



BENGALURU CENTRAL UNIVERSITY

ACADEMIC SYLLABUS & RESOLUTION CBCS & SEMESTER SCHEME

FOUR SEMESTER (2 YEARS M.V.A) DEGREE PROGRAMME MASTER OF VISUAL ARTS (M.V.A)

PAINTING - APPLIED ARTS – SCULPTURE PRINTMAKING - ART HISTORY

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REGULATIONS FOR ADMISSIONS MASTER OF VISUAL ARTS COURSE (M.V.A)

The duration of the Undergraduate Course leading to the degree of MVA in Painting, Sculpture, Graphic Art, Art History and Applied Art shall be **TWO Years** or a total of **Four Semesters**. The medium of instruction in English. Students can give their written exams in either English or Kannada.

ADMISSION CRITERIA FOR FOUNDATION COURSE:

(Admission I semester MVA- PG seats allotment as per BCU norms)

A candidate who has passed any ONE of the following examinations shall be eligible to join the MVA First Semester.

1. Candidates who have passed BVA/BFA in recognized Institute Affiliated to Universities in India.
2. A candidate who has passed Visual Art degree from any recognized Institution in India and abroad (considered equivalent to BVA, the condition that the parent University approves) is

ENTRANCE TEST:

The Bangalore School of Visual Arts conducts an entrance test for MVA candidates. The candidate must clear the entrance test in order to get admission. The entrance test is conducted at three levels which includes written, practical and oral tests as prescribed by the Bangalore School of Visual Arts administration.

ADMISSION TO PG SPECIALIZATIONS:

Students who have successfully completed Degree Course in the specializations of **Painting, Sculpture, Printmaking, Applied Art, Art History**, Seat allotment for different specializations will be on a first-come-first-served basis as there are fixed and limited quotas for each specialization. Students are encouraged to select their specializations after discussions with their me

CREDITS: Each course shall carry a certain number of credits. Credits normally represent the weightage of a course and are a function of teaching, learning and evaluation strategies such as the number of contact hours, the course content, teaching methodology, learning expectations, maximum marks etc. In the proposed programs, generally 1 to 2 hours of instruction per week in a semester is assigned one credit. Considering the importance of the subjects and the weightage of the subjects are indicated in the credits in Credit Column. Total Credits for MVA PG Program will be

The general features of the Credit Based Semester Scheme are

- a) The relative importance of subjects of study are quantified in terms of credits.
- b) The subjects of study include foundation, core and skill development courses
- c) The programs permit chose the Core electives
- d) The students shall take part in co-curricular and extension activities.
- e) The declaration of results is based on the Aggregate Percentage of marks obtained as well as on Aggregate or Cumulative Grade Point Average (CGPA) earned.

TITLE AND COMMENCEMENT:

- a. These regulations shall be called “The Regulations Governing the Choice Based Credit System (Semester Scheme) in the Undergraduate Degree Programs in the Faculties of Visual Arts.
- b. These regulations shall come into force for the award of the degrees from the date of assent of the Chancellor (2019 batch & onwards).
- c. The programs such as mentioned below shall be under Master of Visual Arts of MVA.

1. **Painting**
2. **Sculpture**
3. **Printmaking**
4. **Applied Art**
5. **Art History**

DURATION OF THE PROGRAMMES, REQUIREMENTS AND OPTIONS:

- i. Duration of the MVA undergraduate programs shall extend over Four Semesters (Two academic years) for the regular master’s degree.
- ii. Each semester shall consist of at least 16 to 18 weeks of study with a minimum of 90 working days (excluding the time spent on the conduct of final examination of each semester).
- iii. The candidates shall complete courses equivalent to at least 156 credits to become eligible for the Regular master’s degree in MVA. Further, all candidates will be awarded master’s Degrees on successful completion of Four semesters (Two academic years) of the undergraduate programs.

PROGRAMMES:

FACULTY OF ARTS

Masters of Visual Arts called MVA.

ELIGIBILITY FOR ADMISSION:

Master of Visual Arts / MVA.

- a) A candidate who has passed the Degree in Visual Art with required Specialization in recognized institute affiliated any Universities, shall be eligible for admission to these programs
- b) Additional Conditions of Eligibility are as per the University Guidelines
- c) For a Foreign student Conditions of Eligibility are as per the University Guidelines

5. MAXIMUM PERIOD FOR COMPLETION OF THE PROGRAMMES:

The candidate shall complete the programs within the period as prescribed in the regulation governing the maximum period for completing various degree/diploma programs from the dates of admissions. It is generally twice the number of years of the programs. Completing the programs means passing all the prescribed examinations of the p programs to become eligible for the degree.

MEDIUM OF INSTRUCTION:

The medium of instruction and examination shall be English or Kannada

SUBJECTS OF STUDY:

Subjects of study shall comprise the following:

ATTENDANCE AND CHANGE OF SUBJECTS:

- A candidate shall be considered to have satisfied the requirement of attendance for a semester if he/she attends not less than 75% of the number of classes held up to the end of the semester in each of the subjects.
- There shall be no minimum attendance requirement for the Co-curricular and extension activities.
- Whenever a change in a subject is permitted the attendance in the changed subject shall be calculated by taking into consideration the attendance in the previous subject studied.
- If a candidate represents his/her Institution / University/ Karnataka State/ Nation in Sports / NCC / NSS / Cultural or any officially sponsored activities he/she may be permitted to claim attendance for actual number of days participated, based on the recommendation of the Head of the Institution concerned.
- If a candidate is selected to participate in national level events such as Republic Day Parade etc., he/she may be permitted to claim attendance for the actual number of days participated based on the recommendation of the head of the Institution concerned.

The evaluation process of IA marks shall be as follows.

The first component (C1) of assessment is for 15% marks. This shall be based on tests, assessment and score process should be completed after completing 50% of syllabus of the course/s and within 45 working days of semester program.

The second component (C2) of assessment is for 15% marks. This shall be based on tests, assignments, seminar, case study, field work, internships / industrial practicum / project work etc. This assessment and score process should be based on completion of the remaining 50 percent syllabus of the courses of the semester.

During the 18th – 20th week of the semester, a semester end examination of 3 hours duration shall be conducted by the University for each Theory course. Practical Courses are assessed by External Jury through the display of all the works done by the student during the semester. This forms the third and final component of assessment (C3) and the maximum marks for the final component will be 70%.

In the case of a student who has failed to attend the C1 or C2 on a scheduled date, it shall be deemed that the student has dropped the test. However, in case of a student who could not take the test on scheduled date due to genuine reasons, such a candidate may appeal to the Program Coordinator / Principal. The Program Coordinator / Principal, in consultation with the concerned teacher shall decide about the genuineness of the case and decide to conduct special test to such candidate on the date suitable to the concerned teacher but before commencement of the concerned semester end examinations

For assignments, tests, case study analysis etc., of C1 and C2, the students should bring their own answer scripts (A4 size), graph sheets etc. required for such tests/assignments and these be stamped by the concerned department using their department seal at the time of conducting tests / assignment / work etc.

The outline for continuous assessment activities for Component-I (C1) and Component-II (C2) of a course shall be as under.

Outline for continuous assessment activities for C1 and C2 Activities C1 C2

Total Marks

Session Test 10% marks 10% marks 20% Seminars 05% marks 05% Case study / Assignment / Field work / Project work etc. 05% marks 05% Total 15% marks 15% marks 30%

For practical course of full credits, Seminar shall not be compulsory. In its place, marks shall be awarded for Practical Record Maintenance.

Conduct of Seminar, Case study / Assignment, etc. can be either in C1 or in C2 component at the convenience of the concerned teacher.

The teachers concerned shall conduct test / seminar / case study, etc. The students should be informed about the modalities well in advance. The evaluated courses / assignments during component I (C1) and component II (C2) of assessment are immediately provided to the candidates after obtaining acknowledgement in the register by the concerned teachers(s) and maintained by the Chairman in case of a University Post-Graduate Department and the Principal / Director in the case of affiliated institutions. Before commencement of the semester end examination, the evaluated test assignment etc. of C1 and C2 shall be obtained back to maintain the same till the announcement of the examination results of the semester concerned. The marks of the internal assessment shall be published on the noticeboard of the department / college for information of the students. The Internal assessment marks shall be communicated to the Registrar (Evaluation) at least 10 days before the commencement of the University examinations and the Registrar (E) shall have access to the records of such periodical assessments.

There shall be no minimum in respect of internal assessment marks. Internal assessment marks shall be shown separately in the marks card. A candidate who has failed or rejected the result, shall retain the internal assessment marks.

REGISTRATION FOR EXAMINATIONS:

A candidate shall register for all the papers of a semester when he/she appears for the examination of that semester for the first time.

CONDUCT OF EXAMINATIONS:

- There shall be Theory and Practical examinations at the end of each semester, ordinarily during November for odd semesters and during May for even semesters, as prescribed in the Scheme of Examinations.
- Unless otherwise stated in the schemes of examination, practical examinations shall be conducted at the end of each semester. They shall be conducted by two examiners, one internal and one external and shall never be conducted by both internal examiners.
- The statement of marks sheet shall be sent to the Registrar (Evaluation)
- The candidate shall submit the record book for a practical examination duly certified by the course teacher and the H.O.D/staff in-charge. It shall be evaluated at the end of the Semester at the practical examination.

MINIMUM FOR A PASS:

- No candidate shall be declared to have passed the Semester Examination as the case may be under Part I / Part II / Part III unless he/she obtains not less than 35% marks in written examination / practical examination and 40% marks in the aggregate of written / practical examination and internal assessment put together in each of the subjects and 40% marks (including IA) in Project work & viva wherever prescribed.

- If a candidate fails in a subject, either in theory or in practical, he/she shall appear for that subject only at any subsequent regular examination, within the maximum three period prescribed for completing the program. He/she must obtain the minimum marks for a pass in that subject (theory and practical separately) as stated above.

CARRY OVER:

A candidate who fails a lower semester examination may go to the higher semester

CLASSIFICATION OF SUCCESSFUL CANDIDATES: CLASSES & GRADES:

Each semester's result shall be declared in terms of Classes on the basis of Percentage of Aggregate Marks scored and in terms of grading system based on the marks scored. The results of successful candidates at the end of IV semester and aggregate or Cumulative Grade Point Average (CGPA) for award of Master's Degree in Visual Arts.

Table I: Conversion of Percentage of Marks into Grade Points in a Paper

% Marks in a paper/practical	Grade Point (GP)
96-100	10
91-95	9.5
86-90	9.0
81-85	8.5
76-80	8.0
71-75	7.5
66-70	7.0
61-65	6.5
56-60	6.0
51-55	5.5
46-50	5.0
41-45	4.5
40	4.0
Below 40	0

- The Semester Grade Point Average (SGPA) shall be computed by dividing the sum of the Credit Points (CP) of all the subjects of study by the maximum credits for the semester.
- The CP are in turn calculated as the product of the grade points earned in the paper and the credits assigned to that paper.

The details are given in Appendix B.

- **Appendix B** gives a summary of marks and credits assigned to different subjects of study in Master's Degree programs in all the semesters. In these tables, 100(2), indicates the maximum total mark in a subject of study is 100, while the credit assigned is 2. These tables are followed with illustrations of computing semester grade point averages (SGPA) and aggregate or cumulative grade point averages (CGPA).
- The Aggregate or Cumulative SGPA (CGPA) at the end of the fourth, sixth and ten semesters shall be calculated as the weighted average of the semester grade point averages. The CGPA is obtained by dividing the total of semester credit weightages by the maximum credits for the program.
- A candidate shall be declared to have passed the UG program if he/she secures at least an aggregate SGPA/CGPA of 4.0 (or Course Alpha-Sign Grade P).

Table II: Final Result / Grades Description Semester / Program % of Marks

**Semester GPA / Program CGPA Alpha-Sign /Letter Grade Result /
Class Description**

90.0-100	9.00-10.00	O (Outstanding) Outstanding
80.0-<90.0	8.00-<9.00	A+ (Excellent) First Class Exemplary
70.0-<80.0	7.00-<8.00	A (Very Good) First Class Distinction
60.0-<70.0	6.00-<7.00	B+ (Good) First Class
55.0-<60.0	5.50-<6.00	B (Above Average) High Second Class
50.0-<55.0	5.00-<5.50	C (Average) Second Class
40.0-<50.0	4.00-<5.00	P (Pass) Pass Class
Below 40	Below 4.00	F (Fail) Fail/Reappear
Absent	0	Ab (Absent)

- The candidates who pass all the semester examinations in the first attempts are eligible for ranks provided they secure above 60% marks or at least an Alpha-Sign Grade B+.
- The results of the candidates who have passed the Eighth semester examination but not passed the lower semester examinations shall be declared as NCL (Not Completed Lower semester examinations). Such candidates shall be eligible for the degree only after completion of all the lower semester examinations.

- A candidate who passes the semester examinations in parts is eligible for only class and not for ranking.

REJECTION OF RESULTS:

A candidate may be permitted to reject result of the whole examination of any semester. Rejection of result paper wise / subject wise shall not be permitted. The candidate who has rejected the result shall appear for the immediately following examination.

The rejection shall be exercised only once in each semester and the rejection once exercised shall not be revoked.

Application for rejection of results along with the payment of the prescribed fee shall be submitted to the Registrar (Evaluation) through the College of study together with the original statement of marks within 30 days from the date of publication of the result.

A candidate who rejects the result is eligible for only class and not for ranking

Conditions for transfer of admission of students within the University.

- i) His/her transfer admission shall be within the intake permitted to the college.
- ii) Availability of same combination of subjects studied in the previous college.
- iii) He/she shall fulfil the attendance requirements as per the University Regulation.
- iv) He/she shall complete the program as per the regulation governing the maximum duration of completing the program

DEPARTMENT OF
PAINTING

Master of Visual Arts (MVA) – Painting

Duration of Course: IV Semesters (Two Years)

The Postgraduate Programme in Painting is designed to foster advanced studio practices and critical inquiry, enabling students to develop a distinct personal visual language and conceptual framework. Emphasizing both traditional and contemporary methodologies, the programme engages students with current discourses in art, particularly within the context of a technologically mediated society.

Through an interdisciplinary and research-driven approach, students are encouraged to explore diverse materials, processes, and media beyond conventional paint and canvas. The curriculum is structured to nurture reflective practice and intellectual rigor, promoting awareness of global contemporary art practices and the evolving role of the artist-researcher.

Each semester integrates three core components: studio practice, critical presentation, and research with a practical orientation. Individual tutorials, regular journal documentation, and group discussions are essential elements of the programme, providing continuous mentorship, peer learning, and critical feedback. This holistic structure aims to support the development of a mature, contextually aware, and professionally grounded artistic practice.

I - Semester

Sl. No	QP		Subjects	Instruction Hrs/week	Duration of Exams (Hrs)	MARKS			CREDITS
						IA	EXAM	TOTAL	
1		CORE-THEORY	CLASSICAL WESTERN ART	3	3	30	70	100	2
2			CLASSICAL INDIAN ART	3	3	30	70	100	2
3			PHILOSOPHY OF ART-I	3	3	30	70	100	2
4		CORE-PRACTICAL	CREATIVE PAINTING: VISUAL LANGUAGE, PROCESSES AND CONTEXT	8	-	75	175	250	8
5			ART JOURNAL-I	2	-	30	70	100	4
6			INTER DISCIPLINARY SUBJECT-I	2	-	45	105	150	6
7		SOFT CORE	1-T. New Media-Practical	3	3	30	70	100	2
SEMESTER TOTAL MARKS & CREDITS								900	26

CORE THEORY

1.1 PTG -- Classical Western Art

The course on Classical Western Art explores the meaning of the “classical” and the idea of “classicality” as ideals of harmony, proportion, balance, and enduring aesthetic value, while tracing the evolution of Western art traditions from ancient Greece and Rome through the Renaissance, Mannerism, Baroque, and Neoclassicism. It begins with the study of Greek art and architecture, examining the ideals of proportion, harmony, and humanism in Classical and Hellenistic works, followed by Roman innovations in portraiture, monumental architecture, and imperial propaganda. The Renaissance marks the revival of classical antiquity through humanist ideals and the masterpieces of Leonardo, Raphael, and Michelangelo, while Mannerism introduces a departure from balance and naturalism through elegance, complexity, and intellectual stylization. The Baroque period emphasizes drama, movement, and theatricality in response to the Counter-Reformation, with artists like Caravaggio, Rubens, and Bernini shaping its grandeur. Finally, Neoclassicism, influenced by Enlightenment ideals and archaeological rediscoveries, redefined classical principles through the works of David, Canova, and Ingres, offering a rational and idealized alternative to emerging Romanticism. The course equips students to analyze key artworks and monuments, understand stylistic developments across time, engage with aesthetic theories, and critically evaluate the enduring legacy of classicism in Western art history.

