

**STELLA MARIS COLLEGE (AUTONOMOUS), CHENNAI – 600 086**

**MASTER OF PHILOSOPHY IN FINE ARTS**

**SYLLABUS**

(Effective from the academic year 2011 - 2012)

**ART HISTORY AND ITS METHODS**

**CODE : 11FA/RC/AM1 05**

**CREDIT : 5**

**L T S : 4 1 4**

**TOTAL HOURS : 65**

**OBJECTIVES**

- To study the writings of major art historians
- To understand the various approaches to art writing
- To give insight into stylistic models of different periods

**Unit 1**

**Biographical and Historical Models**

- 1.1 Giorgio Vasari, Giovanni Bellori
- 1.2 Johann Wincklemann, Jacob Burckhardt

**Unit 2**

**Notion of Revivalism, Craft and Connoisseurship**

- 2.1 William Morris
- 2.2 Alois Reigel,
- 2.3 Giovanni Morelli

**Unit 3**

**Principles, Form and Iconography in Art History**

- 3.1 Heinrich Wofflin
- 3.2 Henri Focillon
- 3.3 William Panofsky

**Unit 4**

**Philosophy, History and Criticism**

- 4.1 Arnold Hauser, Ernst Gombrich
- 4.2 Michael Baldwyn, Charles Harrison, Svetna Alpers, Mel Ramsden

## **Unit 5**

### **New Art History, Feminism and Multiculturalism**

5.1 Hans Belting

5.2 Greiselda Pollock

5.3 Obu Oguibe, Partha Mitter, K.G.Subramanian, Tapti Guha Thakurta

### **BOOKS FOR STUDY**

Fernie, Eric. Art History and its Methods: A Critical Anthology. New York: Phaidon, 1998.

### **BOOKS FOR REFERENCE**

Harrison, Charles and Paul Wood, ed. Art In Theory. United Kingdom: Blackwell Publishing, 2006.

Kelly, Michael, ed. Encyclopedia of Aesthetics. 4 vols. Oxford: Oxford University Press, 1998.

Kleinbauer, Eugene. Modern Perspectives in Art History: An Anthology of 20<sup>th</sup> Century Writings on the Visual Arts. New York: Holt, Rinehart and Winston, Inc. 1971.

Mansfield.C.Elizabeth, ed. Making Art History. New York: Routledge, 2007.

Mitter, Partha. Much Maligned Monsters: History of European Reactions to Indian Art. Oxford: Clarendon Press, 1977.

Nelson.S.Robert and Richard Shiff, eds. Critical Terms for Art History. Chicago: The University of Chicago Press, 1996.

Podro, Michael. The Critical Art Historians. London: Yale University Press, 1986.

Subramanyan K.G. Moving Focus: Essays on Indian Art. New Delhi: Lalit Kala Akademi, 1978.

Subramanyan K.G. The Creative Circuit. Calcutta: Sea Gull Books, 1992.

Tapati Guha Thakurta. The Making of New Indian Art: Artists, Aesthetics and Nationalism in Bengal, c. 1850-1920. Cambridge: Cambridge University Press, 1992.

## **EVALUATION**

- Continuous assessment consisting of paper presentations and assignments for 50 marks.

## **END SEMESTER EXAMINATION**

Total Marks : 100

Duration : 3 hours

## **QUESTION PAPER PATTERN**

**Section A** –5 out of 8 questions to be answered.

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**MASTER OF PHILOSOPHY IN FINE ARTS**

**SYLLABUS**

(Effective from the academic year 2011 - 2012)

**THEORIES IN ART**

**CODE :11FA/RC/TA1 05**

**CREDIT : 5**

**L T S : 4 1 4**

**TOTAL HOURS : 65**

**OBJECTIVE**

- To study the aesthetic theories propounded down the ages

**Unit 1**

**Introduction**

- 1.1 Definition of art theory as distinct from art history
- 1.2 Classical Antiquity: Plato and Aristotle

**Unit 2**

**Fourteenth to nineteenth centuries**

- 2.1 Humanism, Connoisseurship and patronage
- 2.2 Romanticism, Empiricism and Realism

**Unit 3**

**Philosophical and Aesthetic Theories**

- 3.1 Kantian, Hegelian, Marxist theories
- 3.2 Modernism, Orientalism, Post colonialism, Primitivism, Postmodernism, Representation, Semiotics, Post structuralism, Reception Theory, Psychoanalysis, Feminism

**Unit 4**

**Traditional aesthetic theories in India**

- 4.1 Bharata's Natyashastra
- 4.2 Chitrasutra of Vishnudharmottara
- 4.3 Abhinavagupta Rasa Theory
- 4.4 Anandavardhana

## **Unit 5**

### **Modern aesthetic theories in India**

5.1 Aesthetic theories of Ananda K. Coomaraswamy

5.2 Aesthetic theories of Rabindranath Tagore

### **BOOKS FOR REFERENCE**

Baringay, S.S. A Modern Introduction to Indian Aesthetic Theory. New Delhi: D.K.Printworld (P) Ltd., 2007.

Chatterjee, Partha. The Partha Chaterjee Omnibus: Nationalist Thought and the Colonial World, The Nation and its Fragments, A Possible India. New Delhi: Oxford University Press, 1999.

