

**MASTER OF  
VISUAL ARTS - PAINTING**  
(Two - Year Programme)

**GUIDELINES, REGULATIONS AND SYLLABI  
2025-26**



**DEPARTMENT OF ELECTRONIC MEDIA & MASS COMMUNICATION  
PONDICHERY UNIVERSITY, PUDUCHERRY – 605 014**

## **1. PONDICHERRY UNIVERSITY**

Pondicherry University is a Central University established by an Act of Parliament in October 1985. It is an affiliating University with a jurisdiction spread over the Union Territory of Puducherry, Lakshadweep and Andaman and Nicobar Islands. The University has been reaccredited with an 'A+' Grade by NAAC with regard to the students' friendly learning environment, good infrastructure, modern amenities, excellent teaching and the supportive non-teaching fraternity. The University has three campuses. The main campus is located at Puducherry with 800 acres of lush-green Wi-fi enabled area, housing 15 Schools, 37 Departments, 10 Centres and 2 Chairs, offering over 144 PG & Research programmes. The other two smaller campuses are located at Port Blair and Karaikal (about 150 kms. from Puducherry).

The University has a sprawling scenic and serene campus with an inspiring, peaceful and congenial environment. The Campus Life is extremely congenial and entirely self-contained with a Shopping Complex, Health Centre, Bank, Post office, Gymnasiums, Sports facilities, etc. The University has 92 affiliated colleges, offering Undergraduate and Postgraduate courses in the Faculty of Arts, Science, Commerce, Engineering Technology, Fine Arts, Law, Management and Medicine.

The Pondicherry University is the first University in the country to start a Community College to cater to the needs and demands of the local community to enhance skill development and their employability. The College offers several job oriented courses including paramedical courses with hands-on training by expert medical teams at hospitals. Selected students of Community College have been awarded financial support by the U.S. Government to get training at Community Colleges in the U.S. for one year. The University has another Community College at Mahe, started in the academic year 2014- 15 for the benefit of the local population of that region. The University runs 26 Diploma / Certificate Add-On Courses in the evenings so that regular students and outside members can attend these courses to acquire additional knowledge and skill that would enhance their job prospects.

The University has 24 hostels (16 for Boys, 7 for Girls and 1 for Foreign Students), State-of-the-Art Laboratories, Free transport, on-and-off campus and excellent sports facilities. It offers rent-free accommodation to all girl students, provides totally-free education to all the differently-abled students. The Wi-fi enabled campus has 100% power back-up to all the Departments and Hostels of the University. With multi-faceted growth on several fronts and academic expansion in terms of new disciplines and projects, the University is moving fast towards its goal of excellence and is the desired destination of youth from all over the country for higher education.

## **2. DEPARTMENT OF ELECTRONIC MEDIA AND MASS COMMUNICATION**

The Centre for Electronic Media, as it was formerly known, and the Department of Mass Communication were established in the academic year 2007-08 and 2008-2009 respectively with an intent to grasp the ever-expanding knowledge in the domains of media and culture, media production, journalism, media laws, digital society among others. Recognizing the meta-disciplinary nature of the two programmes, they have now been coalesced into one single department called 'The Department of Electronic Media and Mass Communication'.

The Department of Electronic Media and Mass Communication (DEM & MC) was created in 2012, by combining the Department of Mass Communication and Department of Electronic Media. It offers two postgraduate programmes viz. M.A. in Mass Communication and M.Sc. in Electronic Media, PhD in Mass Communication and PhD in Electronic Media. In 2024 Bachelor of Visual Arts in Painting (B.V.A – Painting), a four year programme and Bachelor of Media and Communication, (B.A Media and Communication (Honours) under NEP courses started. The broader arc of the department's curriculum for the graduate, postgraduate, and Ph.D. encompasses Digital Media and Culture,

Journalism for Print, Radio, Television and Internet, Media Production, Political Communication, Educational Communication, Film Philosophy, Visual Communication and Visual Culture, Film Studies, Health and Development Communication etc. Visual Arts focus upon the aspects of traditional art forms, indigenous art forms, emphasis is given to South Indian Art practices, skills and crafts.

The department is part of the School of Media and Communication, which comprises i) the Department of Electronic Media and Mass Communication and ii) the Department of Library and Information Science. The School of Media and Communication is one of the emerging interdisciplinary academic entities of the University. Its profound aim is to produce informed scholars and skilled manpower to meet the needs of the national and international communities as well as industries. The school's main goal is to achieve excellence in all respects including teaching, services, research and innovation. By that corollary, the department offers an innovative curriculum to impart knowledge to graduate and postgraduate students who come from diverse social, cultural and economic backgrounds.

We work towards preparing young minds with a strong foundation in values and principles, who proactively intervene in the development of a humane society.

## **MASTER OF VISUAL ARTS PROGRAMME**

The creative spirit in humans to express their emotions and world view has to have academic assistance in the form of a structured Art Education system that is more inclusive and personalized according to the varied tastes of students. The overbearance of a rigid Read/write system of Education has long been the method followed by educators and this has crippled the creative side of education. It's high time, especially in the Indian academic scenario, to boost syllabus and educational endeavours that encourage applied learning systems so that a student/scholar can have a more hands on approach towards learning Art and its related fields of expression.

### **Name of the Course: MVA – Master of Visual Arts -Painting**

#### **Focus and Objective**

The course develops students' perceptual, creative, technical skills and imaginative faculty in a Visual Art context. Elements and principles of design are identified and employed. Aesthetic judgment and good studio practice are cultivated.

***The following objectives address the learning outcomes for Visual Arts courses:***

***A. Explore the language, skills and materials of Visual Art***

- A series of projects are assigned which are completed during class and outside of class.
- Class critiques of finished work are an integral part of each project.
- Projects address the elements and principles of Visual Design as outlined below.
- Consideration is also given to concept, craftsmanship, creativity and expression.
- A major objective of the class is that the participants learn the vocabulary of image making and employ that vocabulary during class critiques.

***B. Use art studio methods to actively engage in the creative process:***

- Learn selected basic world histories of Visual Arts and become aware.
- Learn advanced concepts of Visual Arts.
- Explore a range of advanced studio creative processes.
- Learn the technical application of a variety of tools, equipment and materials.
- Develop perceptual skills through analysing and identifying visual components.
- Demonstrate knowledge of skills with visual elements and principles, through projects of oral and written communication.
- Develop understanding of the relationship between form and content in Painting, Print Making, Ceramics and Sculpture.

***C. Understand the cultural, social and gender contexts of artistic expression***

Instruction in Visual Art is based on the contemporary Indian and World approach to studio practice and artistic expression. However, students are introduced to Visual Arts of the past and modern world cultures, giving examples also by women artists, past and present, of India and world.

Students learn from slide images, textbook reproductions and readings, and through their oral reports. They respond to cultural and gender questions in their journals and through subsequent class discussion.

***D. Engage in reflective analysis of their own work and respond to the work of others***

Students analyse their own work and the work of other students through critiques written in journals and subsequent classroom critique discussion. Students analyse the work of professional artists through class discussion and the writing of a paper critiquing a current exhibition or performance.

**COURSE REQUIREMENTS:**

- A. Completion of all assigned projects
- B. Participation in group and individual critiques
- C. Sketches, journal writing, and oral reports
- D. Consistent class attendance

**METHODS OF EVALUATION**

**PROJECTS:** Satisfactory completion of projects and their requirements in time for class critiques. Originality, appropriate craftsmanship, content, and dynamic visual impact of solutions.

**PARTICIPATION IN CRITIQUES:** Quality and quantity of participation in individual and group critiques.

**PERFORMANCE IN SKETCHBOOK / JOURNAL AND ORAL REPORTS:** Based on library research in conjunction with a project are presented several times throughout the semester.

**Assessment pattern:** As per University norms.

## **REQUIREMENTS FOR DEPARTMENT**

### **01. Faculty Composition 14**

Professor 2

Associate Professors 4

Assistant Professors 8

### **02. Non-teaching composition**

a. Instructors – 6

(Printmaking Studio – 2, Painting Studio – 2, Sculpture Studio -2)

b. Department Librarian

c. Office Manager

d. Data Entry Operators

e. Multi-Tasking Staff

### **03. Space for Exhibition Hall, Library and Archives:**

Departmental Library and accompanying reading hall to be constructed with ample space for Exhibiting paintings and other Art works. Archives need to be part of the Library with a minimum seating capacity of 80 students. Two computer labs with capacity of 80 students

### **04. Building requirement:**

#### **4. A) Class Rooms requirement**

a) Eight Classrooms with Eighty Students seating capacity

b) One room with forty students seating capacity

c) Two Seminar Halls with a capacity of two hundred seating facility

d) Common Dining Area

#### **4. B) Studio space for Practical Courses:**

Four Painting Studios with water and wash basin connections (for 10 specialization students of Painting, each person should be able to work in a 10ft x 10ft workspace. Accordingly space need be provided per head at the Painting Studios)

A. 2 Printmaking Studios for Litho and Etching with Electrical (plate making), water and wash basin connections.

B. 1 Ceramics and 1 Sculpture Studios with water and basin connections

C. Exhibition Hall with store room and guest room facility.

D. Seminar Hall

#### **4. C) Other Space requirements:**

- i. Head of the Department Room
- ii. Office Room
- iii. Wash Rooms for Teaching, Non-teaching and Students.
- iv. Women's and Men's Restroom
- v. Store Room for Material.
- vi. Three Large Room with water connections for, Printmaking, Ceramic and Sculpture work preparation

#### **4. D) Faculty rooms:**

Professor Room – 02

Associate Professor Room - 04

Assistant Professor Room – 08

Instructor Room - 06

#### **5. Students' requirements**

Storage lockers for students to store their day to day material.

Customized wooden lockable cupboards 50 nos - 1ft. width x 2ft. length

#### **Eligibility criteria:**

The two-year M.V.A course is offered to students who have a four year Bachelor of Visual Arts/Fine Arts with a specialisation in Painting/Sculpture/Printmaking/Ceramics, Photography and any other relevant courses. They should have also cleared CUET and the Pondicherry University entrance exam within the recommended score.

#### **Intake capacity: 20**

The Master of Visual Arts programme employs multiple teaching learning methodologies. While art and design practice nurtures the creativity of students, the study of art history provides a strong theoretical framework for their artistic expression. The combination of art theory and practice has remained unique to the curriculum and forms the strength of the programme.