1.2PTG -- Classical Indian Art

The course on Classical Indian Art examines the evolution of Indian visual traditions from the Mauryan period to the late medieval era, highlighting sculpture, architecture, mural and miniature painting within their religious, cultural, and political contexts. It begins with the Mauryan pillars and stupas, early Buddhist narrative reliefs, and Ajanta’s early murals, followed by the emergence of anthropomorphic images in the Gandhara and Mathura schools under Kushana patronage. The Gupta period, regarded as the classical zenith, is studied through its sculpture, Ajanta murals, and the beginnings of temple architecture, while the early medieval period introduces the Nagara, Dravida, and Vesara temple styles, as well as regional traditions in Odisha, Khajuraho, Ellora, Mamallapuram, and Chola bronzes. The course also explores painting traditions, from murals at Ajanta, Ellora, Bagh, and Sittannavasal to illustrated manuscripts of the Pala and Jain schools, leading to the emergence of miniature traditions such as early Rajput and Sultanate painting that carried forward classical idioms into the medieval period.

1.3 PTG -- Philosophy of Art-I

The course Philosophy of Art I introduces students to the foundations of Western aesthetic thought, beginning with Socrates’ reflections on art and ethics, Plato’s theory of *mimesis* and critique of poetry, and Aristotle’s *Poetics* with its concepts of imitation, catharsis, and form. It then moves to Plotinus and the Neoplatonic view of beauty as a reflection of the transcendent, medieval Christian aesthetics shaped by Augustine and Aquinas, and Renaissance humanist

theories of proportion, perspective, and harmony (Alberti, Leonardo). The course further explores the birth of modern aesthetics with Baumgarten, Empiricism with Hutcheson, origin of sublime with Hume, Kant's *Critique of Judgment* on disinterested judgment and beauty, and Hegel's notion of art as the sensuous manifestation of spirit, phenomenology, dialectics, concept of history - zeitgeist-art, religion and mind - end of art; concluding with 19th-century critiques such as Schopenhauer's metaphysics of art and Nietzsche's tension between the Apollonian and Dionysian. Together, these thinkers establish the key philosophical frameworks for understanding the role of art, beauty, and creativity in Western thought.

CORE PRACTICAL

1.4 PTG -- Creative Painting: Visual Language, Process, and Context

The first semester introduces students to the fundamental aspects of visual language through intensive studio practice and conceptual exploration. Emphasis is placed on drawing as a primary tool for inquiry and experimentation, forming the basis for material and compositional understanding. Through structured exercises in both traditional and mixed media, students begin to explore form, space, color, and surface. Comparative studies of key art movements and contemporary painters are integrated to build contextual awareness. Students maintain a visual journal to document their process, while regular individual tutorials and group critiques foster reflective dialogue and critical thinking. This semester sets the foundation for developing an independent visual voice grounded in observation, material sensitivity, and contextual engagement.

1.5 PTG: --ART Journal:

All students must maintain continuous documentation in both **written and visual formats** as a mandatory part of the course. This must be presented during critiques, discussions, and exhibitions. The documentation should include self-realized observations, visual experiments, conceptual notes, and reflective insights. It serves as a critical record of the creative process and is essential for both self-evaluation and academic assessment.

1.6 PTG: -- Inter Disciplinary subject (Opted by the Students):

MVA Painting students need to select one minor subject from other disciplines such as graphics/applied art/sculpture, and the same subject will continue from through II Semester.

SOFT CORE

1.7PTG: I-T(Practical) New Media

The paper aims at the field related subjects- to be taught in class. The contemporary technological advancements like Computer Aided Designs, soft Skills supporting the Core Practical should be addressed. (Students may study software like-Corel Paint, Photo-shop, In-Design and alike.

The students should learn how to bring in creativity through photography. Using technical gadgets like mobiles and apps and use them to come up with creative images to be studied.

Master of Visual Arts (MVA) – Painting II – Semester

Sl. No	QP		Subjects	Instruction Hrs/week	Duration of Exams(Hrs)	MARKS			CREDITS
						IA	EXAM	TOTAL	
1		CORE-THEORY	EARLY MODERN WESTERN ART	3	3	30	70	100	2
2			EARLY MODERN INDIAN ART	3	3	30	70	100	2
3			PHILOSOPHY OF ART-II	3	3	30	70	100	2
4		CORE-PRACTICAL	CREATIVE PAINTING: NARRATIVE, ABSTRACTION AND MATERIALITY	8	-	75	175	250	8
5			Art Journal-II	2	-	30	70	100	4
6			INTER DISCIPLINARY SUBJECT-II	2	-	45	105	150	6
7		SOFT CORE	I-T (New Media) Practical		3	30	70	100	2
SEMESTER TOTAL MARKS& CREDITS								900	26

CORE THEORY

2.1 PTG: -- Early Modern Western Art

This course examines the transformation of Western art from the Enlightenment through the 19th century, a period marked by revolutions—political, industrial, and cultural—that reshaped artistic production and reception. It begins with the rational ideals of Neoclassicism (David, Ingres, Canova) and the decorative excess of Rococo, then moves to Romanticism (Delacroix, Goya, Turner, Friedrich), with its emphasis on emotion, the sublime, and national identity. The rise of Realism (Courbet, Millet, Daumier) is studied in response to social upheavals and industrialization, alongside the development of photography as a new medium. The course explores the emergence of Impressionism (Monet, Renoir, Degas) and Post-Impressionism (Van Gogh, Gauguin, Cézanne, Seurat), which challenged academic traditions and redefined modern vision. Key themes include the relationship between art and revolution, the impact of colonial encounters, the rise of urban modernity, and the role of exhibitions, museums, and salons in shaping public taste. By the end, students will understand how early modern art laid the intellectual and aesthetic groundwork for 20th-century modernism.

2.2 PTG: - Early Modern Indian Art

This course explores the dynamic transformations in Indian art during the 18th and 19th centuries, a period marked by the decline of Mughal imperial power, the rise of regional courts, and the profound impact of colonialism. It examines late Mughal and regional painting traditions (Lucknow, Murshidabad, Hyderabad, Patna, Company painting), the

continuation and adaptation of Rajput and Pahari schools, and the hybrid styles that emerged under colonial patronage. The course also considers architectural developments, from late Mughal monuments to Indo-Saracenic styles promoted by the British. Special focus is given to the advent of print culture, lithography, and the introduction of photography, which transformed artistic practices and circulation of images. The formation of colonial art institutions and art schools (e.g., Madras, Calcutta, Bombay) and their pedagogical frameworks are studied alongside the emergence of “academic realism” and nationalist aesthetics, culminating in early modern Indian artists such as Raja Ravi Varma. Themes of cultural encounter, hybridity, the negotiation of tradition and modernity, and the beginnings of an “Indian modern” are emphasized throughout, situating Indian art within broader global currents of the 18th and 19th centuries.

2.3 PTG: - Philosophy of Art II

The course Philosophy of Art II introduces students to the rich traditions of Indian aesthetic thought, beginning with Bharata’s *Nāṭyaśāstra* and the formulation of *rasa* as the central principle of aesthetic experience. It examines Bhaṭṭalollata’s and Śaṅkuka’s early interpretations of *rasa*, Vāmana’s emphasis on *rīti* (style) as the essence of poetry, Ānandavardhana’s theory of *dhvani* (suggestion) as the soul of poetic expression, Bhaṃa’s theory of *Alankara*, and Abhinavagupta’s comprehensive synthesis of *rasa* and *dhvani* into a universalized and blissful aesthetic experience. Concepts of *Anukarana*, *Vakrokti*, *Alamkara*, *Auchitya*, *Chitrakavya*, *Chitrabandha*; the course also explores the *śaḍaṅga* (six canons) of Indian painting, Six principles of Chinese painting, the development of aesthetic theories in medieval and early modern treatises, Art history and nationalism in Bengal, and rethinking gender issues in Indian art. Together, these thinkers and texts provide a framework for understanding Indian perspectives on art as an experiential, suggestive, and transformative process that unites emotion, imagination, and spiritual insight.

CORE PRACTICAL

2.4 PTG: -- CREATIVE PAINTING: Narrative, Abstraction, and Materiality

Building upon the foundations of the first semester, the second semester deepens the exploration of conceptual frameworks and material experimentation. Students begin to formulate their own thematic interests and explore how narrative, abstraction, and personal symbolism can inform their work. The course encourages the integration of diverse materials and techniques—including text, collage, found objects, and surface manipulation—within the expanded field of painting. Art historical and theoretical readings related to modernism, postmodernism, and contemporary art guide students in contextualizing their practice. Process journals and sketchbooks remain central to the development of ideas, supported by peer critiques and analytical presentations. This phase prioritizes the transformation of visual inquiry into coherent bodies of work with evolving conceptual clarity.

2.5 PTG: – ART JOURNAL-II

In advanced stages of the program, documentation must evolve into a critical and research-driven tool, reflecting deeper engagement with personal themes, material processes, and contextual frameworks. Students are expected to maintain an articulate and organized archive that combines visual mapping, process timelines, conceptual diagrams, critical reflections, theoretical references, and artistic intent. This advanced documentation should clearly trace the trajectory of the student's inquiry—from idea inception to execution—and support their ability to present, justify, and defend their practice in critiques, seminars, and exhibitions. It will also contribute significantly to the assessment of creative and intellectual development.

2.6 PTG -- Inter Disciplinary Studies

Opted by the Students

The same subject as opted in the I Semester will continue through IV Semester.

SOFT CORE

2.6 PTG: – I-T (New Media Art)

The paper aims to introduce human interactive design. The subject deals with the concepts of Design, Soft wares and applications in day today life. Detailed concepts of digital skill in connection with application/software development, which can be applied to the respective specialization discipline. Students can experiment with digital video/ animation/gaming concepts/ photo-manipulations and alike.

Master of Visual Arts (MVA) – Painting III - Semester

Sl No	QP		Subjects	Instruction Hrs /week	Duration of Exams (Hrs)	MARKS			CREDITS
						IA	EXAM	TOTAL	
1		CORE-THEORY	20 TH CENTURY GLOBAL ART	3	3	30	70	100	2
2			20 TH CENTURY INDIAN ART	3	3	30	70	100	2
3		CORE-PRACTICAL	CREATIVE PAINTING: PERSONAL LANGUAGE AND CRITICAL INQUIRY	10	-	75	175	250	8
4			PROJECT: SYNOPSIS (Practical)	2	-	30	70	100	4
5			INTER DISCIPLINARY SUBJECT-II	4	-	30	70	100	4
6		OPEN ELECTIVE	PICTORIAL DRAWING	2	-	30	70	100	4
SEMESTER TOTAL MARKS& CREDITS								750	24

CORE THEORY

3.1 PTG: --20th Century Global Art

This course explores the trajectory of global art across the 20th century, focusing on the rise of modernism and the transition to postmodernism. It begins with the European avant-garde; Fauvism, Cubism, Futurism, Dada, Surrealism, and Constructivism, while also engaging with parallel modernist practices such as Mexican muralism, Indian (as another paper) and African modernisms, and Japanese post-war art. Key themes include abstraction, the Bauhaus and design, Cold War aesthetics, and the shifting politics of modernist universalism. The course then examines the critical turn to postmodernism, encompassing Pop Art, Minimalism, Conceptual art, Land art, Performance, Feminist and Identity-based practices, and new media experiments. By interrogating the distinctions and overlaps between modernism and postmodernism, students gain insight into how 20th century art reflects and critiques the cultural, political, and technological transformations of a rapidly globalizing world.

3.2 PTG: -- 20th Century Indian Art

This course traces the evolution of Indian art through the 20th century, examining its intersections with colonialism, nationalism, modernism, and the emergence of contemporary practices. Beginning with the Bengal School and the art of Abanindranath Tagore, Nandalal Bose, and Rabindranath Tagore, it explores the role of art in shaping cultural nationalism. It then turns to the rise of Indian modernism, with artists such as Amrita Sher-Gil, Jamini Roy, Ramkinkar Baij, and the Santiniketan movement, alongside the engagement with European modernist idioms. Special attention is given to the Progressive Artists' Group and their search for a modern Indian aesthetic in the post-independence context. The course further examines the growth of abstraction, narrative figuration, and indigenous modernities through artists like K.G. Subramanyan, Gulammohammed Sheikh, Jeram Patel, J.

Swaminathan, etc.. It also highlights the emergence of installation, performance, feminist, Dalit, ecological and activist art in the late 20th century, situating Indian art within global dialogues and biennales.

CORE PRACTICAL

3.3 PTG: -- Creative Painting: Personal Language and Critical Inquiry

The third semester shifts toward self-directed practice, allowing students to delve deeply into the development of a personal visual language. With guidance from faculty mentors, students articulate a research proposal that outlines the conceptual direction, material approach, and contextual framework of their semester-long studio project. Emphasis is placed on interdisciplinary approaches and critical engagement with theoretical texts and contemporary issues. Students are encouraged to explore beyond the traditional boundaries of painting, incorporating installation, digital media, performative elements, or collaborative methods where relevant. Theoretical seminars and artist case studies strengthen students' understanding of the relationship between research and practice. Regular critiques and presentations help refine the articulation of intent and execution.

3.4 PTG: -- Project: Synopsis

The visual record remains a mandatory component of practical submissions, with increased emphasis on the development of a personal visual language. Documentation must clearly reflect the student's evolving conceptual and material approach, serving as evidence of the learning and creative process. The journal—functioning as a source book—should include visual notes, thematic studies, material trials, and reflective writing that inform the ongoing project. As part of this process, students are also required to prepare a **concise synopsis** outlining their proposed area of inquiry, which will serve as the foundation for the **final semester dissertation**. This synopsis should demonstrate clarity of intent, relevance of context, and alignment between practical and theoretical pursuits. The documentation as a whole is expected to show continuity, critical thinking, and depth in personal inquiry.

3.5 PTG: Inter Disciplinary Studies

Opted by the Students

The same subject as opted in the I Semester will continue through IV Semester.

OPEN ELECTIVE

3.6 PTG: -- One of the following subjects may be chosen for open elective

3.6.1 Pictorial Drawing

The students should explore contemporary modes of drawing, beyond the representational, figurative ways of drawing. They should do exercises in how to convert drawings of various genres (portrait, landscape, still life) into creative premise.

3.6.2 Video Art:

The video medium has a renowned background in experimental film and video with a strong relationship between theory and practice like fine arts, encourage students to develop an authorial voice in both concept and process and students work on digital video or analog video, in order to explore the composition of sound and image through time and space.,

The guidance will be other visual necessity impact in a more artistic way rather than technical approach.

3.6.3 New Media:

The Art of the twentieth century is that art that involves with the technological inventions that went on in that century (beyond the practices of photography, video, film etc.).The artist here uses these or say are excited with these as their expression of personal statements. The media chosen must continue for two semesters.

