

SHIV NADAR

INSTITUTION OF EMINENCE DEEMED TO BE
UNIVERSITY

DELHI NCR

**SCHOOL OF
HUMANITIES AND
SOCIAL SCIENCES**

GRADUATE PROSPECTUS

MASTER OF FINE ARTS

Department of Art, Media and Performance

School of Humanities and Social Sciences

Shiv Nadar Institute of Eminence (Deemed to be University)

Gautam Buddha Nagar

Uttar Pradesh 201314

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PROGRAM INFORMATION

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

The MFA is a two-year (4 semester) practice-based and research-centric program. In special cases recommended by the mentors, the program can be extended to an additional semester. *It is also mandatory for students with a 4/5 year diploma to complete 5 semesters with an extra emphasis on visual art theory.*

Entry Qualifications

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

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

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

The minimum entry qualifications for the MFA programme are:

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

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

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

A student having a diploma in an equivalent stream may also be admitted on merit for a Masters' degree program. However, they will have to complete 12 extra credits over and above the required

number of 64 Credits. These courses may be taken from art theory, seminar or art history courses being offered each semester.

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

(Under UGC guidelines for admissions para 2.1)

Course structure

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

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

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

Practice Courses

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

A sample of practice courses offered would be:

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

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

Theory Courses

The core theory courses of the program are distributed across the four semesters. The program envisions a continuum between theory and practice and encourages students to develop a sustainable ‘praxis’ which is historically, and critically informed. To this end, the theory courses are intended to enhance critical thinking and developing a discursive approach to art making. The four core courses are:

- Approaches to Art: Themes and Theories
- Modernity, Modernisation, Modernism
- Art after Independence
- Art after World War-II

Induction Courses

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

Project Spaces

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

Final Thesis Solo Show/ Project

In the fourth semester, the students complete their Master’s project with a solo presentation of their work in an exhibition at the University gallery.

Mentorship

Each student will be assigned a mentor and one other mentor chosen by the students’ in accordance with the thrust and nuances of their individual practice, to help chart a course of study in keeping

with their individual methods, media, and work preferences. In exceptional cases, a request for a change of mentor/s would be considered in consultation with the faculty. However, the mentor team that would facilitate research and work of the student until the final exhibition/thesis would be designated as the Mentor Team no later than the end of the 2nd semester.

The mentor team will comprise of:

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

Assessment

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

Assessment of seminar courses will be on the basis of presentations and assignments submitted. They will be appraised on the basis of the understanding and distillation of theoretical concepts and contemporary discourse. The requirements for the award of the MFA degree include a portfolio of work done during the 4 semesters and a Fine Art Graduate Thesis Exhibition. The latter involves presenting a substantial body of original work in an exhibition space or at an appropriate site. Students are also required to appear for a *viva voce* to defend their work to faculty other than their mentor team. Theoretical assessments will be based on assignments submitted and the level of participation in class. Attendance through the four semesters will also be considered since personal contact and peer learning are fundamental to the teaching and learning methodology. In addition, students will be required to maintain a log (in whichever form preferred by the student and acceptable to the mentor) as evidence of the research carried out for the Masters project/ the Fine Art Graduate Thesis Exhibition.

Tuition and financial aid

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

Teaching Assistantship

The department offers paid Teaching Assistantships for up to 2 students per batch. The TA is works under the supervision of the assigned faculty and is expected to support the faculty with the general instructional process, lab maintenance as well as the documentation/ archival activities of the department.

Hostel Facilities

The MFA program at Shiv Nadar IoE is fully residential. For more information about our residential facilities, please see the university website for details on the campus life, library, student clubs and societies, sports infrastructure, medical facilities, among others.