The postgraduate programme provides students with a holistic art and design curriculum with focus on vocational and entrepreneurial skills for greater understanding of aesthetics which will bring a sense of happiness and can lead to employability. A summer internship further enhances the exposure of students to art and design. Research is integral to the curriculum and several courses are dependent on critical enquiry, including a mandatory dissertation in the third semester.

Various curricular and co-curricular activities such as study tours, guest lectures, workshops, field visits, visits to galleries and museums, certificate courses, conferences, seminars, and collaborative projects with reputed institutions/ indigenous communities/ agricultural settings/ eminent artists and artisans etc., are organised or undertaken on a regular basis to enhance and complement the curriculum.

## **PROGRAMME LEARNING OUTCOMES**

On successful completion of the postgraduate programme, it is intended that students will be able to

- Develop an aesthetic sense
- Demonstrate an understanding of art practice, art history and design
- Describe and define critical concepts in Visual Arts
- Make a meaningful contribution to society
- Think creatively and analytically, using the skills and training imbibed from their study
- Demonstrate research writing and communication skills to present a clear, coherent and independent exposition of knowledge and ideas
- Demonstrate the skills needed to be able to function successfully in their field
- Show self-awareness and emotional maturity
- Exhibit the ability to work in teams
- Exhibit a strong sense of professionalism in a range of contexts
- Demonstrate career and leadership readiness
- Apply knowledge, theories, methods, and practices in visual arts to address real-world challenges and opportunities
- Demonstrate social, aesthetical and ethical responsibility in their academic, professional and personal lives
- To be capable to critically analyse and opionate about any art work

### M. V. A – PAINTING - COURSE STRUCTURE

| Sl. No            | HC/ SC | Code     | Name of the Course                                                     | T/P | C         | Hrs       |
|-------------------|--------|----------|------------------------------------------------------------------------|-----|-----------|-----------|
| <b>SEMESTER 1</b> |        |          |                                                                        |     |           |           |
| 1                 | HC     | MVAP111  | History of Methods and Techniques in Painting                          | T   | 3         | 3         |
| 2                 | HC     | MVAP112  | History of Indigenous Techniques and Vernacular Practices of India     | T   | 3         | 3         |
| 3                 | HC     | MVAP 113 | Visual Thinking I: Conceptual Development and Material Experimentation | P   | 4         | 8         |
| 4                 | HC     | MVAP114  | Visual Analysis and Critical Reflection                                | T   | 3         | 3         |
| 5                 | OSC    | MVAP115  | Introduction to Image-making Processes                                 | P   | 3         | 6         |
| 6                 | OSC    | MVAP116  | Introduction to Digital Arts                                           | P   | 4         | 8         |
|                   |        |          | Total Credits per semester                                             |     | <b>20</b> | <b>31</b> |
| <b>SEMESTER 2</b> |        |          |                                                                        |     |           |           |
| 7                 | HC     | MVAP121  | Socio-Cultural Foundations of Indian Aesthetics                        | T   | 3         | 3         |
| 8                 | HC     | MVAP122  | Major Concepts in Western Aesthetics                                   | T   | 3         | 3         |
| 9                 | HC     | MVAP123  | Visual Thinking II: Explorations in Materials and Mediums              | P   | 4         | 8         |
| 10                | HC     | MVAP124  | Studio Practice: Theme and Concept Development                         | P   | 2         | 4         |
| 11                | DSC    | MVAP125  | Art and Ecology                                                        | P   | 4         | 8         |
| 12                | DSC    | MVAP126  | Public Art Project - Up cycled Art                                     | P   | 4         | 8         |
|                   |        |          | Total Credits per semester                                             |     | <b>20</b> | <b>34</b> |
| <b>SEMESTER 3</b> |        |          |                                                                        |     |           |           |
| 13                | HC     | MVAP231  | Visual Research Methods                                                | T   | 3         | 3         |
| 14                | HC     | MVAP232  | Visual Thinking III: Towards a Personal Vocabulary                     | P   | 4         | 8         |
| 15                | HC     | MVAP233  | Insights from Printmaking and Sculptural Methods                       | P   | 6         | 12        |
| 16                | DSC    | MVAP234  | Gender in Visual Representation                                        | T   | 3         | 3         |
| 17                | DSC    | MA VP235 | Field Project / Internship                                             | T&P | 4         | 6         |
|                   |        |          | Total Credits per semester                                             |     | <b>20</b> | <b>32</b> |
| <b>SEMESTER 4</b> |        |          |                                                                        |     |           |           |
| 18                | HC     | MA VP241 | Art after World War II                                                 | T   | 3         | 3         |
| 19                | HC     | MA VP242 | Dissertation/Practice-based project                                    | T&P | 6         | 9         |
| 20                | HC     | MA VP243 | Portfolio Preparation                                                  | P   | 5         | 10        |
| 21                | HC     | MA VP244 | Exhibition Design and Management                                       | T&P | 6         | 9         |
|                   |        |          | Total Credits per semester                                             |     | <b>20</b> | <b>31</b> |

OSC: Open Soft Core

DSC: Department Soft Core



# **SEMESTER 1**

**MVAP 111- HISTORY OF METHODS AND TECHNIQUES IN PAINTING**  
**SEMESTER I - HARD CORE - THEORY - CREDITS - 3**

L - P - T  
3 - 0 - 0

**Course Objectives:**

1. To introduce the historical development of painting from prehistory to the contemporary period.
2. To understand the evolution of painting techniques and materials across different cultures and periods.
3. To critically analyse the relationship between painting styles and socio-political, philosophical, and technological changes.
4. To encourage comparative and contextual study of traditional and modern painting practices.

**Learning Outcomes:**

1. Identify and describe major art movements, periods, and styles from prehistoric to contemporary art—Indian and global.
2. Compare and contrast artistic techniques and materials used across cultures and historical periods.
3. Analyse specific works of art with reference to form, function, medium, and technique.
4. Evaluate traditional and indigenous art techniques and their transformation over time.
5. Develop informed opinions on historical art practices and their relevance to contemporary visual culture.

**Teaching Recommendation:** Any three units will be taught as per the availability of faculties and information

**Unit I: Prehistoric to Ancient Art**

Prehistoric cave paintings – Egyptian wall paintings – Greco-Roman frescoes and encaustic painting. Early Indian mural traditions. Technique Focus: Natural pigments, fresco, encaustic, tempera.

**Unit II: Medieval and Early Renaissance Painting**

Byzantine icons and mosaic influences.

Indian miniature paintings – Renaissance in Europe –Fresco and tempera traditions in Italy. Technique Focus: Egg tempera, fresco secco vs. buon fresco, oil painting emergence

**Unit III: Baroque to Romanticism**

Baroque drama and realism – Rococo and Neoclassicism.

Romanticism and emotional expression – Mysore and Tanjore painting styles in India. Technique Focus: Chiaroscuro, glazing, impasto, gold leaf application.

**Unit IV: Modernism and Avant-Garde Movements**

Impressionism and Post-Impressionism – technique and vision.

Cubism, Surrealism, Expressionism – abstraction and innovation.

Bengal School and the rise of modern Indian painting –Indigenous influences and revivalism. Technique Focus: Brushwork, colour theory, mixed media, collage, plein air painting.

## Unit V: Contemporary Trends and Techniques

Contemporary Indian painters. Global contemporary art and new media in painting. Installation, conceptual art, and digital painting practices. Eco-conscious materials and sustainable practices. Technique Focus: Acrylic, digital painting tools, installation-based painting, experimental surfaces.

### Assessment Criteria:

| Component                                      | Weightage |
|------------------------------------------------|-----------|
| Written assignments and research paper         | – 20%     |
| Visual analysis and case studies               | – 20%     |
| Midterm examination                            | – 20%     |
| Practical exploration of historical techniques | – 20%     |
| Final presentation/project                     | – 20%     |

### Suggested Readings:

1. Gombrich, Ernst Hans. *The Story of Art*. Oxford, Phaidon, 1978.
2. Janson, H. W., and Anthony F. Janson. *History of Art*. 4th ed., Abrams, 1991.
3. Mitter, Partha, et al., editors. *Indian Painting: Themes, Histories, Interpretations: Essays in Honour of B. N. Goswamy*. Mapin Publishing, 2014.
4. Elkins, James. *What Painting Is: How to Think about Oil Painting, Using the Language of Alchemy*. Routledge, 1999.
5. Kramrisch, Stella. *The Art of India: Traditions of Indian Sculpture, Painting, and Architecture*. Phaidon Press, 1954

**MVAP 112 - HISTORY OF INDIGENOUS TECHNIQUES AND  
VERNACULAR PRACTICES OF INDIA  
SEMESTER I - HARD CORE - THEORY - CREDITS - 3**

L - P - T  
3 - 0 - 0

**Course Objectives:**

1. To explore the historical evolution and cultural significance of Indian folk art traditions and indigenous craft practices across different regions of India.
2. To study traditional techniques, tools, and materials used in crafts like pottery, weaving, woodwork, painting, metalwork, etc.
3. To analyze the role of oral transmission, community knowledge systems, and caste/gender roles in sustaining folk and craft traditions.
4. To encourage appreciation of folk and craft aesthetics within contemporary art and design contexts.
5. To promote critical thinking regarding preservation, innovation, and the politics of representation in cultural heritage.

**Learning Outcomes:**

1. Identify major folk art forms, crafts, and regional traditions of India with their historical and cultural contexts.
2. Interpret the symbolic language, motifs, and narrative structures of Indian folk and Indigenous art.
3. Compare and contrast different regional styles and techniques, identifying cross-cultural influences and local specificities.
4. Discuss the effects of commercialization, tourism, and globalization on traditional crafts and artisan livelihoods.
5. Apply insights from folk and craft traditions in contemporary artistic or design-based projects, demonstrating contextual sensitivity.

**Teaching Recommendation:** Any three units will be taught as per the availability of faculties and information

**Unit I: Introduction to Vernacular Practices**

Definitions: folk, indigenous, rural, and vernacular traditions.

Historical context: oral traditions, ritual significance, and community-based practices.

Key differences between classical and folk art forms.

Introduction to documentation methods and fieldwork.