Coomaraswamy, A.K. What is Civilization. New Delhi: Oxford University Press, 1989.

Coomaraswamy, A.K. Time and Eternity. New Delhi: Munshiram Manoharlal Publishers Pvt. Ltd., 1993.

Fernie, Eric. Art History and its Methods: A Critical Anthology. New York: Phaidon Press, 1998.

Fleming, William and Mary Warner Marien, Arts and Ideas. 10<sup>th</sup> ed. Australia: Thomson Wadsworth, 2005.

Gombrich, E.H. Tributes, Interpretation of our Cultural Tradition. Oxford: Phaidon Press, 1984.

Hertz, Richard. Theories of Contemporary Art. New Jersey: Prentice Hall Inc, 1985.

Kelly, Michael, ed. Encyclopedia of Aesthetics. 4 vols. Oxford: Oxford University Press, 1998.

Murray, Chris, ed. Key Writers on Art: From Antiquity to the Nineteenth Century. London: Routledge, 2003.

Nelson, Robert. S. and Richard Shiff, eds. Critical Terms for Art History. Chicago: University of Chicago Press, 1996.

Podro, Michael. The Critical Art Historians. London: Yale University Press, 1982.

Tyson, Lois, Critical Theory Today. 2<sup>nd</sup> ed. New York: Routledge, 2006.

Williams, Robert, Art Theory. 2<sup>nd</sup> ed. United Kingdom: Wiley-Blackwell, 2009.

Wolfflin, Heinrich. Principles of Art History. New York: Dover Publications, 1950.

Vatsyayan, Kapila. Bharata The Natyasastra. New Delhi: Sahitya Akademi, 2001.

### **EVALUATION**

- Continuous assessment consisting of paper presentations and assignments for 50 marks.

### **END SEMESTER EXAMINATION**

Total Marks : 100

Duration : 3 hours

### **QUESTION PAPER PATTERN**

**Section A** –5 out of 8 questions to be answered.

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**SYLLABUS**

(Effective from the academic year 2011 - 2012)

**METHODOLOGY OF ART RESEARCH**

**CODE : 11FA/RC/MR2 05**

**CREDIT : 5**

**L T S : 4 1 4**

**TOTAL HOURS : 65**

**OBJECTIVES**

- To inculcate a knowledge of thesis engineering
- To expose students to other disciplines in relation to Art History

**Unit 1**

**Introduction**

Overview of research in Art History

**Unit 2**

**Definition and Scope of Research**

Determinants of Art Historical Investigations

**Unit 3**

**Interdisciplinary approach to art history**

3.1 Social Anthropology

3.2 Psychology

3.3 Archaeology

3.4 Visual Culture

**Unit 4**

**Preliminary Operations**

4.1 Analytical

4.2 Synthetic

4.3 Conclusion

## Unit 5

### Data collection

- 5.1 Primary sources
- 5.2 Secondary sources
- 5.3 Interviews

### BOOK FOR STUDY

Ali, Sheikh, B. History: its Theory and Method. 2<sup>nd</sup> ed. Madras: Macmillan India Ltd., 1978.

### BOOKS FOR REFERENCE

MLA Handbook for Writers of Research Papers. 7<sup>th</sup> ed. New Delhi: Affiliated East – West Press Pvt Ltd., 2009.

Barnet, Sylvan. A Short Guide to Writing About Art. 3<sup>rd</sup> Ed. Boston: Scott, Foresman and Co., 1989.

Hudson, Suzanne and Nancy Noonan-Morrissey. The Art of Writing About Art. Australia: Thomson Wadsworth, 2002.

Kelly, Michael ed. Encyclopedia of Aesthetics. 4 vols. Oxford: Oxford University Press, 1998.

Kleinbauer, Eugene. Modern Perspectives in Art History : An Anthology of 20<sup>th</sup> Century Writings on the Visual Arts. New York: Holt, Rinehart and Winston, Inc., 1971.

Mukerjee, Radhakamal. Social Function of Art. 3<sup>rd</sup> ed. New Delhi: Bharatiya Vidya Prakashan, 1988.

Podro, Michael. The Critical Art Historians. London: Yale University Press, 1986.

Raman, K.V. Principles and Methods of Archaeology. 2<sup>nd</sup> ed. Madras: Parthajan Publications, 1991.

Sullivan, Graeme. Art Practice as Research. Los Angeles: Sage Publications, 2010.

### EVALUATION

- This course does not have an end semester examination.
- It will be assessed internally through paper presentations, seminars and assignments for 100 marks.



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**SYLLABUS**

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**DISSERTATION AND VIVA VOCE**

**CODE :11FA/RC/DI2 21**

**CREDIT : 21**

- The student is required to select her area of interest within the field of art history and aesthetics and research on it.
- The selected topic / theme should not have been researched earlier.
- Number of pages: 100 typed pages with double spacing, which will exclude appendix.
- Illustrations / visuals to be inserted as plates.
- The dissertation will be evaluated for 75 marks by the supervisor and an external examiner. The Viva Voce examination conducted by the external examiner and supervisor will be for 25 marks.