

# The School of Arts and Aesthetics

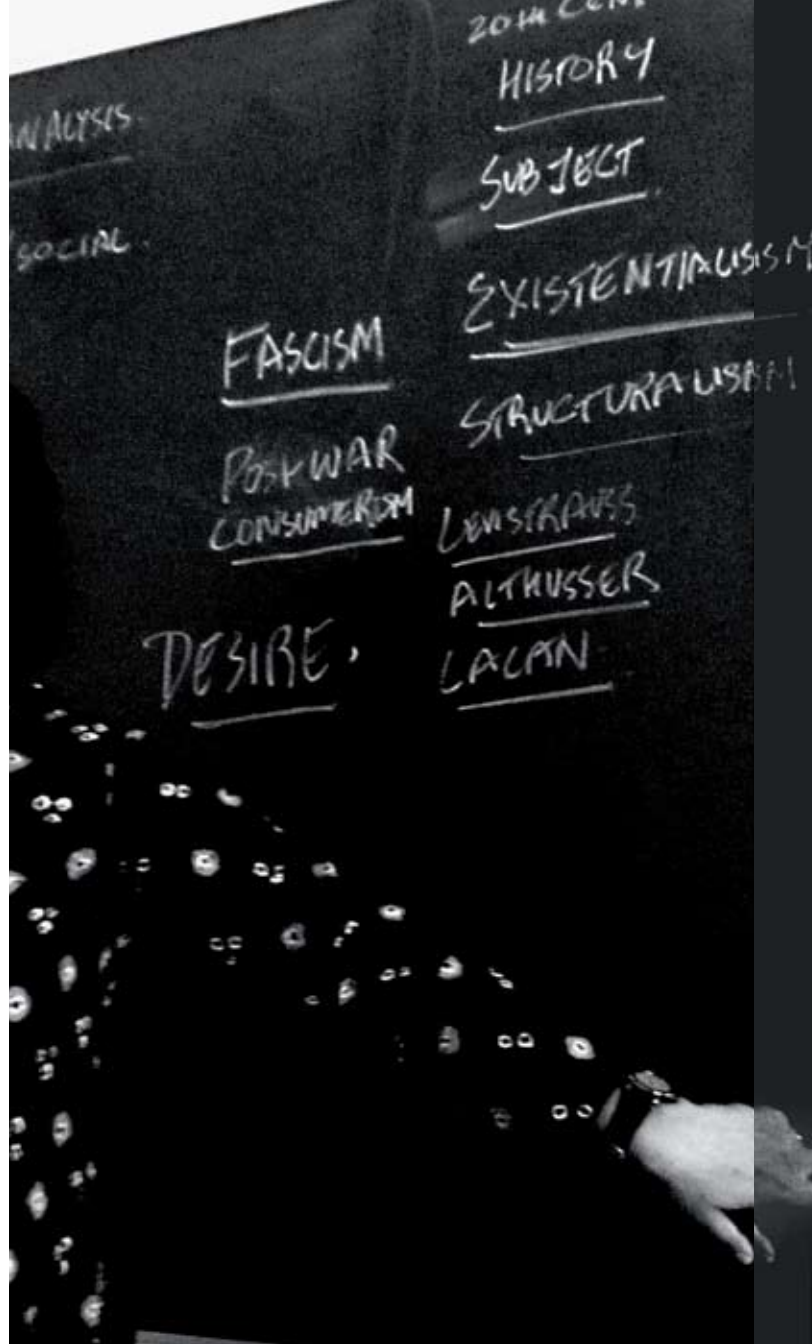
## Course Study Handbook 2011-2012

A mirror reflecting the self, captures it, defines our identity, becomes a classic means of self-perception. Art is a mirror unto our selves, expressing parts that are beyond the outward self. Self portraiture emerges as a central theme of this handbook. We look at artists as they saw themselves: the artworks are self-analytical and autobiographical historical documents. In them the seer and the seen merge and it opens up art's role as a tool and expression of multiple layers of realising the self. But equally these are artworks which project artists as they wished for us to see them. A study of the self-portrait then, is equally a study of masks. How then do we explore this art – as confessional, testimony, fancy-dress or advertising? How then do we valorise signature?

Keeping in view the interdisciplinary focus of teaching at the School, various cross cultural retakes on this theme have been explored via images. The journey across historical periods and cultural contexts makes it impossible to conceptualize self-portraiture as a unitary genre.

# “The shadow coincides with the ‘personal’ unconscious”

CJ Jung: The Archetypes and the Collective Unconscious



POST-STRUCTURALISM

FREUD

REALITY — LAW — CIVILIZATION — EGO  
PLEASURE — UNCONSCIOUS  
SEXUAL DRIVES.

} SELF  
MANAGEMENT  
OF REALITY  
PLEASURE.

EMERGE AS SUBJECTS — THROUGH  
REPRESSION.

LACAN — MIRROR STAGE

THE ARTICULATION OF THE I

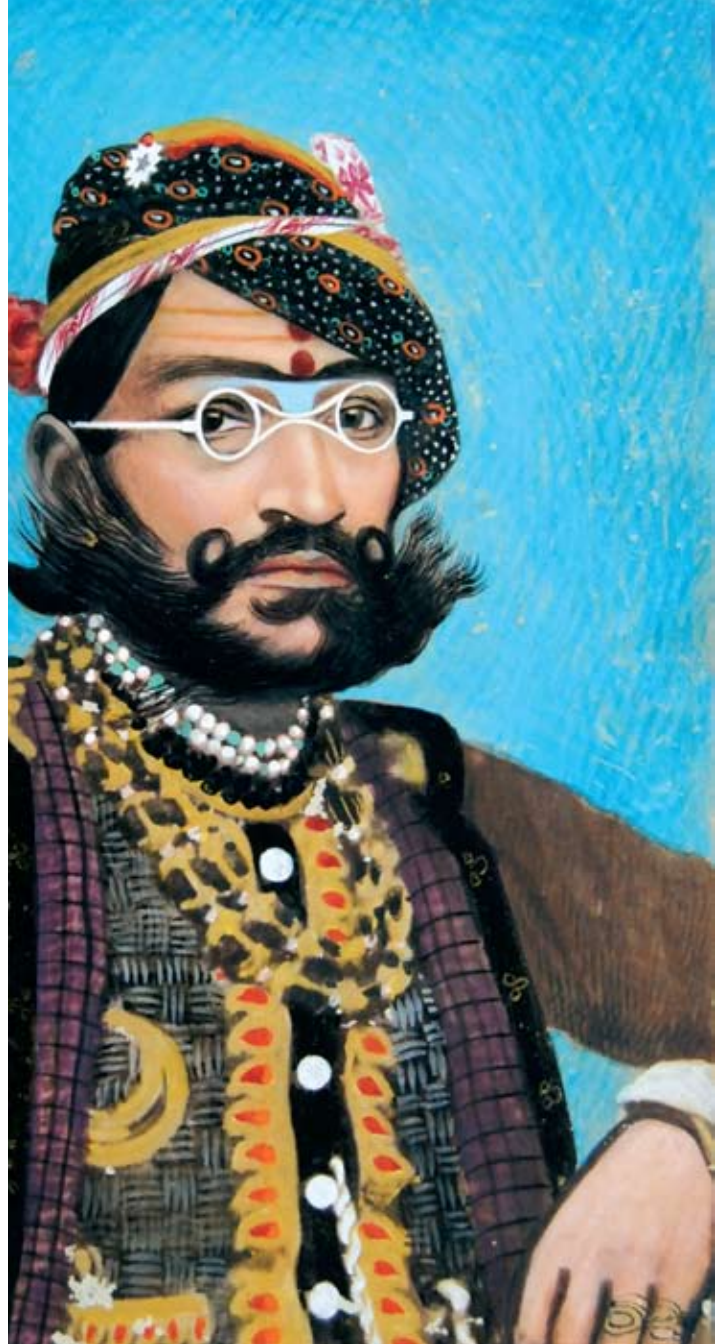
1. UNITY WITH MIRROR — MISRECOGNITION — I
  2. REFLECTION — ALIENATION
  3. DIFFERENCE WITH MOTHER — DIVISION.
- } — SYMBOL

REAL — UNSTABLE — CONSTANT DESIRE

SERIES OF LOSSES — THE VISUAL AS COMP



Ise Bing, self-portrait with mirrors, Rheinische Bildarchiv, Cologne.  
Sawai Man Singh II (Attributed), Self-Portrait, Overpainted gelatin silver print photograph, Circa 1870, Private collection.



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The Getty Foundation and School of Arts and Aesthetics

Max Planck Partnergroup between the Kunsthistorisches Institut, Florence, and the School of Arts and Aesthetics, JNU.

Developing International Performance Research and Pedagogy

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He becomes each and every form, for every form he becomes its likenes or image.

**Rupam rupam pratirupo bhavati** Rig Veda vi.47.18



Krishna looking in a mirror on a riverbank, Pahari

“...expressions such as pratibimbavat, ‘as if reflected’ denote both actual verisimilitude and the creation of an essential mental image as seen in dhyana.”

“Ābhāsa, literally, “shining back”, “reflection”, “semblance”, “resplendence” is predicated to the individual self (jiva) with respect to Brahman. In the Vedānta Sūtra Śaṅkryacharya explains ābhāsa as “counter image” or “reflection”, pratibimba. The true Self “counter-sees itself” reflected in the possibilities of being (pañcaviṃśa Brahmana vii,8,1) as the world picture (jagac-citra) painted by the Self on the canvas of the Self.”

A. K. Coomaraswamy, Ābhāsa in Transformation of Nature in Art, 1934.



# The School of Arts and Aesthetics an introduction



JNU campus

The School of Arts and Aesthetics has a strong research profile that informs its teaching. These innovative courses attract students from disciplines like art history, architecture, literature and the social sciences on the one hand and cinema and performance practitioners on the other hand who wish to engage with the theoretical and historical context of the arts. Its teaching fulfils research and employment needs within the wider domain of culture, media, Indian heritage and the arts. It is one of the few places in India that offers post-graduate degree courses in the theoretical and critical study of the cinematic, visual and performing arts. Moreover, it is the only place in India where these disciplines are offered in one integrated programme that allows students to understand the individual arts in relation to one another as well as in a broader context of history, sociology, politics, semiotics, gender and cultural studies. The three streams of study offered at the school are Visual Studies, Theatre and Performance Studies and Cinema Studies.

The pedagogic approach of the SAA recognises that it no longer suffices to study a work of art as an 'object' in isolation, apart from the social forces that shape and give it meaning. The teaching here adopts a multidisciplinary approach drawing on insights from the fields of anthropology, history, media and cultural studies. Students are introduced to a range of research methods that combine archival, ethnographic, theoretical and cultural approaches.

The School focuses on taught degree programmes. The faculty encourages students - and other interested persons - to take advantage of Delhi's cultural riches by visiting exhibitions, theatre, film and music festivals. The School organises field trips to monuments and museums and to observe traditional theatre, music and dance practices across India. It has its own gallery space which it uses to mount exhibitions on contemporary and historical art curated by the students and faculty, while the School's auditorium hosts a hectic schedule of lectures, film festivals and performances. And occasionally, the School is also involved in curating exhibitions and holding festivals of the cinematic and performing arts outside the campus in collaboration with other institutions in India.

The Visual Studies faculty offer courses on ancient and medieval Indian art and architecture, iconography, aesthetic theories, Mughal and Rajput painting, modern and contemporary art, and popular culture. These are taught together with courses that familiarise the students with the materials and methods of producing the visual arts and the history of the institutions that house, showcase and promote them. The arts in India, as anywhere in the world, are at one level the most visible manifestation of a culture, and on the other also at times, the least understood or even misunderstood. The success of the recent exhibitions held at the JNU's art gallery has proved a unique way of bringing the highest degree of scholarship to the students as well as fulfilling a wider public outreach project.

Theatre and Performance Studies comprise studies of theatre, dance, music as well as other non-aesthetic performances like ritual, healing and public spectacles. In India countless forms of theatre, semi-theatre, and classical, folk and tribal dance and ritual are still alive and immensely popular. Their nature is not based on any strict antagonism between 'classical' and 'folk'. Further, India's shastric traditions also seem to percolate across regions and through levels of high and low culture. The current faculty in this area cover courses in the field of ancient, medieval and contemporary Indian theatre, while visiting faculty give instruction in the fields of the history of dance and music. The courses are designed in such a way as to foreground points of intersection theory & practice, performance and history, verbal and non-verbal dimensions. This also allows our courses to stress continuities across genres.



Cinema Studies is one of the most significant academic disciplines to have emerged internationally in the last few decades. This is not surprising, since the birth of the cinema transformed our sense of the world, and film has evolved both as a social institution and as the most powerful art form of the 20th century. As a subject, Cinema Studies is extremely interdisciplinary and it draws on the content and methods of literature, history, sociology, political science, anthropology, and economics among others.

India has been for half a century the world's largest film producing country with an output in several different languages. Responding to local traditions of performance and representation, the Indian film industry has evolved a distinctive form and aesthetic. Today, Indian cinema is widely circulated outside the country to foreign audiences in Russia, the Middle East, Africa and Latin America and the Indian diasporas. Indian cinema is the screen through which many parts of the world 'see' India. The introduction of Cinema Studies is a major academic addition to the programmes of the School.



### Seminars, Workshops and Public Lectures

The School has an active schedule of lectures and workshops by eminent scholars. Besides their academic work, students are also encouraged to go on field trips, curate exhibitions and organize cultural activities to facilitate an interface between theory and practice. The School conducts several out-reach programmes and public events covering different facets of the visual and performing arts as well as cinema. They have been critically appreciated and have made the School one of the most dynamic spaces for discourse and engagement in the arts.

In response to the urgent need for creating digital archives and libraries for the arts, the school hosted a conference in 2006 that brought together all leading cultural repositories in the country to start discussions on disseminating public archives, creating a common platform for data sharing and to encourage public and private sector partnerships. This has inspired several further seminars across India to move toward this goal. One of the more complex issues it has brought into focus is around the nebulous nature of copyright laws in culturally rich areas like India. Translating the complexities discussed into an ethical and accessible archive has now become a major long-term goal which the School is steadily striving towards.

The School has invited performers and practitioners of different arts including celebrated dancers like the late Chandralekha, Sonal Mansingh and Alarmel Valli, theatre virtuosos like Kanhailal, as well as playwrights like Suzanne Lori-Parks to hold open-house sessions for the University. In recent years Theatre and Performance studies have held



Public Arts project in collaboration with Kfoj, 2005

a series of workshops on dance, theatre and music conducted by specialists in the field such as Janet Lilly (University of Wisconsin), Maya Krishna Rao, Saumyabrata Choudhury, and Shanno Khurana. In 2008, a dance choreography performance workshoped and directed by Urmimala Sarkar with twenty students from the school and other departments traveled to Japan to perform in eight cities and towns for twenty days. Hosted by Osaka in the World, the performances were staged to further interaction and understanding between two cultures. This was further enabled through the means of local house stays. An eight day Choreo-lab was organized in collaboration with MMB and World dance Alliance, with six choreographers from Germany, Pakistan, Taiwan, Cambodia and India. The same year Paula Richman made a presentation on “Contemporary Ramlilas Outside India”.

Similarly, interactive sessions with artists based on either their own practice or others form a crucial pedagogical tool for the school. Recent workshops and seminar have included Archive of “Indian” Gestures in collaboration with N Pushpamala and Rahaab Allana; Questions & Dialogue—A Radical Manifesto, a seminar around the practice of K P Krishnakumar and The Kerala Radical Group organized in collaboration with the Office of Contemporary Art Norway, Oslo, CoLab Art & Architecture, which brought together artists Anita Dube (India), Gavin Jantjes (South Africa), independent filmmaker Amar Kanwar (India) and art critic and curator Will Bradley (Norway); a conversation with Homi Vyarawala moderated by Sabina Gadihoke in collaboration with the Alkazi Foundation for the Arts, where she reminisced

about being a woman photo-journalist in the 1940s and the first few decades following India's independence; a panel discussion on ART21- Transformations in collaboration with Foundation for Indian Contemporary Art (FICA) with Maya Rao, Anita Dube; and a discussion on the theme "Idea, Execution and Today's Artist," as part of the Exhibition Where in the World, curated by the students and faculty of SAA at the Devi Art Foundation, in which photographer Waswo X. Waswo spoke about the collaborative nature of his practice and Lawrence Liang of the Alternative Law Forum discussed the new subjectivity of the artist, along with a presentation by one of the student curators. Memorably, noted Indian art historian Stuart Cary Welch gave a candid interview about his exhibitions, students and life on his last visit to India in 2007 about a year before he passed on.



From time to time the school has also organized workshop demonstrations with craftsmen such as Montu Chitrakar and a Pata performance by Dulkhashyam Chitrakar. Renowned Folk Painter from West Bengal. Yamin and Babar, traditional glass blowers from Delhi came to give demonstrations of their work. At every stage, it remains the endeavour of the School to expose the students to a range of performances, performers and artwork that is classical, folk, contemporary and historical.

A workshop titled "Cinema and Theatre: histories, practices, theoretical categories," was held at the School of Arts and Aesthetics on 15th March 2008. It discussed the relationship between Cinema and Theatre studies as disciplines, both in general and in the context of South Asian cultural studies. It looked at the intersecting social and cultural histories of these entertainment forms and

focused on issues like the flows and distinctions between theatrical and cinematic modes and genres, especially melodrama and the circulation of technologies between theatre and cinema. The workshop included presentations by Christine Gledhill, Professor of Cinema Studies at the University of Sunderland Kathryn Hansen, Professor of South Asian Studies at the University of Texas at Austin, Ravi Vasudevan, Senior Fellow at the Centre for the Study of Developing Societies, Delhi, and Kaushik Bhaumik, Osians, Mumbai.

Cinema Studies inaugurated a successful Director in the Chair Series with Anurag Kashyap and his film No Smoking (2007). This series has now had several screenings which includes Peepli [Live] followed by a discussion with Anusha Rizvi (director), Mahmood Farooqui (casting director) and Danish Husain; Tere Bin Laden with director Abhishek Sharma; Anwasha and Tawa'if with musician and filmmaker Anindya Banerjee; The Other Song, a documentary by Saba Dewa; Firaq, based on the 2002 Gujarat pogrom on Muslims and the subsequent discussion with the director Nandita Das; Nasreen Munni Kabir was invited to screen her documentary In Search of Guru Dutt as part of a festival "Focus on Guru Dutt."

Cinema studies also conducted a workshop with well-known Bangladeshi film-maker Tanvir Mokammel that involved a screening and discussion of his film Swapnabhoomi (The Promised Land) on the Partitions that created Bangladesh and the condition of 'Bihari' Muslims in the country.

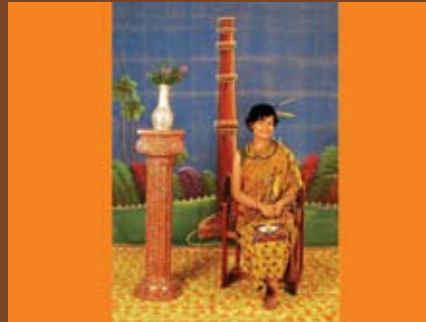
The school has taken a lead in academic spaces in organizing international interdisciplinary conferences, usually held over three to four days. **The Circuits of the Popular**, (March 2009), showcased the importance of the popular (rather than high-culture) through discourses of patronage and consumption, technology and circulation, history and politics, as well as focusing on how the popular forms traditions – religious or



customary, memory and even the fashioning of the body. **The Architectures of Erotica: Political, Social, Ritual**, organized in November 2010, sought to explore the erotic within the context of religious, ritual and secular practices from pre modern through to contemporary times. This was followed in March 2011 with **Revisiting the Global 1960s and its Cultural Afterlife** which looked to bring together academics to reflect on and assess the transformative force of the 1960s, specifically on art, cinema, theatre, music and cultural theory.

The school also hosted a conference for the Indian Society for Theatre Research (ISTR) on the theme **Language(s) of Theatre** in 2009. An international conference on **Conquest of the World as Picture: Indian Popular Visual Culture and its Discontents** in collaboration with CIVIC: (Centre for Indian Visual Culture) was organized in March 2011.

With a strong thrust on research training, the school has organized a number of workshops on exploring methodologies to supplement the coursework. These are conducted by scholars, not only from the core disciplines followed by the school, but also from diverse fields such as history, political science, literature and sociology. Here theoretical questions related to archiving, documentation and writing are discussed with the students. In 2009, the Cinema Studies M.Phil Students visited the National Film Archive of India, Pune for a workshop on "Research Methods and the Archive". The same year, Theatre and Performance studies organized the World Dance Alliance International Conference on Re-searching Dance which was held at the India International Centre, with over fifty delegates from all over the world. In 2010, a colloquium conducted in collaboration with Warwick University focused on Research and Documentation in Theatre and Performance Studies: Strategic locations, disciplinary challenges, and critical dialogue. Rustom



Student's workshop Archive of "Indian" Gestures with Pushpamala N and Rahaab Allana.



Bharucha and the M.Phil students worked as facilitators and documenters on a project: 'Performance as Research'.

While the focus of these workshops is primarily on students pursuing their M.Phil and PhD degrees, final year MA students too are encouraged to participate in roundtable workshops as part of their regular coursework. For instance, in 2010, a workshop was held with the M.A 2nd year students to engage with the theme of "Memory and History in Cinema". A key component of the compulsory course on Art Theory involves student presentations in which they are expected to present their research ideas, respond to certain key formulations, and engage with each other's ideas. In the past two years, Geeta Kapur has joined other faculty members to respond to these presentations.

The school also organizes a large number of seminars and symposiums where scholars from across the world are invited to present their current research. "Global Art and the Museum: The Global Turn and Art in Contemporary India", a conference held in 2008, was organized in collaboration with Hans Belting (University of Heidelberg), Peter Weibel and Max Mueller Bhavan, New Delhi. It was initiated as a part of the project "Global Art and the Museum" for the ZKM Centre for Art and Media Karlsruhe, Germany. In 2009, a day-long symposium was organized to look at New Research on Sultanate and Mughal Art. Pedro Moura Carvalho (Aga Khan Visiting Professor, Harvard University), Ursula Weekes (Visiting Professor, JNU), Jutta Jain Neubauer (Independent Scholar), Asok Das (Retired Director, Sawai Mansingh Museum, Jaipur), among others presented insightful papers.