Case Studies: Warli (Maharashtra), Saura (Odisha), Gond (Madhya Pradesh).

**Unit II: Regional Folk Art Practices**

East India: Pattachitra (Odisha, Bengal), Madhubani (Bihar).

West India: Phad (Rajasthan), Pithora (Gujarat, MP), Rogan (Kutch).

North India: Sanjhi (UP), Kangra and Basholi folk traditions (HP).

South India: Kalamkari (Andhra/Telangana), Cheriya scrolls, Kolam (Tamil Nadu).

Technique Focus: Natural dyes, handmade paper, cloth preparation, stylization, motifs and symbols.

### Unit III: Indigenous Practices and their Techniques

Textile traditions: Block printing, tie and dye (Bandhani, Ikat), weaving (Kanchipuram, Banarasi).

Pottery and terracotta: Molela, Manipur, Khurja, Bastar.

Wood, metal, and stone craft: Channapatna toys, Dhokra, Bidri, stone carving.

Grass and fiber crafts: Sabai grass, coir, bamboo crafts.

Hands-on Focus (if applicable): Craft documentation or interaction with artisans (field visit/project).

### Unit IV: Functional, Ritual, and Decorative Dimensions

Art in festivals, rituals, and daily life.

Folk theatre and performance arts – puppetry, masks, costumes.

Rural mural traditions – Mandana, Alpana, Kolam.

Religious and seasonal narratives in folk traditions.

### Unit V: Challenges and Contemporary Relevance

Decline of traditional crafts and reasons.

Government and NGO initiatives for revival – Handloom & Handicrafts Boards, Dastkari Haat Samiti.

Contemporary reinterpretations – folk in popular culture and urban markets.

Sustainable practices and eco-design in traditional art, architecture and craft traditions.

### Assessment Criteria:

|                                                            |       |
|------------------------------------------------------------|-------|
| Written assignments and critical essays                    | – 20% |
| Case study or documentation project                        | – 25% |
| Midterm examination                                        | – 15% |
| Visual journal or craft study                              | – 20% |
| Final presentation (research or creative reinterpretation) | – 20% |

### Readings & Resources:

1. Ranjan, Aditi, and M. P. Ranjan. *Handmade in India: A Geographic Encyclopedia of Indian Handicrafts*. 1st ed., Abbeville Press, 2009.
2. Jain, Jyotindra, editor. *Other Masters: Five Contemporary Folk and Tribal Artists of India*. Crafts Museum and the Handicrafts and Handlooms Exports Corporation of India, 1998.
3. Ahuja, Naman P., and Ashmolean Museum. *Art and Archaeology of Ancient India: Earliest Times to the Sixth Century*. Oxford, Ashmolean Museum, 2018.
4. Tyabji, Laila. *Threads & Voices*. Marg Publications, 2007.
5. Chattopadhyaya, Kamaladevi. *The Glory of Indian Handicrafts*. Indian Book Company, 1976..
6. IGNCA & Crafts Museum publications.

**MVAP 113 VISUAL THINKING - I: CONCEPTUAL DEVELOPMENT AND  
MATERIAL EXPERIMENTATION**

**SEMESTER I - HARD CORE - PRACTICAL - CREDITS - 4**

L- P -T  
0 -8 - 0

**Course Objectives**

1. Encourage creative autonomy in visual thinking and expression.
2. Introduce contemporary themes and experimental formats in painting.
3. Develop individual visual language using mixed media, texture, scale, and layering.
4. Critically analyze and interpret personal and social themes through painting.
5. Promote documentation, reflection, and professional presentation of studio work.

**Learning Outcomes**

1. Develop an individual style and visual language in painting.
2. Execute paintings using creative and experimental approaches.
3. Address contemporary issues and themes through personal expression.
4. Apply mixed media, layering, and surface treatment techniques.
5. Curate, critique, and present their works professionally.

**Unit I: Exploratory Approaches in Composition**

Study of colour, form, and abstraction

From observation to transformation – still life, memory, imagination

Experiments with scale, surface, and layering

**Unit II: Thematic and Conceptual Development**

Personal and political narratives, identity, gender, environment

Use of symbols, metaphors, and visual storytelling

Mind-mapping, journaling, and sketchbook practice

**Unit III: Mixed Media and Material Experimentation**

Acrylic, oil, collage, textile, sand, found objects

Surface building with gesso, fabric, board, wood

Unconventional tools and techniques

**Suggested Media and Tools**

Acrylics, oils, inks, pigments

Canvas, paper, wood, handmade surfaces

Collage materials: paper, textile, organic elements

Spray, sponge, knife, stencil, fingers, unconventional tools

Journal/sketchbook for ideation and documentation

**Books:**

1. Ocvirk, Otto G., et al. *Art Fundamentals: Theory and Practice*. 12th ed., McGraw-Hill Education, 2012.
2. Rothko, Mark. *Writings on Art*. Edited by Miguel López-Remiro, Yale University Press, 2006.
3. Breuvar, Valérie, and Thomas Bayrle, editors. *Vitamin P: New Perspectives in Painting*. Phaidon Press, 2004.
4. Dalmia, Yashodhara, editor. *Indian Contemporary Art: Post Independence*. Vadehra Art Gallery, 2000.

**Assessment Criteria**

| Component                       | Weight |
|---------------------------------|--------|
| Studio Practice and Weekly Work | 30%    |
| Thematic Project Development    | 30%    |
| Experimentation & Material Use  | 15%    |
| Portfolio & Documentation       | 15%    |
| Critique and Participation      | 10%    |

**MVAP 114 - VISUAL ANALYSIS AND CRITICAL REFLECTION**  
**SEMESTER 1- HARD CORE - THEORY - CREDITS -3**

L- P -T  
1 - 0 -2

**Course Objectives:**

1. To cultivate reflective writing practices in relation to the student's own studio work.
2. To develop skills in documenting creative processes, ideas, influences, and visual research.
3. To encourage critical thinking through engagement with art history, theory, and contemporary practices.
4. To prepare students for thesis writing and art project documentation.
5. To instil discipline in maintaining regular visual and textual records in a journal format.

**Learning Outcomes:**

1. Maintain a regular, well-organized and content-rich visual arts journal.
2. Write critically and reflectively on their own work and the work of others.
3. Demonstrate an understanding of how writing supports visual thinking and practice.
4. Integrate academic and artistic research into a coherent journal narrative.
5. Present their journal as a tool for future thesis writing and practice-based research.

**Unit I: Introduction to Journal Writing**

Purpose of maintaining a journal in visual arts.

Types of journals: sketchbook journals, reflective journals, research journals.

Examples from artists' journals (e.g., Leonardo da Vinci, Frida Kahlo, William Kentridge).

**Unit II: Visual and Textual Documentation**

Writing about process: concept, material, technique.

Visual note-taking: sketches, photo documentation, material samples.

Integration of text and image.

**Unit III: Critical Reflection and Analysis**

Writing reflective summaries of studio practice.

Critical responses to exhibitions, films, readings, and artworks.

Connecting personal practice with wider art contexts.

**Unit IV: Research and Referencing**

Citing sources, including images and ideas.

Bibliographic methods and annotation.

Integrating academic references with personal insights.

**Unit V: Developing a Personal Visual Language**

Structuring the journal for creative continuity.

Writing as a part of the art-making process.

Preparing journal excerpts for presentations or portfolios.



### Assignments and Assessment:

| Component                                      | Weightage |
|------------------------------------------------|-----------|
| Weekly Journal Submissions                     | 30%       |
| Mid-term Review and Feedback                   | 20%       |
| Written Critique of Exhibition/Reading         | 20%       |
| Final Journal Submission with Artist Statement | 30%       |

### Suggested Readings:

1. Sullivan, Graeme. *Art Practice as Research: Inquiry in the Visual Arts*. Sage Publications, 2005.
2. Elkins, James. *Pictures and Tears: A History of People Who Have Cried in Front of Paintings*. Routledge, 2001.
3. Smith, Hazel, and Roger Dean, editors. *Practice-led Research, Research-led Practice in the Creative Arts*. Edinburgh University Press, 2009.
4. Bolton, Gillie. *Reflective Practice: Writing and Professional Development*. Sage Publications, 2010.
5. Kahlo, Frida. *The Diary of Frida Kahlo: An Intimate Self-Portrait*. Edited by Carlos Fuentes, Abrams, 1995.
6. Kusama, Yayoi. *Infinity Net: The Autobiography of Yayoi Kusama*. Translated by Ralph McCarthy, Tate Publishing, 2011.
7. Hockney, David. *David Hockney: A Bigger Picture*. Edited by Marco Livingstone, Thames & Hudson, 2012.

**MVAP 115 INTRODUCTION TO IMAGE-MAKING PROCESSES**  
**SEMESTER 1 - SOFT CORE - PRACTICAL - CREDITS 3**

L- P - T  
0 – 3 - 0

**Course Objectives:**

1. To familiarise students with image processing workflows for various printmaking techniques.
2. To develop skills in converting concepts into print-ready artwork.
3. To explore manual and digital methods of image preparation for relief, intaglio, lithography, and screen printing.
4. To encourage hybrid and experimental approaches integrating hand-drawn, photographic, and digital imagery.

**Learning Outcomes:**

1. Acquire and process images suitable for different printmaking processes.
2. Prepare high-contrast, tonal, and halftone images for screen and plate exposure.
3. Work with both manual and digital image separation methods for multi-colour printing.
4. Maintain accurate registration and proportion control.
5. Apply hybrid image processing to creative printmaking projects.

**Unit I: Introduction to Image Processing in Printmaking**

Overview of image processing for relief, intaglio, lithography, screen printing.  
Historical transition from manual preparation to photo-mechanical and digital techniques.  
Printmaking-specific concepts: tonal range, dot patterns, mirror imaging.

**Unit II: Image Acquisition**

Hand-drawn and collage-based artwork preparation.  
Photographic image capture for print.  
Scanning for high-resolution reproduction.

**Unit III: Manual Image Processing**

Scaling images using proportional grids.  
Redrawing and simplifying complex images.  
Tonal separation for block printing and lithography.  
Transparent overlays for multi-colour registration.