Master of Visual Arts (MVA) – Painting
IV– Semester

Sl. No	QP		Subjects	Instruction Hrs /week	Duration of Exams(Hrs)	MARKS			CREDITS
						IA	EXAM	TOTAL	
fen 1			CONTEMPORARY TRENDS IN ART	3	3	30	70	100	2
2		CORE-THEORY	THEORIES ON MODERN VISUAL CULTURE	3	3	30	70	100	2
3		CORE-PRACTICALS	CREATIVE PAINTING: STUDIO THESIS AND EXHIBITION	12	10	105	245	350	12
4			INTER DISCIPLINARY SUBJECT	3	10	30	70	100	4
5			DISSERTATION	3		30	70	100	4
SEMESTER TOTAL MARKS& CREDITS								750	24
PROGRAM GRANT TOTAL CREDITS									100

CORE THEORY

4.1 PTG: -- Contemporary Trends in Art

This course examines the shifting landscape of contemporary art with a focus on postcolonial critiques, the globalization of biennales, and the ongoing challenges to Eurocentric narratives. It situates artists from different parts of the world; within a transnational and interconnected framework, exploring how their practices redefine the global canon and engage with issues of identity, migration, hybridity, and cultural memory. Attention is given to the rise of large-scale exhibitions, the art market, digital platforms, and new institutional models that have reshaped art's circulation and reception in the 21st century. Students will also study emerging contemporary practices; including socially engaged art, ecological and activist interventions, performance, and digital/AI-based works, to critically assess how art continues to respond to questions of power, technology, and global interdependence.

4.2 PTG: -- Theories on Modern Visual Culture

The course Theories on Modern Visual Culture introduces students to critical debates and frameworks for understanding how images and media construct cultural meaning in modern and contemporary societies. It begins with the emergence of visual culture studies and the idea of the "pictorial turn" (W.J.T. Mitchell), alongside Marshall McLuhan's media theory that foregrounds the relationship between technology, communication, and perception. The course then explores semiotics and structuralism (Saussure, Barthes) for analyzing signs and mythologies, followed by Marxist critiques of ideology, commodity culture, and mechanical reproduction (Marx, Benjamin, Frankfurt School, Althusser). Psychoanalytic approaches (Freud, Lacan, Mulvey) are studied through concepts of desire, spectatorship, and the gaze, while poststructuralist and postmodern theories (Foucault, Derrida, Baudrillard) interrogate discourse, deconstruction, simulation, and hyperreality. Feminist, postcolonial, and queer readings of visibility, together with Stuart Hall's cultural studies approach to representation and ideology, provide further critical perspectives. Finally, the course examines how globalization, consumer culture, digital media, social media, and AI are reshaping contemporary visual culture, enabling students to critically analyze visual texts and cultural practices within shifting technological and ideological landscapes.

CORE PRACTICAL & PROJECT

4.3 PTG: -- Creative Painting: Studio Thesis and Exhibition

The final semester is dedicated to the production, presentation, and critical reflection of a consolidated body of work that represents the student's individual practice. This studio thesis, supported by a written artist statement and research documentation, reflects the integration of conceptual depth, technical refinement, and contextual awareness. Students are expected to exhibit their work in a public setting—either through a group exhibition or open studio format—accompanied by a viva voce and portfolio review. The process involves curatorial planning, space negotiation, and critical writing to develop professional presentation skills. This capstone semester marks the culmination of the program, preparing students for careers in contemporary art practice, research, or further academic pursuits.

4.4 PTG: -- Inter Disciplinary Studies.

Opted by the Students.

The same subject opted in the III Semester will continue through Semester IV.

4.5 PTG: -- Dissertation:

The post-graduate candidates continue the research based on the synopsis submitted in the previous semester. The guide too continues.

Submission:

The dissertations should be prepared in the prescribed manner and handed over to the Principal, through the Head of the Department positively before the commencement of the theory examinations.

The Dissertations should be neat type written/computer/DTP/ in double line space, 12 font in New Roman, Bookman, Book Antiqua, Arial, Helvetica. The Dissertation should contain a minimum of 30 pages of type written text along with appropriate visuals. It should have the requisite bibliography and references. No web Materials allowed in downloaded form (or else this would be rejected as it would mount up to plagiarism)

DEPARTMENT OF
APPLIED ART

Master of Visual Arts (MVA) – Applied Art

Duration of Course: IV Semesters (Two Years)

The Post Graduate Study enables the students to be committed from the early stages as a *deep thinker, risk taker* and an *innovative practitioner* in visual communication and Graphic Design. Students will study the same modular as under graduates but on a higher level when as they will move on to study at Master Level for four semesters.

Further, students will explore the exciting and rapidly evolving areas of Graphic Design including the latest development in Design, Publishing, Branding, Advertising, the Internet, Screen-based and moving images and contemporary practices. The ethical impact of practice and individuality as a ‘designer’, by questioning and challenging what the subject can be; and pushing boundaries is encouraged. Students will produce in-depth original, creative ideas through various design projects.

Master of Visual Arts (MVA) – Applied Art I - Semester

Sl. No	Q P		Subjects	Instruction Hrs/Week	Duration of Exams(Hrs)	MARKS			CREDITS
						IA	EXAM	TOTAL	
1		Core-Theory	Marketing Management	3	3	30	70	100	2
2			Design History & Theory (Indian & World Design)	3	3	30	70	100	2
3			Integrated Marketing Communications	3	3	30	70	100	2
4		Core-Practical	Exhibition Design & Art Exhibition	8	-	75	175	250	8
5			Art Journal-I	2	-	30	70	100	4
6			Inter Disciplinary subject-I	2	-	45	105	150	6
7		Soft Core	Information Technology (New Media)	3	3	30	70	100	2
SEMESTER TOTAL MARKS& CREDITS								900	26

Core Theory:

1.1 AA --MARKETING MANAGEMENT

Objective: Students should gain insights into the marketing approach and should understand how to market their artistic work to the customers.

INTRODUCTION TO MARKETING: Meaning & Definition – Goals – Concepts of Marketing – Approaches to Marketing – Functions of Marketing. Recent trends in Marketing - Green Marketing – Relationship Marketing – Retailing – Concept Marketing and Virtual Marketing.

MARKET SEGMENTATION: Meaning & Definition - Bases of Market Segmentation – Types of market segmentation, Target Markets, Concept of Target Market, Positioning and differentiation strategies, Concept of positioning – Value Proposition & USP, Marketing Information System, and Strategic marketing planning.

MARKETING MIX: Meaning – Elements – Product - New Product Development – Pricing – Objectives – Factors influencing Pricing Policy and Methods of Pricing. Physical Distribution – Meaning – Factors affecting Channel Selection – Types of Marketing Channels. Promotion – Meaning and Significance of Promotion – Promotion Mix

Assignment:

As assigned by the Tutor.

1.2 AA--Design History & Theory (Indian & World Design)

The course explores the evolution of design practices and theories in India and across the world. It introduces students to the key concepts of design, its relationship with art and craft, and theoretical approaches such as form, function, semiotics, and sustainability. The course traces world design history from ancient civilizations through the Renaissance, the Industrial Revolution, and major twentieth-century movements like Bauhaus, Modernism, and Postmodernism, while also engaging with contemporary global design trends. In the Indian context, it examines indigenous crafts and material cultures, Mughal and colonial design legacies, nationalist movements such as Swadeshi and Khadi, and the post-independence growth of design institutions like NID, leading to contemporary developments in product, fashion, graphic, and digital design. Students will critically study design theory, including aesthetics, communication, ethical and sustainable practices, and globalization, while analyzing case studies of key designers such as Charles and Ray Eames, Le Corbusier, Rajeev Sethi, Riten Mozumdar, and Dashrath Patel. The course uses illustrated lectures, readings, discussions, field visits, and case studies to develop critical engagement with design history and theory, with assessments through essays, presentations, exams, and projects. Key references include works by Penny Sparke, Adrian Forty, John Heskett, Victor Papanek, Jyotindra Jain, and MP Ranjan, alongside the *India Report* by Charles and Ray Eames.

Assignment:

Assigned by the Tutor.

1.3 AA--INTEGRATED MARKETING COMMUNICATIONS

Objective: To familiarize the students with the different elements of Integrated marketing communications, so that they can look at marketing communications with a holistic approach. The course is designed to enable the students to learn the basics of marketing communications.

Integrated Marketing Communication (IMC): Marketing Communication, Objectives of Marketing Communication, Factors contributing to IMC, Participants in IMC, IMC Promotion Mix, IMC Management & Planning Model, Challenges in IMC,

Emerging Concepts and Issues in Marketing Communications Sponsorship: POP: Supportive Communication, Role of E-Commerce in Marketing Communication. Corporate Communication, Public Relations – Types of PR, Sales Promotion – Different types of Sales Promotion, relationship between Sales promotion and advertising, Publicity – Types of Publicity, relationship between advertising and publicity, Personal Selling, Direct marketing and direct response methods, Event Management.

Assignment:

As assigned by the Tutor.

Core Practical:

1.4 AA--Exhibition Design & Art Exhibition

Exhibition designers create the world in which plays, musicals and movies take place. Exhibition designers are very creative people who must often call upon a variety of artistic skills to do their jobs. They have to understand the world the director, envisions exhibition designers usually sketch out all aspects of various scenes including stage construction, and how each scene make use of costumes and various props. After sketches, exhibition designers build scale models to execute the finalized plans.

Art Exhibition design is the process of developing an exhibit – from a concept through to a physical, three-dimensional exhibitions. It is a continually evolving field, drawing on innovative, creative, and practical solutions to the challenge of developing communicative environments that ‘tell a story’ in a three-dimensional space.

Content:

The students will be trained to conceptualize and design the sets and other related aspects of the design where, pavilions and stage for performance and shooting. Later, they will be introduced to the materials and skill to setup an artificial sets or mobile sets. This is another prime aspect of the visual art student as they may opt for a career in art direction movies and events. Students will be exposed to the masters and professional of the field to develop their concept according to the current market scenario. Students have to attend various workshops and internship to adopt the experience.

Scope:

This subject develops the student’s ability to make complex data understandable to users. Students creatively use methods integrating symbols, images, formats, communication structures and languages to develop solutions to applied projects, making complex data expressive, impressive and accessible to defined end users. Projects include a combination of illustration print and interactive media.

Assignment:

As assigned by the tutor.

1.5 AA--Art Journal -I

Journal is a record of visual evolution, experience and resource of the student. It needs to be documented in both verbal and graphic format. This is a mandatory process. It needs to be presented at each display; discussion or critique of practical works. Maintaining a journal would help the student in realizing their growth process which would yield benefits over a long period of time. Observing, realizing, discovering, acknowledging one's own self is most necessary to build confidence in a student more so in an artist. Acceptance of their limits, capacities, abilities prove the best in an artist's career.

Assignment:

As assigned by the tutor.

1.6 AA--Inter Disciplinary Subject

MVA Applied Arts students need to select one minor subject from other discipline such as graphics/applied art/sculpture, and the same subject will continue from through II Semester.

Soft Core:**AA-- I-T(Practical) New Media**

The paper aims at the field related subjects- to be taught in class. The contemporary technological advancements like Computer Aided Designs, soft Skills supporting the Core Practical should be addressed. (Students may study software like-Corel Paint, Photo-shop, In-Design and alike.

The students should learn how to bring in creativity through photography. Using technical gadgets like mobiles and apps and use them to come up with creative images to be studied.

Sl. No	QP		Subjects	Instruction Hrs/Week	Duration of Exams(Hrs)	MARKS			CREDITS
						IA	EXAM	TOTAL	
1		Core-Theory	Advertising Management	3	3	30	70	100	2
2			Propaganda & Persuasion in Design	3	3	30	70	100	2
3			Advertising Media Strategy	3	3	30	70	100	2
4		Core-Practical	Promotional/ Information Design	8	-	75	175	250	8
5			Art Journal-II	2	-	30	70	100	4
6			Inter Disciplinary Subject-II	2	-	45	105	150	6
7		Soft Core	Digital Branding	3	3	30	70	100	2
SEMESTER TOTAL MARKS& CREDITS								900	26

Core Theory:

2.1 AA: ADVERTISING MANAGEMENT

Objective: To understand evolution of advertisement and basic concepts from the following contents is useful to the art students for their intensive study about advertising.

ORIGIN OF ADVERTISING: Pre- Printing Period, The invention of the printing press, Period of Expansion, Period of Scientific Development, Period of Business and Social Integration, The origin of commercial advertising, History of Advertising agencies, technological advancement in media. Modernization of media, Ancient India Advertising techniques.

ADVERTISING MANAGEMENT: Meaning, Nature and Scope of Advertising, Advertising – Classification of advertising, Types of advertising, advertising appropriation, advertising campaigns, Process of Advertising. Advertising Agencies – their role, functions, organization, Remuneration, client agency relationship. Management of Advertising Agencies, Testing of Advertising Effectiveness, Preparation and Choice of Methods of Advertising Budget, Ethical and Social Issues in Advertising.

Assignment:

As assigned by the Tutor.

2.2 AA: PROPAGANDA & PERSUASION IN DESIGN

Propaganda & Persuasion in Design is a theory-based course that examines how visual communication, advertising, graphic design, and media practices have historically functioned as tools of persuasion, ideology, and power. The course investigates propaganda across different contexts—political campaigns, war posters, colonial and nationalist design, consumer advertising, and digital/social media—while exploring how design influences public opinion, behavior, and cultural identity. Students will study case examples such as Soviet Constructivist posters, Nazi visual culture, Indian nationalist imagery (e.g., Khadi campaigns), corporate branding, and contemporary digital propaganda. Theoretical frameworks from semiotics, visual rhetoric, and media studies will be used to critically analyze persuasion in design. Through lectures, readings, case studies, and visual projects, students will develop the ability to identify persuasive strategies, evaluate ethical implications, and understand the role of design as a medium of both control and resistance. Assessments will include written essays, visual analysis, presentations, and a final research project. Core readings include Jowett & O'Donnell's *Propaganda & Persuasion*, Roland Barthes' *Mythologies*, Stuart Hall's essays on representation, and Victor Margolin's *The Politics of the Artificial*.

Assignment:

As assigned by the Tutor.

2.3 AA: ADVERTISING MEDIA STRATEGY

Objective: Advertising Media Management program prepares the students for the role of strategic media planning and buying within the advertising and communications industry and to achieve strategic results and to expand their knowledge of emerging media.

Advertising and Campaign Planning: Marketing strategy & Situation analysis; Advertising plan; Advertising objectives; DAGMAR approach; Advertising strategy; Advertising campaign-planning process. Economic, social & ethical aspects of advertising.

Media Plan – reach and frequency of advertisements – cost of advertisements related to sales –and scheduling. **Measuring impact of advertisements, Message development.**

Advertising Media Strategy: Role of media; types of media; their advantages and disadvantages; Media research & advertising decisions; selection & scheduling strategies.

Media Planning: Type and choice criteria, Research, Frequency and Continuity, Media information and selection, media plan frame work -**Advertising and Media Vehicles:** Newspaper, Radio, Television, Outdoor Ads, Exhibitions, Boardings, Hand Bills etc., Computerized media selection - determining the size and timing of insertion -determining the reach and frequency and GRP goals - creativity in media planning – media strategy, scheduling and patterns of scheduling.

Core – Practical:

2.4 AA: Promotional Design

Introduction:

The student should attempt to come up with Product Design- (Life style Accessories Design) in order to address the entire spectrum of accessories and life style products, precious and costume jewellery, leather goods, footwear, watches, giftware, tableware, silverware, other life style products and visual merchandising.

Concept:

Publicity and Promotion- entertainment Promotion surveys the strategy techniques and communication media employment to market the range of entertainment available to the Indian audience. The subject examines the organizations and people, who conceive, create and distribute video, film, print, interactive and new technology within the frame work of the entertainment promotion landscape. The subject demonstrates how advertising, publicity, promotion research and overall marketing promotional are created and the impact on the creative and business operations of entertainment companies

Assignment:

As assigned by the tutor.

2.5 AA:Art Journal II

Journal is a record of visual evolution, experience and resource of the student. It needs to be documented in both verbal and graphic format. This is a mandatory process. It needs to be presented at each display, discussion or critique of practical works.

Assignment:

As assigned by the tutor.

2.6 AA:Inter Disciplinary subject

Opted by the Students

The same subject opted in the I Semester will continue for II Semester.

Soft Core:

2.7 AA: DIGITAL BRANDING:

Objective: To enhance the knowledge of students in the current practices of digital marketing and to understand the concept of digital branding through social media.