Theatre and Performance studies invited Katherine Bulter Brown (King's College, London), for a seminar on "The Courtesan Tale: Female performers, reality and rhetoric in Mughal historical chronicles". Between August and September 2009, Sue Ellen Case (Chair, Department of Theatre and Performance studies, UCLA) gave a series of ten lectures to M.Phil. students on "Feminism and Performance"; Getty Distinguished Visiting Professors John Clark (University of Sydney) and Natalie Kampen (Columbia University) conducted workshops on Asian Modernities: Chinese and Thai art compared, 1980s to 1990s and Current Work on Sexuality in Visual Culture respectively. Mark Betz from Kings College, London was invited for a workshop on "European Art Cinema and Race" for the M.Phil Students. In January 2011, Maria Loftus (Dublin City University) spoke on "Chris Marker and Alain Resnais' Les statues meurent aussi /Statues also Die (1953) and Rene Vautier's Afrique 50: From Travel Documentary to Poetic Deconstruction of French Imperialism" with a screening of the Marker-Resnais film.

Cinema Studies M.Phil students participated as moderators in Cinafan Osian's International Film Festival, Siri Fort. M.A. students organised "Horrorscope" - a festival of films on international horror. Theatre and performance studies students have co-produced The Case of the Spider Woman (dir. Kiran Pawar), White Nights (dir. Saumyabrata Choudhury) and Strindberg's Dream Play (dir. Dare Klubb).

Apart from the above, national and overseas scholars are invited regularly to the school as part of a 'Friday Lectures' series.



**figuring the CURATOR** a workshop

18th and 19th September 2010  
10 am to 5:30 pm

School of Arts & Aesthetics Auditorium  
Jawaharlal Nehru University  
New Delhi

From being a visual art curator, you will find yourself behind the scenes of the museum, today the curator has become a key figure in the art scene, involved with power, gender and a high degree of authority. How do this curator's role affect what the the emergence of the new curatorial ideas on the way art is seen and how about art?

In this workshop, held in conjunction with the above-mentioned exhibition, Prof. Thierry de Duve's leading performance at JNU, we invite a range of practitioners from the art world to join curators at work. The workshop will convene with a specific address by Prof. Thierry de Duve that will consider issues of curatorial ethics.



**WASTE AN EXHIBITION**

NOVEMBER 10-23/ 2010

Waste has the life of 1000 creatures. 8000 tonnes of waste daily. Some of it is recycled, some is incinerated, some is dumped. But some is left in regular piles of 10-15 meters in height and covered with the earth.

In the continuation of a two week long project by students of SAHA the curating team, it is our responsibility, with the presence of representation, to document and acknowledge the present waste.

Five different groups present their engagement with the 'waste' in an effort to see, feel, eventually experience the beyond when presence, of the body of objects, representation and the suffering by humans, the social, economic, political and ethics and cultural sustainability, ... in the context of job engagement.

OPENING: 10 NOVEMBER 2010 | 10:00 AM - 12:00 PM | 10:00 AM - 12:00 PM | 10:00 AM - 12:00 PM



**BLACK FORGOT CANDY SATHOM**

Presented: Thursday, November 10, 2010  
A Open Curator

**MITHU-SEN**

Address: One Floor, 1st Building, School of Arts and Aesthetics, JNU, New Delhi

### Curatorial Concerns

The Visual Studies discipline in the school has been deeply engaged with strengthening and shaping the idea of curating: through coursework, exhibitions curated both by the students and faculty, and through workshops. In 2008, The Raqs Media Collective gave a long interactive lecture with an audiovisual presentation of their curation for the 7th Edition of MANIFESTA, the European Biennial of Contemporary Art. In 2010, Susan Hapgood gave a public lecture on "Curatorial Practices: Then and Now" and Carolyn Christov-Bakargiev, artistic director, Documenta 13 presented a paper titled "The Dance was Very Frenetic—Notes towards dOCUMENTA (13)—2012," in an event organized by in collaboration with the Biennale Society/TBS. Recently, under the Getty Foundation "Distinguished Visiting Professor Programme", the school organized "Figuring the Curator" a workshop led by Prof Thierry de Duve; and "The Burden of Representation, Curatorial Concerns in and around 'Islamic' Art", a workshop with Avinoam Shalem, Devi Art Foundation and Geeta Kapur.

### Exhibitions

The school has also organized several exhibitions in its in-house gallery providing opportunities for interaction with artists, curators and other cultural activists. The projects include, a large exhibition of the photographer Dayanita Singh, a public arts project conducted in collaboration with Khoj International Artists Association, an exhibition 'Self x Social', co-curated by Geeta Kapur and students of the faculty, and 'Visual Voices of the Marginalized' an exhibition conceptualized by the sculptor K.P Soman and the Delhi Shramik Sanghatan.

In Nov. 2007, Dr Naman Ahuja and a team of students of the school curated an exhibition Ramkinkar in focus: Through the eyes of Devi Prasad to mark the centenary of his birth, in October 2007. The exhibition was accompanied by a catalogue and a book release of the photographs of Devi



Prasad. The exhibition ended with a seminar titled Contextualizing the Indian Modernist with papers presented by eminent scholars like Prof R. Siva Kumar & Dr Sanjoy Mallik from Santiniketan and Prof Rimli Bhattacharya from Delhi University.

This was followed by Relocating Masculinities an exhibition of photographs, videos and video installation by the Artists Atul Bhalla, B.V Suresh, Kriti Arora, Rameshwar Broota, Sheba Chhachhi & Sunil Gupta in December, 2007. This Exhibition was coordinated by Shukla Sawant and Rahul Roy of Aakar and curated by Mohd Ahmed Sabhi, Rahul Dev, Srinayani Reddy and T Sanathanan (M.A and M.Phil students of the School). The exhibition also included a discussion with the artist Sunil Gupta and a film festival titled Menspotting.

In 2008 the school curated a major exhibition “Where in the World” as a collaborative effort between the students of the School of Arts and Aesthetics, Jawaharlal Nehru University and the Devi Art Foundation. It was led by Kavita Singh, Shukla Sawant and Naman Ahuja, associate professors of the school. Being the nation’s largest private collection of contemporary art, this exhibition highlighted trends and highpoints of Indian contemporary art made in the past ten years focusing on issues such as globalization, the economic boom of the art market, the uncollectible nature of installations, the outrageousness of artworks and the social, environmental and political issues that the artists have expressed their outrage on.

In 2009, the school hosted “The Conquest of the World as Picture”, curated by Jyotindra Jain. First put up in 2003 in the house of world cultures in Berlin, this landmark exhibition by Jyotindra Jain has



Exhibitions and exhibits at the JNU gallery, top to bottom: Ramkinkar self Portrait; Ramkinkar / Devi Prasad; 2007; Seefx Social 2009; Ashim Purkayastha 2005



proved to be an invaluable collection of original and unique source materials for political studies, sociology, modern history and of course for the study of mass production and art. In 2004 the exhibition was restaged at the National Gallery of Modern Art (NGMA) in Delhi and Mumbai. In 2005 it was shown in Helsinki, Finland and then again in Lille in France.

Coinciding with the Architectures of Erotica conference in November 2010, the school invited the artist Mithu Sen to put up an exhibition of her recent series “BLACK CANDY (iforgotmypenisathome)”, where she continued to build on her earlier engagements with sexuality, intimacy and identity.

Also displayed parallel to the conference and Mithu Sen’s exhibition was “Waste,” curated by the MA students of the School of Arts and Aesthetics. For this project, part of their course On Curating, the students engaged with ragpickers and other workers involved in disposing and recycling Delhi’s solid waste. They translated their experiences and research into an exhibition.

Other exhibitions hosted by the school include a display of archival photographs and an installation by Archana Hande; Someone draws a flower on a wall beside a bed, curated by Alana Hunt, an MA student at SAA; brand(e) scape—the changing sur(face) of the city, a solo exhibition of photographs by Sreedeeep; The Waterhouse Albums: An exhibition of photographs of the Central Provinces and The Marshall Albums: Photography and Archaeology in collaboration with the Alkazi Foundation for the Arts, curated by Rahaab Allana. The school also exhibited an installation titled Forgotten Flags by the German Artist Florian Thalhofer in collaboration with Max Muller Bhavan New Delhi followed by a discussion on the spectrum of contemporary art practices and the use of electronic media with Florian Thalhofer, Thomas Munz, Sonia Khurana, & Shukla Sawant. The discussion was conducted under the theme “Rethinking Media Art”.

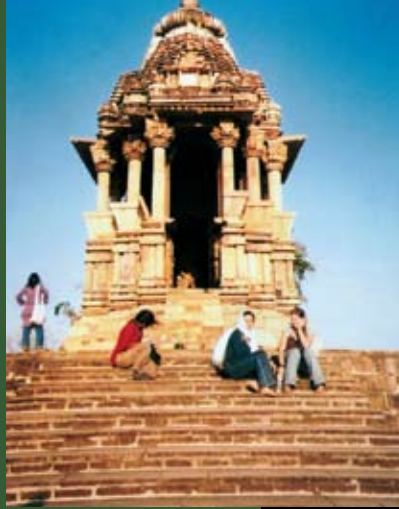
### Field-trips

As a part of the School's commitment to sensitize students to different cultural aspects of the country, apart from classroom inputs, students have also been taken on study tours to different art historically important sites as well as folk festivals.

These tours are aimed at equipping students to understand the underpinnings of diverse cultural practices. Among the places visited are Lahore and Harappa in Pakistan, the block printing workshops at Bagru, the cities of Mathura, Jaipur and Agra, the Ramlila at Ramnagar and the theatre workshop of Shri Lokendra Arambham at Imphal, Manipur.

Naman Ahuja, Parul Dave Mukherji and Y S Alone led a student trip through Bundelkhand (Devgarh, Nachna, Satna, Khajuraho, Dhubela, Datia and Orchha) to study the development of Hindu iconography and architecture from the 5th to 10th century. Jyotindra Jain led the faculty and students through Kutch concentrating on Bhuj and adjoining villages to explore the rich craft traditions of the region. The tour also studied various museums and organizations engaged with documentation and research in the region. A study tour to Purulia to document the Chau and Nachni performance traditions of the region was organized by Bishnupriya Dutt for the students of M.Phil Performance studies. Kavita Singh organized a traveling site seminar on 'Sacred Topography' with the active participation of Y.S Alone and select students of the school. Visiting sites like Ajanta, Ellora, Panjim & Hampi' the seminar was organized in collaboration with Kunsthistoriches Institute, Florence.

Visual studies organized a student trip through Bundelkhand (Devgarh, Nachna, Satna, Khajuraho, Dhubela, Datia and Orchha) to study the development of Hindu iconography and architecture from the 5th to 10th century. Jyotindra Jain led the faculty and students through Kutch concentrating on Bhuj and adjoining villages to explore the rich craft traditions of the region. The tour also studied various museums and organizations engaged with documentation and research in the region. Kavita Singh organized a traveling site seminar on 'Sacred Topography', visiting sites like Ajanta, Ellora, Panjim & Hampi' the seminar was organized in collaboration with Kunsthistoriches Institute, Florence. As part of the special course on Gandhara Art and Afganistan offered in collaboration with the Institute of Advanced Study, JNU, the University of Vienna and the National Museum of Afghanistan, Kabul,



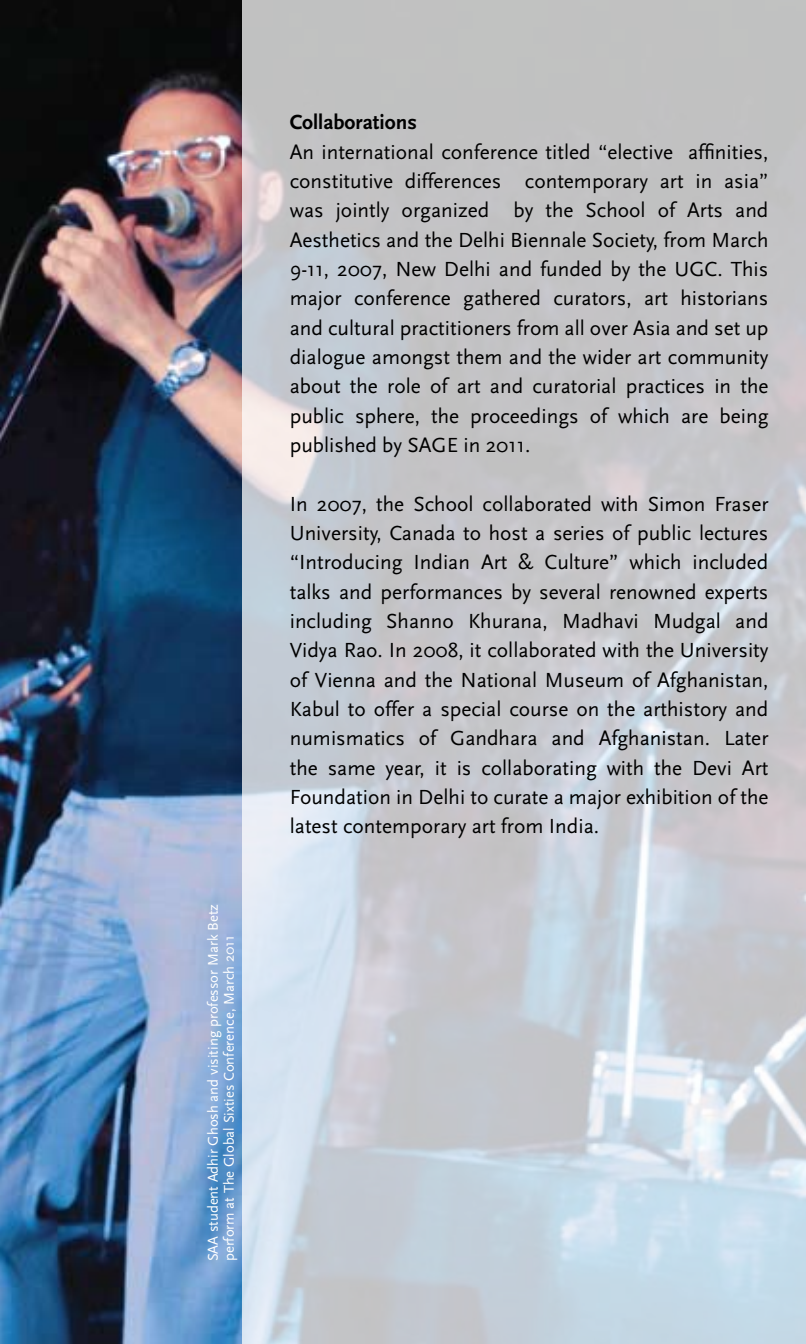
Naman Ahuja led a fieldtrip to the Pre-Kushan and Kushan sites of Mat, Sonkh and Mathura and to the monuments of Agra for the MA students of JNU, the curators of the Kabul Museum and the visiting professors of Vienna University.

In 2009, a site study workshop for PhD/M.Phil/MA Visual Studies for Ajanta, Ellora, Aurangabad, Pitalkhora and Ghatotkach caves in Maharashtra was conducted by Y.S. Alone. M.Phil and PhD students were also taken to study Satavahana minor antiquities and cave architecture in Maharashtra, including the sites of Sholapur, Ter, Latur, Kharosa, Kolhapur, Khidrapur, Tuljapur, Pune, Junnar, Aurangabad, under the guidance of Naman Ahuja.

Theatre and Performance Studies organized field trips to Purulia, Shantiniketan and Saundatti, where students were required to conduct documentation on professional and semi professional women performers of local folk forms. M.Phil Students participated in a five day documentation field trip to Jaisalmer and a ten day workshop as a part of a project 'Documentation as Research,' as a part of their M.Phil course. In February 2011, MA and M.Phil students of TPS travelled to the creative dance institution Adi Shakti in Puducherry run by the famous dancer and choreographer Veenapani Chawla. A festival on South-East Asian Ramayanas was held at that time curated by Dr. Rustom Bharucha. Discussion sessions in the mornings included Bharti Shivaji, Maya Rao, Prof. Romila Thapar, Ashis Nandy, Anmol Vellani, Ponrat Damrhung (Thailand), Paula Richman and Gulammohammed Sheikh, among others.

M. Phil and PhD students of Cinema studies were taken for a panel discussion on Celluloid and its Future at SARAI and to the National Film Archive, Pune.



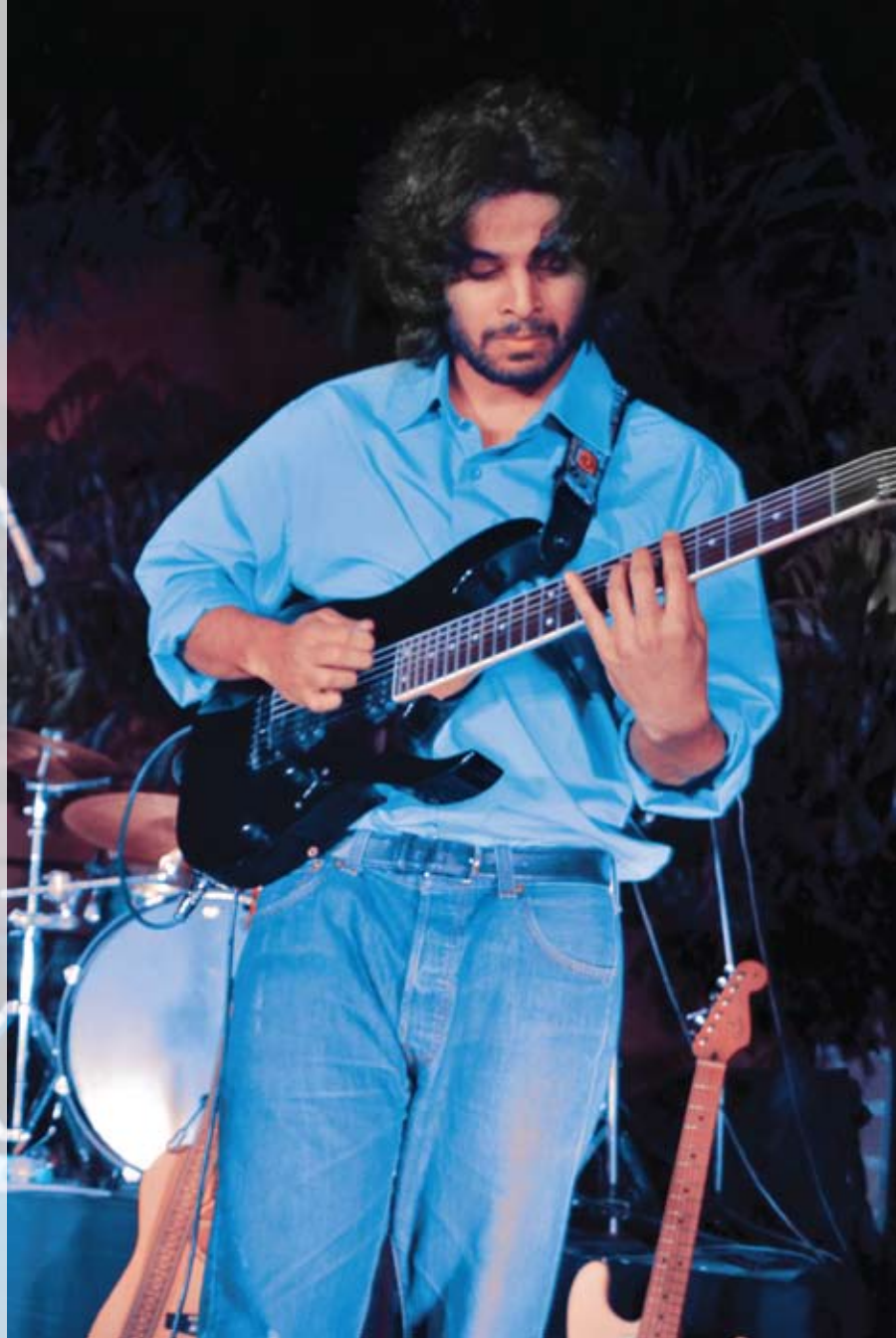


SAA student Adhir Ghosh and visiting professor Mark Betz perform at The Global Sixties Conference, March 2011

### Collaborations

An international conference titled “elective affinities, constitutive differences contemporary art in asia” was jointly organized by the School of Arts and Aesthetics and the Delhi Biennale Society, from March 9-11, 2007, New Delhi and funded by the UGC. This major conference gathered curators, art historians and cultural practitioners from all over Asia and set up dialogue amongst them and the wider art community about the role of art and curatorial practices in the public sphere, the proceedings of which are being published by SAGE in 2011.

In 2007, the School collaborated with Simon Fraser University, Canada to host a series of public lectures “Introducing Indian Art & Culture” which included talks and performances by several renowned experts including Shanno Khurana, Madhavi Mudgal and Vidya Rao. In 2008, it collaborated with the University of Vienna and the National Museum of Afghanistan, Kabul to offer a special course on the arthistory and numismatics of Gandhara and Afghanistan. Later the same year, it is collaborating with the Devi Art Foundation in Delhi to curate a major exhibition of the latest contemporary art from India.



## SPEAR

SEPTEMBER 2008 – SEPTEMBER 2011

The School Of Arts & Aesthetics Project For Education In The Arts & Resource Building

Spear is a three year project designed by the School of Arts and Aesthetics to create a model for the proliferation of education in three streams of the Arts – Visual Studies, Theatre and Performance Studies and Cinema Studies. Spear is designed as a comprehensive programme to ensure wider dissemination, collaboration, expansion and enrichment of education in the Arts. During the three years of the project, the School will build on its material resources, invite distinguished faculty, hold regular workshops and conferences, seek institutional collaborations for furthering research, organize public lectures and disburse competitive student fellowships. The objective of this programme is to accelerate the pace of Arts education through an intensive three year exercise which can subsequently turn into a model for other institutions to emulate. Spear is supported by the Tata Social Welfare Trust.