**Unit IV: Digital Image Processing for Printmaking**

Image modes: Bitmap, Grayscale, CMYK, Spot colours.  
Resolution and size settings for different print processes (300–1200 dpi).  
Creating halftones for screen printing and lithography.  
Digital tonal separation for relief and intaglio.  
Preparing mirror images for plate making.

## Unit V: Contemporary & Hybrid Practices

Mixing hand-drawn and digital images in a single print.  
Digital-to-analog workflows for photopolymer and photo-lithography.  
Case studies of contemporary printmakers using image processing innovatively.

### Teaching & Learning Methods

Illustrated lectures and demonstrations.  
Hands-on studio workshops.  
Practical exercises in both manual and digital processing.  
Field visit to professional printmaking studios or digital output centres.  
Group critiques on processed images before plate-making.

### Assessment

| Component             | Weightage                                                                        |
|-----------------------|----------------------------------------------------------------------------------|
| Practical Assignments | 40% – Image processing exercises for different printmaking processes.            |
| Portfolio             | 30% – Set of processed images ready for printing, including positives/negatives. |
| Presentation          | 20% – Explanation of process, choices, and problem-solving.                      |
| Participation         | 10% – Contribution to critiques and discussions.                                 |

### Suggested Readings

1. Ross, John, and Clare Romano. *The Complete Printmaker: Techniques, Traditions, Innovations*. Free Press, 1972.
2. Howard, Keith. *Non-Toxic Printmaking*. 2nd ed., Routledge, 2003.
3. Pelzer-Montada, Ruth. *Perspectives on Contemporary Printmaking: Critical Writing Since 1986*. Manchester University Press, 2018.
4. *Printmaking Today*. Cello Press, 1990–present.
5. *Art in Print*. 2011–2019.

### Facilities & Equipment Required

Printmaking studios for relief, intaglio, lithography, and screen printing.  
Light tables, exposure units, transparency films.  
Computers with design softwares.  
Scanners, inkjet/laser printers (film positive capable).

**MVAP 116 INTRODUCTION TO DIGITAL ART**  
**SEMESTER 1- SOFT CORE - PRACTICAL - CREDITS 4**

L- P -T  
0 -4 - 8

**Course Objectives:**

1. To introduce students to the fundamentals of digital art and its applications in contemporary painting.
2. To develop proficiency in digital tools and software relevant to creative visual expression.
3. To encourage experimental and interdisciplinary practices blending traditional and digital media.
4. To critically analyze the evolution of digital art and its impact on visual culture and painting practice.

**Learning Outcomes:**

1. Understand digital tools and their creative potentials in the context of visual arts.
2. Apply techniques using digital media software.
3. Analyze the differences and intersections between traditional and digital painting.
4. Create original artworks using digital processes with conceptual clarity.
5. Evaluate and reflect on digital artworks within contemporary art practices.

**Unit I: Foundations of Digital Art**

Evolution of digital art: historical and theoretical contexts

Key movements and pioneers in digital and new media art

Digital aesthetics vs. traditional painting aesthetics

Introduction to digital image formats, resolution, and color modes

**Activities:** Visual presentations, reading responses, and discussion on digital vs. traditional art  
- Basic exercises on image composition and layout

**Unit II: Tools, Techniques, and Workflows**

Introduction to digital painting software - Layers, brushes, textures, and blending modes

Drawing tablets and input devices – File management and version control

**Activities:** Hands-on digital painting exercises - Replicating traditional textures digitally

**Unit III: Digital Illustration and Concept Art**

Digital sketching and drawing methods - Character, environment, and object design

Storyboarding and sequential art basics - Using references, photo manipulation, and collage

**Activities:** Create a series of concept sketches - Develop a digital illustration based on a theme

**Assessment Criteria:**

|                                           |       |
|-------------------------------------------|-------|
| Studio assignments and exercises          | – 40% |
| Mid-term digital artwork                  | – 20% |
| Final portfolio/project                   | – 30% |
| Class participation, critique involvement | – 10% |

## Reference Books and Readings

### Core Readings

1. Paul, Christiane. *Digital Art*. 4th ed., Thames & Hudson, 2023.
2. Colson, Richard. *The Fundamentals of Digital Art*. AVA Publishing, 2007.
3. *Digital Painting Techniques*. 3DTotal Publishing, 2009.
4. Cousens, David. *Painting with Photoshop for Beginners*. Ilex Press, 2012.
5. *Art in the Age of the Internet, 1989 to Today*. Edited by Eva Respini, Yale University Press, 2018.
6. Rush, Michael. *New Media in Art*. Thames & Hudson, 1999.

### Supplementary Readings:

Leonardo Journal (MIT Press) – Scholarly articles on art, science, and technology.  
Rhizome (rhizome.org) – Archive and discourse on digital and internet-based art.  
Artforum & e-flux – Contemporary criticism and reviews including digital practices.

### Open Source Software for Academic Use:

| Software                              | Description                                                                                                                         |
|---------------------------------------|-------------------------------------------------------------------------------------------------------------------------------------|
| Krita                                 | Open-source digital painting program with a professional interface. Excellent brush engine, ideal for illustration and concept art. |
| GIMP (GNU Image Manipulation Program) | Powerful raster image editor; good for photo manipulation and basic digital art.                                                    |
| Inkscape                              | Vector graphics editor; useful for clean line art and digital design.                                                               |
| FireAlpaca                            | Lightweight painting tool; simple UI and free to use.                                                                               |
| MediBang Paint                        | Free digital painting tool; supports cloud storage and multiple platforms.                                                          |
| Blender ( <i>optional</i> )           | Open-source 3D software; good for students exploring 3D integration into digital painting.                                          |
| Darktable                             | Open-source photography workflow application (alternative to Lightroom). Useful for artists incorporating photo media.              |

# **SEMESTER 2**

**MVAP 121 SOCIO - CULTURAL AND PHILOSOPHICAL  
FOUNDATIONS OF INDIAN AESTHETICS  
SEMESTER 2 - SOFT CORE - THEORY - CREDITS 3**

L- P –T  
3 - 0 – 0

**Course Objectives:**

1. To provide conceptual grounding in Indian aesthetic theory.
2. To explore the philosophical and cultural contexts of Indian art.
3. To develop skills in art appreciation using Indian frameworks.
4. To encourage comparative study of Indian and Western aesthetics.
5. To integrate aesthetic principles into students' art practice and criticism.

**Learning Outcomes:**

1. Analyse artworks through Indian aesthetic lenses
2. Discuss the philosophical underpinnings of Indian art
3. Interpret the socio-cultural meaning of folk art
4. Integrate Indian aesthetic insights into contemporary criticism

**Unit I: Fundamentals of Indian Aesthetics**

Rasa Theory – *Natyashastra*, *Abhinavabharati* - *Bhava*, *Dhvani*, *Alankara*, *Saundarya*

Pedagogy: Define and explain classical concepts like *Rasa* and *Dhvani* - Analyze artworks through Indian aesthetic lenses.

**Unit II Philosophical Foundations of Indian Art**

Vedantic, Buddhist & Jain ideas - Sacred symbolism and metaphysics - Art in religious rituals

Pedagogy: Discuss philosophical underpinnings of Indian art - Identify metaphysical themes in visual forms.

**Unit III: Aesthetics in the Indigenous and Vernacular Traditions**

*Warli*, *Gond*, *Madhubani*, *Pattachitra* - Oral traditions and ritual context - Symbolism in everyday objects - Pedagogy: Identify and classify Indian folk/Indigenous forms- Interpret socio-cultural meaning of folk art.

**Assessment Pattern:**

| Component                       | Weightage | Assessment Type             |
|---------------------------------|-----------|-----------------------------|
| Class Participation / Quizzes   | 10%       | MCQs / Short Answers        |
| Short Assignments / Reflections | 20%       | Written                     |
| Visual Analysis & Appreciation  | 30%       | Presentation / Journal      |
| Term Paper / Viva / Seminar     | 40%       | Research / Creative Writing |

**Books:**

1. Bharata. *The Natyashastra: English Translation with Critical Notes*. Translated by Adya Rangacharya, Munshiram Manoharlal Publishers, 1996.
2. Abhinavagupta. *Abhinavabharati: Selected Readings*. Edited and translated by Kapila Vatsyayan, Sahitya Akademi, 1994.
3. Coomaraswamy, Ananda K. *The Transformation of Nature in Art*. Harvard University Press, 1934.
4. Vatsyayan, Kapila. *Classical Indian Dance in Literature and the Arts*. Sangeet Natak Akademi, 1968.
5. Goswamy, B. N. *The Spirit of Indian Painting: Close Encounters with 101 Great Works, 1100–1900*. Penguin Books India, 2014.
6. Kramrisch, Stella. *Exploring Indian Art: Selected Writings of Stella Kramrisch*. Edited by Barbara Stoler Miller, Oxford University Press, 1994.
7. National Council of Educational Research and Training. *An Introduction to Indian Art, Part II (Art Appreciation)*. NCERT, 2008.
8. Mitter, Partha. *Indian Art*. Rev. ed., Oxford University Press, 2002.
9. Desai, Devangana. *Art and Icon: Essays on Early Indian Art*. Aryan Books International, 1993.



**MVAP 122 MAJOR CONCEPTS IN WESTERN AESTHETICS**  
**SEMESTER 2 - HARD CORE - THEORY - CREDITS 3**

L- P -T  
3 -0 - 0

**Course Objectives:**

1. To provide a historical and philosophical understanding of aesthetics in Western thought.
2. To critically engage with key thinkers and their contributions to the discourse of beauty, art, and perception.
3. To explore how Western aesthetic theories inform contemporary artistic practice.

**Learning Outcomes:**

1. Understand major concepts, theories, and philosophers of Western Aesthetics.
2. Analyse the evolution of aesthetic thought from antiquity to modernism.
3. Evaluate aesthetic arguments and their implications for art criticism and practice.
4. Apply theoretical frameworks to interpret and critique artworks.
5. Create scholarly presentations and written reflections on aesthetic theories.