Digital Market: Introduction to marketing in the digital environment, Types of web presence, common e-commerce business models, pure play, hybrid and multi-channel options. Media options online, Fulfilment options and strategies.

DIGITAL BRANDING: Digital Medias - The New Media Environment – Building and managing online Brands - Marketing Communication Options – Using Social Media to Build Brands – E-Commerce & Brands

Using Facebook, Linked-in, twitter, you tube including creating a channel on You Tube, Content guidelines for online communications, Social Media measuring, monitoring & reporting, Tracking & Monitoring platforms. Content seeding, How to use blogs, forums and discussion boards, Blogs, forums and communities, Viral campaigns and the social graph. Building relationships with different stakeholders online

Master of Visual Arts (MVA) – Applied Art**III – Semester**

Sl. No	QP		Subjects	Instruction Hrs/Week	Duration of Exams(Hrs)	MARKS			CREDITS
						IA	EXAM	TOTAL	
1		Core-Theory	Creative Strategy in Advertising	3	3	30	70	100	2
2			Advertising Research - I	3	3	30	70	100	2
3		Core-Practical	Visual Merchandising	10	-	75	175	250	8
4			Journal: Case Study-I	2	-	30	70	100	4
5			Inter Disciplinary Subject-III	4	-	30	70	100	4
6		Open Elective	Pictorial Drawing	2	-	30	70	100	4
SEMESTER TOTAL MARKS& CREDITS								750	24

Core Theory:**3.1 AA: CREATIVE STRATEGY IN ADVERTISING**

Objective: To introduce various concepts and creative strategy so as to understand the process of creativity to make the students understand the fact that Advertising has persuasive forms of Communication.

Introduction to Copy Writing: Headline, sub-headlines, body, logo, copy style, different types of copy. Writing for print, creative strategy for print media - writing for newspapers, magazines, outdoors, direct mails. Writing for consumer advertising - corporate advertising – financial advertising - Industrial advertising.

Creative Strategy & Advertising Budget: Creative approaches; The art of copywriting; Advertising copy testing; creativity in communication, motivational approaches & appeals,

Advertising budget process; Methods of determining Advertising budget. Methods of measuring advertising effectiveness;

3.2AA: ADVERTISING RESEARCH - I

OBJECTIVE: To motivate the students to conduct research on specified area or selected topic and to prepare a research proposal.

INTRODUCTION TO RESEARCH: Meaning – Objectives – Types of Research – Scope of Research – Research Approaches – Research Process — Research Methods Vs Research Methodology - Steps in Research – Problem Formulation – Statement of Research Objective – Exploratory – Descriptive – Experimental Research

DATA COLLECTION AND MEASUREMENT: Types data: Primary & Secondary, Data collection techniques, Scales of Measurement, Classification of Scales - Single Item v/s Multi Item Scales, Comparative v/s Non-Comparative scales, Continuous Rating Scales; Criteria for Good Criteria for Questionnaire Designing; Types of Questionnaire; Questionnaire Design Procedure, Pilot test, validity and reliability of Questionnaire, Cranach's alpha, interview schedule

Assignment:

Students should submit a synopsis on current issues of advertising or marketing in the prescribed below format.

- a. Introduction (Theoretical Background)
- b. Review of literature (as cited in synopsis)
- c. Statement of the problem/Need for the study
- d. Objectives of the study
- e. Scope of the study
- f. Hypothesis(if any)
- g. Operational definition of the concepts
- h. Methodology
- i. Sampling
- j. Data collection
- k. Plan of analysis
- l. Limitations of the study
- m. Chapter Scheme:

Assignment: Student should prepare a research proposal/synopsis issue of proposed topic.

Core Practical:

3.3 AA:Visual Merchandising:

Introduction:

Visual Merchandising consists of visual communication, the idea of visual display and information. The idea through the visual display information by using dimensional 2D images which includes alpha numeric art science and electronic resources. The merchandising also includes broadcast, media, communication, management, print, new media and film studies. The students are expected to undergo various aspects of media through rigorous assignments. Projects demanding high competency to create, produce, present the contents for different media meetings are integral part of visual merchandising.

Content:

Skill development in the creation of showroom or retail store window/interior displays that sell merchandise. The study of basic techniques of store planning, mannequins dressing, alternate form design, display space conceptualization and implementation. This will help the students to obtain a broad understanding of display and be able to employ strategies for making timely and attractive, profitable display decisions within retailing.

Scope:

New media/design interactive- user experience design, interactivity, motion graphics and technology. Students learn to adapt to the changing demands and emerging opportunities in the new media. Interactive design market place projects and explorations that challenge traditional methods of communication and employ new approaches to engage audiences across a full spectrum and digital products and interfaces.

Assignment:

As prescribed by the tutor.

3.4 AA: JOURNAL: CASE STUDY-1

Journal is a record of visual evolution, experience and resource of the student. It needs to be documented in both verbal and graphic format. This is a mandatory process. It needs to be presented at each display, discussion or critique of practical works.

Assignment:

As prescribed by the tutor.

3.5AA:Inter Disciplinary subject

Opted by the Students

The same subject opted in the I Semester will continue through IV Semester.

OPEN ELECTIVE

Soft Core: 3.6AA, Painting/Sculpture/Printmaking:

The students should choose any one of the subjects from other departments other than Applied Arts subjects, that he/she has not studied in earlier to this or the earlier semesters in U.G. The syllabus of the respective selected department should be followed.

Master of Visual Arts (MVA) – Applied Art**IV – Semester**

Sl. No	QP		Subjects	Instruction Hrs/Week	Duration of Exams (Hrs)	MARKS			CREDITS
						IA	EXAM	TOTAL	
1		Core-Subject & Electives	Brand Management	3	3	30	70	100	2
2			Advertising Research -II	3	3	30	70	100	2
3			Corporate Identity	12	10	105	245	350	12
4			Inter Disciplinary subject	3	10	30	70	100	4
5			Project work Dissertation	3	-	30	70	100	4
SEMESTER TOTAL MARKS& CREDITS								750	24
Program Grand Total Credits									100

CORE THEORY:**4.1 AA: BRAND MANAGEMENT**

BRAND MANAGEMENT: Meaning of Brand – Brand Development: Extension, Rejuvenation, Re launch- Product Vs Brands, Goods and services, Retailer and distributors, People and organization, Brand challenges and opportunities, The brand equity concept, Identity and image.

BRAND LEVERAGING AND BRAND PERFORMANCE: Establishing a brand equity management system, measuring sources of brand equity and consumer mind-set, Co-branding, celebrity endorsement. Brand Positioning & Brand Building – Brand knowledge, Brand portfolios and market segmentation – Steps of brand building, Identifying and establishing brand positioning, Defining and establishing brand values. **DESIGNING & SUSTAINING BRANDING STRATEGIES:** Brand hierarchy, Branding strategy, Brand extension and brand transfer – Managing brand over time.

4.2 AA: ADVERTISING RESEARCH -II

Objective: To instil a comprehensive and step-wise understanding of the research process with a balanced blend of theory and applicative technique and to facilitate them develop insights about basic concepts of research designs and methodology aimed at solving business problems.

SAMPLING AND DATA PREPARATION: Concept of Sample and Target Population, Sample frame, Sample unit and size, Characteristics of a Good Sample, Sampling Design Process; Probability and Non Probability Sampling Design, Determination of Sample Size. Data Preparation, Field Validation, Data editing, Coding, Content Analysis, Classification and Tabulation of Data.

DATA ANALYSIS: Basic data analysis: Descriptive Statistics, Parametric & Non-Parametric Tests; Null & Alternative Hypothesis, Critical Region, Degrees of Freedom, One Tailed & Two Tailed Tests, Standard Error; Procedure for Testing of Hypothesis.

REPORT WRITING: Types of Research Report, Report Structure, Report Writing: Report Formulation, Guidelines for effective Documentation and visual representation (Graphs) and Research Briefing –Oral Presentation.

CORE - PRACTICAL & PROJECT

4.3 AA, Corporate Identity

Introduction:

A Corporate identity is the persons of the corporation. It is a set of values and principles held by the firm and it is the way these values are communicated verbally in writing and graphically in the corporate logo, design and colors putting all of these elements together and you get an Image of the corporation – the corporate identity.

Content;

The student will be encouraged to use your creative practice to explore issues that are of importance to you. Critical practice draws on wide expertise to enable you to define your ideas and develop your skills during a period of conceptual study. The resulting body of images will reflect the aims and intentions of each individual project in addition to a significant body of photo based work. You will also produce a written critical analysis, reflecting upon the social and cultural context of images as well as a professional report. These outcomes are intended to assist you further career progression by extending your understanding of photography as a medium.

Scope:

The corporate identity is made up of the tangible attributes assigned to help visualize the brand and further gives it personality. These attributes are carried out it color, typography,

stationary, marketing, products and all things visually tied to the brand. One of these visual elements is a company logo as it becomes the brand identity.

Assignment:

As prescribed by the tutor.

4.4 AA, Inter Disciplinary subject

Opted by the Students.

The same subject opted in the III Semester will continue through IV Semester.

4.5 AA Dissertation (13P)

The Post-Graduate candidates continue the research based on the synopsis submitted in the previous semester. The same guide too will continue. The student should follow the previous semester guidelines in order to comprehensively complete the dissertation.

Viva-Voce examination will be conducted by a panel nominated by the Chairman comprising the Head of the Department, Guide and external experts.

Submission:

The dissertations should be prepared in the prescribed manner and handed over to the Principal, through the Head of the Department positively before the commencement of the theory examinations.

The Dissertations should be neat type written/computer/DTP/ in double line space, 12 font in New Roman, Bookman, Book Antique, Arial, Helvetica. The Dissertation should contain a minimum of 30 pages of type written text along with appropriate visuals. It should have the requisite bibliography and references. No web Materials allowed in downloaded form (or else this would be rejected as it would mount up to plagiarism)

Assignment: Final Three copies in Book format A4 size, and PDF : Soft and hard copy of the Dissertation.

Viva-Voce examination will be conducted by a panel nominated by the Chairman comprising the Head of the Department, Guide and external experts.

Note:

384 Hrs in Semester. Total Contact Hours: 340. Timings: 5.30 to 9.30 (4 Hrs a Day) 44 Hrs may be used for Library/Workshop/study trip/Gallery visit/Industry Visit/Sports/Extra Curricular Activities. Remaining hours should be appropriately used for reference purposes.

Note: -

Any ONE of the TWO subsidiary subjects should be opted at the beginning of ODD semester. It is compulsory to have one subsidiary subject for at least two semesters. Subsidiary can be changed ONLY during ODD semester.

Inter disciplinary subject: available in the Applied Arts Dept.

Site specific Photography: (P3) For I to IV Semester

The Minor Optional (inter disciplinary) curriculum enables students to explore other related field in Visual Arts. The (Fine) art photography option prepares students for careers as visual artists, educators or freelance artists. The primary goal is to nurture the artist's personal aesthetic vision through photographic expression. Studying the basic heretical and practical skills needed to create thought provoking and meaningful images, develops technical, conceptual and conceptual abilities.

Scope:

Upon training in different art disciplines students are prepared to pursue career in a variety of fine art fields commercial photography, media, publishing house web designers and much more.

Assignments:

As prescribed by the tutor.

Serigraphy (Screen Printing) (P3) For I to IV Semester

Advance techniques of serigraphy (screen printing) methods of emulsion mixing, exposing conventional process /photo film based process - best practices to achieve best results on fabric / special paper / boards with suitable inks.

Assignments:

Developed designs artworks / computer-based artworks for screen printing, a minimum of two final work print - maximum of two final works print.

Elective Subjects:**1. Video Art:**

The video medium has a renowned background in experimental film and video with a strong relationship between theory and practice like fine arts, encourage students to develop an authorial voice in both concept and process and students work on digital video or analog video, in order to explore the composition of sound and image through time and space.,

The guidance will be other visual necessity impact in a more artistic way rather than technical approach.

2. New Media:

The Art of the twentieth century is that art that involves with the technological inventions that went on in that century (beyond the practices of photography, video, film etc.). The artist here uses these or say are excited with these as their expression of personal statements. The media chosen must continue for two semesters.

DEPARTMENT OF
SCULPTURE

**Master of Visual Arts (MVA) –
Sculpture Duration of Course: IV
Semester (Two Years)**

Advance studies in sculpture is a progression through the development of increasingly independent personal learning skills. Students are encouraged to take experimental and individual approach. The manipulation of structures construction, human behavior, society and culture are in focus. The course prepares students for opportunities and challenges in the inter-disciplinary field of contemporary art. Students are expected to experiment with various medias, new medias. It will allow student expose to contemporary practices in sculpture.

I - Semester

Sl. No	QP		Subjects	Instru ction Hrs/ week	Duration of Exams(Hrs)	MARKS			CREDITS
						IA	EXAM	TOTAL	
1		CORE- THEORY	CLASSICAL WESTERN ART	3	3	30	70	100	2
2			CLASSICAL INDIAN ART	3	3	30	70	100	2
3			PHILOSOPHY OF ART-I	3	3	30	70	100	2
4		CORE- PRACTIC AL	CREATIVE SCULPTURE-I: FOUNDATIONS OF CONTEMPORARY PRACTICE	8	-	75	175	250	8
5			ART JOURNAL-I	2	-	30	70	100	4
6			INTER DISCIPLINARY SUBJECT-I	2	-	45	105	150	6
7		SOFT CORE	I.T(NEW MEDIA) Practical	3	3	30	70	100	2
SEMESTER TOTAL MARKS& CREDITS								900	26

CORE THEORY

1.1 SC-- Classical Western Art

The course on Classical Western Art explores the meaning of the “classical” and the idea of “classicality” as ideals of harmony, proportion, balance, and enduring aesthetic value, while tracing the evolution of Western art traditions from ancient Greece and Rome through the Renaissance, Mannerism, Baroque, and Neoclassicism. It begins with the study of Greek art

and architecture, examining the ideals of proportion, harmony, and humanism in Classical and Hellenistic works, followed by Roman innovations in portraiture, monumental architecture, and imperial propaganda. The Renaissance marks the revival of classical antiquity through humanist ideals and the masterpieces of Leonardo, Raphael, and Michelangelo, while Mannerism introduces a departure from balance and naturalism through elegance, complexity, and intellectual stylization. The Baroque period emphasizes drama, movement, and theatricality in response to the Counter-Reformation, with artists like Caravaggio, Rubens, and Bernini shaping its grandeur. Finally, Neoclassicism, influenced by Enlightenment ideals and archaeological rediscoveries, redefined classical principles through the works of David, Canova, and Ingres, offering a rational and idealized alternative to emerging Romanticism. The course equips students to analyze key artworks and monuments, understand stylistic developments across time, engage with aesthetic theories, and critically evaluate the enduring legacy of classicism in Western art history.

1.2SC -- Classical Indian Art

The course on Classical Indian Art examines the evolution of Indian visual traditions from the Mauryan period to the late medieval era, highlighting sculpture, architecture, mural and miniature painting within their religious, cultural, and political contexts. It begins with the Mauryan pillars and stupas, early Buddhist narrative reliefs, and Ajanta's early murals, followed by the emergence of anthropomorphic images in the Gandhara and Mathura schools under Kushana patronage. The Gupta period, regarded as the classical zenith, is studied through its sculpture, Ajanta murals, and the beginnings of temple architecture, while the early medieval period introduces the Nagara, Dravida, and Vesara temple styles, as well as regional traditions in Odisha, Khajuraho, Ellora, Mamallapuram, and Chola bronzes. The course also explores painting traditions, from murals at Ajanta, Ellora, Bagh, and Sittannavasal to illustrated manuscripts of the Pala and Jain schools, leading to the emergence of miniature traditions such as early Rajput and Sultanate painting that carried forward classical idioms into the medieval period.