MFA Faculty

Our faculty exhibits and impacts the arts regionally, nationally and internationally. Their work is widely exhibited in India and abroad. They maintain and will facilitate a worldwide network of partnerships and collaborations to benefit the students. Conceptually-grounded practice is further nurtured by faculty members with variegated research interests. The faculty includes:

- Atul Bhalla (Head of the Department)
- Anushka Rajendran
- Anupam Roy
- Deepti Mulgund
- Hemant Sreekumar
- Iram Ghufuran (PG Advisor)
- Monica Juneja
- Sonam Chaturvedi
- Vasudha Thozhur

Visiting Artists/Advisors

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

MFA FACILITIES

Individual Studios

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

Rules, regulations and studio norms

1. The studio allotted to a student will be designated as being in their possession.
2. Students are not allowed to change the studio allotted to them without permission.
3. Students are permitted to use the studios 24 hours/day for carrying out their work.
4. Students must always carry their student ID in case security needs identification.
5. The studio will be taken care of by the students and used as a studio only, not as a place to sleep and/or in lieu of a hostel room.
6. Students will be responsible for keeping the studio clean.
7. Students will switch off all lights and electrical points when not in use.
8. Students are allowed to play music (please use headphones as a norm). Normal noise from tools, etc., is acceptable and permitted, but they are requested to ensure not to disturb fellow studio mates and MFA students who may be working alongside as a normal courtesy.
9. Students are expected to return the studios as they received them—all clean, empty, and newly painted white at their cost. All nail and screw holes have to be filled in with wood/cement, and the floor scraped off of all paint, etc.
10. Studio clearance will be sought from the Graduate Advisor on completion of the MFA degree. The degree will only be awarded upon the return of all equipment issued during the semester and the return of the possession of an empty, clean, repainted studio.
11. There will be a minimum charge for getting locks changed/broken in case of loss of keys.
12. Students may have to bear the cost of repairing/ replacing items and equipment that they have damaged, according to the maintenance department/ media lab rules.
13. In places where studios do not have doors, it is mandatory to follow normal civil decorum and not step into another student's studio. It is in everybody's interest that a system of trust is maintained.
14. Students will inform the maintenance department if things are not working within the studio spaces.
15. Common areas within the MFA studio spaces must also be kept clean and can be used for working if needed.
16. Walls outside the studio will be the responsibility of the student or as defined by the Graduate Advisor/MFA faculty.

Workshops

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

1. Photography
2. Photography Printing - Large format
3. Digital Video/ Editing suites
4. Sound / Editing suites
5. TV Studio
6. Sound Studio
7. Preview Theatre
8. Wood
9. Clay
10. Metal
11. Pottery

Interdisciplinary collaborations

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

Gallery Space

The department has a dedicated gallery space to exhibit student work. Curated shows of Shiv Nadar IoE alumni, and emerging artists are a regular feature of our program calendar.

ADMISSION PROCESS

Selection criteria defined by the Admissions Committee

Maximum number of students to be admitted for the batch of 2024-26 is 16.

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

The completed application form will have to be supported by:

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

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

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

Screening and shortlisting of the applications received and interview

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

Contact

For further information, please write to [Kamal Arora <kamal.arora1@snu.edu.in >](mailto:kamal.arora1@snu.edu.in)

Visual Art Fellowship program

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

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

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

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

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

Eligibility:

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

Number of Fellowships: 01

Conditions and Eligibility:

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

Responsibilities and Deliverables:

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

COURSES OFFERED

ART 602: Approaches to Art: Themes and Theories

Course Description

ART602 is intended as an introduction to critical methods in art history. Students will expand their understanding of art historical methods, beyond iconographic, stylistic and formal analyses of artworks. As the first theoretical course of the M.F.A. programme, it will provide a foundation for students to deepen their understanding of art history and theory, preparing them for subsequent courses. The course will progress along two tracks of reflection and engagement. The first track will offer a critical reading of art history's beginnings as a discipline. Students will be encouraged to understand the scope of the discipline and the gradual expansion of its ambit, in terms of 'other' cultures, and subjectivities, as well as varied disciplinary approaches. The second track will take students through a range of terms that are critical for art history today. The terms will include those which have gained currency in art history today, (e.g. identity) as well as those critical to art history's disciplinary formation, (e.g. genre). The course format breaks away from the emphasis on specific art historical movements to equip students with a set of critical art historical methods.