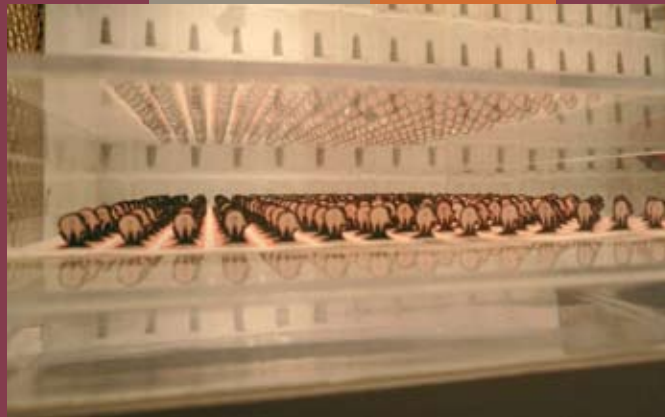
## The Getty Foundation and School of Arts and Aesthetics

### Distinguished Visiting Professor Programme

In 2009, the School of Arts and Aesthetics received a generous grant from The Getty Foundation for a Distinguished Visiting Professor programme. Part of the Getty's 'Connecting Art Histories' project, this programme specifically aims to bring scholars doing methodologically important work in non-Indian art history to the School, giving us access to a broad range of art works and approaches within the field.

Under the aegis of this grant, the school has invited eminent international art historians as visiting faculty. Our first Getty Visiting Professor, John Clark (University of Sydney) taught an intensive course on Biennales and Contemporary Asian Art in the Monsoon semester of 2009. He was followed by Natalie Kampen (Columbia University) whose course in Winter 2010 was on visual representation of Gender and Sexuality in the Ancient Roman World. In Monsoon 2010, Prof Thierry de Duve (University of Lille III) took the course A Theory of Art for Today. In Winter 2011, Prof Avinoam Shalem (University of Munich) offered a course on Jerusalem: 1000 years of making Jerusalem's sacred geography.

Apart from the taught course, each visiting professor conducts a reading seminar, gives a public lecture, and participates in a workshop that allows for interaction with students and scholars drawn from all over the country.



Where in the World: The exhibition at the Devi Art Foundation curated by the School of Arts and Aesthetics, Dec 2008 - May 2009

## Max Planck Partnergroup between the Kunsthistorisches Institut, Florence, and the School of Arts and Aesthetics, JNU.

### The Temple and the Museum: Shifting Contexts for Art

In 2010, the Max Planck Institute founded a partnergroup between SAA, JNU, and the Kunsthistorisches Institut in Florence. Headed by Dr Kavita Singh of SAA, the other partners are Dr Gerhard Wolf and Dr Hannah Baader, both of the Kunsthistorisches Institut.

The partnergroup compares the shifting contexts for art in India and Europe. The Indian strand of the project is titled The Temple and the Museum: Considering the Place of Art and Religion in India and it examines the entanglements between religious meaning, artistic value, private ownership and governmental control of Indian artefacts. Conventional histories tell us that pre-modern works of art were made for religious purposes and that modernity reconstituted these objects as 'art' and transferred them to the museum. But the relationship between the two domains is more complicated than appears at first glance. This project studies the contestation between different groups who each claim the right to own, use, and give meaning to many artefacts and monuments in India today.

Each year, the project awards a major post-doctoral fellowship for special focus area. In year 1, the project's focus is on the fate of Chola artefacts in the cusp between religious use and the state's control over heritage. It will also offer a short term fellowship to research students of the SAA, to work with museum collections and resources in Germany.



## Developing International Performance Research and Pedagogy

Research Collaboration between  
School of Arts and Aesthetics, Jawaharlal  
Nehru University, Delhi  
And  
School of Theatre, Performance, and Cultural  
Policy Studies, University of Warwick

This collaboration seeks a cross-cultural inquiry into the appropriate methods and topics of performance research. Acknowledging globalization while retaining national and regional performance histories bring to the fore politics of the global/local divide. This brings into focus how performance studies must negotiate colonial/postcolonial histories which in turn lead to a questioning of received historiographies.

These questions have been developed in close collaboration between our departments over the course of two years of scholarly exchange which have allowed us to identify a number of sub-themes within the rubric of New Problems and Methods of Performance Documentation, Multiple Modernities and Historiographic Practice, Performance and Societal Transformation. In March 2010 JNU hosted a colloquium attended by faculty, post-graduate and post-doctorate students from both institutions to determine themes and research questions. It was followed by a colloquium in November at Warwick on History, Memory and Event where the discussion focused on events of the 1960s and the 80s, the proceedings of which are projected for publication. The collaboration will continue its programme of faculty and student exchange and research projects.

SAA students Debanjali Biswas and Benil Biswas in "Lotus Path: A Contemporary Choreography", Photo by Urmimala Sarkar



**The Ph.D. Programmes** A Ph.D. programme is designed to give a student the space and infrastructure to come up with original research that contributes to the chosen discipline. It presumes a demonstrably high degree of specialised knowledge, familiarity with the literature on the subject and the training to undertake original research. To that end a strong research proposal is absolutely essential to be considered for admission. Successful M.Phil. students of the School may graduate to a Ph.D. programme. However, the School also invites applications for direct admissions to the Ph.D. programmes at the School. Only those candidates will be considered for direct admission who have either:

- Obtained an M.Phil. Degree from a recognized University/Research Institution with a minimum Grade Point Average of 6.00 on a 10 point scale. The candidates who have obtained an M.Phil. Degree from a University/Institution where the M.Phil. dissertation is not graded or grading is not based on a 10 point scale are required to forward a copy of their M.Phil. dissertation along with the application form for the purpose of assessment of their credentials.
- or • Possess demonstrable research experience in recognized Universities/ Research Institutions and/or research publication(s) equivalent to the M.Phil. level.

**The M.Phil. Programmes** Admission to the M.Phil. is through a separate entrance examination for each stream (i) Visual Studies, (ii) Cinema Studies, and (iii) Theatre and Performance Studies followed by a viva voce. Only those candidates will be eligible to apply who have a Masters degree in any discipline with at least 50% marks.

**The M.A. in Arts & Aesthetics** Admission to the M.A. is through an entrance examination. Candidates with a Bachelor's degree under 10+2+3 pattern of education with at least 50% marks are eligible to appear for the exam. For details about the examination, dates, and application forms please see [www.jnu.ac.in](http://www.jnu.ac.in) and follow the links in 'admissions.' Application forms for admission may also be obtained from the Admissions Branch in the Administrative Block, JNU, from 1st February to 15th March. The last date for receipt of completed applications forms is 16th March. The entrance examinations are held every year in the month of May.

Candidates seeking admission to the MA are expected to have broad understanding of the history, practice and theory of Cinema, Visual culture and the Performing arts. The School also accepts international students; the rules and procedures for their admission can be found on the JNU website: <http://www.jnu.ac.in>. All prospective students are advised to look up the JNU website to download admission forms.



Nayika, Burudi, c. 1820–30, Private collection

programmes of study  
structure of academic programmes

*The School currently offers MA, M.Phil. and Ph.D. programmes. The M.A. in Arts and Aesthetics is cross disciplinary programme combining the study of the Visual and Performing Arts, and Cinema Studies. The M.Phil and Ph.D. degrees offer specialized degrees in any one of the three streams at the school: (i) Visual Studies, (ii) Theatre and Performance Studies and, (iii) Cinema Studies.*

**Ph.D.** Candidates conduct original research towards a Ph.D. dissertation in any one of the three streams of study offered at the School under the supervision of a guide from within the School's faculty.

**M Phil.** Students complete course work in the first two semesters of the first year, including one compulsory course on research methodology in their respective stream (Visual, Cinema or Performance Studies) and three specialised electives. In the second year, students are required to write and submit a dissertation.

**M.A. in Arts and Aesthetics** The school currently offers an MA programme with a cross-disciplinary study of the visual, cinematic and performing arts. Students are required to take 64 course credits within the space of four semesters. Of these, eight courses (32 credits) are compulsory and cover core materials in the fields of aesthetics, film, the visual and the performing arts along with related critical theories and methodologies for the study of the arts. For the remaining eight courses, students are free to choose from a basket of optional subjects that offer a more specialised focus. They may also take a language course, or a course at another centre in the University.





An aging Jahangir on an hourglass running out of sand, preferring a Sufi Sheikh to Kings, by Bidhtir (shown on the bottom left holding up a miniature), c. 1618, Freer and Sackler Galleries, Washington D.C.

Portraiture endows eternity. The self-portrait is thus a result of an acceptance of one's mortality.

“The face of a man  
who is already  
dead lives long  
through painting”

Leon Battista Alberti

# August 2011 - December 2012 courses on offer at the school

**Note** It is not possible for the School to offer all its courses every year. There are several other courses, not listed, that individual faculty members have research interests in. The next chapter of this handbook has a description of all the courses potentially available at the School.

## M.A COMPULSORY COURSES

### Interdisciplinary courses

- Art Theory I From Pre-modern to 18th century : Parul Dave Mukherji with contributions by other faculty members
- Art Theory II: From 18th century to the present: Parul Dave Mukherji with contributions by Geeta Kapur and other faculty members

### Visual studies

- The History of Indian Art and Architecture from Protohistory to the Eighteenth Century: Naman P. Ahuja
- Methods, Materials and Meanings: Shukla Sawant
- Survey of Western Art: Rakhee Balaram
- Museums and Representations: Kavita Singh
- Visual Culture and Representation of Difference: Guest Faculty

### Theatre and Performance Studies

- Interpreting Theatre and Performance: Social, Historical and Cultural models: Bishnupriya Dutt
- World Theatre: Theory and Practice: Soumyabrata Choudhury / Samik Bandopadhyay

### Cinema Studies

- Indian Cinema: Past & Present: Ira Bhaskar and Ranjani Mazumdar
- Introduction to Film Studies: Drs.Ira Bhaskar and Ranjani Mazumdar

## M.A OPTIONAL COURSES

### Visual Studies

- Modernism and Critical Revisions: Shukla Sawant / Santosh S.
- Mughal Painting: Kavita Singh
- Art of Indic Asia: Central Asia and Gandhara -Early Iconography, Art and Archaeology: Naman P. Ahuja
- The Development of Indian Temple Architecture and Sculpture A.D350-1350: Naman P. Ahuja
- Buddhist Visual Culture from Theravada to Neo-Buddhism: Y.S. Alone
- Textual sources of Indian Art: Y.S. Alone

### Theatre and Performance Studies

- Cultural Studies and Performance: Poetics, Aesthetic Thought and the Concept of Performance: Saumyabrata Choudhury / Samik Bandopadhyay
- Text, Adaptation and the Production Process: Tragedy in the Post Colonial World: H.S. Shiva Prakash
- Indian Dance: Theory and Practice: Urmimala Sarkar
- Living Traditions of Performance: H. S. Shiva Prakash
- The Comic Traditions in performance: Bishnupriya Dutt
- Cultural History of Modern Indian Theatre: Bishnupriya Dutt
- Gender and Nation in Post-Independence Indian Theatre: Trina Nileena Banerjee

### Cinema Studies

- Film and History: Ira Bhaskar and Ranjani Mazumdar
- Global Art Cinema: Ira Bhaskar and Ranjani Mazumdar/ Mark Betz
- Advanced Research in Cinema Studies: Ira Bhaskar and Ranjani Mazumdar

Griffin Portraits Artemidorus (right) and a lady (left), c. 100 AD, Egypt, British Museum.





Nandalal Bose, The Artists' Studio, Jorasanko, caricatural self-portrait with A.K. Coomaraswamy, E.B. Havell and Abanindranath, Gaganendranath and Samarendranath Tagore., 1920s, Museum of Fine Arts, Boston.

## M.PHIL. COURSES

### Visual studies

- Historiography of Indian Art: Kavita Singh
- Research Methodology: Approaches, Concepts and Methods of Visual Studies: Parul D. Mukherji
- The 'Origin' and Development of Indian Iconography: Naman P. Ahuja
- Alternative trajectories to Modernism: Shukla Sawant
- Regional Study of Art History: Seminar course - Y.S. Alone
- Rethinking Representation: Caste, Class, Gender and Race in Art: Rakhee Balaram

### Theatre and Performance Studies

- Documenting Traditional and Marginalized Performance: Urmimala Sarkar
- Critical Approaches to Theatre and Performance Studies: Feminism, Gender and Sexuality: Bishnupriya Dutt
- Historiography: Texts, Theories, Interpretations & Contexts: H.S. Shiva Prakash
- Research Methodology: Movements and Concepts in Performance: Soumyabrata Choudhury / Samik Bandopadhyay
- Text, Context & Performance of Indian Bhakti Movement: H.S. Shiva Prakash

### Cinema Studies

- Cinema Studies: Historiography, Theory, Research Methods & Language: Ira Bhaskar and Ranjani Mazumdar
- Critical Theory to Cultural Studies: Ira Bhaskar and Ranjani Mazumdar
- Melodrama and Popular Culture: Ira Bhaskar
- Cinema and the City: Ranjani Mazumdar



Is a mirror, like Narcissus's reflection in water only vanity, with aging leading to a loss of the self? And is the artist then only a voyeur passively documenting a life passing by? Surely the disappointment must give way to a recognition of some true self-assessment and some consolation, with which the self can bear the agony of living a fading life.



Marcia painting her self-portrait, c. 1402, Bibliothèque Nationale Paris. Classical Roman writers credit the artist Marcia with working from a mirror. She, like Narcissus becomes a metaphor for self-perception.

“The mirror  
above all;  
the mirror,  
is our teacher”

Leonardo da Vinci.



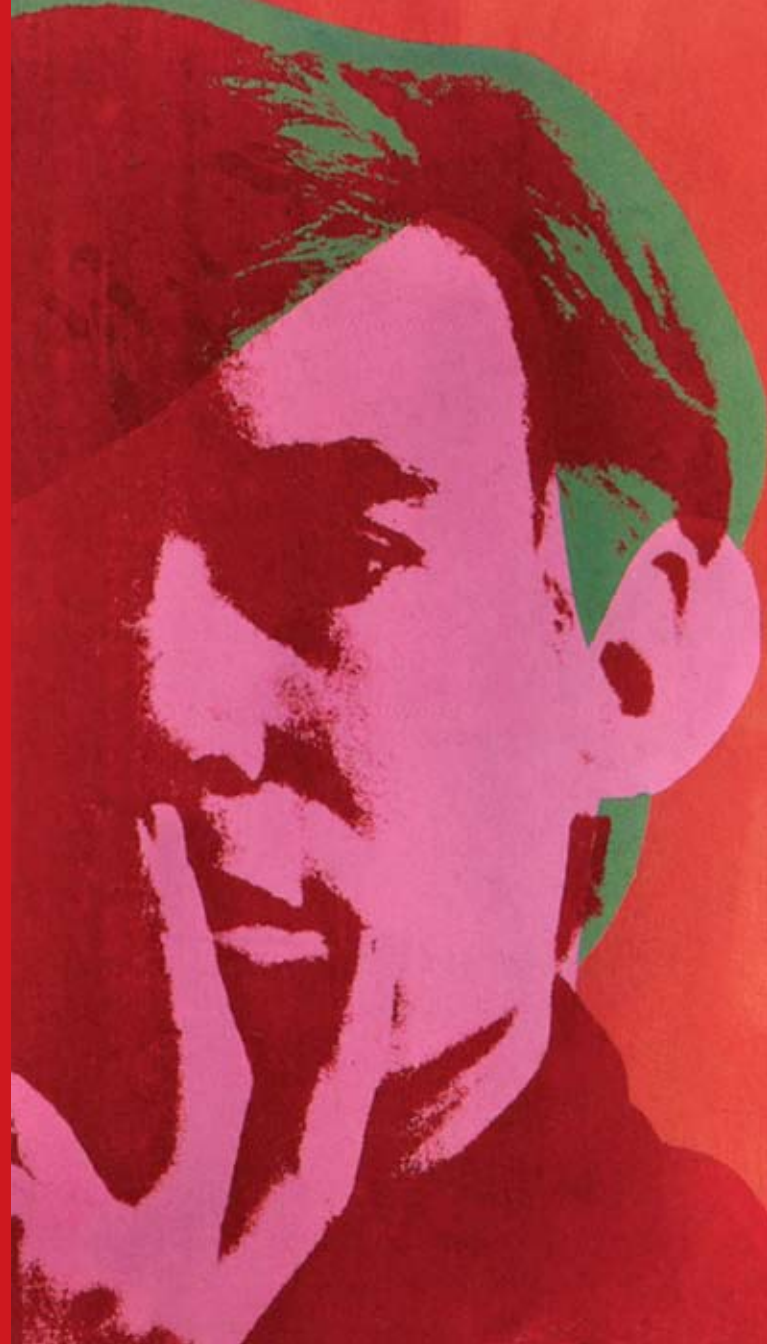
# M.A.

COMPULSORY COURSE DETAILS

40

*“Public self is a conditioned construct of the inner psychological self” Sigmund Freud*

Andy Warhol, self portrait, 1967, acrylic on canvas, Staatsgalerie Moderner Kunst, Munich  
Subodh Gupta, Bhari, (self portrait), Devi Art Foundation







A self-representation by the stupa builders in Gandhara, 3<sup>rd</sup> century AD, private collection.



## The History of Indian Art and Architecture from Protohistory to the Eighteenth Century – Dr Naman P. Ahuja

This first year course is intended to be a broad survey that equips students with an introduction, an essential chronology and a general historical context for the history of Indian art which they can use as a base to explore the many other optional courses available in the School. The first one-third of the course begins with Protohistoric cultures in the extended Indus Valley, the Ganga Valley and the megalithic cultures of the Deccan, proceeds to the earliest historic arts of the Mauryas, their various successors, the development of the stupa cult and its expression at Sanchi and Amaravati, the sculptural arts from the Kushan centres at Mathura and Gandhara and ends with the Gupta and Vakataka periods. The second section of the course briefly surveys the development of Indian temple architecture and sculpture at key sites like Ellora and Elephanta, Modhera and Mount Abu in Western India, Khajuraho in Central India, Bhubaneswar in Orissa, Mahabalipuram and Thanjavur in Tamil Nadu and the Hoysala sites in Karnataka. The last section of the course will introduce the arts of the earliest Islamic kingdoms and Sultanates at Delhi, the architecture of Vijaynagar, pre-Mughal painting styles as seen in key manuscripts like the Laur Chanda, Chaurapanchasika and the Jain Kalakacharyakatha and on to the arrival of the Mughals and the development of their arts of the book. Briefly, the course will look at some key Mughal buildings and will end with the decorative arts of the Mughal period. While it is not necessary to have any prior knowledge of the art-history of India, students will certainly find the pace of the term easier with a little pre-reading that equips them with a religious and general historical background.

*Some suggestions include:*

- Diana L. Eck, *Darsan: Seeing the Divine Image in India*, Anima Books Pennsylvania, 1981, Second edn. 1985 (and widely reprinted).
- Bamber Gascoine, *The Great Moghuls*, Jonathan Cape, London and Dass Media, India, 1971 (and reprinted several times since).
- Gavin Flood, *An Introduction to Hinduism*, Cambridge University Press (South Asian paperback edition by Foundation Books, New Delhi: 1998)
- Susan L. Huntington with contributions by John C. Huntington, *The Art of Ancient India*, Weatherhill, New York, 1985.
- Annemarie Schimmel, *Islam: An Introduction*, State University of New York Press, 1992 (translated from the German, *Der Islam. Eine Einführung*, 1990, Stuttgart)
- Romila Thapar, *The Penguin History of Early India from the Origins to AD 1300* Penguin Books 2002
- Heinrich Zimmer, *Myths and Symbols in Indian Art and Civilization*, (ed. Joseph Campbell), Princeton University Press, Bollingen Series VI, (first published in 1946, and widely reprinted since, including Indian editions)
- W. Zwalff, (ed.) *Buddhism: Art and Faith*, British Museum Publications, 1985.



## Museums and Representations

- Dr Kavita Singh

In the age of Enlightenment, modern 'science,' with its emphasis on observation and evidence, provided the first impetus for making the vast collections of objects, that eventually turned into museums. Since then, museums have become influential and authoritative institutions that have been central to the construction of many disciplines, not least of which is the history of art.

As the key site for the formation of art historical canons and the articulation of authorized heritage discourses, the institution of the museum has come under great scrutiny in recent decades. This course studies the museum as a site where objects, histories, knowledge systems and cultures are ordered and represented, and through which publics are constituted for the reception of these objects and knowledges.

Topics covered in this course will include the early history of museums and collecting; the uneasy relationship between empire, anthropology and the ethnographic museum; museums, nationhood and decolonization; issues of heritage, cultural property and repatriation; the career of Indian art within the museum; museumising modernity; blockbuster exhibitions; museum architecture and starchitecture; holocaust museums and the memorialization of trauma; and the global proliferation of the art museum form.



Marc Quinn, self, 1991, Blood, stainless steel, refrigeration equipment, Saatchi Gallery, London

## Art Theory I : Pre-modern to 18th century

– Prof. Parul Dave Mukherji,  
with contributions by other faculty members

This course broadly aims to explore art theories that were formulated in the pre-modern India and the west concerning the intersections of art and metaphysics/philosophy/ritual. It takes up a comparative approach to the study of key aesthetic concepts cross culturally such as theories of visual representation, mimesis, anukrti, catharsis and tragedy so as to foreground their cultural specificity and conceptual intersections. It will also explore the status of truth and knowledge in production of art and understanding of aesthetic experience, the role of the spectator/audience and that of skill in the rendering of visual experience across the history of western and Indian art writings. To what extent the social and political hierarchy based on class, caste and gender differentiation came to under-gird different classification of arts as high and low, desi and margi and also the genres of art will also be addressed. How pervasive was the category of religion and ritual in the formulation of pre-modern art theories across cultural boundaries and how with Renaissance aesthetics, a shift to author centric approach came to dominate western theories? That the myth of anonymous creativity in traditional Indian art was created more by the nationalist imperatives than attested by traditional notions of aesthetics will be explored. Similarly, the Romantic theories of artist as genius may be compared with parallel Indian concepts of Pratibha and Riti that had made comparable investment in individual creativity. It will also be demonstrated via a detour to Tamil aesthetics the limitations of any monolithic understanding of Indian aesthetics as Sanskrit aesthetics.