1.3SC -- Philosophy of Art-I

The course Philosophy of Art I introduces students to the foundations of Western aesthetic thought, beginning with Socrates' reflections on art and ethics, Plato's theory of mimesis and critique of poetry, and Aristotle's Poetics with its concepts of imitation, catharsis, and form. It then moves to Plotinus and the Neoplatonic view of beauty as a reflection of the transcendent, medieval Christian aesthetics shaped by Augustine and Aquinas, and Renaissance humanist theories of proportion, perspective, and harmony (Alberti, Leonardo). The course further explores the birth of modern aesthetics with Baumgarten, Empiricism with Hutcheson, origin of sublime with Hume, Kant's Critique of Judgment on disinterested judgment and beauty, and Hegel's notion of art as the sensuous manifestation of spirit, phenomenology, dialectics, concept of history - zeitgeist-art, religion and mind - end of art; concluding with 19th-century critiques such as Schopenhauer's metaphysics of art and Nietzsche's tension between the Apollonian and Dionysian. Together, these thinkers establish the key philosophical frameworks for understanding the role of art, beauty, and creativity in Western thought.

CORE PRACTICAL

1.4 SC -- Creative Sculpture: FOUNDATIONS OF CONTEMPORARY PRACTICE

In the first semester, students are introduced to foundational processes in sculpture, including modeling, carving, assemblage, and mixed-media experimentation. Emphasis is placed on understanding materiality through hands-on practice with clay, wood, plaster, metal, and found objects. Alongside studio work, students engage with art history and theory, tracing the development of sculpture from ancient to modern traditions, with a focus on Indian and global trajectories. An introductory course on intermedia practices encourages students to explore ephemeral forms, surface treatments, and site-specific installations. Critical discourses are introduced through readings in modernism, postmodernism, and emerging theoretical frameworks, including decolonial, feminist, and ecological perspectives.

1.5 SC -- Visual Art Journal:

The Visual Art Journal is a record of visual evolution, experience and resource of the student. It needs to be documented in both verbal and graphic format. This is a mandatory process. It needs to be presented at each display, discussion or critique of practical works.

1.6 SC -- Minor:

Opted by the Students.

The students of MVA sculpture need to select one minor subject from other discipline such as graphics/applied art/painting, and the same subject will continue throughout the II Semester.

SOFT CORE

1.7 SC: I-T New Media

The paper aims at the field related subjects- to be taught in class. The contemporary technological advancements like Computer Aided Designs, soft Skills supporting the Core Practical should be addressed. (Students may study software like-Corel Paint, Photo-shop, In-Design and alike.

The students should learn how to bring in creativity through photography. Using technical gadgets like mobiles and apps and use them to come up with creative images to be studied.

Master of Visual Arts (MVA) – Sculpture**II - Semester**

Sl. No	QP		Subjects	Instruction Hrs /week	Duration of Exams (Hrs)	MARKS			CREDITS
						IA	EXAM	TOTAL	
1		CORE-THEORY	EARLY MODERN WESTERN ART	3	3	30	70	100	2
2			EARLY MODERN INDIAN ART	3	3	30	70	100	2
3			PHILOSOPHY OF ART-II	3	3	30	70	100	2
4		CORE-PRACTICAL	CREATIVE SCULPTURE-II: EXPANSION & INTERDISCIPLINARITY	8	-	75	175	250	8
5			Art Journal-II	2	-	30	70	100	4
6			INTER DISCIPLINARY SUBJECT-II	2	-	45	105	150	6
7		SOFT CORE	IT(NEW MEDIA)	3	3	30	70	100	2
SEMESTER TOTAL MARKS& CREDITS								900	26

CORE THEORY**2.1 SC – Early Modern Western Art**

This course examines the transformation of Western art from the Enlightenment through the 19th century, a period marked by revolutions—political, industrial, and cultural—that reshaped artistic production and reception. It begins with the rational ideals of Neoclassicism (David, Ingres, Canova) and the decorative excess of Rococo, then moves to Romanticism (Delacroix, Goya, Turner, Friedrich), with its emphasis on emotion, the sublime, and national identity. The rise of Realism (Courbet, Millet, Daumier) is studied in response to social upheavals and industrialization, alongside the development of photography as a new medium. The course explores the emergence of Impressionism (Monet, Renoir, Degas) and Post-Impressionism (Van Gogh, Gauguin, Cézanne, Seurat), which challenged academic traditions and redefined modern vision. Key themes include the relationship between art and revolution, the impact of colonial encounters, the rise of urban modernity, and the role of exhibitions, museums, and salons in shaping public taste. By the end, students will understand how early modern art laid the intellectual and aesthetic groundwork for 20th-century modernism.

2.2 SC: - Early Modern Indian Art

This course explores the dynamic transformations in Indian art during the 18th and 19th centuries, a period marked by the decline of Mughal imperial power, the rise of regional courts, and the profound impact of colonialism. It examines late Mughal and regional painting traditions (Lucknow, Murshidabad, Hyderabad, Patna, Company painting), the continuation and adaptation of Rajput and Pahari schools, and the hybrid styles that emerged under colonial patronage. The course also considers architectural developments, from late Mughal monuments to Indo-Saracenic styles promoted by the British. Special focus is given to the advent of print culture, lithography, and the introduction of photography, which transformed artistic practices and circulation of images. The formation of colonial art institutions and art schools (e.g., Madras, Calcutta, Bombay) and their pedagogical frameworks are studied alongside the emergence of “academic realism” and nationalist aesthetics, culminating in early modern Indian artists such as Raja Ravi Varma. Themes of cultural encounter, hybridity, the negotiation of tradition and modernity, and the beginnings of an “Indian modern” are emphasized throughout, situating Indian art within broader global currents of the 18th and 19th centuries.

2.3 SC: - Philosophy of Art II

The course Philosophy of Art II introduces students to the rich traditions of Indian aesthetic thought, beginning with Bharata’s Nāṭyaśāstra and the formulation of rasa as the central principle of aesthetic experience. It examines Bhaṭṭalollata’s and Śaṅkuka’s early interpretations of rasa, Vāmana’s emphasis on rīti (style) as the essence of poetry, Ānandavardhana’s theory of dhvani (suggestion) as the soul of poetic expression, Bhaṃha’s theory of Alankara, and Abhinavagupta’s comprehensive synthesis of rasa and dhvani into a universalized and blissful aesthetic experience. Concepts of Anukarana, Vakrokti, Alamkara, Auchitya, Chitrakavya, Chitrabandha; the course also explores the ṣaḍaṅga (six canons) of Indian painting, Six principles of Chinese painting, the development of aesthetic theories in medieval and early modern treatises, Art history and nationalism in Bengal, and rethinking gender issues in Indian art. Together, these thinkers and texts provide a framework for understanding Indian perspectives on art as an experiential, suggestive, and transformative process that unites emotion, imagination, and spiritual insight.

CORE PRACTICAL

2.4 SC -- Creative Sculpture-II: EXPANSION & INTERDISCIPLINARITY

In the second semester, students move toward more independent and thematic explorations, initiating self-directed projects while learning to integrate interdisciplinary approaches such as video, performance, or digital media. A course on material and media studies deepens their engagement with advanced techniques like casting, kinetic sculpture, and performative practices. Art historical studies extend into contemporary sculpture from the 1960s to the present, exploring movements like Land Art, Minimalism, Public Art, and Relational Aesthetics. A dedicated paper on Research Methodology equips students with skills in critical inquiry, visual analysis, and proposal writing. By the end of the semester, students are expected to submit a written research synopsis outlining the focus of their future work.

2.5 SC -- Visual Art Journal:

The visual record continues with more focus on the growth of personal approach to visual language. It needs to exhibit the learning process. Journal as a working source book is appreciated. It continues as a mandatory part of practical submission.

2.6 SC -- Inter Disciplinary Studies:

Opted by the Students.

The subject opted in the I Semester will continue as the compulsory subject through II Semester.

CORE SOFT

2.7 SC: – I-T (Practical) New Media Art

The paper aims at introducing the human interactive design. The subject deals with the concepts of Design, Soft wares and applications in day today life. The detailed concepts of digital skill in connection with application/software development, which can be applied to the respective specialization discipline. Students can experiment with digital video/ animation/gaming concepts/ photo-manipulations and alike.

Master of Visual Arts (MVA) – Sculpture III – Semester

Sl. No	QP		Subjects	Instruction Hrs /week	Duration of Exams(Hrs)	MARKS			CREDITS
						IA	EXAM	TOTAL	
1		CORE-THEORY	20TH CENTURY GLOBAL ART	3	3	30	70	100	2
2			20TH CENTURY INDIAN ART	3	3	30	70	100	2
3		CORE-PRACTICAL	CREATIVE SCULPTURE-III: RESEARCH, CONTEXT & COMMUNITY	10	-	75	175	250	8
4			PROJECT: SYNOPSIS	2	-	30	70	100	4
5			INTER DISCIPLINARY SUBJECT-III	4	-	30	70	100	4
6		OPEN ELECTIVE	PICTORIAL DRAWING	2	-	30	70	100	4
SEMESTER TOTAL MARKS& CREDITS								750	24

CORE THEORY

3.1 SC -- 20th Century Global Art

This course explores the trajectory of global art across the 20th century, focusing on the rise of modernism and the transition to postmodernism. It begins with the European avant-garde; Fauvism, Cubism, Futurism, Dada, Surrealism, and Constructivism, while also engaging with parallel modernist practices such as Mexican muralism, Indian (as another paper) and African modernisms, and Japanese post-war art. Key themes include abstraction, the Bauhaus and design, Cold War aesthetics, and the shifting politics of modernist universalism. The course then examines the critical turn to postmodernism, encompassing Pop Art, Minimalism, Conceptual art, Land art, Performance, Feminist and Identity-based practices, and new media experiments. By interrogating the distinctions and overlaps between modernism and postmodernism, students gain insight into how 20th century art reflects and critiques the cultural, political, and technological transformations of a rapidly globalizing world.

3.2 SC: -- 20th Century Indian Art

This course traces the evolution of Indian art through the 20th century, examining its intersections with colonialism, nationalism, modernism, and the emergence of contemporary practices. Beginning with the Bengal School and the art of Abanindranath Tagore, Nandalal Bose, and Rabindranath Tagore, it explores the role of art in shaping cultural nationalism. It then turns to the rise of Indian modernism, with artists such as Amrita Sher-Gil, Jamini Roy, Ramkinkar Baij, and the Santiniketan movement, alongside the engagement with European

modernist idioms. Special attention is given to the Progressive Artists' Group and their search for a modern Indian aesthetic in the post-independence context. The course further examines the growth of abstraction, narrative figuration, and indigenous modernities through artists like K.G. Subramanyan, Gulammohammed Sheikh, Jeram Patel, J. Swaminathan, etc.. It also highlights the emergence of installation, performance, feminist, Dalit, ecological and activist art in the late 20th century, situating Indian art within global dialogues and biennales.

CORE PRACTICAL

3.3 SC -- Creative Sculpture-III: RESEARCH, CONTEXT & COMMUNITY

The third semester emphasizes critical positioning and the development of a sustained body of work. Students pursue self-defined projects informed by their research, often involving fieldwork, public engagement, or site-specific contexts. Through guided studio critiques and seminars, they refine their visual language and conceptual clarity. The curriculum includes a theory component on postcolonial, ecological, and deconstructive approaches to art-making, helping students situate their work within broader discourses. An important aspect of this semester is professional practice, where students are trained in documentation, writing artist statements, grant applications, and building portfolios. Electives such as Curatorial Studies, Digital Fabrication, Art and Ecology, or Performance Art allow interdisciplinary exploration, fostering adaptability and innovation.

3.4 SC -- Project:

The Project will be ten-day program. Students can choose any subject of their choice guidance of their teacher. It could cover a wide range of subjects related to fine arts, crafts, traditions, and cultures. The subject must have relevance to their practices. It could include documentation of a site, culture, monument, an event with cultural/regional inheritance etc. Demonstrate of an awareness and understanding of current debates in the field is appreciated. Report and documentation must be submitted by the end of the semester; apart a presentation to the foundation course.

3.5 SC -- Inter Disciplinary Studies

Opted by the Students.

MVA sculpture students need to select one minor subject from other discipline such as graphics/applied art/sculpture, and the same subject will continue through IV Semester.

CORE ELECTIVE

3.6 SC: -- One of the following subjects may be chosen for open elective Pictorial Drawing

The students should explore contemporary modes of drawing, beyond the representational, figurative ways of drawing. They should do exercises in how to convert drawings of various genres (portrait, landscape, still life) into creative premise.

Video Art:

The video medium has a renowned background in experimental film and video with a strong relationship between theory and practice like fine arts, encourage students to develop an authorial voice in both concept and process and students work on digital video or analog video, in order to explore the composition of sound and image through time and space.,

The guidance will be other visual necessity impact in a more artistic way rather than technical approach.

New Media:

The Art of the twentieth century is that art that involves with the technological inventions that went on in that century (beyond the practices of photography, video, film etc.).The artist here uses these or say are excited with these as their expression of personal statements. The media chosen must continue for two semesters.

IV - Semester Master of Visual Arts (MVA) – Sculpture

Sl. No	QP		Subjects	Instruction Hrs/week	Duration of Exams(Hrs)	MARKS			CREDITS	
						IA	EXAM	TOTAL		
1		Core-Subject &Electives	CONTEMPORARY TRENDS IN ART	3	3	30	70	100	2	
2			THEORIES ON MODERN VISUAL CULTURE	3	3	30	70	100	2	
3			CREATIVE SCULPTURE -IV: THESIS, EXHIBITION & VIVA	12	10	105	245	350	12	
4			INTER DISCIPLINARY SUBJECT-IV	3	10	30	70	100	4	
5			DISSERTATION	3	-	30	70	100	4	
SEMESTER TOTAL MARKS& CREDITS									750	24
PROGRAM GRANT TOTAL CREDITS										100

CORE THEORY

4.1 SC -- Contemporary Trends in Art

This course examines the shifting landscape of contemporary art with a focus on postcolonial critiques, the globalization of biennales, and the ongoing challenges to Eurocentric narratives. It situates artists from different parts of the world; within a transnational and interconnected framework, exploring how their practices redefine the global canon and engage with issues of identity, migration, hybridity, and cultural memory. Attention is given to the rise of large-scale exhibitions, the art market, digital platforms, and new institutional models that have reshaped art's circulation and reception in the 21st century. Students will also study emerging contemporary practices; including socially engaged art, ecological and activist interventions, performance, and digital/AI-based works, to critically assess how art continues to respond to questions of power, technology, and global interdependence.

4.2 SC: -- Theories on Modern Visual Culture

The course Theories on Modern Visual Culture introduces students to critical debates and frameworks for understanding how images and media construct cultural meaning in modern and contemporary societies. It begins with the emergence of visual culture studies and the idea of the “pictorial turn” (W.J.T. Mitchell), alongside Marshall McLuhan's media theory that foregrounds the relationship between technology, communication, and perception. The course then explores semiotics and structuralism (Saussure, Barthes) for analyzing signs and mythologies, followed by Marxist critiques of ideology, commodity culture, and mechanical reproduction (Marx, Benjamin, Frankfurt School, Althusser). Psychoanalytic approaches (Freud, Lacan, Mulvey) are studied through concepts of desire, spectatorship, and the gaze, while poststructuralist and postmodern theories (Foucault, Derrida, Baudrillard) interrogate discourse,

deconstruction, simulation, and hyperreality. Feminist, postcolonial, and queer readings of visuality, together with Stuart Hall's cultural studies approach to representation and ideology, provide further critical perspectives. Finally, the course examines how globalization, consumer culture, digital media, social media, and AI are reshaping contemporary visual culture, enabling students to critically analyze visual texts and cultural practices within shifting technological and ideological landscapes.

CORE PRACTICAL & PROJECT

4.3 SC -- Creative Sculpture-IV: THESIS, EXHIBITION & VIVA

The final semester is devoted to the realization and presentation of the student's final thesis project, culminating in a public Degree Show. Students are expected to produce a cohesive body of sculptural work, accompanied by a well-researched written dissertation (5,000–8,000 words) that contextualizes their practice within contemporary theory and visual culture. The semester concludes with a viva voce, where students present and defend their work before an external jury. Throughout the program, assessment is based on conceptual development, material sensitivity, research integration, participation in critiques and seminars, and the quality of presentation and documentation.