ART 603: Modernity, Modernisation, Modernism

Course Description

This course surveys the 19th and early 20th century, a period defined by industrial capitalism and imperialism, ending with the founding of independent nations, emerging from formerly colonised territories. Metropolitan, and colonial histories will be read contrapuntally— taking into account the imbricated, constitutive, and generative nature of both. Students will begin the course by examining the foundational relationship between modernity (and its resultant institutions and forms of life) and colonialism. Key themes (mentioned below) that frame the modernist work of art— epistemologically, discursively, and institutionally— will serve as the ground from which to undertake this task of decentring modernism. Artistic movements commonly understood as constituting (western) modernism will be discussed, and contextualized; these will be interspersed with broadly co-temporal developments in South Asia. In the final part of the course, the national modern, framed by movements of self-determination will be introduced.

Some key themes that will be considered in the course include:

Modernity, Modernism and the 'World', Art in/as an Institution: Galleries and Museums, Patrons and Citizens/Subjects, Vision in Modernity: With a lens, and without, Modernity and the framing of 'Nature', Primitivism: Objects, and Peoples, Material and Form I (1870s- WW1): Company Painting, Academic art and the colony, Realism, Impressionism, Post-Impressionism, Fauvism, Abstraction, Cubism, Suprematism, Material and Form II (Interwar period): Dadaism, Surrealism, The National Modern.

ART 604: Art after World War -II

Course Description

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

ART 605: Indian Art after Independence

Course Description

As an advanced theoretical core course, ART 605 will consider an array of artistic practices which emerged in independent India, spanning the early-twentieth century to the post-liberalization years. Students are expected to build upon the foundation established in ART 604, wherein the interconnections between modernism and modernity, and between modernity and colonialism were discussed in detail. The course encourages students to consider the debates around modernism in the context of an independent nation, as well as the concept of global modernisms. The course will encourage students' reflection on the continuities as well as breaks with the colonial past. It will examine the interrelated nature of artistic practices, institutions, pedagogies, and subjectivities. In examining the works and location of individual artists, a point of emphasis will be institutions of art and culture, in post-independence India, within which these artists were situated. Students will annotate the relationship between artists and institutions, and the emergent tensions of the process, including the gate-keeping function of institutions. In effect, the course familiarizes students with the variegated terrain which established the subjectivity of the 'Indian artist,' simultaneously annotating how this subjectivity stood apart from other cultural practices.

ART 620: Sculpture and Installation

Course Description

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

ART 609: Cross-Media Project

Course Description

The Cross-Media project aims at expanding the scope of individual practice to include areas of collective socio-cultural and political interest, through cultivating an active awareness of being located within a landscape and among communities. Instruction is specific to the needs of individual students and their orientations in terms of medium – traditional or otherwise - and language. The course involves field trips related to local histories/sites, carried out with a range of investigative visual media followed by periodic individual and group critiques. It is believed that these explorations could, apart from exposing and sensitizing students to the multiple realities that surround them, create practices that would go beyond the self-reflexive nature of an exclusive ‘art school’ language. Students would be encouraged to re-imagine cultural and economic frameworks for practice, either collectively, individually or through institutional/organizational affiliations; there is a need at the present time to re-create and extend contexts and agencies for art and its supporting structures. The notion of Praxis is central to the module, and the emphasis is on finding a grammar that binds medium, concept and subject-matter in an integrated approach to the excavation of meaning. Theoretical support that could expand and enrich the field of inquiry would be provided by core/visiting faculty and by other departments. At the end of the semester, students are expected to have a body of work which combines their individual expressions with their experiences in the field.