### Key Readings:

- Forrest E Baird and Walter Kaufmann Eds., *From Plato to Derrida*, Prentice Hall, 2002.
- K C Pandey, *Indian Aesthetics*, Vol. I, Choukhamba Press, Varanasi, 1956.
- V K Chari, *Sanskrit Criticism*, Honolulu, University of Hawaii Press, 1990.
- E Deutsch, *Comparative Aesthetics*, in *Encyclopedia of Aesthetics*, Vol. 1, Oxford, Oxford University Press, 1998 pp. 409-12.
- G N Devy Ed *Indian Literary Criticism*, New Delhi: Orient Longman, 2000
- Raymond Williams *Drama from Ibsen to Brecht*, Penguin Books
- Bharat Gupt *Dramatic Concepts: Natyashastra and Poetics*, New Delhi: MLBD

## Art Theory II : From the 18th century to the present

– Prof. Parul Dave Mukherji

with contributions by Geeta Kapur and other faculty members

46 This course focuses on the emergence of aesthetics as a discipline around the time of Enlightenment during the 18th century. Marking a shift from Neoclassical aesthetics and its retake on mimesis, the Romantic aesthetics centred around the artist as a genius and insisted on aesthetic autonomy. To counter such fixation on extreme subjectivity, formalism emerged as a new methodology around the middle of 19th century and its claims of scientificity underscored the formation of art history as a discipline. While a number of philosophers (Kant and Hegel) and art historians (Alois Riegl, Jacob Burckhardt, Heinrich Wölfflin etc.) have shaped the basic structure of the discipline, a wide range of thinkers of the 20th century belonging to diverse fields such as linguistics, cultural anthropology, semiotics, photography, literary studies, political studies, gender studies, cinema studies and culture studies have impacted its disciplinary reconfiguration from without. As a consequence, the art objects progressively lost their autonomous status and instead turned into texts for tracking larger shifts in the cultural landscape and social imaginary. They upturned standard notions of authorship in the fields of visual arts, cinema studies and theatre and performance studies and problematized the very project of history writing with its concern for truth and limits of interpretation.

Attention shifted to the role played by cultural institutions, the cinematic and performative apparatus, art writings and the media along with the political economy of the art market, multiplexes and theatrical spaces where meanings were generated and controlled. Giving centrality to the body and its embeddedness in the historical moment, feminist art historians and cultural theorists have questioned the Kantian autonomy of forms and shifted emphasis on the conditions of production as a site of meaning. Its impact on performance studies has been enormous where the body and the gestural become the key site for identity formation. Cinema Studies with its engagement with spectatorship, desire and gaze have more than any other discipline foregrounded the question of the public sphere. The various critiques of art history as a discipline have exposed its euro-centrism. With the rise of multiculturalism and globalization, the very project of writing the history of art, performance and cinema from a universal perspective is questioned. Out of this crisis, a new field of Visual Studies has emerged which claims greater democracy by including within its ambit images produced through mechanical reproduction and redresses its elitism by encompassing images of popular visual culture that circulate in our everyday life.

Katsushika Holusai, Self-portrait as an old man, 1845, Black and ink and vermilion on paper, Musée National des Arts Asiatiques Guimet, Paris.



### Key Readings:

- Martin Banham, ed., *The Cambridge Guide to World Theatre*, Cambridge University Press, New York, 1988.
- Norman Bryson, *Vision and Painting: The Logic of the Gaze*, Yale University Press, New Haven, 1983.
- Eric Fernie, *Art History and Its Methods: A Critical Anthology*, Phaidon, London, 1995.
- Christine Gledhill and Linda Williams, eds. *Reinventing Film Studies*, Arnold, London, 2000.
- Stephen Melville and Bill Readings, *Vision and Textuality*, Duke University Press, Durham 1995.
- Michael Ann Holly and Keith Moxey eds. *Art History Aesthetics Visual Studies*, Yale University Press, New Haven, 2001.
- Toby Miller, *A Companion to Cultural Studies*, Blackwell, London 2006.
- Keith Moxey, *The Practice of Theory: Poststructuralism, Cultural Politics and Art History*, Cornell University Press, New York, 1994.
- Donald Preziosi ed., *The Art of Art History: A Critical Anthology*, Oxford University Press, New York, 1998.
- Nanette Saloman, "The Art Historical Canon: Sins of Omission" from *(En)gendering Knowledge: Feminists in Academe*, Joan E Hartman and Ellen Messerdauidow (eds.) University of Tennessee Press, Tennessee, 1991.
- Richard Schechner, *Performance Theory*, Routledge, New York, 1977.

### Methods, Materials and Meanings

– Shukla Sawant

47 Drawing upon a wide range of art production techniques, this course will provide a conceptual outline for the exploration and analysis of various methods and materials of visual art practice. The course takes a cross-cultural approach looking at a wide range of works from different cultural spheres. Broadly divided into the categories of painting and drawing, sculpture, printmaking and new media practices, the course will traverse back and forth in time without a specific chronological order. It is hoped that an acquaintance with the processes of art production provided by this course will help students develop a critical faculty, enabling them to bridge the gap between theory and practice.





Shri V. Chavda, Self portrait, 1940s

**World Theatre: Theory and Practice**  
– **Dr Soumyabrata Choudhury /Samik Bandopadhyay**

This course will be exploratory in nature and its aim will be to problematize the terrain of “World Theatre”. A different outline and orientation, with a different set of topics and readings, would surely yield “another world theatre.” There will be two sections to this course: historical and contemporary. The historical section will mainly take the western theatrical tradition as its object. The tactical reason for this is that the received idea of “theatre” as a cultural construct comes from the West, and the theatrical practices of non-western origins have been largely dominated and judged by the cultural, conceptual and aesthetic models of western theatre. The contemporary side of our course will try to carry an anthropological description over into an ongoing debate as to the extension, comprehension and the very validity of the concept of “theatre” vis-à-vis (a) multi-cultural practices of performance, including their techniques, semiotic encodings and their aesthetics, (b) the overall condition of knowledge and practice in society currently called ‘postmodern’ and its relations with the specific or universal features of a global capitalist ‘world’.

**Pre readings :**

- Michael Huxley and Noel Witts eds., *The 20th Century Performance Reader*, Routledge, London, 1996.
- Martin Banham, ed., *The Cambridge Guide to World Theatre*, New York, 1988.
- Eric Bentley, *The Theory of the Modern Stage*, Baltimore, 1968.



**Interpreting Theatre and Performance : Examination of Social, Historical and Cultural models**

– **Dr Bishnupriya Dutt**

The course is an introduction to a historical, theoretical and conceptual understanding of approaches to study in Theatre, Popular Performances, Dance, Music, Dramatic texts and critical literature. It looks at a broad range of contemporary performances in India through innovative subject related and interdisciplinary approaches as well as more traditional research methodologies. One of the most important emphases and departures from conventional approaches will be looking practical training in research skills, e.g. methods of locating, managing and analyzing textual, visual and oral sources; literature reviews; audio-visual technologies and communication techniques; argumentation and interpretation and ways of designing experiments in performance. You will study a variety of performance genres, media, and historical periods through an exemplary range of play scripts, theories of performance, and performance styles and genres, including dance and physical theatre, popular film, tragedy, epic theatre, political and community theatre.

**Module I :**

- *History as ‘Living Traditions’ or “History at work” and locating the origin of genealogies of Theatre and Drama. Mapping history, historiography and historical methods. Sites as History. Ritual and Sacrifice as Theatre.*
- *Canonization of drama, theatre and Acting methods. Sanskrit drama in classical and post colonial context.. Natyashastra as a contemporary actor’s manual.*
- *Court and the Popular Living Traditions: The State and the popular carnival. The classical and the Subversive.*

**Module II :**

- *The dichotomy between tradition and ‘theatre’: The colonial Imperial paradigm and the marginalization and annihilation of the popular .*
- *The ‘theatre’ traditions: Parsi theatre, Bengali theatre, Marathi theatre. Staging Orientalism.*
- *Nationalist negotiations: within the theatre and alternative spaces Reconstructing traditions.*
- *Post independent discourses of theatre. Institutionalization of theatre. Inventing of traditions; uses and misuse.*
- *The Dance and Music components will be taught as graduate seminars.*

**Key Readings:**

- Iravati Karve, *Performing Artistes in Ancient India*, Delhi 2003,
- Rachel Van Braumer and James R. Brandon, *Sanskrit Drama in Performance*, Delhi, 1981.
- Anupa Pande, *A Historical and Cultural Study of the Natyashastra of Bharata*, Jodhpur 1991 (p. 12-31).
- Susan L. Schwartz, *Rasa, performing the Divine in India*, New York, 2004, (p. 1-20)
- Rustom Bharucha, *Rehearsals of a Revolution, the Political Theatre of Bengal*, (Calcutta, Seagull 1983)
- Sumanta Banerjee, *The Parlour and the Streets: Elite and Popular Culture in Nineteenth Century Calcutta*. (Calcutta, Seagull 1998)
- Philip Zarrilli, Bruce McConachie, Gary Jay Williams, Carol Fisher Sorgenfrei, *Theatre Histories, An Introduction*, Routledge, 2006



Smita Patil, her reflection and her shadow in *Bhurnika*, 1977

## Indian Cinema : Past & Present

– *Drs. Ira Bhaskar and Ranjani Mazumdar*

This course is designed to introduce students to the different forms of Indian Cinema from its beginnings to the present with a particular focus on Bombay cinema. As the world's largest producer of films, Indian cinema's existence as a model that could not be destroyed by Hollywood has become something of a legend. Part of the reason for this is the form of popular Indian cinema, which combines song and dance sequences with a melodramatic plot structure. The course will first provide a background to the industrial landscape of Indian cinema as well as trace the specific genres, thematic concerns and the forms of popular cinema. Historically, the course will journey through the silent cinema of the early studio years, the coming of sound, the auteurs and new studios in the post independence period, the consolidation of the star system and the globalization of contemporary cinema. Along with this, the tradition of Indian Art Cinema will be situated to understand the complicated location of the debate between high and low culture in the context of India. Readings will include conceptual and historical writings on different aspects of Indian cinema along with other readings that will provide a background to the historical and political developments of modern South Asia.

### Key Readings:

- Eric Barnow & S. Krishnaswamy. *Indian Film*. New York, Oxford, Delhi: Oxford University Press: 1980.
- Sumita Chakravarty, *National Identity in Indian Popular Cinema: 1947-1987*. Bombay Calcutta Madras: Oxford University Press, 1996.
- B. D. Garga, *So Many Cinemas*. Mumbai: Eminence Designs, 1996.
- Lalitha Gopalan, *Cinema of Interruptions: Action Genres in Contemporary Indian Cinema*, BFI Publishing, London, 2002.
- John Hood, *The Essential Mystery*. New Delhi : Orient Longman, 2000. Madhava Prasad, *Ideology of the Hindi Film: A Historical Construction*. New Delhi: Oxford University Press, 1998
- Ranjani Mazumdar *Bombay Cinema: An Archive of the City*, Minneapolis and London, University of Minnesota Press, 2007 and *New Delhi*, Permanent Black, 2007
- Ashish Rajadhyaksha, and Paul Willemen, Eds. *Encyclopedia of Indian Cinema*. London & New Delhi, BFI and Oxford, 1994.
- Ravi Vasudevan, Ed. *Making Meaning in Indian Cinema*. Oxford University Press: 2000.
- Jyotika Virdi, *The Cinematic ImagiNation: Indian Popular Films as Social History*. 2003. New Delhi: Permanent Black, 2004.



## Introduction to Film Studies

– Drs. Ira Bhaskar and Ranjani Mazumdar

This course is designed to introduce students to the evolving nature of film, both as a social institution and as a powerful art form of the 20th century. The course will engage with critical concerns and discourses around the historical role, function, circulation, reception and formal inventions of the cinema. What is the cinema? How is it different from photography and the other arts? What are the different ways in which we can understand the power and value of the cinema? These are some of the many questions that will be addressed in this course. Cinema will be located both as a dynamic cultural institution as well as a highly sophisticated mode of representing the world. Therefore debates on aesthetics, form, genre and narrative structure will be foregrounded. At the same time these issues will also be located within other debates on culture, politics and history. Moving through the terrain of theoretical developments like montage theory, realism, psychoanalysis, theories of genre and authorship, semiotics and national cinema debates, the primary objective of the course will be to introduce students to research techniques by focusing on aesthetic, theoretical and historical interventions in the field of Film Studies. Films from all over the world will be screened to present a representative sample. The course will also introduce the major film movements of International cinema like the Russian Avant-Garde, French Poetic Realism, German Expressionism, Italian Neorealism, and the French New Wave. Along with these established movements, the course will also focus on the recent trends in American Independent cinema, the Scandinavian Dogme movement and the New Hong Kong Avant-Garde. The effort here is to trace the aesthetic choices and the historico-political location of these movements. There will also be a focus on the stylistic and expressive modes of particular auteurs like Sergei Eisenstein, Robert Bresson, Fritz Lang, G.W. Pabst, Vittorio Desica, Roberto Rossellini, Francois Truffaut, Jean Luc Godard, Lars Von Trier and Wong Kar Wai.

A still from the film Blade Runner



### Key Readings:

- Bazin, Andre. *What is Cinema? Vols 1 & 2*. Berkeley & London : University of California Press, 1967, 1971.
- Bordwell, David and Kristin Thompson. *Film Art: An Introduction, Fourth Edition*. New York et al : McGraw Hill, Inc., 1993.
- Bordwell, David, Janet Staiger and Kristin Thompson. *The Classical Hollywood Cinema: Film Style & Mode of Production*. New York: Columbia University Press, 1985.
- Cook, David. *A History of Narrative Film. Second Edition*. New York & London: W.W. Norton & Company, 1990.
- Gledhill, Christine & Linda Williams. Eds. *Reinventing Film Studies*. London: Arnold, 2000.
- Hill, Paul and Pamela Church Gibson. Eds. *Oxford Guide to Film Studies*. Oxford: Oxford University Press, 1998.
- Mast, Gerald, Marshall Cohen and Leo Braudy. Eds. *Film Theory and Criticism: Introductory Readings, Fourth Edition*. New York & Oxford: Oxford University Press, 1992.
- Nichols, Bill. Ed. *Movies and Methods, Vols I & II*. Berkeley, Los Angeles, London: University of California Press, 1976, 1985.
- Nowell-Smith, Geoffrey. Ed. *The Oxford History of World Cinema*. New York & Oxford: Oxford University Press, 1996.
- Siam, Robert. *Film Theory: An Introduction*. Malden, Massachusetts & Oxford: Blackwell Publishers, 2000.

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A mirror in the hand of the Virgin Mary is a symbol of flawless perfection, in Parvati's it is a metaphor for her role as a means for Prakriti to reflect Purusha to him so that he can become aware of himself. It is not the same as a mirror in the hand of Radha, who captures the hope of union with Krishna in it.

Parvati as Lalita, Bengal, Pala period c. 11<sup>th</sup> century, dark chlorite schist, British Museum, London





# M.A.

## OPTIONAL COURSE DETAILS

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“Every portrait that is painted with feeling is a portrait of the artist, not of the sitter. The sitter is merely an accident, the occasion. It is not he who is revealed by the painter; it is rather the painter who on the coloured canvas reveals himself”. *Oscar Wilde*

Pablo Picasso, *Self Portrait*, 1972, wax crayon on paper, private collection;  
Jenny Saville, *branded*, 1992, oil on canvas, Satchi Gallery, London;  
Margaret Bourke White, *Self Portrait with Camera*, 1933, Gelatin silver print





Claude Monet, Self-Portrait 1884, oil on canvas, Musée Marmottan, Paris

## m.a optional courses visual studies

### Modernism and Critical Revisions – Shukla Sawant / Santosh S.

After an initial examination of the concept of the modern in the internationalist context, this course will be organized around the study of a series of linked periods covering the history of the visual arts in India in the last century as well as contemporary visual art practices. Aimed at contextualizing the various shifts that have taken place in the arts, the course examines various social formations and working methods of artists as well as links with international movements in the recent past that have shaped the creative and critical concerns of Modernism in India.

#### Pre Readings:

- Gayatri Sinha (ed), *Indian Art : An Overview*, Rupa & Co., New Delhi, 2003
- Geeta Kapur, *When was Modernism*, Tulika Press, New Delhi, 2000
- Partha Mitter, *Art and Nationalism in Colonial India, 1850-1922: Occidental Orientations*, Cambridge University Press, Cambridge 1994
- Tapati Guha-Thakurta, *The Making of a New 'Indian' Art: Artists, Aesthetics and Nationalism in Bengal, c.1850-1920*, Cambridge University Press, South Asian Series, 1992

### Art of Indic Asia: exploring the iconographic complexity of Gandhara – Dr Naman P. Ahuja

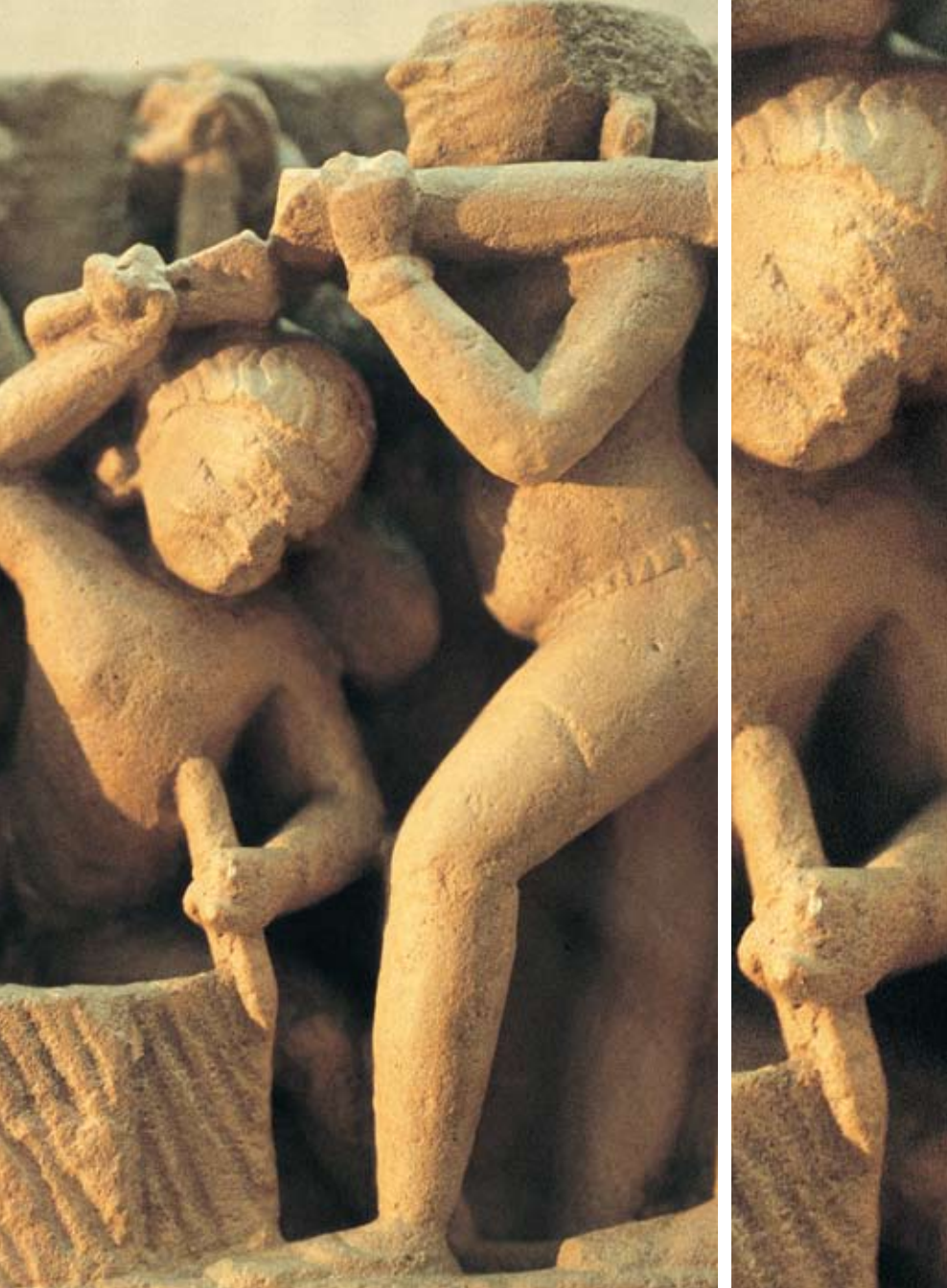
This course focuses on the art history of Ancient Gandhara from the third century BC to the fifth century AD. Gandhara is geographically, culturally and historically complex to define. At various stages in history, Eastern portions of Iran, Central Asia (Afghanistan, Uzbekistan), the North Western Frontier Province, Swat, Kashmir and Punjab have formed a culturally cohesive units. The region's material culture is unique: on the one hand it is archaeologically rich as it was home to some of the earliest settled societies of Central and Southern Asia, at the same time it is also home to shifting nomadic societies, with equally rich shifting, performative, ritual, intangible traditions that material culture studies are hard pressed to excavate. The region has been examined by scholars for evidence for the migration of Sanskrit speaking communities which coexist with the presence of several ancient animistic, Shamanistic, Zoroastrian, Vedic, later Hindu and Buddhist cultures along with traditions of its contiguous regions in North India, West Asia and China. Perhaps its most well-known epoch was the period of Hellenistic cultural impact in the centuries following Alexander the Great's conquest which was to have a decisive impact on the history of Central and Southern Asia.