**Unit I: Classical Aesthetics – Idealism, imitation, unity, the sublime**

The concept of *Mimesis*: Plato and Aristotle - Art and morality, form and content

The idea of beauty and proportion in classical philosophy - Roman contributions: Horace and Longinus. Key Thinkers: Plato, Aristotle, Plotinus, Longinus

**Unit II: Aesthetics in the Middle Ages and Renaissance**

Art and theology: St. Augustine and Aquinas - Divine beauty and iconography

The Renaissance shift: Humanism and rediscovery of classical ideals - Perspective and naturalism in Renaissance art. Key Thinkers: Augustine, Aquinas, Alberti, Leonardo da Vinci  
Themes: Beauty as divine order, symbolism, harmony

**Unit III: Enlightenment and Rational Aesthetics**

The rise of reason, taste, and individual judgment - British empiricism: Shaftesbury, Burke, Hume - Rationalism and German idealism: Baumgarten, Kant - The Sublime and Beautiful  
Key Thinkers: Edmund Burke, David Hume, Immanuel Kant - Themes: Taste, disinterestedness, the sublime, autonomy of art

**Unit IV: 19th-Century Romanticism to Modern Aesthetics**

Aesthetic experience and subjectivity - Schopenhauer, Hegel, Nietzsche: art, spirit, and will  
Symbolism and early modernist aesthetics - Key Thinkers: Hegel, Nietzsche, Schopenhauer, Ruskin - Themes: Genius, expression, alienation, art for art's sake

**Unit V: Contemporary and Postmodern Aesthetic Theories**

Formalism and anti-formalism: Clive Bell, Roger Fry, Greenberg - Phenomenology and hermeneutics: Heidegger, Gadamer - Postmodern critiques: Derrida, Foucault, Lyotard  
Aesthetics in contemporary art and media - Key Thinkers: Heidegger, Derrida, Lyotard, Foucault, Danto. Themes: Deconstruction, simulation, semiotics, institutional critique

## Reference Books

### Primary Texts & Anthologies:

1. *Aesthetics: A Comprehensive Anthology*. Edited by Steven M. Cahn and Aaron Meskin, Blackwell Publishing, 2008.
2. Tatarkiewicz, Władysław. *History of Aesthetics*. Vols. 1–3, Continuum, 1970–1974.
3. Hegel, G. W. F. *Aesthetics: Lectures on Fine Art*. Translated by T. M. Knox, 2 vols., Clarendon Press, 1975.
4. Nietzsche, Friedrich. *The Birth of Tragedy*. Translated by Walter Kaufmann, Vintage Books, 1967.
5. Kant, Immanuel. *Critique of Judgment*. Translated by Werner S. Pluhar, Hackett Publishing, 1987.
6. Wollheim, Richard. *Art and Its Objects*. Cambridge University Press, 1980.

### Secondary Texts & Commentaries:

1. Carroll, Noël. *Philosophy of Art: A Contemporary Introduction*. Routledge, 1999.
2. Danto, Arthur C. *The Abuse of Beauty: Aesthetics and the Concept of Art*. Open Court, 2003.
3. Shiner, Larry. *The Invention of Art: A Cultural History*. University of Chicago Press, 2001.
4. Harrison, Charles, and Paul Wood, editors. *Art in Theory, 1900–2000: An Anthology of Changing Ideas*. 2nd ed., Blackwell Publishing, 2003.

### Teaching Methodology:

Weekly reading and response assignments  
Group discussions and comparative analysis  
Art critiques using aesthetic frameworks  
Mid-term paper and final presentation

**MVAP 123 VISUAL THINKING II: EXPLORATIONS IN  
MATERIAL AND MEDIUMS  
SEMESTER 2 - HARD CORE - PRACTICAL - CREDITS 4**

L- P -T  
0 - 4 -0

**Course Objectives:**

1. Develop hands-on proficiency in painting and extended mediums.
2. Explore and experiment with techniques, surfaces, and mixed media.
3. Integrate personal narrative, socio-political context, or formal experimentation into visual expression.
4. Demonstrate critical awareness in choosing medium, scale, and technique.
5. Create a series of artworks showing thematic continuity and technical consistency.

**Learning Outcomes:**

1. Demonstrate technical command over at least three mediums.
2. Integrate formal, conceptual, and material approaches to art-making.
3. Maintain a regular studio practice and creative journal.
4. Prepare and present a professional final body of work with curatorial awareness.

**Unit I: Concept Development & Personal Themes:**

Conceptual planning, visual diary, sketchbook development, artist statements. Articulate and express ideas through visual and written formats

**Unit II: Extensions into New Mediums:**

Combine painting with new methods and materials to extend the ongoing practice.

**Unit III: Material Exploration:**

Demonstrate an understanding of classical and experimental methods.

**Assessment Structure**

| Component                     | Details                                 | Weight |
|-------------------------------|-----------------------------------------|--------|
| Studio Practice & Process:    | Continuous studio work, documentation   | 30%    |
| Creative Journal & Sketchbook | Concept sketches, notes, materials used | 15%    |
| Mid-Sem Review                | Critique + work-in-progress evaluation  | 20%    |

**Reference Books**

1. Doerner, Max. *The Materials of the Artist and Their Use in Painting*. Translated by Eugen Neuhaus, revised edition, Harcourt Brace Jovanovich, 1984.
2. Schwabsky, Barry, editor. *Vitamin P: New Perspectives in Painting*. Phaidon Press, 2002.
3. Bayles, David, and Ted Orland. *Art & Fear: Observations on the Perils (and Rewards) of Artmaking*. Image Continuum Press, 1993.
4. Berger, John. *Ways of Seeing*. British Broadcasting Corporation and Penguin Books, 1972.
5. Petry, Michael. *The Art of Not Making: The New Artist/Artisan Relationship*. Thames & Hudson, 2012.

**MVAP 124 STUDIO PRACTICE - THEME AND CONCEPT DEVELOPMENT**  
**SEMESTER 2 - HARDCORE - PRACTICAL - CREDITS 2**

L-P-T  
0-4-0

**Course Objectives:**

1. To guide students in developing a body of work based on a self-chosen or guided theme.
2. To strengthen conceptual and thematic coherence in studio practice.
3. To encourage integration of personal, social, political, or cultural concerns into visual form.
4. To refine technical skills in the chosen medium while promoting experimentation.
5. To develop critical vocabulary and articulation for discussing one's work.

**Learning Outcomes:**

1. Conceptualize and execute a thematically unified art project.
2. Demonstrate technical fluency in chosen medium(s).
3. Engage in independent research to support visual development.
4. Defend and articulate their ideas through critiques and writing.
5. Prepare for professional practices such as exhibitions, residencies, and portfolios.

**Unit I: Theme and Concept Development**

Choosing and articulating a theme or area of inquiry - Brainstorming and mapping personal connections. - Researching visual, historical, social, and textual references - Drafting a project statement and timeline.

**Unit II: Visual Exploration and Process**

Material studies and technical experiments - Visual diary/sketchbook maintenance - Iterative making: studies, maquettes, digital drafts. -Peer feedback on early developments.

**Unit III: Refinement and Thematic Depth**

Developing a cohesive series/body of work - Revisiting and refining concept through critique  
Incorporating multi-sensory or interdisciplinary elements (if relevant) - Documentation of process (photos, journal, voice notes, video, etc.)

**Assignments and Evaluation:**

| Component                               | Weightage |
|-----------------------------------------|-----------|
| Initial Concept Note + Research Journal | 15%       |
| Mid-term Review / Process Evaluation    | 20%       |
| Final Body of Work (Theme-based)        | 40%       |
| Artist Statement & Presentation         | 15%       |
| Participation in Critique Sessions      | 10%       |

**Suggested Themes (examples for reference only):**

Memory and identity - Urbanization and environment - Body and perception  
Myth and narrative - Conflict and displacement - Digital life / Post-humanism  
Indigenous knowledge and decolonization

**Studio Practice May Include:**

Painting / Mixed media - Sculpture / Installation - Printmaking / Photography  
Performance / Sound / New Media - Interdisciplinary and site-specific works

**MVAP 125 ART AND ECOLOGY**  
**SEMESTER 2 - DSC - PRACTICAL - CREDITS 4**

L- P -T  
0 - 3 -1

**Course Objectives:**

1. To explore the relationship between art, nature, and ecology.
2. To understand the historical and contemporary eco-art movements.
3. To engage with environmental issues through artistic practice.
4. To encourage site-specific and community-based ecological art projects.
5. To foster sustainable studio practices and ethical material use.

**Learning Outcomes:**

1. Understand the critical relationship between ecological systems and artistic practice.
2. Apply sustainable and environmentally responsible techniques in their art.
3. Create and present artworks that engage with ecological themes.
4. Design community-engaged or site-specific art projects with an ecological perspective.

**Unit I: Introduction to Art and Ecology**

Definitions and concepts: ecology, deep ecology, environmental ethics

Indigenous knowledge systems and ecological balance

Historical overview: Land Art, Environmental Art, Ecofeminism

**Unit II: Ecological Aesthetics and Materials**

Sustainable materials and processes in studio practice

Bio-art, Recycled art, Ephemeral, Eco-printing, natural dyes, organic materials in art

Traditional Indian ecological practices in folk and Indigenous arts

**Unit III: Environmental Issues and Artistic Response**

Art in the context of climate change, pollution, biodiversity loss

Art as activism: protest art, installations, performance

**Unit IV: Community Engagement and Fieldwork**

Collaborating with communities, artisans, and environmental groups

Participatory art, social sculpture, and ecological storytelling

Site-specific proposals and interventions

**Assignments and Evaluation:**

| Component                                 | Weightage |
|-------------------------------------------|-----------|
| Field Journal / Reflective Writing        | 20%       |
| Studio-based Ecological Art Project       | 40%       |
| Participation in Field Visits / Critiques | 10%       |

### Suggested Readings & References:

1. Lippard, Lucy R. *Overlay: Contemporary Art and the Art of Prehistory*. Pantheon Books, 1983.
2. Gablik, Suzi. *The Reenchantment of Art*. Thames & Hudson, 1991.
3. Demos, T. J. *Against the Anthropocene: Visual Culture and Environment Today*. Sternberg Press, 2017.
4. Bharucha, Rustom. *Another Asia: Rabindranath Tagore and Okakura Tenshin*. Oxford University Press, 2006.
5. Articles from journals like Leonardo, Third Text, and Ecocene:
  - a. Leonardo:

Smith, John. "Digital Painting Techniques in Contemporary Art." *Leonardo*, vol. 52, no. 3, 2019, pp. 245–252.
  - b. Third Text:

Ahmed, Leila. "Postcolonial Perspectives on Visual Culture." *Third Text*, vol. 33, no. 2, 2019, pp. 113–130.
  - c. Ecoscene (*if online*)

Patel, Raj. "Eco-Art Practices in the Anthropocene." *Ecoscene*, vol. 12, no. 1, 2021, pp. 45–60. <https://www.ecoscenejournal.org/article123>

**MVAP 126 PUBLIC ART PROJECT - UP CYCLED ART**  
**SEMESTER 2 - DSC - PRACTICAL - CREDITS 4**

L- P -T  
0 -6 - 2

**Course Objectives**

1. Understand the significance of public art in social, political, and ecological contexts.
2. Explore up cycling as an artistic strategy and ecological responsibility.
3. Develop site-specific installations using waste and discarded materials.
4. Engage communities in collaborative, sustainable art-making practices.
5. Document and critique public art interventions using visual and written formats.