4.4 SC -- Inter Disciplinary Studies

Opted by the Students.

The same subject opted in the III Semester will continue through IV Semester.

4.5 SC -- Dissertation:

The Post-Graduate candidates continue the research based on the synopsis submitted in the previous semester. The guide too continues. They should follow the format approved as in synopsis.

Submission:

The dissertations should be prepared in the prescribed manner and handed over to the Principal, through the Head of the Department positively before the commencement of the theory examinations.

The Dissertations should be neat type written/computer/DTP/ in double line space, 12 font in New Roman, Bookman, Book Antiqua, Arial, Helvetica. The Dissertation should contain a minimum of 30 pages of type written text along with appropriate visuals. It should have the requisite bibliography and references. No web Materials allowed in downloaded form (or else this would be rejected as it would mount up to plagiarism)

DEPARTMENT OF
PRINTMAKING
(Graphic Arts)

Master of Visual Arts (MVA) –

Printmaking Duration of Course: IV

Semesters (Two Years)

Advance studies on Graphic Art structured into four distinctive semesters. During this study period students are encouraged to develop their visual language in relation to changing culture and social needs. Students are also expected to adopt new technology (computer, photography, etc.) in creating effective graphic images. Students are encouraged to study inter-disciplinary subjects to feel the visual art overall. Students are exposed to other Fine Art forms to develop suitable visual language and concepts. Students are expected to work on various media and techniques to explore the possibilities of the image.

I - Semester

Sl. No	QP		Subjects	Instruction Hrs/week	Duration of Exams(Hrs)	MARKS			CREDITS
						IA	EXAM	TOTAL	
1		CORE-THEORY	CLASSICAL WESTERN ART	3	3	30	70	100	2
2			CLASSICAL INDIAN ART	3	3	30	70	100	2
3			PHILOSOPHY OF ART-I	3	3	30	70	100	2
4		CORE-PRACTICAL	Advanced GRAPHIC ART-I	8	-	75	175	250	8
5			Art Journal-I	2	-	30	70	100	4
6			INTER DISCIPLINARY SUBJECT-I	2	-	45	105	150	6
7		SOFT CORE	I-T(NEW MEDIA)	3	3	30	70	100	2
SEMESTER TOTAL MARKS& CREDITS								900	26

CORE THEORY

1.1PM -- Classical Western Art

The course on Classical Western Art explores the meaning of the “classical” and the idea of “classicality” as ideals of harmony, proportion, balance, and enduring aesthetic value, while tracing the evolution of Western art traditions from ancient Greece and Rome through the Renaissance, Mannerism, Baroque, and Neoclassicism. It begins with the study of Greek art and architecture, examining the ideals of proportion, harmony, and humanism in Classical and Hellenistic works, followed by Roman innovations in portraiture, monumental architecture, and imperial propaganda. The Renaissance marks the revival of classical antiquity through

humanist ideals and the masterpieces of Leonardo, Raphael, and Michelangelo, while Mannerism introduces a departure from balance and naturalism through elegance, complexity, and intellectual stylization. The Baroque period emphasizes drama, movement, and theatricality in response to the Counter-Reformation, with artists like Caravaggio, Rubens, and Bernini shaping its grandeur. Finally, Neoclassicism, influenced by Enlightenment ideals and archaeological rediscoveries, redefined classical principles through the works of David, Canova, and Ingres, offering a rational and idealized alternative to emerging Romanticism. The course equips students to analyze key artworks and monuments, understand stylistic developments across time, engage with aesthetic theories, and critically evaluate the enduring legacy of classicism in Western art history.

1.2PM -- Classical Indian Art

The course on Classical Indian Art examines the evolution of Indian visual traditions from the Mauryan period to the late medieval era, highlighting sculpture, architecture, mural and miniature painting within their religious, cultural, and political contexts. It begins with the Mauryan pillars and stupas, early Buddhist narrative reliefs, and Ajanta's early murals, followed by the emergence of anthropomorphic images in the Gandhara and Mathura schools under Kushana patronage. The Gupta period, regarded as the classical zenith, is studied through its sculpture, Ajanta murals, and the beginnings of temple architecture, while the early medieval period introduces the Nagara, Dravida, and Vesara temple styles, as well as regional traditions in Odisha, Khajuraho, Ellora, Mamallapuram, and Chola bronzes. The course also explores painting traditions, from murals at Ajanta, Ellora, Bagh, and Sittannaval to illustrated manuscripts of the Pala and Jain schools, leading to the emergence of miniature traditions such as early Rajput and Sultanate painting that carried forward classical idioms into the medieval period.

1.3 PTG -- Philosophy of Art-I

The course Philosophy of Art I introduces students to the foundations of Western aesthetic thought, beginning with Socrates' reflections on art and ethics, Plato's theory of mimesis and critique of poetry, and Aristotle's Poetics with its concepts of imitation, catharsis, and form. It then moves to Plotinus and the Neoplatonic view of beauty as a reflection of the transcendent, medieval Christian aesthetics shaped by Augustine and Aquinas, and Renaissance humanist theories of proportion, perspective, and harmony (Alberti, Leonardo). The course further explores the birth of modern aesthetics with Baumgarten, Empiricism with Hutcheson, origin of sublime with Hume, Kant's Critique of Judgment on disinterested judgment and beauty, and Hegel's notion of art as the sensuous manifestation of spirit, phenomenology, dialectics, concept of history - zeitgeist-art, religion and mind - end of art; concluding with 19th-century critiques such as Schopenhauer's metaphysics of art and Nietzsche's tension between the Apollonian and Dionysian. Together, these thinkers establish the key philosophical frameworks for understanding the role of art, beauty, and creativity in Western thought.

CORE PRACTICAL

1.4 PM -- Advanced GRAPHIC ART:

Advance studies on Graphic Art structured into four distinctive semesters. During this study period students are encouraged to develop their visual language in relation with changing culture and social needs. Students are also expected to adopt new technology (computer, photography, etc.) in creating effective graphic images.

1st Semester students are encouraged to study inter-disciplinary subjects to feel the visual art on the whole. Students are exposed to other Fine Art forms to develop suitable visual language and concepts. Students are expected to work on various Medias and techniques to explore the possibilities of the images.

1.5 PM -- Art Journal-I:

The Journal is a record of visual evolution, experience and resource of the student. It needs to be documented in both verbal and graphic format. This is a mandatory process. It needs to be presented at each display, discussion or critique of practical works.

1.6 PM -- Interdisciplinary Subject-I:

(Opted by the Students) MVA print making students need to select one minor subject from other discipline such as painting/applied art/sculpture, and the same subject will continue from through II Semester.

SOFT CORE

1.7PM: I-T(Practical) New Media

The paper aims at the field related subjects- to be taught in class. The contemporary technological advancements like Computer Aided Designs, soft Skills supporting the Core Practical should be addressed. (Students may study software like-Corel Paint, Photo-shop, In-Design and alike.

- The students should learn how to bring in creativity through photography. Using technical gadgets like mobiles and apps and use them to come up with creative images to be studied.

Master of Visual Arts (MVA) – Printmaking II - Semester

Sl. No	QP		Subjects	Instruction Hrs/week	Duration of Exams(Hrs)	MARKS			CREDITS
						IA	EXAM	TOTAL	
1		CORE-THEORY	EARLY MODERN WESTERN ART	3	3	30	70	100	2
2			EARLY MODERN INDIAN ART	3	3	30	70	100	2
3			PHILOSOPHY OF ART-II	3	3	30	70	100	2
4		CORE-PRACTICAL	Advanced GRAPHIC ART-II	8	-	75	175	250	8
5			Art Journal-II	2	-	30	70	100	4
6			INTER DISCIPLINARY SUBJECT-II	2	-	45	105	150	6
7		SOFT CORE	IT(NEW MEDIA)	3	3	30	70	100	2
SEMESTER TOTAL MARKS& CREDITS								900	26

CORE THEORY

2.1PM -- Early Modern Western Art

This course examines the transformation of Western art from the Enlightenment through the 19th century, a period marked by revolutions—political, industrial, and cultural—that reshaped artistic production and reception. It begins with the rational ideals of Neoclassicism (David, Ingres, Canova) and the decorative excess of Rococo, then moves to Romanticism (Delacroix, Goya, Turner, Friedrich), with its emphasis on emotion, the sublime, and national identity. The rise of Realism (Courbet, Millet, Daumier) is studied in response to social upheavals and industrialization, alongside the development of photography as a new medium. The course explores the emergence of Impressionism (Monet, Renoir, Degas) and Post-Impressionism (Van Gogh, Gauguin, Cézanne, Seurat), which challenged academic traditions and redefined modern vision. Key themes include the relationship between art and revolution, the impact of colonial encounters, the rise of urban modernity, and the role of exhibitions, museums, and salons in shaping public taste. By the end, students will understand how early modern art laid the intellectual and aesthetic groundwork for 20th-century modernism.

2.2 PM: - Early Modern Indian Art

This course explores the dynamic transformations in Indian art during the 18th and 19th centuries, a period marked by the decline of Mughal imperial power, the rise of regional courts, and the profound impact of colonialism. It examines late Mughal and regional painting traditions (Lucknow, Murshidabad, Hyderabad, Patna, Company painting), the continuation and adaptation of Rajput and Pahari schools, and the hybrid styles that emerged under colonial patronage. The course also considers architectural developments, from late Mughal monuments to Indo-Saracenic styles promoted by the British. Special focus is given to the advent of print culture, lithography, and the introduction of photography, which transformed artistic practices and circulation of images. The formation of colonial art institutions and art schools (e.g., Madras, Calcutta, Bombay) and their pedagogical frameworks are studied alongside the emergence of “academic realism” and nationalist aesthetics, culminating in early modern Indian artists such as Raja Ravi Varma. Themes of cultural encounter, hybridity, the negotiation of tradition and modernity, and the beginnings of an “Indian modern” are emphasized throughout, situating Indian art within broader global currents of the 18th and 19th centuries.

2.3 PM: - Philosophy of Art II

The course Philosophy of Art II introduces students to the rich traditions of Indian aesthetic thought, beginning with Bharata’s Nāṭyaśāstra and the formulation of rasa as the central principle of aesthetic experience. It examines Bhaṭṭalollata’s and Śaṅkuka’s early interpretations of rasa, Vāmana’s emphasis on rīti (style) as the essence of poetry, Ānandavardhana’s theory of dhvani (suggestion) as the soul of poetic expression, Bhaṃa’s theory of Alankāra, and Abhinavagupta’s comprehensive synthesis of rasa and dhvani into a universalized and blissful aesthetic experience. Concepts of Anukāraṇa, Vakrokti, Alamkāra, Auchitya, Chitrakavya, Chitrabandha; the course also explores the ṣaḍaṅga (six canons) of Indian painting, Six principles of Chinese painting, the development of aesthetic theories in medieval and early modern treatises, Art history and nationalism in Bengal, and rethinking gender issues in Indian art. Together, these thinkers and texts provide a framework for understanding Indian perspectives on art as an experiential, suggestive, and transformative process that unites emotion, imagination, and spiritual insight.

CORE PRACTICAL

2.4PM -- Advanced GRAPHIC ART-II:

2nd Semester students continue the studio practice mainly concentrating on graphic images. Students are encouraged to develop their communicative skills.

2.5PM – Art Journal-II:

Journal is a record of visual evolution, experience and resource of the student. It needs to be documented in both verbal and graphic format. This is a mandatory process. It needs to be presented at each display, discussion or critique of practical works.

2.6PM INTERDISCIPLINARY SUBJECT:

Opted by the Students.

The subject opted in the I Semester will continue as the compulsory subject through II Semester.

SOFT CORE

2.7SC: – I-T (Practical) New Media Art

The paper aims to introduce human interactive design. The subject deals with the concepts of Design, Soft wares and applications in day today life. Detailed concepts of digital skills in connection with application/software development, which can be applied to the respective specialization discipline. Students can experiment with digital video/ animation/gaming concepts/ photo-manipulations and alike.

Master of Visual Arts (MVA) – Printmaking III - Semester

Sl. No	QP		Subjects	Instruction Hrs/week	Duration of Exams(Hrs)	MARKS			CREDITS
						IA	EXAM	TOTAL	
1		CORE-THEORY	20TH CENTURY GLOBAL ART	3	3	30	70	100	2
2			20TH CENTURY INDIAN ART	3	3	30	70	100	2
3		CORE-PRACTICAL	Advanced GRAPHIC ART-III	10	-	75	175	250	8
4			Project-I	2	-	30	70	100	4
5			INTER DISCIPLINARY SUBJECT-II	4	-	30	70	100	4
6		OPEN ELECTIVE	PICTORIAL DRAWING	2	-	30	70	100	4
SEMESTER TOTAL MARKS& CREDITS								750	24

CORE THEORY

3.1 PM- 20th Century Global Art

This course explores the trajectory of global art across the 20th century, focusing on the rise of modernism and the transition to postmodernism. It begins with the European avant-garde; Fauvism, Cubism, Futurism, Dada, Surrealism, and Constructivism, while also engaging with parallel modernist practices such as Mexican muralism, Indian (as another paper) and African modernisms, and Japanese post-war art. Key themes include abstraction, the Bauhaus and design, Cold War aesthetics, and the shifting politics of modernist universalism. The course then examines the critical turn to postmodernism, encompassing Pop Art, Minimalism, Conceptual art, Land art, Performance, Feminist and Identity-based practices, and new media experiments. By interrogating the distinctions and overlaps between modernism and postmodernism, students gain insight into how 20th century art reflects and critiques the cultural, political, and technological transformations of a rapidly globalizing world.

3.2 PTG: -- 20th Century Indian Art

This course traces the evolution of Indian art through the 20th century, examining its intersections with colonialism, nationalism, modernism, and the emergence of contemporary practices. Beginning with the Bengal School and the art of Abanindranath Tagore, Nandalal Bose, and Rabindranath Tagore, it explores the role of art in shaping cultural nationalism. It then turns to the rise of Indian modernism, with artists such as Amrita Sher-Gil, Jamini Roy, Ramkinkar Baij, and the Santiniketan movement, alongside the engagement with European

modernist idioms. Special attention is given to the Progressive Artists' Group and their search for a modern Indian aesthetic in the post-independence context. The course further examines the growth of abstraction, narrative figuration, and indigenous modernities through artists like K.G. Subramanyan, Gulammohammed Sheikh, Jeram Patel, J. Swaminathan, etc.. It also highlights the emergence of installation, performance, feminist, Dalit, ecological and activist art in the late 20th century, situating Indian art within global dialogues and biennales.

CORE PRACTICAL

3.3 PM -- Advanced GRAPHIC ART-III:

3rd Semester students will continue to explore the possibilities of techniques in relation with their image and ideas by using any two graphic mediums.

3.4 PM -- PROJECT I

It will be ten-day program. Students can choose any subject of their choice guidance of their teacher. It could cover a wide range of subjects related to fine arts, crafts, traditions, and cultures. The subject must have relevance to their practices. It could include documentation of a site, culture, monument, an event with cultural/regional heritage etc. Demonstrate awareness and understanding of current debates in the field is appreciated. Report and documentation must be submitted by the end of the semester; apart from a presentation to the foundation course students too is encouraged.

3.5 PM INTERDISCIPLINARY SUBJECT-II

Opted by the Students.

MVA sculpture students need to select one minor subject from other disciplines such as graphics/applied art/sculpture, and the same subject will continue through IV Semester.

OPEN ELECTIVE

3.6 PM: -- One of the following subjects may be chosen for open elective

Pictorial Drawing

The students should explore contemporary modes of drawing, beyond the representational, figurative ways of drawing. They should do exercises in how to convert drawings of various genres (portrait, landscape, still life) into creative premises.

Video Art:

The video medium has a renowned background in experimental film and video with a strong relationship between theory and practice like fine arts, encourage students to develop an authorial voice in both concept and process and students work on digital video or analogue video, to explore the composition of sound and image through time and space.,

The guidance will be other visual necessity impact in a more artistic way rather than technical approach.