This course thus affords students to study complex historical forces as they manifest themselves visually, particularly during the third century BC to fifth century AD. Locating these wider historical and historical questions is of course predicated on a detailed understanding of the region's archaeology, the fraught nature of its chronology and familiarity, of course, with its numismatics so that we can, ultimately, be better informed about the region's diverse religious and cultural background, and be better equipped to critically appreciate the region's statuary.

#### Essential Readings:

- Coomaraswamy, A.K. 'Origin of the Buddha Image' originally published *Journal of the American Oriental Society* 1926, first Indian Ed. Munshirram Manoharlal 1972, and widely reprinted since
- Errington, Elizabeth (ed.), *From Persepolis to the Punjab : exploring ancient Iran, Afghanistan and Pakistan*, London : British Museum Press 2007
- Errington, E., J Cribb and M Claringbull (eds.) *Exhibition Catalogue: The Crossroads of Asia : transformation in image and symbol in the art of ancient Afghanistan and Pakistan*; Fitzwilliam Museum. Cambridge : Ancient India and Iran Trust, 1992
- Van Lohuizen de Leeuw, J.E., *The "Scythian" period : an approach to the history, art, epigraphy and palaeography of north India from the 1st century B.C. to the 3rd century. A.D. .*, Leiden : E.J. Brill 1949
- Marshall, Sir John, *The Buddhist Art of Gandhara*, Cambridge, 1960,
- Nehru, Lolita, *Origins of the Gandharan Style: A Study of Contributory Influences*, Oxford University Press, 1990
- Zwalf, Wladimir, *A catalogue of the Gandhāra sculpture in the British Museum*, British Museum Press, 1996





Khajuraho artisans at work, c. 10<sup>th</sup> century AD, ASI site Museum, Khajuraho

## The Development of Indian Temple Architecture and Sculpture AD 350 - 1350

– Dr Naman P. Ahuja

This survey of the types and styles of sculpture, architecture and painting that survive from AD 350 - 1350 examines the morphological variations of temples and sculpture styles and sites from the earliest religious shrines in the immediately pre-Gupta period, through the regional schools and styles of the early medieval period. It looks at Jain, Buddhist and Hindu architectural contexts and explores the economic, social and religious functions of the art and buildings made in that period.

It will further explore the increasing complexity of Hindu iconography and the economic base and social motivations for patronage. Students will find it helpful if they start acquainting themselves with the mythology of the main gods before the term starts. They may use any publication (even comic-books) in any language they prefer. In addition, it will be useful to have an introduction to some political and cultural history for which the following books should be useful:

- Diana L. Eck, *Darsan: Seeing the Divine Image in India*, Anima Books Pennsylvania, 1981, Second edn. 1985 (and widely reprinted).
- Gavin Flood, *An Introduction to Hinduism*, Cambridge University Press (South Asian paperback edition by Foundation Books, New Delhi: 1998)
- George Michell, *The Hindu temple: An Introduction to its Meanings and Forms* (London 1977, reprinted Chicago 1988)
- Romila Thapar, *The History of India, from the origins to AD 1300*. (Penguin Books India, 2003)
- Heinrich Zimmer, *Myths and Symbols in Indian Art and Civilization*, (ed. Joseph Campbell), Princeton University Press, Bollingen Series VI, (first published in 1946, and widely reprinted since, including Indian editions)

## Indian Painting 9th-16th Centuries AD

– Dr Naman P. Ahuja

This seminar deals with the complexity in piecing together a clear history of the painting traditions of medieval India. It discusses the variety of post-Ajanta wall painting traditions in the Himalayan region and in South India, early Buddhist manuscripts of the Pala period and Jain painting traditions of western India. The various Sultanate painting traditions in India and concludes with the establishment of the Mughal style under the patronage of Akbar. Its principal focus however, is on issues of changing patronage and the subject matter of the illustrations. This is a little studied subject that has been concerned so far with establishing a corpus of material, and tools to distinguish the styles. Although this seminar will address these complexities, it will try and examine the social importance of the changing nature and content of the narratives. It raises the interface between royal and monastic patronage, uses the paintings to tell a history of religion and its geographical spread, the history of the vernacular poetic genres adopted in early Sufi and royal contexts of the early Sultanates in India and the influx of persianate styles and themes into the corpus of Indian illustrated books.

Nainsukh, self portrait, aged about 20, c. 1730, Indian Museum Calcutta, ex collection Gaganendranath Tagore



## Mughal Painting

– Dr Kavita Singh

This course studies the history of Mughal painting, from its roots in Persian painting and pre-Mughal painting in India, its origins in the court of Humayun, through its development under the 'great Mughals,' Akbar, Jahangir and Shah Jahan. While most surveys of Mughal painting stop at this point, this course tracks the later history of Mughal painting, both in the imperial center under the late Mughal emperors, and in the provinces such as Awadh and Murshidabad which became cultural centers that rivaled, and then outstripped, the Mughal court in the 18th c. The course considers the transmutation of Mughal courtly art into Company School and Bazaar painting, and ends with a consideration of the politics of contemporary miniature painting in India and Pakistan. Using new research, this course attempts to place paintings in their context of production, and their reception – in their own times and today.

### General Books:

- Susan Stronge, *Painting for the Mughal Emperor, The Art of the Book, 1560-1660* V&A London, 2002
- A course reader is available in the library.

## Rajput Painting

– Dr Kavita Singh

This course deals primarily with paintings made for various Rajput courts (from Rajasthan and the Pahari region), mostly in the 18th and 19th centuries. After surveying the oeuvres of some of the major courts, the course will focus on a series of themes, such as the relationship of literature and painting; devotionalism and art; eroticism and the image of woman; rulers and eccentricities; and the history / fiction of individual artists.

### Key readings:

- Milo Beach, *Mughal and Rajput Painting*, Cambridge University Press, Cambridge, 1993
- Douglas Barrett and Basil Gray, *Indian Painting, Skira / Rizzoli*, London, 1978
- J P Losty, *The Art of the Book in India*, British Library, London, 1982
- B N Goswamy and Eberhard Fischer, *Pahari Masters, Artibus Asiae, Zurich and Oxford University Press India*, 1992
- Anjan Chakravarty *Indian Miniature Painting, Roli, New Delhi*, 2005





Sculptors mining / excavating a cave, Bharhut, Madhya Pradesh c. 180 BC, National Museum of India, New Delhi

### **Buddhist Visual Culture: from Theravada to Neo-Buddhism** – *Dr Y.S. Alone*

This course studies the development of visual culture of Buddhism, from the Theravada tradition to the newly emerging Neo-Buddhist visual culture in India. Buddhist art and architecture undergo considerable changes through the millennia and follow very distinct patterns of development. Among the phenomena studied are the early Buddhist monuments and sculptures; the rise of the Mahayana tradition and its logical development into Tantric and other forms of Buddhism; sites with unique characteristics, such as Lalitgiri, Nalanda, Ellora etc.; and the further development of Buddhism in other countries such as China, Nepal and Sri Lanka. More recently, Neo-Buddhist visual culture attempts to adopt certain historical traits with fresh ideas and inputs according to the local needs and beliefs. The emphasis of this course is on an exhaustive survey of the Buddhist tradition from ancient to contemporary times, with reference to social and cultural politics in a historical perspective.

### **Textual Sources of Indian Art** – *Dr Y.S. Alone*

The course will introduce the vast corpus of textual sources essential to the study of Indian Art. Since the bulk of pre-modern art in India is religious, this course will deal with the development of religion and its manifestations through images in the Brahmanical, Buddhist, and Jain traditions. Religious and other texts will be used for the study of symbols, iconography, and iconology. The central idea is to critically engage with the visual tradition vis-à-vis the textual tradition in a historical perspective. The course will also offer a survey of religion and its impact on society and image-making practices. The study of textual sources, which has its own intricacies, will help in understanding the image tradition more meaningfully.

The course provides an introduction to select readings (in translation) from Sanskrit and Pali texts, providing an overview of the traditions of texts, commentaries on them and their dating. It will also touch on the problems and pitfalls in the study of texts for an accurate appreciation of art practice.



Circus (after photograph by Mary Ellen Mark): Lady in Moonlight ( after, 1880, oil painting by Ravi Varma) from the project Native Women of South India: Manners and Customs by Pushpamala N and Clare Arni Bangalore 2000-2004

# m.a optional courses theatre and performance studies

## Text, Adaptation and the Production Process: Tragedy in the Post Colonial World – Prof. H.S. Shiva Prakash

The accent of the course is two fold (a) on the writing and re-writings of tragedy and (b) on the staging of such texts in different parts of the post colonial world. Students will first be introduced to the evolution of the concept of tragedy in ancient Greece, medieval and modern Europe and post colonial India and countries of Africa. Problems of rewritings will be discussed with focus on how classics are adopted by modern playwrights like Cocteau, Anouilh, Brecht and Soyinka in response to particular conditions. The focus shifts to stage adaptations of select plays by different playwrights and directors of post independence India which will involve critical reading of texts and viewing of documented material.

### Reading:

- Albert Camus, "Tragedy" in *Essays Lyrical and Critical*, Random House, New York, 1968
- Aldous Huxley, "Tragedy and the Whole Truth" in *Collected Essays*, Harper, New York, 1961
- F.L. Lucas, *Tragedy in Relation to Aristotle's Poetics*, Hogarth Press, London, 1927
- Wole Soyinka, *Myth, Literature and the African World*, Canto, London, 1976
- George Thompson, *Aeschylus and Athens*, Lawrence & Wishart, London, 1987

## Living Traditions of Performance (optional course for semester I and III) – Prof. H S Shiva Prakash

This course intends to lead the student to an in-depth study of a handful of living traditions of performance from across the country in the light of both continuities and breaks between these forms, on the one hand, and canonical treatises, on the other. Different aspects of performances like space, mythico-ritualistic framework and societal contexts will be examined. Also, the survival of these forms in the age of globalization will be addressed critically. Attention will be bestowed on different uses of these forms in contemporary performing arts and politics. The real life situation of the performing people will receive sufficient emphasis in the course. The practicum based on one of the forms will be an optional component of the course. Apart from a general survey, close attention will be paid to the following forms: Yakshagana/bayalata, Purulia Cho Nach, Bhavai and Therikuththu. The classes will involve lectures, brief workshops and viewing of documentations.

### Bibliography:

- Rangacharya, Adya: *Indian Theatre* • *Natyashastra: an introduction* & *Natyashastra: translation*
- Vatsayan, Kapila: *Traditional Theatres of India* • Karanth Shivaram: *Yakshagana*
- Naikar, Basavaraja: *Bayalata* • Shiva Prakash H S *Traditional Theatres*
- Goswami, Indira: *Ramayana from Ganges to Brahmaputra*
- Gargi, Balvant: *Theatres of India* • Subbanna, KV: *Theatre and Community*
- Lal, Ananda(ed): *Oxford Companion to Indian Theatre* • *Rasa* (vol. 1 & 2)
- *SangeetNatak No 137* & 137 (September 2000) • Barucha, Rustom: *Theatre and the World*



## Cultural History of Modern Indian Theatre – Dr Bishnupriya Dutt

The course looks at the problematic of the historical narrative centred around the concept of the colonial theatre and tries to challenge its traditional construction within the modernist, colonial/imperialist and nationalist discourses.

The course broadly covers three areas: Modernity, particularly theatrical modernity within European theatre history and its revolutionary impacts; colonialism and colonial discourse in theatre and popular entertainment ; and writing national (Indian) theatre history.

The course will present examinations of a range of imperial and colonial events and periods, focusing on the unique nexus of theatrical performance as a site for the representation of Imperialism. Subsequently it will explore the paradigm shift from a narration of nationalism and theatre to writing national theatre history and nationalist negotiations as a problematic idea. Like the problems of writing a nationalist history in a historical context, theatre history needs to also look at the challenges posed by issues of nationalist identity and character, within the colonial and post colonial framework and perspectives used at various points of time both in dramatic texts and performance.

• The actress, the woman and the issues of nationalism, gender and politics will be given special focus.

### Reading list:

- Partha Chatterjee, *Nationalist Thought and the Colonial World: A Derivative Discourse*, in *Partha Chatterjee Omnibus*, OUP, Delhi, 1999
- Partha Chatterjee, *The Nation and its Fragments, Colonial and Post Colonial Histories*, Princeton University Press, Princeton, 1993
- Frantz Fanon, *The Wretched of the Earth*, Grove Press, London, 1965
- Frantz Fanon, *Black Skin, White Masks*, Pluto Press, London, 1968
- J. Ellen Gainor, *Imperialism and Theatre, Essays on World Theatre, Drama and performance*, Routledge, London and New York, 1995.
- Edward Said, *Orientalism*, Pantheon, New York, 1978.
- Edward Said, *Culture and Imperialism*; Chatto and Windus, London, 1993.
- Sumit Sarkar, *Writing Social History*, OUP, Delhi, 1997
- Sumit Sarkar, *A Critique of Colonial India*, Papyrus, Calcutta, 1985
- S.E. Wilmer (Ed.), *Writing and Rewriting National Theatre Histories*, University of Iowa Press, Iowa, 2004

Abanindranath's portrait of his uncle Rabindranath Tagore as a Baul



## Gender and Nation in Post-Independence Indian Theatre – Trina Nileena Banerjee

The aims of this course will be to introduce students to a broad critical understanding of the socio-political frames of gender and nation, as possible conceptual tools for the study of cultural capital and modes of cultural production in a postcolonial state. The history of the development of post-Independence Indian theatre has been deeply imbricated in the politico-cultural project of nation-building. The course will try to open up the imaginary frames of popular nationalism to debate. These frames have also been crucially invested in hegemonic constructions of gender, where 'woman' as a monolithic category has always stood in a largely symbolic and metonymic relationship to ideas of nationhood and sovereignty, which this course will seek to thematically unpack. It will also problematize the dominant narrative by locating alternative histories of women's political/cultural activism and agency, whether it be in radical leftist political movements or in avant-garde cultural movements, which have sought to dismantle the unquestioned hegemony of a linear narrative of national progress.

### Essential Reading:

- Anderson, Benedict. 1983. *Imagined Communities: Reflections on the Origin and Spread of Nationalism*. London & New York: Verso.
- Chatterjee, Partha. 1989. "The Nationalist Resolution of the Women's Question", in *Recasting Women: Essays in Indian Colonial History*, ed. Kumkum Sangari and Sudesh Vaid. New Delhi: Kali for Women.
- McClintock, Anne. 1997. *Dangerous Liaisons: Gender, Nation, and Postcolonial Perspectives*. Minneapolis: University of Minnesota Press.
- Sarkar, Tanika. 2001. *Hindu Wife, Hindu Nation: Community, Religion, and Cultural Nationalism*. New Delhi: Permanent Black.
- Dutt, Bishnupriya and Sarkar Munsif, Urmimala. 2010. *Engendering Performance: Indian Women Performers in Search of an Identity*. New Delhi: Sage.
- Mee, Erin. B. 2008. *Theatre of roots: Redirecting the Modern Indian Stage*. Calcutta: Seagull.
- Dharwadkar, Aparna. 2006. *Theatres of Independence: Drama, Theory, and Urban Performance in India*. New Delhi: Oxford University Press.
- Sunder Rajan, Rajeswari. 2003. *The Scandal of the State: Women, Law, and Citizenship in Postcolonial India*. Ranikhet: Permanent Black.



The mask of perception and the scales of truth flank the angel accompanying the three graces, wall painting at the Palazzo Ducale, Venice

### The Comic Traditions in performance – Dr Bishnupriya Dutt (optional course for semester II and IV)

The course will provide a critical introduction to the irrepressible genre of comedy with a wide ranging overview. It will investigate the theories and techniques of comic forms, consider comic identity including that of clowns, devils, stereotypes and the stand up comic. It introduces comedy's role in theories of deconstruction, psychoanalysis and gender. The course will feature analytical case studies on a number of themes on political comic and carnival and consider comic representations of the body and sexuality.

#### Pre readings :

- Mikhail Bakhtin, *Rabelais and His World*, Cambridge MA MIT Press (1984)
- Stott, Andrew, *Comedy, the new critical idiom*, Routledge, New York London 2005.
- Critchley, Simon, *On Humour*, Routledge, London 2002
- Charnay Maurice, *Comedy, High and Low; an Introduction to the experience of Comedy*, Peter Lang august 1991.
- Nicoll Allardyce; *The World of the Harlequin, A critical Study of the Commedia della Arte*, Cambridge University Press, 1987.
- Joel Schechter ed) *Popular theatre, A source Book*, Routledge NY 2003.

### Cultural Studies and Performance: Poetics, Aesthetic Thought and the Concept of Performance

#### – Dr Saumyabrata Choudhury (Optional course for semester IV)

The course aims to provide a historical and methodological introduction to contemporary performance theory. The hypothesis underlying its construction is that “performance” is not a simple or self evident term in the study of theatre, or the wider area of cultural studies; rather it is a field of force which emerges out of certain conceptual and non conceptual tensions and inter relationships constituting the core history of poetics and aesthetics in the context of western philosophical thought. This will carry out hopefully the conviction that towards the close of the course it may be possible to catch glimpses of ongoing practices of performance in open fields of possibilities that overrun the accepted boundaries or genres of legitimate scholarship and hallowed tradition.

#### Pre readings:

- Aristotle, *Poetics trans*, Stephen Halliwell, University of North Carolina Press 1987
- Christoph Wulf and Gunter Gebaner, *Mimesis Culture-Art -Society*, Berkeley, University of California 1995.
- Marvin Carlson, *Performance: A Critical Introduction* Routledge London, 2003
- Richard Schechner, *Performance Theory*, PAJ, New York 1977





### Indian Dance: Theory and Practice – Dr Urmimala Sarkar

The course deals with Indian dance practices, basing the study in an analytical framework to understand dance historiography in the context of Indian society and culture, covering the areas of aesthetics in Indian dance; Natyashastra and its applications in the structuring and restructuring process in dance; and, social spiritual, political, dynamics of dance in India.

The course aims to cover tradition and transition in dance in India, reviewing the dance history specific to each of the eight classical dances, and also the problematic of the concept of contemporary dance in the practice of Indian performers- bringing in local and global issues of significance.

#### Suggested Readings:

- Sharda Adya Rangacharya, *Natyastra*, New Delhi, Munshiram Manoharlal Publishers, 1996
- Sally Banes, *Writing Dance: in the Age of Postmodernism*, Hanover and London: Wesleyan University Press, 1994
- Rustom Bharucha, *Women / Dance / Resistance*, New Delhi, Harper-Collins, 1995
- Uttara Asha Coorlawala, *Classical and Contemporary Indian Dance: Overview, Criteria and a Choreographic Analysis*, unpublished manuscript of Ph.D dissertation, New York University, 1994
- Shovana Narayan, *Performing Arts in India: A Policy Perspective*, New Delhi: Kanishka Publishers and Distributors, 2003
- Kapila Vatsayan, *Indian Classical Dance*, New Delhi: Ministry of Information and Broadcasting, Government of India, 1974
- Kapila Vatsayan, *Traditions of Indian Folk Dance*, New Delhi: Indian Book Company, 1978
- Kapila Vatsayan, "Some terms of Indian Arts: An Analysis", Paper presented at the International Seminar "In Search of Terminology" Central Institute of Indian Languages, New Delhi, 1982

### Critical Introduction to study of Performance and Ritual – Prof. H.S. Shivaprakash

The course looks at definitions of theatre, dance and ritual across societies and cultures and analyses the relationship between the three across time and space. It would depend on examples through ethnographic, anthropological and theatre/dance studies material from different countries. The connection between theatre, ritual and spectacle is explored to focus on ritual for diplomacy and ritual on stage- which forces the recent studies to analyze the changing perception of ritual, theatre and religion in the age of globalization.

- Bell, Catherine (2007). *Ritual Theory, Ritual practice*, Oxford University Press, New York.
- Claus, Peter (2001). *Essays in Performance Analysis*, Prasaranga, Kuvempu University, India.
- Garret, Clarke (1087). *Spirit Possesion and Popular Religion: From the Camisards to the Shakers*, John Hopkins University Press, USA.
- Nor, Mohd Anis Md. ed (2007). *Dialogues in Dance Discourse: Creating Dance in Asia Pacific*, University of Malaya, Kuala Lumpur.
- Kaeppler, Adrienne L. 2004 "Recycling Tradition: A Hawaiian Case Study." *Dance Chronicle*, Vol. 27 (3)
- Rappaport, Roy A. 1979 *Ecology, Meaning, and Religion*. Richmond, California: North Atlantic Books
- Sax, William.s. (2002), *Dancing the self: Personhood and Performance in the Pandavllila of Garhwal*, Oxford University Press, Oxford and New York
- Schechner, R (2003). *Performance Theory*, Routledge, New York.
- Schechner, R, (2006) *An introduction to Performance Studies*, Routledge, New York
- Sivathamby, Karthigesu (1981). *Drama in Ancient Tamil Society*, New Century Book House Pvt. Ltd, Madras.
- Soyinka, Wole (1976). *Myth, Literature and the African World*, Cambridge University Press, Cambridge.
- Spencer, Paul, ed. (1985) *Society and the dance. The social anthropology of process and performance*. Edited by Paul Spencer. Cambridge: Cambridge University Press
- Turner, V. (2001) *From Ritual to Theatre: The Human Seriousness of Play*, PAJ
- Turner, V. ( 1998) *The Anthropology of Performance*, PAJ
- Turner V. (1975) *Dramas, fields and Metaphors Symbolic Action in Human Society*, Cornell.
- Wild, Stephen. ed (1986) *Rom. An Aboriginal Ritual of Diplomacy*, Australian Institute of Aboriginal Studies, Canberra



A still from Hitchcock's 'Rear Window'

## m.a optional courses cinema studies

### **Film and History (Optional for III semester students) – Drs. Ira Bhaskar and Ranjani Mazumdar**

Memory, history and time work through the cinematic narrative in ways that make the medium significantly different from all the other art forms. Film in a variety of ways lends itself to the possibility of organizing not just historical knowledge but also comments on the nature of historical narration. As an archive of sensations, of emotions, of images and of sounds, film works as a powerful recorder of life and its events and as a form of witnessing and testimony. Ideas of the past as they permeate the present through cinema will be analyzed in this course by looking at the different ways in which films make connections between history and evidence, between history and the present, between historical narration and the historical event, and between historical trauma, memory and representation. If the history of cinema is a history of the 20th century, it contains within its archive a history of modern subjectivity. Moving through questions of popular genres, documentaries, art cinema and avant-garde film practice, the course will explore the intricate relationship between film and history as it unfolds in the terrain of World Cinema.