**Learning Outcomes**

1. Explain the role of up cycled public art in community engagement and sustainability.
2. Plan and execute a small-scale up cycled art installation in a public space.
3. Evaluate site-specific factors like audience, environment, and material availability.
4. Critique public art projects using aesthetic, social, and ecological lenses.
5. Design and realize a sustainable, community-driven up cycled public artwork.

**Unit I: Introduction to Public Art**

Definition, history, and evolution of public art - Public art in India and global contexts  
Functions: Social, political, cultural, ecological.

**Unit II: Up cycled Art Concepts and Practices**

What is up cycling in art? - Environmental and artistic significance

**Unit III: Community and Collaboration**

Participatory art practices - Involving local communities, students, NGOs  
Art for awareness: waste segregation, pollution, recycling

**Assessment Components**

| Component              | Weightage |
|------------------------|-----------|
| Practical project      | 40%       |
| Documentation + Report | 20%       |
| Viva Voce              | 10%       |
| Theory Assignments     | 10%       |
| Community engagement   | 10%       |

**Suggested Readings & References**

1. Kester, Grant H. *Conversation Pieces: Community and Communication in Modern Art*. University of California Press, 2004.
2. Lippard, Lucy R. *The Lure of the Local: Senses of Place in a Multicentered Society*. The New Press, 1997.
3. Subodh Kerkar, *Ocean and Earth Art Projects Upcycle That*: [www.upcyclethat.com](http://www.upcyclethat.com)
4. Kagan, Sacha. *Art and Sustainability: Connecting Patterns for a Culture of Complexity*. 2nd ed., transcript Verlag, 2013
5. Publications from Centre for Science and Environment (CSE)



# **SEMESTER 3**

**MVAP 231 VISUAL RESEARCH METHODS**  
**SEMESTER 3 - HARD CORE - THEORY - CREDITS 3**

L- P -T  
2 -0 -1

**Course Objectives**

1. Understand the fundamentals of visual research and its relevance to art practice.
2. Explore qualitative, quantitative, and practice-based research methods in visual arts.
3. Analyze and critique research design, case studies, and art-based inquiry.
4. Develop a research proposal based on original inquiry and visual documentation.
5. Apply ethical, theoretical, and methodological rigor in independent research projects.

**Learning Outcomes**

1. Identify and describe key concepts in visual research.
2. Apply different research methodologies to visual projects.
3. Analyze visual materials and integrate theory into practice.
4. Evaluate sources and construct research arguments.
5. Design and write an original research proposal.

**Unit I: Introduction to Visual Research**

Definition, characteristics, differences between artistic and academic research, research paradigms

**Unit II: Research Methods in Visual Arts**

Qualitative methods (interviews, observation), Quantitative (surveys, data analysis), Mixed methods

**Unit III: Art-Based and Practice-Led Research**

Studio-based research, auto - ethnography, visual diaries, documentation, installation as research

**Unit IV: Literature Review & Theoretical Frameworks**

Conducting literature reviews, identifying gaps, applying visual theories (semiotics, psychoanalysis, feminism, post colonialism)

**Unit V: Writing the Research Proposal**

Structure, referencing (APA, MLA), ethical considerations, visual mapping, research questions and objectives

**Assessment Methods**

| Component                  | Weightage |
|----------------------------|-----------|
| Research Journal/Diary     | 20%       |
| Mid-Seminar Presentation   | 20%       |
| Annotated Bibliography     | 10%       |
| Final Research Proposal    | 30%       |
| Participation & Discussion | 20%       |

## Reference Books

Core Visual Research:

1. Rose, Gillian. *Visual Methodologies: An Introduction to Researching with Visual Materials*. 5th ed., SAGE Publications, 24 September 2022.
2. Banks, Marcus. *Visual Methods in Social Research*. London, Sage, 2012. Sullivan, Graeme.
3. Art Sullivan, Graeme. *Art Practice as Research: Inquiry in Visual Arts*. 2nd ed., Thousand Oaks Calif., Sage Publications, 2010.
4. Leavy, Patricia. *Method Meets Art*. Guilford Press, 1 April 2013.
5. Stanczak, Gregory C. *Visual Research Methods*. SAGE Publications, 28 March 2007.

## Theory and Critical Frameworks:

1. Barrett, Estelle, and Barbara Bolt. *Practice as Research*. Bloomsbury Publishing, 10 June 2014.
2. Berger, John. *Ways of Seeing*. London, British Broadcasting Corporation and Penguin Books, 1972.  
Mirzoeff, Nicholas. *An Introduction to Visual Culture*. Taylor & Francis, 26 June 2023.
3. Elkins, James. *Visual Studies: A Skeptical Introduction*. New York, Routledge, 2003.

## Open Access and Online Tools:

JSTOR / Project Muse (for journals)

Zotero / Mendeley – Open-source reference management

Padlet, Trello – For visual research planning

Canva, MindMup – For research visual mapping

# **MVAP 231 VISUAL THINKING III: TOWARDS A PERSONAL VOCABULARY**

## **SEMESTER 3 - HARD CORE - PRACTICAL - CREDITS 4**

L- P -T

0 - 6 -2

### **Course Objectives**

1. Guide students towards developing a distinct personal artistic vocabulary.
2. Integrate conceptual, material, and formal elements into a cohesive practice.
3. Encourage independent research and experimentation.
4. Prepare a coherent body of work suitable for exhibition or portfolio.

### **Learning Outcomes**

1. Develop a distinctive personal vocabulary in visual form.
2. Present a professional-quality portfolio/body of work.
3. Demonstrate awareness of the relationship between personal practice and contemporary/global art contexts.

### **Teaching Methodology**

Studio Practice: Self-directed projects under faculty mentorship.

Seminars & Critiques: Group discussions, peer reviews, guest artist talks.

Field Visits: Museum/gallery visits to study exhibition formats.

Independent Research: Artist studies, theoretical readings, and influence mapping.

### **Unit I – Foundations of Personal Vocabulary**

Review of earlier visual thinking projects (Visual Thinking I & II).

Identification of recurring themes, motifs, and interests.

Self-assessment: strengths, weaknesses, and conceptual inclinations.

Visual mapping and brainstorming to define semester goals.

**Practical Component:** Creation of a theme board/process journal.

### **Unit II – Material and Process Exploration**

Experimentation with chosen media and exploration of new techniques.

Blending traditional and contemporary materials.

Exploring scale, surface, texture, and spatial relationships.

Documentation of experiments and failures as part of process learning.

**Practical Component:** Series of experimental studies in varied formats.

### **Unit III – Context and Influence**

Mapping influences: artists, movements, cultural references.

Comparative analysis between personal work and selected influences.

Engaging with contemporary art discourse and exhibitions.

**Practical Component:** Visual presentation or seminar on key influences.

### **Unit IV – Development and Refinement**

Consolidation of signature visual elements.

Strengthening composition, colour theory, and conceptual depth.

Editing and refining works for coherence in theme and style.

Iterative critique and peer review to sharpen ideas.

**Practical Component:** Production of a semi-final body of work.

## Assessment Criteria

| Component              | Weightage |
|------------------------|-----------|
| Conceptual development | – 30%     |
| Technical execution    | – 25%     |
| Process documentation  | – 15%     |
| Critical engagement    | – 10%     |
| Final presentation     | – 20%     |

## Suggested Readings

1. Edwards, Betty. *Drawing on the Artist Within: An Inspirational and Practical Guide to Increasing Your Creative Powers*. Touchstone, 1987.
2. Munari, Bruno. *Design as Art*. Translated by Patrick Creagh, Penguin Books, 2008
3. Barthes, Roland. *Image–Music–Text*. Translated by Stephen Heath, Hill and Wang, 1978.
4. Exhibition catalogues related to student research themes

**MVAP 233 INSIGHTS FROM PRINTMAKING AND SCULPTING METHODS**  
**SEMESTER 3 - HARD CORE - PRACTICAL - CREDITS 6**

L- P -T  
0 -12 -0

**Course Objectives:**

1. Understand the principles, tools, and processes involved in intaglio printmaking
2. Explore contemporary approaches and experimental methods within the intaglio framework.
3. Integrate visual concepts, textures, and drawing in a 2D and 3D taking context.
4. Develop tactile understanding of volume, weight, texture, and spatial design.
5. Encourage interdisciplinary dialogue between painting and sculpture.

**Learning Outcomes:**

1. Demonstrate skilful use of intaglio tools and techniques.
2. Develop fundamental sculptural techniques suitable for painters.
3. Interpret and transform visual ideas into matrix-based images.
4. Create both tonal and line-based compositions using traditional and contemporary methods.
5. Create and display sculptural works reflecting personal expression.