ART 632: The Photographic Image

Course Description

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

ART 652: The Moving Image: Form and Function

Course Description

This core course offers a critical examination of various forms of moving images in contemporary visual culture (including cinema, expanded film, and video art). The course introduces students to current media practices and discursive frameworks familiarising them with the historical, political and social context of the mediated image within critical art practice. In an era where the moving image is available at the swipe of a cell phone screen, it is imperative for art students to develop a keen insight into contemporary practices that produce expanded media forms. How have TikTok and Instagram Reels changed moving image cultures across the globe and how does an artist respond to this shift? ART 652 will be taught through a mix of lectures, workshops, screenings and discussions, and students are expected to develop minor media practices, work on an independent project in moving image, while at the same time the course aims to bring the digital media image into conversation with fine art practices such as drawing, painting and sculpture.

ART 671: Art in the Public Domain

Course Description

This course attempts to generate critical, historically reflective, and socio-politically conscious art practice within a broad parameter of creative engagement in public domain. In this primarily practice based course, parallel theoretical association will be developed as per individual student projects. Considering social art practice in the multiplicity of possibilities, this course encourages interdisciplinary, non-instrumental, collaborative, community based, dialogic, participatory modes, bearing in mind discourses of relational aesthetics and other critical modes of framing and engagement with “public domain”. What are the possibilities of using the dialogue embodied in participatory and collaborative art making to create more co-authored works of art and how might an expanded notion of 'the artwork' as well as a distributed sense of 'the artist's identity/subjectivity' support one's own cultural production? Such an approach also calls for engaging with the existing issues of censorship, dissent, protest, and resistance in the domain of socio-cultural politics, with an attempt to rethink and re-strategize familiar notions of art practices. The course could involve travelling and field work to realize in-situ projects. Students are expected to critically engage with the reading material, participate in discussions, conduct site visits, interviews, collaborate and think collaboratively. Students are required to maintain journals to keep notes; record their ideas, and document various stages of their projects. Students will take a critical, assertive, and self-reflective journey throughout the course which will culminate into a self-sufficient body of work, intervention, action, analytical documentation of observation. They will devise strategies to develop/curate their exhibitions (site specific, performative or other creative modes of display/sharing), presentations or a series of displays. This course will be structurally connected with other core and elective courses to create an interdisciplinary mode of study.

ART 662: Performance Resistance

Course Description

The course focuses on generating an inter-disciplinary peek into some key terminology, practices, and debates in dance, theatre, performance art, sound, installation art, and others. Theoretical and artistic reflections, the course, within the contemporary discourses on performance as a mode of political resistance and social justice will be examined. The pedagogic approach of the course emerges from locating body as the site of discursive action, while borrowing scholarship from critical dance studies, theatre and performance studies, gender studies, and political philosophy.

ART 646: Art, Film and the Photographic Image

Course Description

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

The course will also bring into conversation the relation between film and digital image making practices in the contemporary. Important feature films will be shown in class and students asked to respond to the works by executing visual projects either as stills or videos or any other medium/form of their choice. This course will encourage students to explore expressive, critical, representational, formal, conceptual and technical aspects of these very varied, fluid, and pervasive mediums of film and digital image. The course aims to support unconventional experimentation and research complementing the student's own practice, as a means of personal expression.

ART 673: Art + Ecology

Course Description

Art + Ecology is an interdisciplinary, research-based course engaging contemporary art practices. Graduate students shall develop land and cultural literacy with a conceptual foundation in field based research art making and a wide range of production skills, including sculpture, installation, social practice, and new/digital media. Advanced coursework includes working on and in various collaborative and interdisciplinary fields with departments across SNU from environmental engineering, economics, anthropology, sociology, and natural sciences. The Art + Ecology course will encourage students to investigate, question, and expand upon inter-relationships between natural and cultural systems. Art will be viewed as an agent of analysis, critique and radical change. The course would be less bound to traditional media and is towards to stimulating ideas and new forms of public engagement and aesthetic experience in the public domain.

