on Performance Resistance via a study of choreographic works and dance performances, theoretical analysis, and arguments developed by dance scholars and dance artists from across South-Asian, Euro-American, and African contexts. The key question that the module will investigate is: How is the dancing/moving body a source of empowerment?

The module is divided into following three components:

- 1. Video documentations:** *Sharira* by Chandralekha, *The Secular Project* by Mandeep Raikhy, *Shadow's Child* by Urban Bush Women, *Pina* on Pina Bausch, *Man walking down the side of the building* by Trisha Brown, *Pedra Bruta/Rough Stone* by Zakia Julia, Short videos of dances during BlackLivesMatter
- 2. Studio workshops:** Based on her own experience of performing in political choreographic-works, the instructor will introduce body/movement based strategies of performing resistance. The questions raised will be: How to physically interject the codes of a space? How does a protesting body feel? What is connection between physical anatomy and resistance? What are the rhythmic structures of protest dances/disruptive political events?
- 3. Essays:**
  - 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*, *Diaphanes* (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)
- Munsu 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>

### **Module 3= Week 6, 7, 8**

#### **Approaches and perspectives from Theatre, Folk Performance, and Performance Art in the Indian context**

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\\_uYTo3cl](https://www.youtube.com/watch?v=b9S_uYTo3cl)

Bharucha, Rustom. "Ravana as Dissident Artist: The Tenth Head and Ravanama". 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)

### **Module 4= Week 9, 10**

#### **On Embodied passion in Political Resistance: Theories on Gender and Political Philosophy**

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>

### **Module 5= Week 11, 12, 13, 14**

#### **How to? Devising one's artistic practice as a protest strategy**

The students will be invited to propose an art project in response to any political event/issue they would like to study. They can present this proposal in the form of a written synopsis, or as a performance, installation, poetry, sound, object, film, photographs, etc. This is to



motivate students to conceive political opinion as a material act/activity, and to grasp the significance of play in crafting political subversions.

Reference readings for this module:

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)

### **MFA COURSE 646**

COURSE TITLE: ART , FILM AND THE PHOTOGRAPHIC IMAGE

Aesthetically based mediums, photography and film will be explored and discussed along with reading into the practice and work of artists who have been influenced by or who appropriate found footage/stills directly or indirectly within the frame of pain grief and desire.

Important feature films will be shown in class and students asked to take off from the films to execute visual projects either as stills or videos or medium of their choice.

The course will also attempt to discuss the issues of problems quality; the content of art and photography, film and moving image . This course will push students to explore expressive, critical, representational, formal, conceptual and technical aspects of these very varied, fluid, and pervasive mediums of film and photography. Unconventional experimentation and research complementing the student's own practice, as a means of personal expression will be thoroughly encouraged.

RECOMMENDED BOOKS:

1. Art and Photography Edited by David Company- Phaidon Press
2. The remembered Film- Victor Burgin
3. Anri Sala –Phaidon Press
4. Tacita Dean – Phaidon Press

### **MFA COURSE 673**

I. COURSE TITLE: ART +ECOLOGY

II. COURSE CONTENT:

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.

**Essential Reading:**

- *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

## **GRADUATE COURSE ART 656**

COURSE TITLE : Interactive Art

COURSE CONTENT:

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.

## READINGS

- ‘ Jauss, Hans Robert. *Toward an Aesthetic of Reception*. Trans. Timothy Bahti. Minneapolis: U of Minnesota P, 1982.
1. Holub, Robert C. *Reception Theory: A Critical Introduction*. London: Methuen, 1984.
  2. Eagleton, Terry. "Phenomenology, Hermeneutics, and Reception Theory," in *Literary Theory*. University of Minnesota Press, 1996.
  3. Philip Auslander, *Liveness: Performance in a Mediatized Culture*, Taylor & Francis, 2002.
  4. Frank Popper, *Art—Action and Participation*, New York University Press, 1975
  5. Dannenberg, R, Bates, J: "A model for interactive art", *Proceedings of the Fifth Biennial Symposium for Arts and Technology*, 51(78)
  6. Muller, L, Edmonds, E, Connel, M: "Living laboratories for interactive art", *CoDesign*, 2(4):3

## INSTRUMENTS FOR INTERACTIVITY Hardware & Software

1. Arduino physical computing/electronics toolkit for interactive objects and installations
2. I-CubeX sensors, actuators and interfaces for interactive media
3. Max/MSP programming language for interactive media
4. Processing (programming language) used for many interactive art projects
5. Pure Data - open source programming language for interactive computer music and multimedia works
6. Performance softwares like Isadora for live mixing, editing, mapping
7. Cameras, computers, connectors, patchers & projectors etc
8. Basic editing tools on Final Cut Pro & Adobe After-effects

## RECOMMENDED BOOK(S):

- ‘ 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](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](http://netzspannung.org), 2004, ISBN3-934013-38-4

‘ Fleischmann, Monika; Strauss, Wolfgang (eds.) (2001). Proceedings of »CAST01//Living in Mixed Realities« Intl. Conf. On Communication of Art, Science and Technology, Fraunhofer IMK2001, 401. ISSN 1618–1379 (Print), ISSN 1618–1387 (Internet).

‘ Oliver Grau Virtual Art, from Illusion to Immersion, MIT Press 2004, pp. 237–240, ISBN0-262-57223-0

‘ Christiane Paul (2003), Digital Art (World of Art series). London: Thames & Hudson. ISBN0-500-20367-9

‘ 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

#### SKILL SETS ACQUIRED:

This section is directed at those with no previous electronics or programming experience, looking to refresh their basic understanding, or just starting out. Interest and experience in visual language, be it the visual arts, moving image, performance, digital technologies and/or architecture is appreciate

#### GRADUATE COURSE ART 619

COURSE TITLE: **Graphos: Writing the Visual**

#### **Course Description**

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.

### **Course Aim**

- The aim of the course is to open up the universe of graphic expression.
- To rethink the category of the 'political' through graphic narratives.
- To create sequential narratives, which will help in making "bodies" of art work with a strong central focus.

### **Learning Outcomes**

Students understand:

- that the trajectories of drawing are diverse and extend into the public realm.
- the educational value of drawing as a language in situations where literacy is not a given.
- the relationship between writing and drawing
- To be able to extend writing into the spatial realm.

### **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).

### Workshop on Graphic Narratives /

- **Day 1:** Introduction/get students to read Comics, digital and print.
- Deconstruct the basic way a Comix works. Reconstruction of space time continuum.
- A slide presentation and introduction to comics and narrative art, drawing references to oral tradition of storytelling, pattachitra, kavads and more recent Comics.
- The students will be engaged in small exercises which involve drawing and visualising some concepts around sequential narration, non - linear timelines etc.
- **Day 1:** Exploring ways of drawing and coming towards an idea. Quick exercises to ease the flow of the wrist.
- **Day 2:** Storyboarding and Planning: A poem or a small narrative from a story and encourage them to make a sequential silent narrative. Also encouraging the students to bring their own material, music, prose, audio, animation, video, whatever they feel might help bring out a narrative.
- Inputs on story boarding/looking at different styles that are used to tell a story, from box making, to manga; use of onomatopoeia.
- They will be encouraged to make a rough draft at this stage
- **Day 3:** Execution. Once the concepts are finalised, they can start making a final draft of their work. Thinking of number of pages to the cover art, sequencing, page layout, double spread, page turn etc. An important exercise is to look for clues and how to surprise the reader.
- **Day 4:** final work and printing + display.

Also, a small introduction into the indie comix scene and how it's being spread around India through the Indie Comix Fest and other platforms which are not mainstream but has a wide reach.