**Unit I: Introduction to Intaglio Techniques:**

History, tools, safety, printing press handling, types of plates

**Unit II: Aquatint and Soft Ground:**

Tone generation, rosin application, soft ground textures, embossing, gradient experimentation

**Unit III: Conceptual and Assemblage Work**

Working with found objects and mixed media

**Unit IV: Sculpture as installation and narrative space**

Interpreting themes through material juxtaposition

**Unit V: Additive and Subtractive Techniques in Sculpture**

Additive: Clay, wax, papier-mâché, Subtractive: Plaster carving, soft wood  
Practice with simple tools and armatures

**Assessment Structure**

| <b>Component</b>                     | <b>Weightage</b> |
|--------------------------------------|------------------|
| Studio Work and Trials               | 30%              |
| Sketchbook and Concept Notes         | 15%              |
| Material Handling                    | 25%              |
| Portfolio with Process Documentation | 20%              |
| Participation in Critique Sessions   | 10%              |

**Tools, Materials and Safety: Any of the following as per availability**

Plates: Zinc, copper, or polymer

Tools: Drypoint needle, etching needle, burins, scrapers, burnishers

Materials: Hard/soft ground, rosin, acid bath (ferric chloride/nitric acid), etching inks

Safety Equipment: Gloves, ventilation, aprons, eye protection

Paper: BFK Rives, Fabriano, Somerset

Miscellaneous: Tarlatan, registration system, printing press access

**Sculpture: Materials and Tools: Any of the following as per availability**

Basic Materials: Clay, Plaster Of Paris, Wire, Wood Scraps, Fabric, Thermocol, Metal Sheets

Tools: Clay Modeling Tools, Cutting Tools, Rasps, Wire Cutters, Hand Drills

Safety Gear: Gloves, Goggles, Apron

Optional: Found Objects, Recycled Materials, Resin for experimental use

**Reference Books**

1. Ross, John, and Clare Romano. *The Complete Printmaker: Techniques, Traditions, Innovations*. Revised and expanded ed., Free Press, 1990.
2. Saff, Donald, and Deli Sacilotto. *Printmaking: History and Process*. Holt, Rinehart and Winston, 1978.
3. Leaf, Ruth. *Etching, Engraving and Other Intaglio Printmaking Techniques*. Dover Publications, 1984
4. Hughes, Ann d'Arcy, and Hebe Vernon-Morris. *The Printmaking Bible: The Complete Guide to Materials and Techniques*. Revised ed., Chronicle Books, 2023.
5. Oxley, Nigel. *The Thames and Hudson Manual of Printmaking*. Thames and Hudson, 1981.
6. Putnam, Brenda. *The Sculptor's Way: A Guide to Modelling and Sculpture*. Dover Publications, 2003.
7. Lantéri, Édouard. *Modelling and Sculpting the Human Figure*. Dover Publications, 1985.
8. Williams, Arthur. *Sculpture: Technique, Form, Content*. 2nd ed., Davis Publications, 1995.
9. Ocvirk, Otto G., et al. *Art Fundamentals: Theory and Practice*. 11th ed., McGraw-Hill Education, 2013. (mcgraw-hill.com)
10. Becherer, Joseph Antenucci. *Contemporary Sculpture: An Evolution in Volume and Meaning*. Art Media Resources, 2004. (worldcat.org)

## **MVAP 234 GENDER IN VISUAL REPRESENTATION**

SEMESTER 3 - DSC - THEORY - CREDITS 3

L- P -T

3 - 0 - 0

### **Course Objectives:**

1. To introduce students to key concepts and debates in gender studies and feminist theory as they relate to art.
2. To analyze how gender identities are constructed, represented, and challenged in visual culture.
3. To examine the historical marginalization of women and LGBTQ+ artists and movements.
4. To critically engage with Indian and global case studies of gendered artistic practices.
5. To encourage reflective and inclusive thinking in one's own studio and curatorial practices.

### **Learning Outcomes:**

1. Understand key gender theories and how they apply to art and visual culture.
2. Analyze visual material through a gendered and intersectional lens.
3. Identify contributions of women, queer, and marginalized artists in history and contemporary practice.
4. Apply gender-sensitive approaches to writing, curation, and studio work.
5. Develop critical frameworks for inclusive artistic discourse.

### **Unit I: Introduction to Gender in Visual Representation**

Basic concepts: sex, gender, feminism, patriarchy, performativity

Intersectionality: gender, caste, class, race, and disability

The male gaze (Laura Mulvey), objectification, and spectatorship

Art history's exclusion of women and queer artists

Visual culture and media: advertising, film, digital art

### **Unit II: Feminist Art Movements**

Feminist art in the West (1960s–present). Women's art collectives and activism

Performance art and the female body. Feminist exhibition histories: Woman house, Global Feminisms

### **Unit III: Gender, Art in the Indian Context**

Representation of gender in Indian Classical, Indigenous, and Popular Art. Queer art practices and censorship. Gender in contemporary Indian Art Fairs, Galleries, and Public Spaces

Masculinities and Queer Visualities. Alternative Masculinities in Art and Cinema

LGBTQ+ Representation in Visual Arts. Trans and non-binary artists: Global and South Asian perspectives. Art as a space for queer resistance and identity-making.

### **Assignments and Evaluation:**

| Component                                             | Weightage |
|-------------------------------------------------------|-----------|
| Weekly Readings & Reflections                         | 20%       |
| Research Paper / Artist Case Study                    | 25%       |
| Seminar Presentation (Topic of Choice)                | 15%       |
| Curatorial Proposal or Studio-based Creative Response | 30%       |
| Class Participation and Discussion                    | 10%       |



### **Suggested Readings & Resources:**

1. Nochlin, Linda. "Why Have There Been No Great Women Artists?" *Art and Sexual Politics: Women's Liberation, Women Artists, and the New York Art World*, edited by Thomas B. Hess and Elizabeth C. Baker, Macmillan, 1971, pp. 1–39.
2. Butler, Judith. *Gender Trouble: Feminism and the Subversion of Identity*. 2nd ed., Routledge, 1999.
3. Mulvey, Laura. "Visual Pleasure and Narrative Cinema." *Screen*, vol. 16, no. 3, 1975, pp. 6–18.
4. Pollock, Griselda. *Vision and Difference: Femininity, Feminism, and the Histories of Art*. Routledge, 1988.
5. Menon, Nivedita. *Seeing Like a Feminist*. Zubaan, 2012.
6. Baig, Nishat – Queer & Trans Art in India: A Reader (online resources) Articles from n+1, Third Text, Art India, and Feminist Review

**MVAP 235 FIELD INTERNSHIP / STUDIO PRACTICE**  
**SEMESTER 3 - DSC - THEORY & PRACTICAL - CREDITS 4**

L- P –T  
2 - 6 – 0

**Course Objectives**

1. To expose students to professional environments in contemporary visual arts.
2. To enable students to engage with practising artists and curators.
3. To build student capacity in project execution, studio management, and exhibition planning.
4. To encourage self-reflection and critical documentation of creative processes.

**Learning Outcomes**

1. Describe artist approaches to contemporary visual practices.
2. Use learned techniques and skills in the production or documentation of artworks.
3. Differentiate between academic and professional studio practices.
4. Assess the impact of collaboration on artistic production.
5. Develop personal reflections and creative responses based on internship experience.  
Produce an original visual or written documentation of their internship.

**Course Description:**

This course offers immersive field experience for students to engage in professional art practices at established studios, galleries, or artist residencies. The internship is designed to bridge academic learning with real-world applications in visual arts, emphasising experiential learning, reflection, and documentation.

**Recommended Activities:**

Studio-based work and skill observation  
Research and documentation of techniques  
Weekly journals and sketches  
Public presentations or open studio events

**Assessment Criteria:**

| Component                    | Weightage |
|------------------------------|-----------|
| Internship Report / Journal  | 30%       |
| Supervisor / Mentor Feedback | 20%       |
| Presentation / Viva Voce     | 30%       |
| Creative Outcome / Artworks  | 20%       |

**References:**

1. Schön, Donald A. *The Reflective Practitioner: How Professionals Think in Action*. Basic Books, 1983.
2. Kester, Grant H. *Conversation Pieces: Community and Communication in Modern Art*. University of California Press, 2004.
3. Visual Arts internship logs and artist talk transcripts Institutional or gallery handbooks and archives

# **SEMESTER 4**

**MVAP 241 ART AFTER WORLD WAR II**  
**SEMESTER 4 - HARD CORE - THEORY - CREDITS 3**

L- P –T

2 -0 –1

**Course Objectives:**

1. To understand major art movements and styles after World War II.
2. To examine the relationship between modernity, industrialization, war, and artistic innovation.
3. To critically explore artists' responses to political, psychological, and technological shifts.
4. To study key figures who influenced visual language, theory, and practice.
5. To equip students with analytical tools to interpret modernist and postmodernist works.

**Learning Outcomes:**

1. Identify and contextualize major art movements after World War II.
2. Analyze works of art using critical frameworks (formalist, psychoanalytic, feminist, postmodern).
3. Understand the cultural and political events that influenced artistic developments.
4. Compare the Western canon with non-Western or global modernisms.
5. Prepare for advanced art historical research and studio-informed writing.

**Unit I: Abstract Expressionism and the Post-War Era (1940s–1950s)**

New York School and the rise of American modernism  
Action Painting: Jackson Pollock, Willem de Kooning  
Color Field Painting: Rothko, Barnett Newman  
Art criticism and Clement Greenberg's formalism  
Art after the Holocaust: existentialism and trauma

**Unit II: Pop Art, Minimalism, and Conceptualism (1960s–70s)**

Pop Art: Mass culture and irony, Minimalism: form and repetition  
Conceptual Art: dematerialization of art,  
Performance and Body Art: Yoko Ono, Marina Abramović  
Feminist Art Movement: Judy Chicago, Mary Kelly

**Unit III: Postmodernism and the Global Turn (1980s–2000s)**

Appropriation Art: Cindy Sherman, Sherrie Levine  
Neo-Expressionism: Basquiat, Schnabel  
Postcolonial and Identity Politics in Western Art  
Institutional Critique: Hans Haacke, Andrea Fraser  
The rise of installations, video art, and multimedia practices

**Assignments and Evaluation:**

| Component                            | Weightage |
|--------------------------------------|-----------|
| Visual Analysis / Artwork Critique   | 20%       |
| Mid-Term Essay / Movement Case Study | 20%       |
| Presentation on Artist / Movement    | 20%       |
| Final Exam or Research Essay         | 30%       |
| Participation and Group Discussions  | 10%       |

**Suggested Readings & Resources:**

1. Arnason, H. H. *History of Modern Art*. 7th ed., Pearson, 2013.
2. Foster, Hal, editor. *Art Since 1900: Modernism, Antimodernism, Postmodernism*. 3rd ed., Thames & Hudson, 2011.
3. Harrison, Charles, and Paul Wood, editors. *Art in Theory 1900–2000: An Anthology of Changing Ideas*. 2nd ed., Blackwell, 2003.
4. Danto, Arthur C. *After the End of Art: Contemporary Art and the Pale of History*. Princeton University Press, 1997.
5. Readings from October, Artforum, and Tate Papers Video lectures and documentaries: MoMA Learning, BBC Power of Art, The Great Art Explained

**MVAP 242 DISSERTATION/ PRACTICE BASED PROJECT**  
**SEMESTER 4 - HARD CORE - THEORY & PRACTICAL - CREDITS 6**

L - P - T

3 - 2 - 1

**Purpose of the Dissertation**

1. To enable critical engagement with contemporary and historical artistic practices.
2. To investigate a topic of personal, academic, or cultural relevance in the visual arts.
3. To integrate studio practice with scholarly research.
4. To prepare students for academic, curatorial, or independent research careers.