### **Advanced Research Seminar in Cinema Studies (Optional for IV semester students) – Dr. Ranjani Mazumdar**

The discipline of Cinema Studies has a history that is less than fifty years old. In the early days of the discipline, cinema was viewed either as an art form or as unadulterated mass culture. This framework soon faced a strain with the growing influence of film historiography and cultural studies on the discipline since the 1980s. Film got located within a larger context of cultural history to be studied as one of the defining features of 20th century modernity. This Advanced Research Seminar introduces 4th semester M.A students to techniques of Research and Writing drawing them into the new methodological developments of the discipline. The seminar operates like a module where theoretical and methodological debates related to the field of cinema are discussed in relation to the research project undertaken by the students. Enrolled students are encouraged to develop research projects in any area related to film, television or the New Media, that allow them to combine archival, ethnographic, cultural/historical/ideological, philosophical, technological discourses and methodologies. The research progress is presented on a weekly basis in class. In the first stage students are asked to write a short proposal which includes a research plan and a bibliography prepared by them. The second stage of the course involves presentation of material every week along with written abstracts. At the end of the course students submit a 10000 - 15000 word long paper. The advanced seminar has restricted entry. The selection is done on the basis of abstracts submitted to the course instructors in advance.



“We’re fascinated by stars because they enact ways of making sense of the experience of being a person in a particular kind of social production, with its particular organization of life into public and private spheres. We love them because they represent how we think that experience is or how it would be lovely to feel that it is. Stars represent typical ways of behaving, feeling and thinking in contemporary society, ways that have been socially, culturally, historically constructed”.

– Richard Dyer (*From Heavenly Bodies: Film Stars and Society*)

A still from *ChunKing Express*



# M.Phil.

COURSE DETAILS

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“The self is a project –  
something to be built”

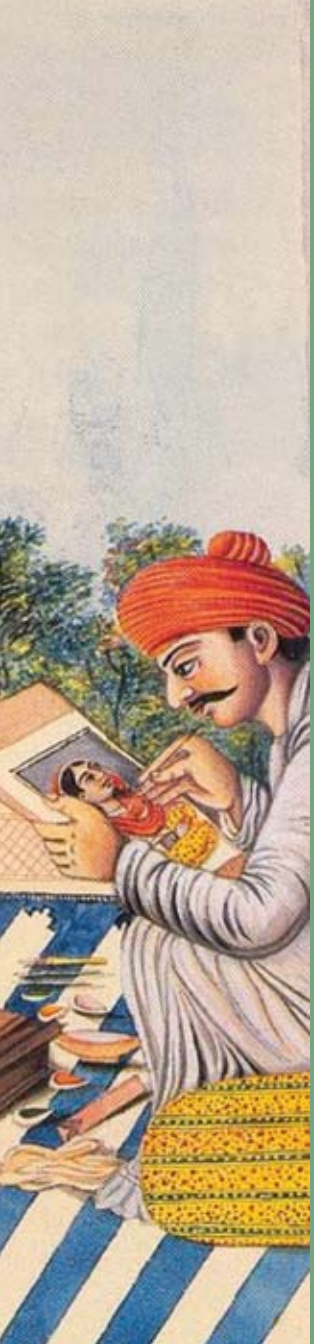
– Susan Sontag

*Under the Sign of Saturn, New York, 1978*

Oskar Schlemmer, Self Portrait with Mask and Coordinate Grid System (sun) in front of mythical figure, 1931  
Albrecht Dürer, Self Portrait with Thistle, 1493, Louvre, Paris







'A Painter', Luchnow, c. 1815-20, V&A  
Vincent Van Gogh, self-portrait, 1889, Musée d'Orsay, Paris

## m.phil visual studies

### Historiography of Indian Art (compulsory) – Dr Kavita Singh

This seminar on the historiography of Indian art will study approaches to Indian art in a historical perspective. It will begin with a discussion of the conditions under which the discipline of art history was established in India under the aegis of colonialism and subsequently developed within the cultural politics of nationalism.

Post-Independence trends in art history will be also traced. These include the attempt to discover a sastric vocabulary for Indic arts; tensions between the claims of nation and region; discussions of the unstable category of the 'Indian artist' anonymous or named; role of patronage; debates on folk-classical relationship as well as the definition of an 'Indian' modernity. Finally, the course will move towards a discussion of the directions and approaches for a New Art History for Indian art.

#### Short Bibliography:

- Bernard Cohn, *Colonialism and Its Forms of Knowledge*, OUP, Delhi, 1997
- Partha Mitter, *Much Maligned Monsters*, Clarendon Press, Oxford, 1977
- Pramod Chandra, *On the Study of Indian Art*, Asia Society, New York, 1983
- *Compilation: Course Reader (available in SAA Library)*

### Research Methodology: Approaches, Concepts and Methods of Visual Studies (Compulsory) – Prof. Parul D. Mukherji

In recent decades, the discipline of art history has been transfused with new insights and approaches, often deriving from theoretical advances in neighbouring disciplines such as linguistics, literature, political theory, anthropology and new disciplines such as gender and cultural studies. Assuming students already have a base in a more traditional art historical methodology SAA in their MA, this SAA will focus on readings in new methodologies and approaches.

#### Suggested Topics and Readings:

- *Structuralism and Semiotics* • *Marxism and Critical Theory* • *Developments of Psychoanalysis* • *Heidegger, Derrida, and Post-structuralism* • *New Historicism* • *Feminism and Gender* • *Perception, Reception, Vision and Visuality* • *Postmodernism* • *Anthropologies of Art and Cultural Studies* • *Collecting, Memory, and Museums*
- *Multiculturalism and Post-colonialism*

#### Basic sourcebooks:

- CTAH: *Critical Terms for Art History*, Robert Nelson and Richard Shiff, eds, 2nd edn. (Chicago: Chicago University Press, 2003)
- AAH: *The Art of Art History: a critical anthology*, Donald Preziosi, ed. (New York: Oxford University Press, 1998)
- AHIM: *Art history and its methods: A critical anthology*, Eric Fernie ed. (London, Phaidon, 4th ed 1999)

## The 'Origin' and Development of Indian Iconography – Dr Naman P. Ahuja

At times an object of worship is not an image at all, but only a tree, stone or elemental force. What then, qualifies something as an icon? How is sacred matter to be selected for 'imaging' by an artisan? Images, sanctioned in dreams, enacted in performances, possessed in spirit become consecrated in stone. This is a course concerned with issues surrounding both heraldic iconism as well as the fixing of an iconography of narratives. We examine (i) the transformation of an object into an icon, the rituals connected with images and their close link with performance, possession and narration (ii) the origin and development of anthropomorphism and iconography in India, (iii) the development of the most significant gods during 200 BC – AD 300 that laid the foundation of 'Hindu', Buddhist and Jain worship in India .

The course will address these issues chronologically. It will re-evaluate the established discourse on the subject in the light of the dramatic new discoveries in contemporary terracotta, ivory and wood. Class-work mostly focuses on material culture (our empirical evidence), from the period when most known images of Indian gods made their earliest appearance in stone. Homework however, concentrates on reading selections of ancient and secondary literature to be able to achieve our purpose of correlating the development of thought (and available modern discourse) to a changing view of early India in the light of the imagery seen in class. This opens discussions on the shared worldview of seemingly different cults, exchanges between the many Indic, Hellenistic, Zoroastrian and Central Asian iconographies, the changing contexts and meanings of Indian sacred images, their consecration, de-consecration and iconoclasm, the daily rituals of image worship, performance of sacred narratives and the creation of sacred spaces within a sacred geography linked through pilgrimage.

### Pre-readings:

- Banerjee, J.N. *The Origin and Development of Indian Iconography*, Calcutta 1956 (and reprinted several times since)
- Bhattacharya, B.C. *The Jaina Iconography*, Delhi-Varanasi, 1974
- Chandra, Pramod, *On the Study of Indian Art (Chapter 2: Sculpture)*, Harvard, 1983
- Coomaraswamy, A.K. 'The Origin of the Buddha Image', (first published in the *Art Bulletin*, Vol. IX, No 4, 1927, and republished: Munshiram Manoharlal, Delhi 1980)
- Coomaraswamy, A.K. *Yak as*, Vols. I & II, 1928 and reprints: Munshiram Manoharlal, Delhi: 1971, 1980
- Eck, Diana L., *Dar an: Seeing the Divine Image in India*, Anima Books Pennsylvania, 1981, Second edn. 1985 (and widely reprinted).
- Flood, Gavin, *An Introduction to Hinduism*, Cambridge University Press (South Asian paperback edition by Foundation Books, New Delhi: 1998)
- Huntington Susan, *The Art of Ancient India, Chapters 3 – 10 (i.e. from the late protohistoric period to the Guptas)*
- Sivaramamurti, C. *Sanskrit Literature and Art: Mirror of Indian Culture, Memoirs of the Archaeological Survey of India*, LXXIII, (Delhi 1955, rev.1975)



Silver cup with Eros holding a tragic mask, a sacred tree, a sacred pillar, a fallen severed head of a satyr, a stone pillar transformed into a goddess and another turned into a bearded priest; all probably part of a Dionysiac theatrical ritual, 1st century BC, Gandhara, private collection.



## Regional Study of Art History: Seminar course – Dr Y.S. Alone

The seminar course has been designed to undertake regional studies of visual tradition to understand patronage, artisan's guilds and their movement in a particular historical geography and time. The aim of the seminar course is to develop methodological issues involved in the regional studies not only through visual evidences alone but also by critically evaluating inscriptional, numismatic evidences, political history etc. to reconstruct the history of a particular historical region. Any area of choice of sculpture and architecture will be taken up for intensive study in a manner that will help in plotting of the micro-art historical studies. Emphasis shall be on the application of the varied sources to understand the visual tradition.

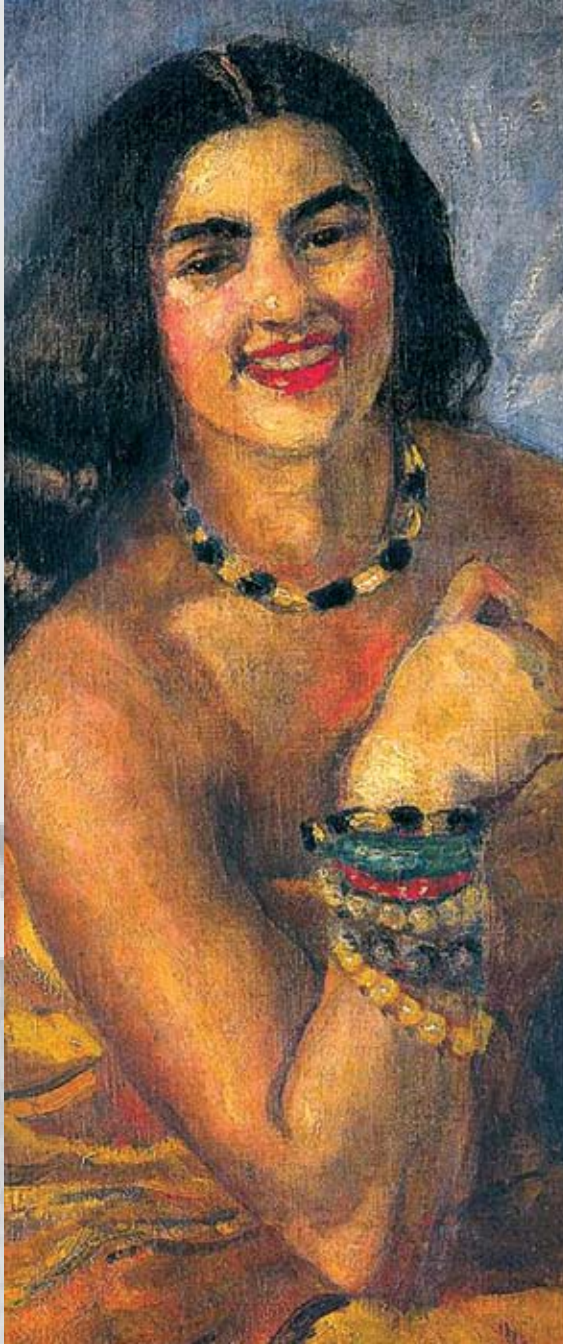


## Rethinking Representation: Caste, Class, Gender & Race in Art – Dr Rakhee Balaram

The status of visual representation begins to be challenged when the agency of representation is invoked. Once representation loses its neutrality, the focus shifts to the conditions of its production which is no longer seen merely as a visual transaction between the artist and the world. It brings to the foreground the asymmetry of power relationship between the subject and object of representation. Representation is more seen as a dialectics between presence and absence, visibility and blindness. This course challenges the elitism of conventional art history by foregrounding the political and the social dimension of representation from critical historiography of colonial art history, to critiquing hierarchy of the desi and margi, to engaging with classical Sanskrit aesthetics, regional and non-classical aesthetics and art practices, and interrogating absences of representation along caste, class and gender lines. It also aspires to engage with the pre-modern past via theoretical frameworks made available by critical theory (deconstruction, post-colonial studies, gender studies etc.) so as to construct tools of inquiry from the objects of study while keeping away from nativism.

### References:

- David Summers, "Representation" in *Critical Terms for Art History* eds. Richard Shiff & Robert Nelson, Chicago University Press, 1992, pp.3-16.
- James H Kavanagh, "Ideology" *Critical Terms for Art History* eds. Richard Shiff & Robert Nelson, Chicago University Press, 1992, pp.306-320.
- Brian Wallis Ed., *Art After Modernism: Rethinking Representation*, New York: The New Museum of Contemporary Art, 1984.
- S K Panikkar, P D Mukherji and D Achar, *Towards a New Art History: Essays on Indian Art*, edited with S K Panikkar and Deeptha Achar, D K Printworld, , New Delhi, 2003.
- Vidya Dehejia ed., *Representing the Body: Gender Issues in Indian Art*, New Delhi, Kali for Woman, 1997.
- Homi Bhabha, "Commitment to Theory" in *The Location of Culture*, London: Routledge, 1994, pp.19-39.
- Gayatri Spivak, "Can the Subaltern Speak?" in Cary Nelson and Lawrence Grossberg (eds) *Marxism and the Interpretation of Culture*, London, MacMillan, 1988, pp.271-313.
- Mohanty, Chandra. "Under Western Eyes." *Third World Women and the Politics of Feminism*, 1991.
- Kinderly N Pinder (ed) *Race-ing Art History: Critical Readings in Race in Art History (The Imaginary Orient* by Linda Nochlin)
- *The Predicament of Culture: Twentieth-Century Ethnography, Literature, and Art* by James Clifford
- Gilroy, Paul. *The Black Atlantic: Modernity and Double Consciousness*. Cambridge: Harvard UP, 1992.



Amrita Sher-Gil, Self portrait, National Museum, New Delhi

## Alternative trajectories of modernism: – Shukla Sawant

Transformed rapidly by forces of urbanization and globalization, cultural practices in the urban metropolises across the globe underwent significant changes in the 20th century. These practices have rarely been included in the conventional grand narrative of modernism as formulated in the West. The changes wrought by post-modernist diasporas have opened up other viewpoints whereby "Third World" societies have sought to insert their own narratives into the diasporic. A significant part of the practice has self-consciously attempted to interrogate the formal functions of art and has instead sought to draw out the political criticality associated with these manifestations.

Informed by debates over identity politics, contestations over the public domain and cultural mediations that were shaped by differing social context around the world, these alternative narratives have demonstrated the network-like formations that informed the unfolding of Modernism across the world. This course will examine these developments through specific examples of art practices from around the world.



## m.phil theatre and performance studies

Walker Evans, Self Portraits, Juan-les-pins, France 1927

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### Documenting Traditional and Marginalized Performance – Dr Urmimala Sarkar

This course aims to engage with the following themes:

- A recognition of art that springs from community experiences and values requires an acquaintance with people's stories, beliefs and ways of doing things;
- An acknowledgement/ appreciation of traditional art, which requires a grasp of the standards that communities use to evaluate their arts;
- The understanding of a community's artistic traditions, which requires knowledge of the meanings they hold for the people who practice and use them;
- The eye of the "other" - whether a researcher, a film maker, a publicity agent - is pre-educated to see performance from a certain bias;
- The intentionality of the performers and the reception by the audience should be acknowledged in the documentation process;
- Revealing true meaning of the term "cultural diversity"; and,
- Bridging the gap between views of culture as an "outside" institution or an "internal" thought process.

The process of documentation is to be a part of the course work, which will entail fieldwork training in the tradition of ethnographic documentation in social sciences.

#### Basic readings:

- Timothy Asch, John Marshall, and Peter Spier, "Ethnographic Film: Structure and Function", *Annual Reviews Anthropology*, 1973, Vol 2, pp 179-187
- Matthew Reason, "Archive or Memory? The Detritus of Live Performance", *New Theatre Quarterly*, 2003, Vol 19, No. 1, pp 82-89
- Michael Kirby, ed. *The New Theatre: Performance Documentation*, New York University Press, New York, 1974
- Peter Ian Crawford and David Turton, *Film as Ethnography*, Manchester University Press, Manchester, 1992
- Victor Turner, *The Anthropology of Performance*, PAJ, New York, 1968
- L. Annapoorna, ed., *Documentation of Performing Arts*, Delhi, Sundeep, 2000
- Sarah Pink, *Doing Visual ethnography: Images, Media and Representation in Research*, Sage Publications Ltd. London, 2001

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Shirin Neshat, Self Portrait Seeking Martyrdom, Black and White photograph and ink, private collection

**Critical Approaches to Theatre and Performance Studies  
: Feminism, Gender and Sexuality**  
– Dr Bishnupriya Dutt

The course attempts to introduce students to feminist scholarship and gender studies related to theatre and performance; to develop a critical understanding of the field of feminist theatre and performance at an advanced level and to apply theoretical models to text and performance contexts. The course will start with the feminist critical approaches to constructing and deconstructing the canon, reviewing woman in theatrical sign systems; the lost practitioners and playwrights' rereading of historical performance, production contexts, theories of representation: feminism, Lacan and theatre; narratives of desire and the gaze; subjectivity and theatrical representation. The course will also look at French feminist theory, 'writing the body', 'woman speaking'; semiotic and symbolic; jouissance. The second half of the course will cover aspects of Indian theatre history and contemporary practice and relevance of feminist critical interventions in this context. It will reconstruct an alternate historical theoretical narrative of history with the colonial divide between the nautch and the actress and the subsequent reversal of the process in post independent India. It will also study contemporary performances and performers within a feminist critical model.

- Aston, E.F. (1995) *An Introduction to Feminism and Theatre*, London and New York, Routledge.
- Austin, G. (1990) *Feminist Theories for Dramatic Criticism*, Ann Arbor: University of Michigan Press.
- Dolan, J. (1988) *The Feminist Spectator as Critic*, Ann Arbor: University of Michigan Press.
- Case, Sue Ellen (1988) *Feminism and Theatre*, Macmillan London.
- Butler, Judith, (2007), *Gender Trouble*, Routledge, London and New York.
- Diamond, Elin (1997), *Unmaking Mimesis*, Routledge, London and New York.
- Goodman, L, (1998) *The Routledge Reader in Gender and Performance*, Routledge, London and New York.



**Historiography: Texts, Theories, Interpretations & Contexts (Compulsory)**  
– Prof. H.S. Shiva Prakash

The objective of the course is to guide the students through terminological and textual problems and to make them aware of the intricacies of socio-historical contextualization. Against the background of a lack of unanimity on the meanings of key terms in historical and theoretical works on theatre and performance studies, an attempt will be made to introduce the meanings of terms like *rasa* and *dhvani* in the source text. The problems of reading these texts through translations will be addressed. Emphasis will be placed on the ways in which inbuilt historical approaches help and impede our understanding of terms and texts in relation to contexts.

**Pre-readings:**

- *Adya Rangacharya, (tr), Natyashastra, 1986, Bangalore, IBH.*
- J.L. Masson, and M.V. Patvardhan, *Aesthetic Rapture, Vols 1&2, Deccan College, Pune 1970.*
- M. Hiriyanna, *Art Experience, Kavyalaya Publishers, Mysore, 1951*
- Bharat Gupt, *Dramatic Concepts, Greek and Indian, DK Print World, New Delhi 1994.*
- Tolkappiar, *Tolkappiam, (trans ES Varadaraja Iyer) Madras, Asian Studies Institute, 1987*
- A.K. Ramanujan, *Collected Essays, OUP, New Delhi, 1999*

**Text, Context & Performance of Indian Bhakti Movement (Optional)**  
– Prof. H.S. Shiva Prakash

This course seeks to study the socio-historical and aesthetic dimensions of Bhakti Movements in India by looking at Bhakti movements, their history, texts, contexts and traditions of their performance. This course begins with an over-all study of the phenomenon of Bhakti, its emergence and dissemination in medieval India, and the transformations to which they were subject to in different regions of the country. Some of the major text from Tamil, Kannada, Marathi, Gujarathi, Bengali, Hindi and Punjabi languages will be scrutinized during the course of this broad survey. The researcher will choose a specific area which may be identified based on region, culture, genre or specific aspects common to more than one Bhakti tradition. Apart from these approaches, the researcher can also undertake a comparative study of Bhakti aesthetics vis-a-vis classical, folk or western aesthetics.