New Media:

The Art of the twentieth century is that art that involves with the technological inventions that went on in that century (beyond the practices of photography, video, film etc.). The artist here uses these or say are excited with these as their expression of personal statements. The media chosen must continue for two semesters.

Master of Visual Arts (MVA) – Printmaking IV - Semester

Sl. No	QP		Subjects	Instruction Hrs/week	Duration of Exams(Hrs)	MARKS			CREDITS	
						IA	EXAM	TOTAL		
1		CORE-THEORY	CONTEMPORARY TRENDS IN ART	3	3	30	70	100	2	
2			THEORIES ON MODERN VISUAL CULTURE	3	3	30	70	100	2	
3		CORE-PRACTICAL &PROJECT	Advanced GRAPHIC ART-IV	12	10	105	245	350	12	
4			INTER DISCIPLINARY SUBJECT	3	10	30	70	100	4	
5			DISSERTATION	3	-	30	70	100	4	
SEMESTER TOTAL MARKS& CREDITS									750	24
PROGRAM GRANT TOTAL CREDITS										100

CORE THEORY

4.1PM -- Contemporary Trends in Art

This course examines the shifting landscape of contemporary art with a focus on postcolonial critiques, the globalization of biennales, and the ongoing challenges to Eurocentric narratives. It situates artists from different parts of the world; within a transnational and interconnected framework, exploring how their practices redefine the global canon and engage with issues of identity, migration, hybridity, and cultural memory. Attention is given to the rise of large-scale exhibitions, the art market, digital platforms, and new institutional models that have reshaped art's circulation and reception in the 21st century. Students will also study emerging contemporary practices; including socially engaged art, ecological and activist interventions, performance, and digital/AI-based works, to critically assess how art continues to respond to questions of power, technology, and global interdependence.

4.2 PTG: -- Theories on Modern Visual Culture

The course Theories on Modern Visual Culture introduces students to critical debates and frameworks for understanding how images and media construct cultural meaning in modern and contemporary societies. It begins with the emergence of visual culture studies and the idea of the "pictorial turn" (W.J.T. Mitchell), alongside Marshall McLuhan's media theory that foregrounds the relationship between technology, communication, and perception. The course then explores semiotics and structuralism (Saussure, Barthes) for analyzing signs and mythologies, followed by Marxist critiques of ideology, commodity culture, and mechanical reproduction (Marx, Benjamin, Frankfurt School, Althusser). Psychoanalytic approaches (Freud, Lacan, Mulvey) are studied through concepts of desire, spectatorship, and the gaze, while poststructuralist and postmodern theories (Foucault, Derrida, Baudrillard) interrogate discourse, deconstruction, simulation, and hyperreality. Feminist, postcolonial, and queer readings of visuality, together with Stuart Hall's cultural studies approach to representation

and ideology, provide further critical perspectives. Finally, the course examines how globalization, consumer culture, digital media, social media, and AI are reshaping contemporary visual culture, enabling students to critically analyze visual texts and cultural practices within shifting technological and ideological landscapes.

CORE PRACTICAL & PROJECT

4.3 PM -- ADVANCED GRAPHIC ART-IV

4th Semester advanced study continues using any two graphic mediums. Students should develop personal visual language and expression. Written support is mandatory. Students should select any one of the following media for the examination and allowed to use new media visual references.

1) Planography 2) Intaglio 3) Relief printing/Process 4) Serigraphy

4.4PM -- INTERDISCIPLINARY SUBJECT

Opted by the Students.

The same subject opted in the III Semester will continue through IV Semester.

4.5PM DISSERTATION

The Post-Graduate candidates continue the research based on the synopsis submitted in the previous semester. The guide too continues. They should follow the format approved as in synopsis.

DEPARTMENT OF
ART HISTORY

Master of Visual Arts (MVA) – Art History

Duration of Course: IV Semesters (Two Years)

The Master of Visual Arts (MVA) in Art History is a postgraduate program designed to provide advanced knowledge and critical understanding of art, visual culture, and aesthetic traditions across historical and contemporary contexts. Its objectives are to train students in art historical methods, research practices, and interdisciplinary approaches, enabling them to critically analyze artworks, cultural productions, and their socio-political significance. The program emphasizes both theoretical and practical engagement with visual materials, fostering skills in academic writing, curatorial practice, heritage studies, and cultural criticism. Graduates benefit from opportunities to pursue careers in teaching, museums, galleries, archives, cultural institutions, and research, while also developing the intellectual foundation for doctoral studies and contributing to the wider field of art history and cultural discourse.

I - Semester

MVA-I- SEMESTER –ART HISTORY

Sl No.	QP		Subjects	Instruction hours/ week	Duration of Exam (Hours)	Marks			Credits
						IA	Exam	Total	
1		Core Theory (Common)	Classical Western Art	3	3	30	70	100	2
2			Classical Indian Art	3	3	30	70	100	2
3			Philosophy of Art-I	3	3	30	70	100	4
4		Core Theory	Readings on Indian Art-I	4	3	45	105	150	6
5			Art Historical Methodologies-I	4	3	30	70	100	6
6		Practical	Interdisciplinary Subject I	4	-	45	105	150	4
7		Soft Core	Study of a museum/Gallery (Project report and Viva)	3	3	30	70	100	2
SEMESTER TOTAL MARKS AND CREDITS.								800	26

Course Outline (common core theory)

1.1 Classical Western Art

The course on Classical Western Art explores the meaning of the “classical” and the idea of “classicality” as ideals of harmony, proportion, balance, and enduring aesthetic value, while tracing the evolution of Western art traditions from ancient Greece and Rome through the Renaissance, Mannerism, Baroque, and Neoclassicism. It begins with the study of Greek art and architecture, examining the ideals of proportion, harmony, and humanism in Classical and Hellenistic works, followed by Roman innovations in portraiture, monumental architecture, and imperial propaganda. The Renaissance marks the revival of classical antiquity through humanist ideals and the masterpieces of Leonardo, Raphael, and Michelangelo, while Mannerism introduces a departure from balance and naturalism through elegance, complexity, and intellectual stylization. The Baroque period emphasizes drama, movement, and theatricality in response to the Counter-Reformation, with artists like Caravaggio, Rubens, and Bernini shaping its grandeur. Finally, Neoclassicism, influenced by Enlightenment ideals and archaeological rediscoveries, redefined classical principles through the works of David, Canova, and Ingres, offering a rational and idealized alternative to emerging Romanticism. The course equips students to analyze key artworks and monuments, understand stylistic developments across time, engage with aesthetic theories, and critically evaluate the enduring legacy of classicism in Western art history.

Course Outline (common core theory)

1.2 Classical Indian Art

The course on Classical Indian Art examines the evolution of Indian visual traditions from the Mauryan period to the late medieval era, highlighting sculpture, architecture, mural and miniature painting within their religious, cultural, and political contexts. It begins with the Mauryan pillars and stupas, early Buddhist narrative reliefs, and Ajanta’s early murals, followed by the emergence of anthropomorphic images in the Gandhara and Mathura schools under Kushana patronage. The Gupta period, regarded as the classical zenith, is studied through its sculpture, Ajanta murals, and the beginnings of temple architecture, while the early medieval period introduces the Nagara, Dravida, and Vesara temple styles, as well as regional traditions in Odisha, Khajuraho, Ellora, Mamallapuram, and Chola bronzes. The course also explores painting traditions, from murals at Ajanta, Ellora, Bagh, and Sittannavasal to illustrated manuscripts of the Pala and Jain schools, leading to the emergence of miniature traditions such as early Rajput and Sultanate painting that carried forward classical idioms into the medieval period.

Course Outline (common core theory)

1.3 Philosophy of Art-I

The course Philosophy of Art I introduces students to the foundations of Western aesthetic thought, beginning with Socrates' reflections on art and ethics, Plato's theory of *mimesis* and critique of poetry, and Aristotle's *Poetics* with its concepts of imitation, catharsis, and form. It then moves to Plotinus and the Neoplatonic view of beauty as a reflection of the transcendent, medieval Christian aesthetics shaped by Augustine and Aquinas, and Renaissance humanist theories of proportion, perspective, and harmony (Alberti, Leonardo). The course further explores the birth of modern aesthetics with Baumgarten, Empiricism with Hutcheson, origin of sublime with Hume, Kant's *Critique of Judgment* on disinterested judgment and beauty, and Hegel's notion of art as the sensuous manifestation of spirit, phenomenology, dialectics, concept of history - zeitgeist-art, religion and mind - end of art; concluding with 19th-century critiques such as Schopenhauer's metaphysics of art and Nietzsche's tension between the Apollonian and Dionysian. Together, these thinkers establish the key philosophical frameworks for understanding the role of art, beauty, and creativity in Western thought.

Course Outline (art history core theory)

1.4 Readings on Indian Art -I

This course, based on *Oxford Readings in Indian Art*, introduces students to foundational textual and historical sources on Indian art from antiquity to modern times. It is organized thematically, beginning with early textual references to art in sacred and literary traditions, followed by canonical *śilpaśāstric* prescriptions on icons and their measurements. It then examines classical theories of aesthetics and beauty, before moving to accounts of artistic practice as recorded by artists and observers themselves. The course also highlights the social and historical contexts of art production by exploring the relationships between artists and patrons, and concludes with early art historical writings that trace the beginnings of Indian art historiography. Through this, students gain direct access to primary voices, critical debates, and historical reflections that shaped the understanding and study of Indian art.

Course Outline (art history core theory)

1.5 Art Historical Methodologies-I

This course introduces students to the foundational approaches that have shaped art history as a discipline. Beginning with Giorgio Vasari and early connoisseurship, it examines Johann Joachim Winckelmann's formalist and stylistic analysis, Heinrich Wölfflin's comparative formalism, Clive Bell and Roger Fry's theory of formalism, Virginia Woolf's theory and Alois Riegl's concept of *Kunstwollen* (will to art). Students will engage with iconography and iconology through Erwin Panofsky, and social-historical approaches through figures such as Arnold Hauser and Frederick Antal. The course also explores the impact of psychoanalytic readings of art (Freud), and Marxist interpretations that situate art within broader social and

economic contexts. By the end of the course, students will have a solid grounding in the disciplinary traditions and debates that established art history as a field of scholarly inquiry.

Course Outline (Practical)

1.6 Interdisciplinary

This course enables students of Art History to gain hands-on exposure to one of the practical disciplines or specialization streams within the visual arts, fostering a deeper understanding of artistic processes, materials, and techniques. Students may select from studio-based practices, and will undertake guided practical training under faculty supervision. The emphasis is on experiential learning, bridging theory and practice, so that students not only study artworks as objects of analysis but also develop insight into the methods, challenges, and creativity involved in their making. Through studio practice, reflective journals, and discussions, students will cultivate an embodied awareness of visual language and artistic experimentation, thereby enriching their art historical perspective with interdisciplinary skills.

Course Outline (soft core) (exam in the form of project report and viva)

1.7 Study of a museum/Gallery +Project

This course introduces students to the critical study of museums and galleries as cultural institutions, focusing on their roles in collecting, preserving, interpreting, and exhibiting art and heritage. Students will learn about the history and functions of museums in India and abroad, curatorial practices, modes of display, exhibition design, and audience engagement. Through visits to local museums and galleries, students will analyze selected collections and exhibitions in relation to themes such as representation, nationalism, colonial legacies, identity, and contemporary curatorial challenges. The course culminates in a project where each student develops a critical case study of a chosen gallery, collection, or exhibition, supported by visual documentation and analysis, presented in written and seminar formats. Emphasis is placed on combining theoretical understanding with practical exposure, preparing students to critically engage with museum studies and curatorial practices.

II - Semester

MVA 2nd Semester Art History

Sl No.	Q P		Subjects	Instruction hours/ week	Duration of Exam (Hours)	Marks			Credits
						IA	Exam	Total	
1		Core Theory (Common)	Early Modern Western Art	3	3	30	70	100	2
2			Early Modern Indian Art	3	3	30	70	100	2
3			Philosophy of Art-II	3	3	30	70	100	4
4		Core Theory	Readings on Indian Art-II	4	3	45	105	150	6
5			Art Historical Methodologies-II	4	3	30	70	100	6
6		Practical	Interdisciplinary Subject II	4	-	45	105	150	4
7		Soft Core	Documentation and Archiving (Project report and Viva)	3	3	30	70	100	2
SEMESTER TOTAL MARKS AND CREDITS.								800	26

Course Outline (common core theory)

2.1 Early Modern Western Art

This course examines the transformation of Western art from the Enlightenment through the 19th century, a period marked by revolutionary, political, industrial, and cultural—that reshaped artistic production and reception. It begins with the rational ideals of Neoclassicism (David, Ingres, Canova) and the decorative excess of Rococo, then moves to Romanticism (Delacroix, Goya, Turner, Friedrich), with its emphasis on emotion, the sublime, and national identity. The rise of Realism (Courbet, Millet, Daumier) is studied in response to social upheavals and industrialization, alongside the development of photography as a new medium. The course explores the emergence of Impressionism (Monet, Renoir, Degas) and Post-Impressionism (Van Gogh, Gauguin, Cézanne, Seurat), which challenged academic traditions and redefined modern vision. Key themes include the relationship between art and revolution, the impact of colonial encounters, the rise of urban modernity, and the role of exhibitions, museums, and salons in shaping public taste. By the end, students will understand how early modern art laid the intellectual and aesthetic groundwork for 20th-century modernism.

Course Outline (common core theory)

2.2 Early Modern Indian Art

This course explores the dynamic transformations in Indian art during the 18th and 19th centuries, a period marked by the decline of Mughal imperial power, the rise of regional courts, and the profound impact of colonialism. It examines late Mughal and regional painting traditions (Lucknow, Murshidabad, Hyderabad, Patna, Company painting), the continuation and adaptation of Rajput and Pahari schools, and the hybrid styles that emerged under colonial patronage. The course also considers architectural developments, from late Mughal monuments to Indo-Saracenic styles promoted by the British. Special focus is given to the advent of print culture, lithography, and the introduction of photography, which transformed artistic practices and circulation of images. The formation of colonial art institutions and art schools (e.g., Madras, Calcutta, Bombay) and their pedagogical frameworks are studied alongside the emergence of “academic realism” and nationalist aesthetics, culminating in early modern Indian artists such as Raja Ravi Varma. Themes of cultural encounter, hybridity, the negotiation of tradition and modernity, and the beginnings of an “Indian modern” are emphasized throughout, situating Indian art within broader global currents of the 18th and 19th centuries.

Course Outline (common core theory)

2.3 Philosophy of Art II

The course Philosophy of Art II introduces students to the rich traditions of Indian aesthetic thought, beginning with Bharata’s *Nāṭyaśāstra* and the formulation of *rasa* as the central principle of aesthetic experience. It examines Bhaṭṭalollata’s and Śaṅkuka’s early interpretations of *rasa*, Vāmana’s emphasis on *rīti* (style) as the essence of poetry, Ānandavardhana’s theory of *dhvani* (suggestion) as the soul of poetic expression, Bhaṃha’s theory of *Alankara*, and Abhinavagupta’s comprehensive synthesis of *rasa* and *dhvani* into a universalized and blissful aesthetic experience. Concepts of *Anukarana*, *Vakrokti*, *Alamkara*, *Auchitya*, *Chitrakavya*, *Chitrabandha*; the course also explores the *ṣaḍaṅga* (six canons) of Indian painting, Six principles of Chinese painting, the development of aesthetic theories in medieval and early modern treatises, Art history and nationalism in Bengal, and rethinking gender issues in Indian art. Together, these thinkers and texts provide a framework for understanding Indian perspectives on art as an experiential, suggestive, and transformative process that unites emotion, imagination, and spiritual insight.