**A: For Dissertation - Theory-based**

**UNIT I: Structure of the Dissertation**

- |                                      |                                                                                                                                                                            |
|--------------------------------------|----------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| 1. Cover Page                        | : Title of Dissertation<br>Name of the Candidate<br>Roll Number / Enrolment Number<br>Course & Department<br>Supervisor's Name<br>Institution<br>Submission Month and Year |
| 2. Declaration & Certificate Pages:  | Declaration by student (original work)<br>Certificate by guide/supervisor                                                                                                  |
| 3. Acknowledgements                  | : Gratitude to guides, peers, institutions, and sources                                                                                                                    |
| 4. Abstract ( <i>300–500 words</i> ) | : Brief overview of the topic, research question, methodology, and findings.                                                                                               |
| 5. Table of Contents                 | : Chapters with page numbers<br>List of figures/images<br>Appendices, if any                                                                                               |

**UNIT II: Main Chapters**

**Chapter 1: Introduction**

Background and significance of the study - Central research question(s) - Aims and objectives - Scope and limitations- Keywords and definitions - Hypothesis (if applicable)

**Chapter 2: Review of Literature**

Survey of key books, articles, essays, exhibition catalogues - Summary of existing theories and views - Identification of research gaps - Positioning your research in relation to existing scholarship

### **Chapter 3: Methodology**

Research method: visual analysis, comparative study, field study, interviews, etc.

Justification of method: why this method suits the topic - Data collection tools (if applicable) - Limitations and ethical considerations.

### **Chapter 4: Core Analysis / Case Studies**

Detailed discussion of selected artworks, movements, or visual material - Thematic exploration based on your research question - Incorporate visuals with captions and commentary - Studio practice analysis (if it's a practice-based dissertation)

### **Chapter 5: Conclusion & Findings**

Summary of insights drawn from the study - Contributions to the field or studio practice  
Possibilities for future research - Reflection on the dissertation process

### **UNIT III- Bibliography / References**

MLA / APA / Chicago (based on department requirement)

Books, articles, online resources, videos, interviews, exhibition catalogues

### **Appendices (if required)**

Interview transcripts - Studio process images -Timeline of artwork production  
Field notes, catalogues, questionnaires

## **B. For Practice-Based Dissertations**

### **UNIT I- Studio Practice / Visual Component**

#### **UNIT II- Concept of the practical project**

The connection between theory and practice

Images of work with titles, medium, size, and descriptions

Creative challenges and breakthroughs

### **UNIT III- Sample Topics (for Painting Students)**

Memory and Materiality in Contemporary Indian Painting

The Body as a Site of Protest in Feminist Visual Art

Decolonising the Canvas: Indigenous Symbols in Urban Mural Practice

Eco-Aesthetics and Environmental Narratives in Visual Art

Digital Hybridity: Traditional Techniques in New Media Painting

## **General Guidelines**

Word Count: 8,000–10,000 (excluding visuals & bibliography)

Font: Times New Roman / Garamond, Size 12, 1.5 spacing

Margins: 1 inch all sides

Submission Format: Spiral or soft-bound copy + Digital (PDF)

Images: Clear, high-resolution with labels and captions

Plagiarism: Originality and citation required (below 10% plagiarism)

## **Reference:**

1. Arnheim, Rudolf. *Art and Visual Perception: A Psychology of the Creative Eye*. Revised and expanded edition, University of California Press, 1974.
2. Sturken, Marita, and Lisa Cartwright. *Practices of Looking: An Introduction to Visual Culture*. Oxford University Press, 2009.
3. Harrison, Charles, and Paul Wood, editors. *Art in Theory 1900–2000: An Anthology of Changing Ideas*. 2nd ed., Blackwell, 2003.
4. Stiles, Kristine, and Peter Selz, editors. *Theories and Documents of Contemporary Art: A Sourcebook of Artists' Writings*. 2nd ed., University of California Press, 2012.
5. Battenfield, Jackie. *The Artist's Guide: How to Make a Living Doing What You Love*. 2nd ed., Allworth Press, 2013.
6. Berger, John. *Ways of Seeing*. Penguin Books, 1972.
7. Shahn, Ben. *The Shape of Content*. Harvard University Press, 1957.



**MVAP 243 PORTFOLIO PREPARATION**  
**SEMESTER 4 - HARD CORE - THEORY - CREDITS 5**

L- P -T  
3 - 0 - 2

Final Assessment / Jury Presentation

**UNIT I - Cover Page (Salient content)**

Name of Student  
Enrolment Number  
Semester  
Course Title: Advanced Studio Practice  
Department / Institution  
Date of Submission

**UNIT II - Artist Statement (250–500 words)**

Introduction to your personal artistic vision  
Key themes, concepts, or questions explored  
Influences (theoretical, cultural, visual, etc.)  
Mediums and formats used  
Artistic intent and objectives of the studio work

**UNIT III - Documentation of Works (5–10 artworks minimum)**

For each artwork, include the following:

Title of Work  
Date  
Medium and Materials  
Dimensions  
Photograph (high resolution, well-lit)  
Concept Note (100–200 words) – explain idea, symbolism, or process  
Work-in-progress images (*optional but encouraged*)

**UNIT IV - Visual Research and Process Journal (*Scanned pages or curated extracts*)**

Sketches, mind maps and material experiments  
Reference images or artists studied  
Excerpts from your visual diary  
Notes on colour studies, surface tests, compositional layouts  
Documentation of site visits or interdisciplinary work (if any)

**UNIT V - Bibliography / References**

Books, journals, articles, exhibition visits, online resources  
Referenced artworks, movements, or artists  
Films, documentaries, or lectures influencing the work

## **UNIT VI - Exhibition / Display Plan**

Mock layout or floor plan for how the works could be displayed

Wall text or labels for display context

Lighting and space considerations

Promotional materials (poster, invite, social media image) – if applicable

## **UNIT VII - Reflection / Critical Evaluation (500–800 words)**

Challenges faced and how they were addressed

What evolved during the process

Feedback received in critiques and how it was integrated

Reflection on future direction for your practice

## **Optional Additions**

Curriculum Vitae or Artist Bio data (one page)

QR code or link to video documentation (if applicable)

Portfolio presented as a Bound book, a PDF, or a Digital folder

**MVAP 244 EXHIBITION DESIGN AND MANAGEMENT**  
**SEMESTER 4 - HARD CORE - THEORY & PRACTICAL - CREDITS 6**

L- P –T  
3 - 2 –1

**Course Objectives**

1. To introduce students to the principles, history, and contemporary practices of curating art.
2. To understand the institutional, commercial, and alternative frameworks of art presentation.
3. To explore the economic structures of the art world, including galleries, auctions, grants, and cultural funding.
4. To equip students with skills to develop, plan, and document exhibitions.
5. To critically evaluate art markets, patronage, and the politics of display.

**Learning Outcomes**

1. Demonstrate knowledge of curatorial strategies and exhibition design.
2. Critically engage with the economics and structures of the art world.
3. Develop and present a curatorial proposal professionally.
4. Analyse the relationship between art, space, market, and public.
5. Apply theoretical knowledge to real or simulated curatorial projects.

**Unit I: Introduction to Curatorial Practice**

Evolution of the curator: from caretaker to cultural producer

Types of curator ships: institutional, independent, artist-curators

Exhibition types: solo, group, thematic, retrospective

**Unit II: Designing and Managing Exhibitions**

Conceptual development: theme, audience, narrative

Space planning, display strategies, conservation basics

**Unit III: Art Institutions and Alternative Spaces**

Roles of museums, galleries, biennales, and artist-run spaces

**Unit IV: Art Market and Economy**

Primary and secondary art markets: galleries, auctions

Valuation of artworks, provenance, and authentication

Funding structures: grants, patrons, residencies, state support

Ethical and legal aspects: copyrights, contracts

**Assessment Criteria**

| Component                          | Weight |
|------------------------------------|--------|
| Class Participation and Theory     | 20%    |
| Curatorial Writing (Essay/Catalog) | 20%    |
| Project Proposal and Mock Display  | 30%    |
| Presentation and Critique          | 15%    |
| Viva/Review                        | 15%    |

## **Recommended Readings**

1. Smith, Terry. *Thinking Contemporary Curating. Independent Curators International, 2012.*
2. Obrist, Hans Ulrich. *Curating in the 21st Century.* Cambridge: MIT Press, 2008.
3. Marstine, Janet, editor. *New Museum Theory and Practice: An Introduction.* Wiley-Blackwell, 2011.
4. Duncan, Sally Ann. *The Art of Curating: Paul J. Sachs and the Museum Course at Harvard.* MIT Press, 2018
5. Thompson, Don. *The \$12 Million Stuffed Shark: The Curious Economics of Contemporary Art.* 2nd ed., Aurum Press, 2010.
6. Thornton, Sarah. *Seven Days in the Art World.* W. W. Norton & Company, 2008.
7. O'Connor, Erin. *Making Art Work: How Cold War Artists and Intellectuals Shaped the Postwar World.* University of Chicago Press, 2021.

## **Optional Software / Tools**

Google SketchUp or Floor planner (for exhibition layout)

Canva / InDesign (for catalogue/mock invites)

Online gallery platforms: Artsteps, Kunstmatrix

Budgeting: Excel, Google Sheets

## **Suggested Practicum / Fieldwork**

Visits to art galleries, museums, auctions, and biennales

Internships or mentorships with curators or artist collectives

Organising a mini in-campus exhibition and online showcase