

Syllabus for Visual Studies (ACPH04)

Note:

- i. There will be one Question Paper which will have 100 questions.
- ii. All questions will be compulsory.
- iii. The Question Paper will have two Parts i.e. Part A and Part B
- iv. Part A will have 50 questions based on Research Methodology
- v. Part B will have 50 questions based on Subject-Specific Knowledge.

- ❖ Candidates are expected to be familiar with the discipline of art history and its theoretical concerns in general and with the development of Indian Art and Architecture in particular.
- ❖ Contribution of theorists whose work has shaped/ impacted art historical, critical and anthropological discourse on the visual arts and visual culture.
- ❖ Research Methodology and Historiography of the discipline: art criticism and art history writing and archival structures as subjects of inquiry and meta-critical practices.
- ❖ Artworks as modes of symbolic communication and methodologies of decipherment of visual codes and visual language systems.
- ❖ Methodological approaches to interpreting the visual: iconography, semiotics, formalism, cultural materialism, psychoanalysis, narratology, phenomenology, affect theory, theories of gender, feminist, and post-colonial critiques.
- ❖ The entanglements of ethno-nationalism and art history.
- ❖ The interrelationship of textual and visual traditions in Indian art.
- ❖ The social and political and conditions that govern the agency of art and artists and impact visual representations.
- ❖ The relationship between political, economic and liturgical institutions and monumental built forms.
- ❖ Current debates about the agency and representation of caste, class and gender in pre-modern arts.
- ❖ Capitalism, individualism and the relationship with artistic authorship.
- ❖ Debates around authorship in Indian art.
- ❖ Concepts of space and place in architecture and spatiotemporal understanding of built form including relationships between architecture and ritual performance.
- ❖ The network of institutional agencies in which art works are embedded. Institutional

critique and its own institutionalization.

- ❖ Iconophilia, iconopraxis and iconoclasm.
- ❖ Sectarian competitiveness and the “clash of icons.”
- ❖ Technologies of art making, intentionalities of choice and theoretical understanding of creative labour.
- ❖ Interactivity, community art and relational aesthetics in contemporary visual culture.
- ❖ The construction of heritage vis a vis national and global framework.
- ❖ Photography theory, digital convergence and “remediation”.