ART 619: Graphos: Writing the Visual

Course Description

Graphos is not limited to graphic novels, comics etc. It can take any narrative form linear or nonlinear. Historically text and image relation are integral part of art practice. From religious scripture to advertisement, visual communication to political propaganda, subtitle on moving image to different other past/present/futuristic art forms where text and image/text on image/image after image/image on image/sound over image has been producing different ways of understating/reading/viewing/listening. This course offers listicles or in few cases (according to students' enquiry) through study of different ways in which text and image relation in art making helps practitioner to express complex ideas. Apart from looking visual experimentation this course will look upon few critical pieces in literature from magical realism to contemporary poets from Indian different subcontinents. This course aims to open creative expression in which students can identify different modes to explore complex ideas. Ideas related to a student's own area of artistic enquiry, empirical experience, existing narrative (oral/written) and any narrative form that they think is an urgency to express. Intention behind this course is to create a discursive classroom environment where students who are becoming art professionals can think differently, collectively to express their artistic concern. However, this course primarily focuses on narrative construction through text and image.

ART 656: Interactive Art

Course Description

Interactive Art is a dynamic, interdisciplinary, ideas-driven course. This course allows students to focus on their interest in painting, sculpture, music, installation or performance, and explore ideas, materials, media and processes that extend their practice into the realm of interactivity. Students will learn to engage the spectator through various modes of interactivity, allowing for navigation, assembly, and contribution to an artwork that goes far beyond the purely psychological activity. The course will investigate how interactivity in Interactive Art produces meaning. Students will be introduced to aesthetics and politics of Interactive Art. Through studying instances like change-paintings, and genres in kinetic sculptures, gaming, responsive environments, and digital cultures, students will be oriented to the modern history of interactive art. The course will provide hands-on experience with electronics, circuits, sensors, & programming to gain understanding of the general usages of equipment involved in building interactive systems. Through a carefully mentored series of tutorials, led by a diverse set of experts in the field, students will be encouraged to learn a range of practical skills supported by workshop facilities, test-builds, and guided tutorials. Finally, students will be encouraged to define the contexts of their working practice, be that in art, design or any other field, in which they may create a work of Interactive Art, as gallery-based work, performance, as part of a virtual platform or in the public realm. The students will be expected to present their choice of project, or reflections on their own practice. Articulation through speaking and writing will be required throughout the course.

ART 701: Introduction to Artistic Research

Course Description

Research has always been an essential aspect of the artistic process – but it is only in recent times that it has emerged as a systematic area of enquiry. This has led to exciting debates about the nature and scope of artistic research, about why artists should care about research at all and most importantly, how it creates a space for “non-discursive forms of knowledge” (Borgdorff, 2012). By embracing a wide variety of knowing and understanding, it contributes to an inclusive and comprehensive knowledge ecosystem. It also emerges from a growing recognition that it is important for artists and practitioners to produce accounts of practice as these are different from those produced by purely an academic study. The Introduction to Artistic Research course will familiarise students with current debates in the field, encompassing key themes and concepts. It will provide them with a context to explore the relationship between practice and theory, and to discover ways in which they come together to produce new forms of thinking and making. Students will develop methods of inquiry that emerge from their material practice. The course will support experimental approaches to art practice, fostering a spirit of inquiry and critical reflection. The course will introduce students to contemporary research methods, philosophies and paradigms. It will provide an opportunity for students to cultivate a meaningful relation to research in relation to their own artistic practice. They will acquire essential skills to conduct an independent research project, making it relevant for those who may wish to pursue a doctoral program in future. However, the course is primarily designed for practitioner students who would like to incorporate a formal research approach into contemporary art practice. Through an engagement with a wide set of practice-based process, students will encounter the work of other artist-researchers, and sharpen their awareness of theoretical frameworks, critically engage with their own work, and contribute to a broader discourse within the arts and academia.