**Reading list:**

- TRS Sharma et. al., *Ancient Indian Literature: An Anthology, Vols 1 & 2, New Delhi: Sahitya Akademi*
- Ayyappa Panikker, (Ed): *Medieval Indian Literature: Surveys and Anthologies, Vol-7, New Delhi: Sahitya Akademi*
- DD. Kosambi, *Myth and Reality, Mumbai, Popular Prakashan, 1983*
- Alan Enkvist & Françoise Malose, *Studies in South Asian Devotional Literatures, New Delhi: Manohar, 1994*
- K Sharma, *Bhakti and Bhakti Movements: A New Perspective, Delhi, Munshilal Manoharlal, 1987*
- Swami Tyagishananda (Ed): *Narada Bhakti Sutra, Madras: Sri Ramakrishna Math, 1979*



**Research Methodology: Movements and Concepts in Performance**

– Dr Soumyabrata Choudhury / Samik Bandopadhyay

This course will have two orientations. First, it will trace the path of theatre history and theatre studies as they developed as part of Europeanist and eventually Eurocentric intellectual history (history of ideas specifically). This tracing will culminate in a critical historical consciousness (of which postcolonial thinking is one reflection) which produces a contemporary domain of conceptual and practical problematization. This will be the domain of 'performance' as a primary problem of social, cultural and political aesthetic practices, rather than being a functional subset of the intellectual history of theatre, understood as the privileged site of 'representation'. The second orientation of the course will follow the first one. It will examine the performative and epistemological functions of theatre in various strategic situations of the history of performance. While most of these situations and problems will be taken from the twentieth century some of them will involve studying the transformation of concepts across longer durations over heterogeneous movements. This will be a course studying the place of theatre in the overall place milieu of significant movements in the history of ideas, viz. romanticism, realism, materialism, surrealism, absurd and the grotesque, structuralism and feminism as a movement between knowledge and performance practices.

**Pre reading:**

- Elizabeth Burns, *Theatricality, New York, Harper and Row, 1972*
- Roger Caillois, *Man, Play and Games, New York, The Free Press, 1961*
- Carlson, Marvin, *Theories of Theatre, Ithaca: Cornell University Press, 1984*
- Patrice Pavis, *Languages of the Stage, New York: Performing Arts Journal Publications, 1982*
- Richard Schechner, *Between Theatre and Anthropology, Philadelphia, University of Pennsylvania Press, 1967*

Jamini Roy, *Santhal Girl, 1920s, NGMA*





Sayajit Ray

## m.phil cinema studies

### Cinema Studies: Historiography, Theory, Research Methods & Language – Drs. Ira Bhaskar and Ranjani Mazumdar

This is an advanced level research methodology course in Cinema Studies. Charting out the specific debates linked to the development of film theory and history, the effort is to focus on the research and methodological issues pertaining to the field. Semiotics and Formalism, once the bedrock of Film Studies, faced a serious challenge with the interventions made by film historians and the field of Cultural Studies. This broadened the scope of Film Studies as research methods like archival investigations, ethnography and political economy got incorporated within the discipline. The new historiographic impulses and research modes turned to place film within the realm of production, circulation and consumption. Archival documentation of material produced around film production and ethnographies of film sets, theatrical releases, and star studies made the film text alive as a historical document. Along with this, film was located within other debates on culture and history. This course seeks to focus specifically on this journey of film as art object to film as social text. Students will be encouraged to develop their own innovative research projects through a combination of archival, ethnographic, cultural/historical/ideological discourses and methodologies.

#### Key Readings:

- Allen, Robert & Douglas Gomery. *Film History: Theory and Practice*. New York: McGraw-Hill, Inc., 1987.
- Appadurai, Arjun. *The Social Life of Things: Commodities in Cultural Perspective*. Cambridge: Cambridge University Press, 1986.
- Carroll, Noel. *Mystifying Movies: Fads and Fallacies in Contemporary Film Theory*. New York: Columbia University Press, 1988.
- Gaines, Jane. Ed. *Classical Hollywood Narrative: The Paradigm Wars*. Durham, NC: Duke University Press, 1992.
- Ginzburg, Carlo. *Clues, Myths and the Historical Method*. Baltimore: Johns Hopkins University Press, 1989.
- Gledhill, Christine & Linda Williams. Eds. *Reinventing Film Studies*. London: Arnold, 2000.
- Guha, Ranajit and Gayatri Chakravorty Spivak. Eds. *Selected Subaltern Studies* New York and Oxford: Oxford University Press, 1988.
- Jaikumar, Priya. *Cinema at the End of Empire : A Politics of Transition in Britain and India*. Durham & London: Duke University Press, 2006.
- Rosen, Philip. Ed. *Narrative, Apparatus, Ideology*. New York: Columbia University Press, 1986.
- Stam, Robert & Toby Miller. Eds. *Film and Theory: An Anthology*. London: Blackwell Publishers, 2000.
- Stam, Robert & Toby Miller. Eds. *A Companion to Film Theory*. London: Blackwell Publishers, 1999.

## Critical Theory to Cultural Studies

– Drs. Ira Bhaskar and Ranjani Mazumdar

This course will focus on the theoretical interventions made to understand the cultural phenomena of industrial and post-industrial societies. Technological developments of electricity, printing, photography, film and television profoundly changed the terrain of cultural production.

Duplication and multiplication brought with it the sudden power of what many have termed “mass culture”. Frankfurt School theorists like Adorno and Horkheimer saw mass culture as a threat to the integrity and autonomy of art. Others like Walter Benjamin and Siegfried Kracauer viewed mass culture as a space that also contained the possibility of a redemptive and democratic practice. More recently, the field of Cultural Studies (The Birmingham School) has drawn our attention to the relationship between popular culture and everyday life. Cultural Studies theorists like Stuart Hall, Raymond Williams and Lawrence Grossberg among others have challenged the mass culture/ art divide in favour of an active engagement with popular culture as a performative site where issues of power, ideology, and identity are constantly invented and reinvented. Through an engagement with these debates the course will introduce students to the complex relationship between modernity and culture as it evolved through the historical landscape of the 20th century. The effort here is to widen the debate by bringing in voices from Asia, Africa and Latin America.

### Key Readings:

- Adorno, Theodore. *The Culture Industry*. London and New York: Routledge, 1991.
- Appadurai, Arjun. *Modernity at Large: The Cultural Dimension of Globalization*. Minneapolis, London: University of Minnesota Press, 1996.
- Canclini, Nestor Garcia. *Consumers: Globalization & Multicultural Conflict*. Minneapolis & London: University of Minnesota Press, 2001.
- Chatterji, Partha. *The Nation and its Fragments: Colonial and Post Colonial Histories*. Princeton: Princeton University Press, 1993.
- Foster, Hal. Ed. *The Anti-Aesthetic*. Seattle, Washington: Bay Press, 1983.
- Foucault, Michel. *The Foucault Reader*, ed. P Rabinow. Harmondsworth: 1984.
- Hebdige, Dick. *Subculture: The Meaning of Style*. London and New York: Methuen, 1979.
- Horkheimer, Max and Theodor W. Adorno. *Dialectic of Enlightenment: Cultural Memory in the Present..* New York: Continuum, 1988.
- Huyssen, Andreas. *After the Great Divide*. Bloomington: Indiana University Press, 1986.
- Jameson, Fredric. *The Cultural Turn: Selected Writings on the Postmodern*. 1983-1998. London & New York: Verso, 1998.
- Morley, David and Kuan-Hsing Chen. Eds. *Stuart Hall: Critical Dialogues in Cultural Studies*. London & New York: Routledge, 1996.
- Nandy, Ashis. *The Intimate Enemy: Loss and Recovery of Self Under Colonialism*. Bombay, Calcutta, Madras: Oxford University Press, 1983.
- Storey, John. Ed. *What is Cultural Studies? A Reader*. London, New York: Arnold, 1996.







Still from Ramshastrri (1944)

## Melodrama and Popular Culture

– Dr Ira Bhaskar

96 This course attempts to engage with one of the most popular and enduring cultural forms through which contemporary social and political crises are represented and negotiated. Melodrama has been theorised as an aesthetic form that emerges in transitional periods, especially in relation to modernity, to deal with the dissociated traumas of class and gender struggle, and to answer the doubts and aporias consequent on the breakdown of the “traditional sacred.” Through readings and screenings of films from different parts of the world, the course will work through melodrama debates in the context of international cinema, and examine critical questions of history, identity, politics and their role in popular culture.

### Key Readings:

- Brooks, Peter. *The Melodramatic Imagination: Balzac, Henry James, Melodrama and the Mode of Excess*. New York : Columbia University Press, 1984.
- Byars, Jackie. *All that Hollywood Allows: Re-reading Gender in 1950s Melodrama*. Chapel Hill: University of North Carolina Press, 1991.
- Gledhill, Christine, ed. *Home is Where the Heart Is : Studies in Melodrama and the Woman's Film*. London: BFI Publishing, 1987.
- Gledhill, Christine & Linda Williams, eds. *Reinventing Film Studies*. London: Arnold, 2000.
- Lang, Robert . *American Film Melodrama: Griffith, Vidor, Minnelli*. Princeton, N.J.: Princeton University Press, 1989.
- Singer, Ben. *Melodrama and Modernity : Early Sensational Cinema and Its Contexts*. New York : Columbia University Press, 2001.
- Williams, Linda. “Melodrama Revised.” *Refiguring American Film Genres : Theory and History*, ed. Nick Browne. Berkeley / Los Angeles / London : University of California Press, 1998.

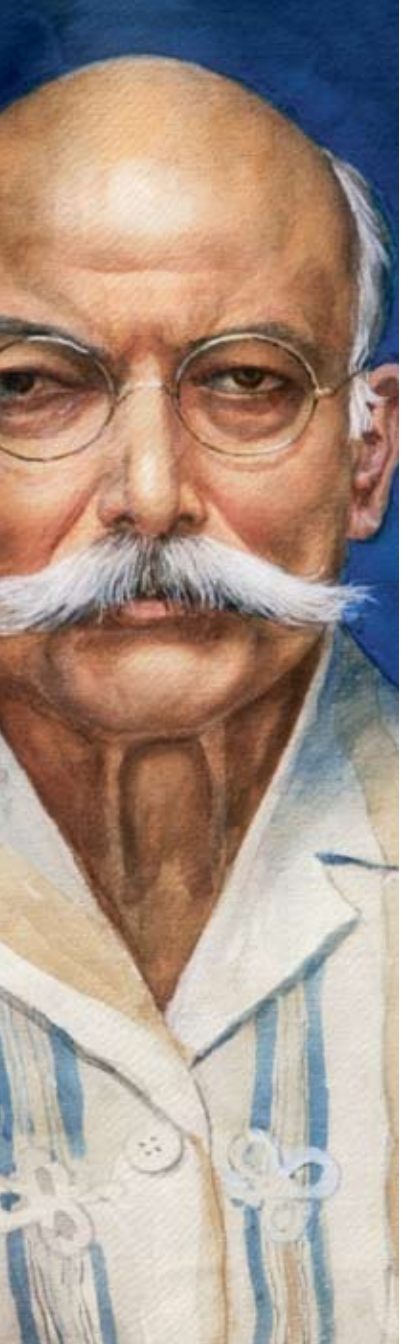
## Cinema and the City

– Dr Ranjani Mazumdar

This course looks at the representation of the city in cinema. Exploring the links between urban topography and cinematic space across a range of thematic, historical and cultural concerns, the attempt will be to situate and understand cinema as an innovative and powerful archive of urban life. The cinematic city is born at the intersection of mental, physical and social space. It is in this imagined city that we get access to the fleeting, the ephemeral and the transient that shapes the rhythm and movement of contemporary city life. Through a range of readings on the city and cinema, along with screenings of films from across the world, the course will conceptually journey through the traffic of signs that move between the physical spaces of the city and its cinematic representation.

### Key Readings:

- Benjamin, Walter. *The Arcades Project*. Cambridge, Massachusetts & London, England: The Belknap Press of Harvard University Press, 1999.
- Buck-Morss, Suzan. *The Dialectics of Seeing: Walter Benjamin & the Arcades Project*. Cambridge, Massachusetts & London, England: The MIT Press, 1990.
- Clarke, David B. Ed. *The Cinematic City*. London and New York: Routledge, 1997.
- Donald, James. *Imagining the Modern City*. Minneapolis: University of Minnesota Press, 1999.
- Friedberg, Anne. *Window Shopping: Cinema and the Postmodern*. Berkeley, Los Angeles, Oxford: University of California Press, 1993.
- Neumann, Dietrich. Ed. *Film Architecture: From Metropolis to Blade Runner*. Munich, London, New York: Prestel, 1999.
- Shiel, Mark & Tony Fitzmaurice. Ed. *Screening the City*. London & New York: Verso, 2003.
- Simmel, Georg. *On Individuality and Social Forms: Selected Writings*. Chicago & London: University of Chicago Press, 1971.
- Vidler, Anthony. *Warped Space: Art, Architecture & Anxiety in Modern Culture*. Cambridge, Massachusetts & London, England: MIT Press, 2001.



Self Portraits: Dhurandar, Frida Kahlo, Albrecht Durer, Rembrandt, Paul Gauguin (ceramic jug)





**“The film responds to the shriveling of the aura with an artificial build-up of the ‘personality’ outside the studio. The cult of the movie star fostered by the film industry, preserves not the unique aura of the person but the ‘spell of the personality’ the phoney spell of a commodity”**

*– Walter Benjamin  
The Work of Art in the Age of Mechanical  
Reproduction; 1936, transl. 1973.*

Aishwarya Rai in Umrao Jaan



Benjamin believed mechanical reproduction in film and photography led to a decay of the aura due to the contemporary desire to bring things close, spatially and humanely.

# resources

- The central library in JNU houses a valuable collection of books on the arts in the 7th floor reading room. They are available for consultation from 9 am to 6 pm, daily. Other books are available for issue from the Text Book section on the 1st Floor. The library also has subscription to a number of e-journals.
- The Departmental Library of our School is a small but rapidly growing resource. It is within the School premises, currently housed on the 1st floor of the School building and most books are available for issue to the students.
- The American Institute of Indian Studies in Gurgaon has the best library on art and archaeology and ethnomusicology in the NCR. It is open from 9 to 5, Monday to Friday. For membership, bus route, and timings, contact +95 124 2381536; at Post Bag 67, Plot 22, sector 32, Institutional Area, Gurgaon, Haryana 122001. It is within easy reach of the JNU campus. The School makes transportation arrangements to take students to the Institute on request.
- The Indira Gandhi National Centre for the Arts: The reference library of IGNC A has a large collection of primary and secondary material in the broad areas of humanities and the arts. It constitutes books, reprographs of several folios of unpublished Sanskrit, Pali, Persian and Arabic manuscripts in microfilm and microfiche, photographs and slides. The library collection includes books on archaeology, philosophy, religion and ritual studies, history and anthropology, art and literature as well as folk, pastoral and community studies. They have a good web-site: <http://ignca.nic.in>; and are located at 1 C.V. Mess, Janpath, New Delhi 110001.
- The Sangeet Natak Akademi has extensive archival and library resources on Indian performing arts. Permission to access these may be had with a formal letter to The Secretary, Sangeet Natak Akademi, Rabindra Bhavan, Ferozeshah Road, New Delhi-110001: Phones 23387246, 47, 48, Fax: 23385715, E-mail: [sangeetnatak@bol.net.in](mailto:sangeetnatak@bol.net.in)

In addition, the SNA also has a centre devoted to Kathak dance in Delhi: Kathak Kendra, Bahawalpur House, Bhagwan Dass Road, New Delhi 110001. Telephone: (011) 338-5065; Fax: (011) 338-7182

- The National Archives of India is the repository of the non-current records of the Government of India and is holding them in trust for the use of administrators and scholars. It is an Attached Office of the Department of Culture under



Artemesia Gentileschi, Self-Portrait as an allegory of painting, 1635-37, oil on canvas, Royal Collection

Ministry of Tourism & Culture. It was set up in March 1891 in Calcutta (Kolkata) as the Imperial Record Department and subsequent to the transfer of the National Capital from Calcutta to New Delhi in 1911 it was shifted to its present building in 1926. It has a vast library and a museum of manuscripts. It is located opposite the IGNC A near the intersection of Janpath and Rajpath. A form needs to be filled to grant a scholar access to the collections. See: <http://nationalarchives.nic.in>

- The National Museum (also on Janpath, and next to the Archaeological Survey of India) is India's largest museum with comprehensive collections of Indian art / material culture. These form an invaluable resource that students are encouraged to use to acquaint themselves with the history of Indian art. The Museum also houses a large reference Library, devoted to art-history and archaeology. A letter of introduction from the School will get students access to the library.
- The National Gallery of Modern Art is housed in Jaipur House, at India Gate (between Sher Shah Road and Dr Zakir Hussain Road on the India Gate roundabout). Apart from its seminal collections of modern Indian art, the Art Reference Library of the National Gallery of Modern Art comprises books on painting, sculpture, graphics, architecture and other minor arts. Tel. 011-23384640, 23382835; <http://www.ngmaindia.gov.in>
- The Crafts Museum at Pragati Maidan, Bhairon Road, New Delhi 110001 is open from 10 to 5.30 everyday except Monday. It has a vast collection of folk and tribal arts, crafts and textiles, ritual objects and those from village homes, visiting folk artists, as well as an excellent reference library.
- The National School of Drama's library is one of the country's most specialized libraries in the field of theatre and drama. For further information contact the Library-in-Charge, National School of Drama, Bahawalpur House, Bhagwandas Road, New Delhi 110001.
- Comprehensive listings of the various galleries and venues for performing and visual arts in the city are to be found in the newspapers and Delhi Diary, First City and Time Out Magazines.
- On-line resources: The JNU library has subscriptions to some excellent online resources such as Project Muse (<http://muse.jhu.edu/journals/>) and jstor ([www.jstor.edu](http://www.jstor.edu).) These are gateways to the electronic archives of many international journals from which the JNU community can search and download information and articles for free. ([www.jstor.org](http://www.jstor.org): JSTOR offers researchers the ability to retrieve high-resolution, scanned images of journal issues and pages as they were originally designed, printed, and illustrated.) The journals archived in JSTOR span many disciplines. You will find this website invaluable in gaining access to expensive international journals that Indian libraries may not subscribe to. The JNU has an institutional subscription. These online journals be accessed from on-campus computers whose IPO's have been registered with the portal.

***The JNU library is also a member of DELNET, a network of libraries in Delhi and beyond, allowing for searches of all networked catalogues and inter-library loans.***





sādrishyam likhyate yattu darpane pratibimbavat  
Taccitram viddhamityāhurvishvakarmādayo budhāḥ ||  
Ākasmike likhāmīti yadā tūchhishya likhyate  
Ākāramatrāsampattve tadavidhamīti smritam ||

— Somesvara's *Manasollasa*, c. 1130 AD

Visvakarma and the other learned men call a painting in which a likeness is achieved like that of a reflection in a mirror “viddham” (“spot on” / realistic) where there is only a general (accidental) resemblance in the overall form or basic / essential outline, they call that painting aviddham. (Thus, the mirror here becomes a key instrument in self-knowledge and, in the same breadth, a mere indicator of whether there is dirt on the face. It is through the illusory that we know about the real.)

# faculty

**Professor Parul Dave Mukherji, D. Phil (Oxford University)**

Parul Dave-Mukherji is a Professor and Dean at the School of Arts and Aesthetics, Jawaharlal Nehru University, New Delhi. She holds a PhD in Indology from Oxford University. Previously, she taught at the Department of Art History and Aesthetics, Faculty of Fine Arts, M S University in Baroda. She is the co-convenor of the Forum on Contemporary Theory and co-editor of the Journal of Contemporary Thought. She has lectured in India, Europe and Japan. Her publications include Towards A New Art History: Studies in Indian Art (co-edited, New Delhi, 2003) and guest edited special issue on Visual Culture of the Journal of Contemporary Thought, 17 (Summer 2003); Rethinking Modernity, (co-edited, New Delhi, 2005); "Putting the World in a Book: How Global Can Art History Be Today," in Anderson, J (ed) Crossing Cultures: Conflict, Migration and Convergence (The Miengunyah Press, Melbourne, 2009). Her current research focuses on comparative aesthetics, contemporary art in India and Asia and the impact of globalization on art theory and the discipline of art history. She is a member of the College Art Association, USA and the International Association of Aesthetics.

**Professor H.S. Shiva Prakash, Ph.D. (Bangalore University)**

H.S Shiva Prakash is a renowned poet, playwright, critic and translator, writing in Kannada and has to his credit Sangeet Natak Akademi Award for Playwriting (1997), HRD Senior Fellowship for Literature (1997) and several Karnataka State Akademi awards and best book prizes. Translated into English and other Indian languages, his works have been published in leading Indian and foreign journals including Iowa Review. His areas of interests include Bhakti studies, comparative aesthetics, history of literature, theatre, folklore and

James Ensor, Self Portrait with Masks, 1899, oil on canvas, Menart Art Museum, Komaki, Japan



linguistics. He has recently published Matte Matte (2005) his 6th book of poems, The Peacock's Egg (2004) a study of Kalidasa's Abhijnanashakuntalam in Theatre India, and "Journeying to Kalyana" (2004) in IIC Quarterly. He is Honorary Fellow, School of Letters, University of Iowa, USA, where he took part in IWP in 2000. He has travelled, read his works and lectured in U.K., Germany, Italy, China, Thailand, Bangladesh and USA.

**Naman P. Ahuja, Ph.D. (London University)**

Naman Ahuja is Associate Professor of the Art and Architecture of Ancient India. Previously, he was Tutor of the post-graduate Asian Arts Course at the British Museum, London, where he was also curator in 2001. Until 2004, he was a Fellow at the Ashmolean Museum, Oxford, where he wrote a comprehensive volume on their collections of early Indian antiquities. He is the recipient of several international grants and awards and has lectured widely across the world. He just completed a Nehru Fellowship (Publications) at the Nehru Memorial Museum & Library under the auspices of which he curated an exhibition 'The Making of the Modern Indian Artist Craftsman' which is being published as a book by Routledge. He is the coauthor of Divine Presence, the Arts of India and the Himalayas (Five Continents Editions, Milan and Barcelona, 2003) which was translated into Spanish and Catalan and is a regular contributor to various International scholarly journals. His research on popular imagery from the post-Mauryan period brought to light a pantheon of Indian gods and goddesses that were irrevocably transformed after AD 200. His current research interests are on talismanic images from early India, the formation and uses of iconography in Ancient India, in the arts of ancient Gandhara, Afghanistan, mainland India and, in Sultanate period painting.