Course Outline (art history core theory)

2.4 Readings on Indian Art -II

This course engages with key writings on Indian art produced after colonialism, tracing intellectual and critical debates from the 19th century through nationalism, modernism, and into

the contemporary. Beginning with the early scholarship of Alexander Cunningham, James Burgess, Ludwig Buchofer, and James Fergusson, it moves to nationalist and revivalist voices such as Ananda K. Coomaraswamy, Stella Kramrisch, C. Sivaramamurti, Jaya Appaswamy, Karl Khandalavala, Moti Chandra, and Krishna Chaitanya. The course then examines the critical interventions of modern and contemporary thinkers and practitioners including Ashis Nandy, Partha Mitter, Ratan Parimoo, K. G. Subramanyan, Gulammohammed Sheikh, Geeta Kapur, Tapati Guha-Thakurta, and R. Sivakumar. Selected writings of these authors will be closely read, presented, and critically reviewed by students, followed by faculty-led discussions that encourage comparative and contextual analysis. Emphasis is placed on understanding how historiography, criticism, and theory have shaped discourses on Indian art from colonial archaeology and revivalist frameworks to modernist aesthetics and postcolonial critiques.

Course Outline (art history core theory)

2.5 Art Historical Methodologies-II

Building on the classical foundations, this course examines the recent methodological expansions that have reshaped the discipline since the mid-20th century. It explores feminist and gender studies approaches (Linda Nochlin, Griselda Pollock), postcolonial critiques (Edward Said, Homi Bhabha, Partha Mitter, Gayatri Chakravorty Spivak), and reception theory and visual culture studies. The course also introduces the linguistic turn and pictorial turn (W.J.T. Mitchell), media theory (Marshall McLuhan), semiotics (Roland Barthes), and structuralism/post-structuralism (Foucault, Derrida). Students will further engage with contemporary frameworks such as global art history, decoloniality, affect theory, and eco-criticism. The emphasis is on analyzing how these methodologies address questions of power, identity, and global interconnectedness, enabling students to critically evaluate the role of art in both historical and contemporary contexts.

Course Outline (Practical)

2.6 Interdisciplinary

This course enables students of Art History to gain hands-on exposure to one of the practical disciplines or specialization streams within the visual arts, fostering a deeper understanding of artistic processes, materials, and techniques. Students may select from studio-based practices, and will undertake guided practical training under faculty supervision. The emphasis is on experiential learning, bridging theory and practice, so that students not only study artworks as objects of analysis but also develop insight into the methods, challenges, and creativity involved in their making. Through studio practice, reflective journals, and discussions, students will cultivate an embodied awareness of visual language and artistic experimentation, thereby enriching their art historical perspective with interdisciplinary skills.

Course Outline (soft core) (exam in the form of project report and viva)

2.7 Documentation and Archiving - Project

This project-based course trains students in the methods and practices of documenting and archiving artworks, cultural objects, and visual heritage. It introduces key aspects of visual and textual documentation, cataloguing systems, metadata, photography, digitization, and the use of software tools for archival management. Students will gain hands-on experience by undertaking fieldwork - such as documenting a collection, exhibition, or site - and producing a structured archive or catalogue with critical annotations. Issues of preservation, authenticity, intellectual property, and the ethics of documentation will also be addressed. The final outcome will be a project report and archive (digital or physical), equipping students with practical skills essential for research, museums, galleries, and heritage institutions.

III - Semester

MVA 3rd Semester Art History

Sl No.	Q P		Subjects	Instruction hours / week	Duration of Exam (Hours)	Marks			Credits
						IA	Exam	Total	
1		Core Theory (Common)	20th century Global Art	3	3	30	70	100	2
2			20th century Indian Art	3	3	30	70	100	2
3		Core Theory	History of Art Criticism	3	3	45	105	150	6
4			Reading Visuals and Art Writing	4	3	45	105	150	6
5			Studies in Museology and Curatorial Practice	4	3	45	105	150	4
6			Research Proposal (For Dissertation)	3			50	50	2
7		Open Elective	Far Eastern Art/Islamic Art/Archeology/Study on Art Journals	3	3	30	70	100	2
SEMESTER TOTAL MARKS AND CREDITS								800	24

Course Outline (common core theory)

3.1 20th Century Global Art

This course explores the trajectory of global art across the 20th century, focusing on the rise of modernism and the transition to postmodernism. It begins with the European avant-garde; Fauvism, Cubism, Futurism, Dada, Surrealism, and Constructivism, while also engaging with parallel modernist practices such as Mexican muralism, Indian (as another paper) and African modernisms, and Japanese post-war art. Key themes include abstraction, the Bauhaus and design, Cold War aesthetics, and the shifting politics of modernist universalism. The course then examines the critical turn to postmodernism, encompassing Pop Art, Minimalism, Conceptual art, Land art, Performance, Feminist and Identity-based practices, and new media experiments. By interrogating the distinctions and overlaps between modernism and postmodernism, students gain insight into how 20th century art reflects and critiques the cultural, political, and technological transformations of a rapidly globalizing world.

3.2 20th Century Indian Art

This course traces the evolution of Indian art through the 20th century, examining its intersections with colonialism, nationalism, modernism, and the emergence of contemporary practices. Beginning with the Bengal School and the art of Abanindranath Tagore, Nandalal Bose, and Rabindranath Tagore, it explores the role of art in shaping cultural nationalism. It then turns to the rise of Indian modernism, with artists such as Amrita Sher-Gil, Jamini Roy, Ramkinkar Baij, and the Santiniketan movement, alongside the engagement with European modernist idioms. Special attention is given to the Progressive Artists' Group and their search for a modern Indian aesthetic in the post-independence context. The course further examines the growth of abstraction, narrative figuration, and indigenous modernities through artists like K.G. Subramanyan, Gulammohammed Sheikh, Jeram Patel, J. Swaminathan, etc.. It also highlights the emergence of installation, performance, feminist, Dalit, ecological and activist art in the late 20th century, situating Indian art within global dialogues and biennales.

3.3 History of Art Criticism

This course is structured around Lionello Venturi's seminal text *History of Art Criticism*, which maps the evolution of critical thought on art from antiquity to the modern period. Students will explore how art was interpreted, judged, and theorized across different epochs, beginning with ancient Greek and Roman reflections, medieval theological frameworks, and Renaissance humanist criticism. The course then examines Enlightenment debates on taste, beauty, and the sublime, followed by Romantic and 19th-century approaches shaped by critics like Winckelmann, Lessing, and Ruskin. Venturi's emphasis on the historical development of criticism provides a foundation for understanding modernist theories of art, especially the shift toward formalism and aesthetic autonomy. Through close reading of Venturi's text alongside supplementary writings, students will critically assess the methods and biases of art criticism, reflecting on how cultural contexts shaped evaluative categories and interpretive strategies. The course also positions Venturi's work itself as a landmark in the historiography of art criticism, encouraging students to interrogate its continued relevance and limitations within the broader field of art history.

3.4 Reading Visuals and Art Writing

This course explores how images can be read, interpreted, and articulated through critical writing, combining theoretical approaches with practical exercises. It begins with discussions on the concepts of "ways of seeing" and "ways of looking," drawing on thinkers like John Berger, W.J.T. Mitchell, and Nicholas Mirzoeff, to foreground how vision is culturally and historically constructed. Students will engage with selected art writings by major art historians and critics from around the globe; such as Heinrich Wölfflin, Erwin Panofsky, Meyer Schapiro, Clement Greenberg, Rosalind Krauss, Linda Nochlin, Geeta Kapur, Partha Mitter, and Okwui Enwezor etc... to understand the diversity of interpretive traditions. Through these readings, the course emphasizes the relationship between visibility, language, and power, while also training students in producing their own art writing across genres such as reviews, catalogue essays, and critical

reflections. By the end of the course, students will be equipped not only to analyze and contextualize visuals but also to communicate their insights effectively in writing for both academic and public audiences.

Course Outline (art history core theory)

3.5 Studies in Museology and Curatorial Practice

This course introduces students to key debates and practices in museology and curating through selected essays and case studies from across the globe. It examines foundational writings on the history and functions of museums, colonial collecting and its legacies, the politics of display, and the evolving role of curators as mediators of culture. Readings will include influential voices such as Eilean Hooper-Greenhill on museum theory, Carol Duncan on the ritual of the museum, Tony Bennett on exhibitionary culture, James Clifford on collecting and representation, and contemporary perspectives on decolonizing museums and curatorial practice. The course also engages with essays by leading curators such as Harald Szeemann, Okwui Enwezor, Hans Ulrich Obrist, and Geeta Kapur to reflect on experimental and critical curating. Through discussion, critical reading, and short projects, students will develop both a theoretical grounding and practical awareness of how museums and curatorial practices shape cultural meaning in historical and contemporary contexts.

Course Outline (Proposal Submission)

3.6 Research Project Proposal

In this component, students are required to undertake preliminary research on a chosen topic within the broad field of art history, visual studies, or related interdisciplinary areas. The project begins with an introduction to research methodology, equipping students with the tools to identify research problems, review literature, frame research questions, and design appropriate methods of inquiry. Each student will select a specific area of interest, conduct an initial survey of sources (primary and secondary), and formulate a proposal that outlines the objectives, significance, methodology, scope, and tentative structure of the study. The research proposal will also include a timeline and a preliminary bibliography. The submission of this proposal, followed by presentation and faculty feedback, is intended to prepare students for more advanced independent research and their eventual dissertation or project in the later semesters.

Course Outline (Open Elective)

3.7 Far Eastern Art/Islamic Art/Archeology/Study on Art Journals

As part of the open elective, students may choose one specialized area; Far Eastern Art, Islamic Art, Archaeology, or Study on Art Journals: to broaden their art historical perspectives beyond the core curriculum. Each option introduces key themes, methodologies, and debates specific to its field: Far Eastern Art explores the visual traditions of China, Japan, and Southeast Asia;

Islamic Art examines artistic expressions shaped by faith, culture, and empire; Archaeology engages with the material past through excavation, analysis, and interpretation of artifacts and sites; while the Study on Art Journals familiarizes students with critical writings, debates, and periodicals that have shaped the discourse of art history across time. Through lectures, selected readings, discussions, and short projects, this elective encourages students to develop interdisciplinary approaches, comparative insights, and research skills tailored to their chosen field of study.

IV - Semester

MVA 4th Semester Art History

Sl No.	Q P		Subjects	Instructi on hours / week	Duration of Exam (Hours)	Marks			Credits
						IA	Exam	Total	
1		Core Theory (Common)	Contemporary Trends in Art	3	3	30	70	100	2
2			Theories on Modern Visual Culture	3	3	30	70	100	2
3		Core Theory	Art Exhibition and Curation in India	3	3	30	70	100	4
4			Folk and Tribal Art	4	3	45	105	150	4
5			Curatorial Project and Writing (project)	4	3	45	105	150	4
6			Research Project Report	6		45	105	150	6
7			Viva Voce	2			50	50	2
SEMESTER TOTAL MARKS AND CREDITS								800	24
PROGRAM GRANT TOTAL CREDITS									100

Course Outline (common core theory)

4.1 Contemporary Trends in Art

This course examines the shifting landscape of contemporary art with a focus on postcolonial critiques, the globalization of biennales, and the ongoing challenges to Eurocentric narratives. It situates artists from different parts of the world; within a transnational and interconnected framework, exploring how their practices redefine the global canon and engage with issues of identity, migration, hybridity, and cultural memory. Attention is given to the rise of large-scale exhibitions, the art market, digital platforms, and new institutional models that have reshaped art's circulation and reception in the 21st century. Students will also study emerging contemporary practices; including socially engaged art, ecological and activist interventions, performance, and digital/AI-based works, to critically assess how art continues to respond to questions of power, technology, and global interdependence.

4.2 Theories on Modern Visual Culture

The course Theories on Modern Visual Culture introduces students to critical debates and frameworks for understanding how images and media construct cultural meaning in modern and contemporary societies. It begins with the emergence of visual culture studies and the idea of the

“pictorial turn” (W.J.T. Mitchell), alongside Marshall McLuhan’s media theory that foregrounds the relationship between technology, communication, and perception. The course then explores semiotics and structuralism (Saussure, Barthes) for analyzing signs and mythologies, followed by Marxist critiques of ideology, commodity culture, and mechanical reproduction (Marx, Benjamin, Frankfurt School, Althusser). Psychoanalytic approaches (Freud, Lacan, Mulvey) are studied through concepts of desire, spectatorship, and the gaze, while poststructuralist and postmodern theories (Foucault, Derrida, Baudrillard) interrogate discourse, deconstruction, simulation, and hyperreality. Feminist, postcolonial, and queer readings of visuality, together with Stuart Hall’s cultural studies approach to representation and ideology, provide further critical perspectives. Finally, the course examines how globalization, consumer culture, digital media, social media, and AI are reshaping contemporary visual culture, enabling students to critically analyze visual texts and cultural practices within shifting technological and ideological landscapes.

4.3 Art Exhibition and Curation in India

This course traces the history of art exhibitions and curatorial practices in India from the modern period to the present, examining their role in shaping artistic discourse, institutional frameworks, and public reception of art. It includes a critical study of landmark exhibitions such as the Calcutta Art Society shows, the Bombay Progressive Artists’ Group exhibitions, the Triennale-India, India’s presentations at the Venice Biennale, the Festival of India abroad, and the emergence of the Biennale culture in India with events like the Kochi-Muziris Biennale. The course also highlights experimental and independent exhibitions curated by artists, critics, and institutions, exploring the contributions of curators such as Geeta Kapur, Ranjit Hoskote, Nancy Adajania, and Jyotindra Jain. Through selected case studies, students will critically analyze how exhibitions and curatorial strategies reflect broader questions of modernity, nationhood, identity, globalization, and the politics of representation in Indian art.

4.4 Folk and Tribal Art

This course explores the diverse traditions of folk and tribal art, focusing on their cultural, religious, and social contexts as well as their aesthetic and symbolic dimensions. It examines how visual forms such as painting, sculpture, textiles, body art, and ritual objects function within community life, storytelling, and belief systems. The course critically addresses issues of transmission, continuity, and change, considering how these practices have adapted under modernity, market forces, museum displays, and globalization, and how they contribute to sustaining cultural identity in contemporary times. The course foregrounds case studies such as the landmark exhibition "Other Masters: Five Contemporary Folk and Tribal Artists of India" curated by Jyotindra Jain, with particular attention to the catalogue’s debates on “otherness” and the place of tribal/folk artists within the canon of Indian art. Students will analyze the Bengal School’s primitivist turn as an antithetical move to colonial modernity, and critically assess its representation of Santal life in relation to nationalist cultural perspectives. Broader questions of the art/craft divide, the marginalization and appropriation of craft traditions, and the role of artisans in shaping contemporary art will be explored through the works and writings of figures

such as K. G. Subramanyan, J. Swaminathan, Jamini Roy, and Nandalal Bose. In doing so, the course not only documents folk and tribal traditions but also interrogates their reconfiguration within discourses of nationalism, modernism, and postcoloniality.

Course Outline (Art History Project)

4.5 Curatorial Project and Writing

This course introduces students to the theory and practice of curating, combining research, exhibition-making, and critical writing. Students are required to conceptualize and curate a small-scale exhibition or project (either physical or digital) drawing upon artworks, objects, or visual materials of their choice. Alongside the curatorial exercise, they will produce a curatorial text/essay that articulates the conceptual framework, interpretative strategies, and critical concerns of their project. The course emphasizes skills in research, selection, organization, and display of artworks, as well as in developing audience-oriented narratives through writing. Readings on global and Indian curatorial practices will provide theoretical grounding, while workshops and discussions will help students refine their curatorial thinking, argumentation, and presentation.

Course Outline (Art History Research)

4.6 Research Project Report and 4.7 Viva Voce

In the final stage of the Master's program, students are required to complete the research project on the selected topic. The project culminates in the submission of a well-structured research report/dissertation, demonstrating the student's ability to engage with primary and secondary sources, apply relevant methodologies, and contribute to critical debates in the field. Following the submission, students will defend their work in a Viva Voce examination, where they present their findings and respond to questions from faculty examiners. This process not only assesses the depth of research and analytical rigor, but also hones the student's ability to articulate and justify their arguments in both written and oral form, preparing them for advanced academic or professional pursuits.