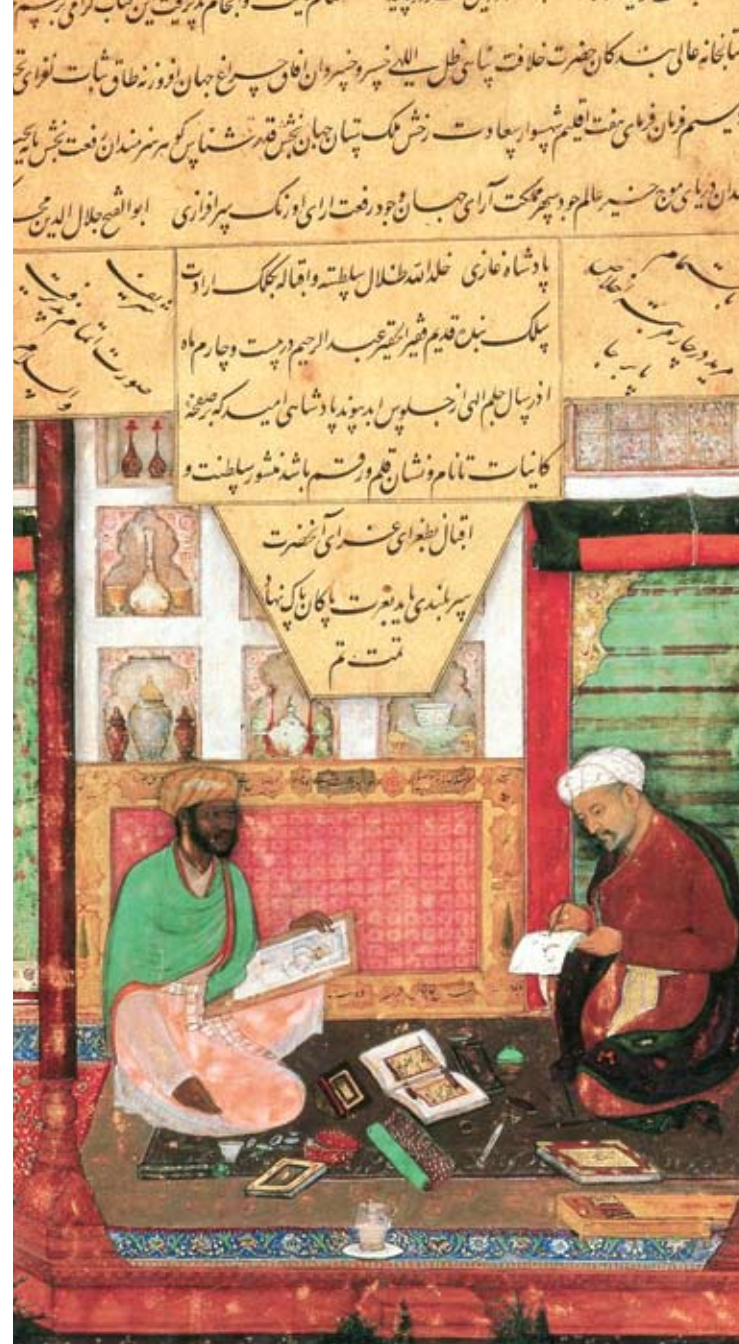


**Y.S Alone, Ph.D. (JNU, New Delhi)**

Y. S. Alone is Assistant Professor at the School of Arts and Aesthetics, Jawaharlal Nehru University, New Delhi. Having completed his BFA (Drawing & Painting) from Chitrakala Mahavidyalaya Nagpur, and Masters in Art History, from the Faculty of Fine Arts, M. S. University, Baroda, he received his M.Phil (Ancient History) from the Centre for Historical Studies, JNU, New Delhi. His Ph.D, also from the Centre for Historical Studies, was on “Forms and Patronage in Early Buddhist Art and Architecture: A Study of Early Western Indian Buddhist Caves”. His research interests include Ancient Art and Modern India and Popular Visual Cultures, on which he has authored a number of research papers which have been presented at various seminars, and have appeared regularly in books and journals, along with exhibition catalogues and popular articles. He has been a member of several committees under the state govt. of Madhya Pradesh, The Planning Commission, Govt. Of India, UGC, ICHR, AICTE among others. He has also been a member of the academic bodies of Kurukshetra University, JNU, Indian Society for Pre-Historic and Quaternary Studies, Society of South Asian Archaeology, Pune. He is part of the editorial board for The Journal of South Asian Archaeology: Ancient Asia.

**Ira Bhaskar, Ph.D. (New York University)**

Ira Bhaskar is Associate Professor of Cinema Studies. Previously she has been a teacher of English at Gargi College, Delhi University. She has organised and co-ordinated successful Film Appreciation / Film Studies Courses at different colleges of Delhi University, and at other venues including the India Habitat Centre. She has been Visiting Faculty at the University of Pavia, Italy, at the Mass Communication Research Centre at



The scribe 'Abd ur-Rahim Ambarin Qalam and the painter Daulat, signed Daulat, from a Khamsa of Nizami, c.1610, British Library

Jamia University, at the Film and Television Institute at Pune, at Whistling Woods International Film School, Bombay and at the School of Convergence, New Delhi. She has critical interests in “historical poetics,” cinematic forms including melodrama, cinema and modern subjectivities, literature and film, and historical trauma, violence, memory and representation. She has published on narrative poetics, adaptation, and nationalism and cinema. She has recently co-authored *Islamicate Cultures of Bombay Cinema*. She is currently editing a volume of Ritwik Ghatak’s film scripts—*Ghatak’s Partition Quartet*, is co-editing a volume of essays on *Bombay Cinema and Islamicate Cultures* and is working on her book on *Historical Trauma, Memory and Representation in Indian cinema*.

**Bishnupriya Dutt, Ph.D. (Calcutta University)**

Bishnupriya Dutt joined the school of Arts and Aesthetics as Associate Professor of Theatre Studies. Previously she was Reader, Department of Journalism and Mass Communication, University of Calcutta. She has been an active practitioner in the field of theatre both as an actor, director and researcher for nearly twenty years. Her principal work had been with the People’s Little Theatre, Calcutta. She has also worked at the Berliner Ensemble, Volksbuhne and the Maxim Gorky Theater in Berlin. She had her early schooling in theatre direction in Ernst Brusch hoch Schule, Berlin. She received the DAAD fellowship to work on the impact of Brechtian aesthetics on post independent Indian theatre. Her research interests are in nineteenth century colonial theatre, dramatic critical literature and theatre journals, the popular theatre, and feminist criticism. Her recent publications include *Engendering Performance: Indian Performer’s Journey in Search of an Identity* (co-authored with Urmimala Sarkar) (Sage 2010). “Historicizing Actress Stories: English Actresses in India” in *Playhouse of Power* (ed.) Dr. Lata Singh (OUP 2008) and “Actress Stories: Binodini and Amal Allana” in *Staging International Feminisms* (ed.) Elaine Aston and Sue Ellen Case (Palgrave Macmillan 2008), *Actors from an Alternate Space* (Epic Theatre, August 2008). She has completed research project with the University Grant Commission on professional

and semi-professional women performers in Indian popular performances and with the Charles Wallace India Trust in UK, researching the pioneer English actresses who came to India (1789-1842). She is presently working on a project on the art and politics of the IPTA. She has been a visiting faculty at the department of Theatre UCLA and School of Theatre, Performance and Cultural Policy Studies, University of Warwick.

**Ranjani Mazumdar, Ph.D. (New York University)**

Ranjani Mazumdar is Associate Professor of Cinema Studies at the School of Arts & Aesthetics, Jawaharlal Nehru University, New Delhi. Her publications focus on urban cultures, popular cinema, gender and the cinematic city. She is the author of *Bombay Cinema: An Archive of the City* published by the University of Minnesota Press (2007). Mazumdar has also worked as a documentary filmmaker and is a founding member of Mediastorm, India's first women's film collective, which received the Chameli Devi Jain Award for outstanding media professionals among women in 1992. Mazumdar's documentaries include *Delhi Diary 2001* (on violence, memory and the city); *The Power of the Image* (co-directed; a television series on Bombay cinema); and *Prisoner of Gender* which won the Silver Panda at the International Television Documentary Film Festival in Chengdu, China, 1991. Mazumdar has been a visiting fellow at Princeton University (U.S.A); a British Academy Fellow at the University of Westminster (U.K); and visiting faculty at the Department of Cinema Studies, Tisch School of the Arts, New York University; at the Mass Communication Research Centre at Jamia Millia Islamia University; and at the Film and Television Institute, Pune. Her current research focuses on the intersection of tourism, travel and cinema in



A mirror shown to Bilawal Ragnini, popular Mughal, c. 1625

the 1960s, contemporary globalization and film culture, and the history of the Bombay film poster.

**Shukla Sawant MA, MFA (Delhi University)**

Shukla Sawant is a visual artist. Her research interests include Contemporary Art and Art in Colonial India. She has been a Commonwealth Scholar at the University of London and studied at the Ecole Des Beaux Arts Paris. She recently contributed articles on Sultan Ali, Sanat Kar, Chittoprasad, among others, to the Delhi Art Gallery catalogue Manifestations.

**Kavita Singh, Ph.D. (Punjab University)**

Kavita Singh is Associate Professor in Visual Studies at the School of Arts and Aesthetics, Jawaharlal Nehru University, Delhi. Singh holds a PhD in Art History from Punjab University, Chandigarh, M.F.A. in Art History from M.S. University, Baroda, and a B.A. in English literature from Delhi University. Her research interests include the history and politics of museums and the social history of Indian painting. Singh has previously worked as a Research Editor at Marg Publications, and was a guest curator at the San Diego Museum of Art, USA. She has received fellowships from the Getty Foundation, the Max Planck Institute, the Clark Art Institute, the Asia Society and the Victoria and Albert Museum.



Between the idea  
And the reality  
Between the motion  
And the act  
Falls the shadow

—T S Eliot, *The Hollow Men*



A still from Fritz Lang's *M*

# visiting faculty

The school has been able to offer several exciting optional courses on a wide array of subjects that complement the subjects taught as part of the regular curricula. Distinguished scholars who have come as Visiting Faculty include Dr Geeta Kapur, Prof. Jyotindra Jain, Dr Tapati Guha-Thakurta, Dr Ashok Ranade, Dr Asok Kumar Das, Dr R.Nagaswamy, Prof. Lokendra Arambam, Prof. B.N. Goswamy, Dr Annapurna Garimella, Shri Kumar Sahni, Dr Urmila Bhirdikar, Dr Madhava Prasad, Dr Ravi Vasudevan from India and Dr Mary Storm, Dr Isabella Nardi, Dr Woodman Taylor, Prof. John Clark, Prof. Natalie Boymel Kampen, Prof. Thierry de Duve, Prof. Avinoam Shalem, Prof. Sue Ellen Case, Dr Sudipto Chatterjee, Dr Richard Allen, Dr Christine Gledhill from abroad. This year, the visiting faculty members include:

## Dr Samik Bandyopadhyay

Samik Bandyopadhyay is a Kolkata-based critic of Indian art, theatre and film. He was elected vice-chairman of National School of Drama, New Delhi. He serves as a member of the Board of Studies, School of Drama and Film, Allahabad University; Academic Council Film and Television Institute of India, Pune and Satyajit Roy Film Institute, Kolkata. He has been involved with Paschim Banga Natya Akademy since its inception in 1987. Bandyopadhyay is a leading editor, scholar, and critic of the arts. He has been visiting faculty at the annual Film Appreciation Course organized by the NFAI and FTII, Pune, and visiting lecturer at Ninasam's annual Culture Course.

## Dr Mark Betz

Mark Betz is Senior Lecturer in the Film Studies Department at King's College London, UK. He is the author of *Beyond the Subtitle: Remapping European Art Cinema* (Minnesota University Press, 2009), as well as several articles and book chapters on art/exploitation cinema marketing, the academicization of Anglo-American film studies via book publishing, and contemporary film modernism in its East Asian manifestations especially. He is currently at work on a monograph on Michelangelo Antonioni's *Blow-Up* (1966) and a large-scale study of foreign film distribution in America in the postwar era.



#### **Dr Urmimala Sarkar**

Urmimala Sarkar is a trained dancer and choreographer and is also a social anthropologist specializing in Dance Studies. She is co-Chair of the Research and Documentation Network of the World Dance Alliance-Asia Pacific. Sarkar has done extensive research on “Indian Dance: Theory and Practice”, “Living Traditions”, “Dance, Gender, Society”, Therapeutic Use of Movement Systems” and “Performance Documentation”. She has contributed articles to numerous journals, has edited *Dance: Transcending Borders* (Tulika Books 2008) and *Traversing Traditions: Celebrating Dance in India* (Routledge 2010). She is the co-author with Bishnupriya Dutt of *Engendering Performance: Indian Performer’s Journey in Search of an Identity* (Sage 2010).

#### **Dr Soumayabrata Choudhury**

Soumayabrata Choudhury is a fellow at the Institute of Advanced Studies at Shimla. His doctoral work was on the ‘Pragmatics of death and modes of individuation in the figures of Socrates, Antigone & Jesus Christ.’ He is also a playwright and theatre director. He has taught courses on “Movements and concepts in Performance”, “Cultural Studies and Performance” “World Theatre: Theory and practice” and “Research Methodology”. Choudhury’s seminar papers and publications include “The Birth of Affect: Reading Dionysus in Nietzsche’s Theory of Tragedy” in *Nietzsche: Philologist, Philosopher, and Cultural Critic*, ed. Franson Manjali, Allied Publishers, 2006; “Schizophrenia and Critique of Psychoanalysis: Notes on a Culture of Joy” in *Post Structuralism and Cultural Theory*, ed. Franson Manjali, Allied Publishers, 2006; “The Cathartic and Reflective Moments in Schiller’s Aesthetic Education”, in *Schiller and Aesthetic Education*, Goethe Institute (Max Mueller Bhavan) & Centre for German Studies, School of Languages, JNU, 2006; “Hegel and Lacan” published in *Signification in Language and Culture*, ed. HS Gill, Indian Institute of Advanced Studies, Simla. An extended interview with the actor Naseeruddin Shah was published in *India Magazine*, 1997.

#### **Dr Rakhee Balaram**

Rakhee Balaram specializes in modern and contemporary art and literature. She has completed a doctorate in French at Cambridge University on Surrealism and women’s writing. She has also completed and submitted a second doctorate on contemporary women’s art practices in France at the Courtauld Institute of Art in London. Her interests are wide and diverse and span European and American twentieth-century art, the art of the historical and later avant-gardes, curatorial practice, theory, and most recently, the art of India and China. Balaram is presently working on issues

related to twentieth-century Indian art. She has published works on Surrealist art, literature and film and is currently working on a larger project with curator Cornelia Homburg on Vincent Van Gogh.

#### **Santhosh. S**

Santhosh. S has completed his post-graduation in Art Criticism from the Department of Art History and Aesthetics, Faculty of Fine Arts, the M.S. University of Baroda. Author of a few seminal research articles in various publications and number of catalogue essays, for a while he has assisted UGC-ASIHSS Programme in the same department. His area of work is in the field of critical historiography of Indian art historical studies and cultural practices in relation to minoritarian politics. He has co-coordinated national seminar *Cultural Practice and Discourses of the ‘Minor’* in 2007, Department of Art History and Aesthetics, Faculty of Fine Arts, MS University of Baroda and *The World, the Text and the Critic: Re-Membering Edward W. Said* in 2003 at the Department of Art History And Aesthetics, Faculty of Fine Arts, M.S. University of Baroda. He is working towards completing his Ph.D. titled, *Modernism, Modernity and Institutionalization of Culture*. He is also one of the Project Directors of *The Curatorship Programme (2010-2013)*, a series of five traveling workshops and a colloquium on curation, an initiative of India Foundation for the Arts, Bangalore, India and funded by Dorabji Tata Trust.

#### **Trina Nileena Banerjee**

Trina Nileena Banerjee is a doctoral student at CSSS, Kolkata where she is working on her thesis *Performance, Autonomy and the Politics of the Marginal: Women in the Group Theatre Movement in India (1950-2005)*. She is currently also working on a monograph on *Embodying Suffering: Interface(s) between Women’s Protest Movements and Women’s Performance in Contemporary Manipur (1980-2010)* on a two-year project grant from Maulana Abul Kalam Azad Asian Studies Centre. Her research interests include Gender, Performance, Political Theatre, Theories of the Body, Postcolonial Theatre and South Asian History. She has publications (past and forthcoming) on these subjects and has presented papers on the same at both national and international seminars. Trina is also a thespian and has acted in a number of critically acclaimed theatrical and filmic productions.







Giorgio Vasari, Self Portrait, 1566-68, oil on wood, Uffizi, Florence and Khurram with a mirror

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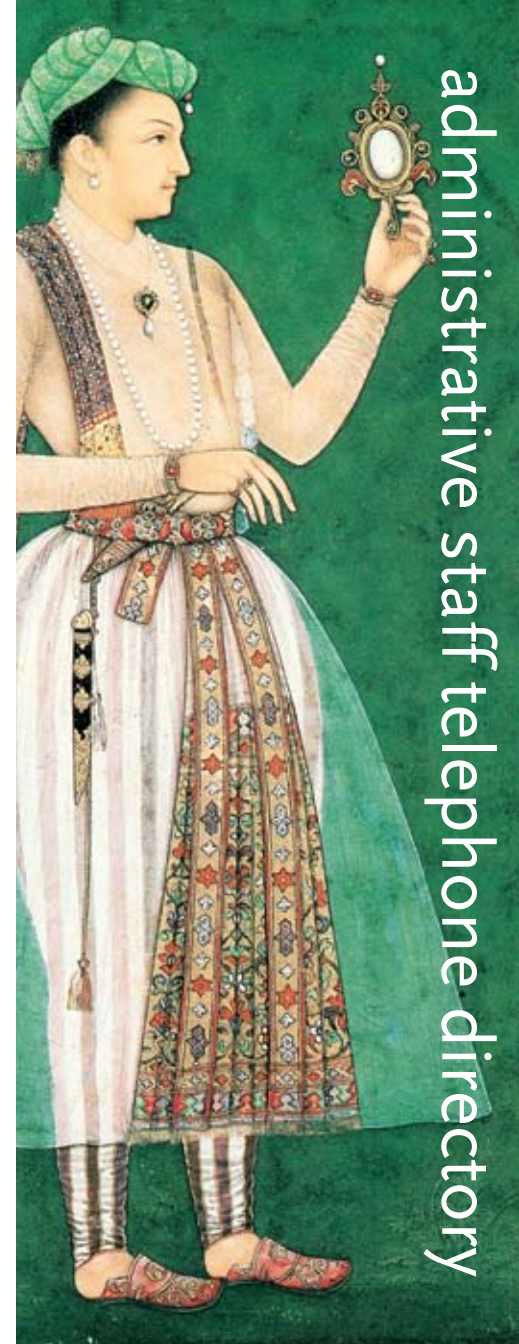
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## CALENDAR FOR YEAR 2011-2012

Monsoon Semester 22.07.2011 to 05.12.2011  
Winter Semester 06.01.2012 to 11.05.2012  
Winter Break 06.12.2011 to 05.01.2012  
Summer Vacations 13.05.2012 to 21.07.2012

### JULY

15.07.2011 Friday Monsoon Semester Registration  
21.07.2011 Thursday for Continuing Students  
19.07.2011 Tuesday Registration for New Admission  
22.07.2011 Friday Commencement of Monsoon Semester

### AUGUST

15.08.2011 Monday Independence Day  
16.08.2011 Tuesday Last Date for Adding Courses  
22.08.2011 Monday Janmashtmi  
31.08.2011 Wednesday Idu'l Fitr

### SEPTEMBER

02.09.2011 Friday Last Date for Dropping Courses  
2nd Week of September End of 1st Mid-semester Exams  
30.09.2011 Friday Student-Faculty Committee Elections

### OCTOBER

02.10.2011 Sunday Gandhi Jayanti  
06.10.2011 Thursday Dussehra  
3rd Week of October End of 2nd Mid-semester Exams  
26.10.2011 Wednesday Diwali

### NOVEMBER

07.11.2011 Monday Idu'l Zuha  
10.11.2011 Thursday Guru Nanak Jayanti  
4th Week of November- Monsoon End-Semester Examinations  
1st Week of December

### DECEMBER

05.12.2011 Monday Muharram  
06.12.2011 Tuesday End of Monsoon Semester  
25.12.2011 Sunday Winter Break Begins  
29.12.2011 Thursday Christmas  
Winter Semester Registration Begins

### JANUARY

05.01.2012 Thursday Last Date for Registration  
06.01.2012 Friday Commencement of Winter Semester  
26.01.2012 Thursday Republic Day  
27.01.2012 Friday Last Date for Adding Courses

### FEBRUARY

04.02.2012 Saturday Milad-un-Nabi  
17.02.2012 Friday Last Date for Dropping Courses  
3rd Week of February End of 1st Mid-semester Exams  
20.02.2012 Monday Maha Shivaratri

### MARCH

09.03.2012 Friday Holi  
2nd Week of March End of 2nd Mid-semester Exams

### APRIL

01.04.2012 Sunday Ram Navami  
05.04.2012 Thursday Mahavir Jayanti  
06.04.2012 Friday Good Friday

### MAY

05.05.2012 Saturday Buddha Purnima  
1st Week of May Winter End-Semester Examinations  
12.05.2012 Saturday End of Winter Semester  
13.05.2012 Sunday Summer Vacations Begin



“I then made a drawing  
in my likeness, saying:  
‘Take this to her. Once  
she has seen and  
studied it, she is bound  
to ask:  
“Can there exist a man  
who looks like this?”  
Respond to her:  
“What if there were?”  
Then bring me her  
answer.”

— *Dandin’s Dashakumaaracarita, c. 690 – 725 A.D. (Transl. Isabelle Onians, What Ten Young Men Did, Ch. 8, Clay Sanskrit Library edn., 2005, pp. 290-91)*