

## ENTRANCE EXAMINATION, 2018

M.Phil./Ph.D.

## VISUAL ARTS

[ Field of Study Code : VSAP (163) ]

Time Allowed : 3 hours

Maximum Marks : 80

Answer any one question from Part—I (which carries 40 marks) and any two questions from Part—II (each carries 20 marks)

## PART—I

Answer any one question :

1. Are aesthetic theories culturally specific or can they have transcultural applicability? For example, can Kantian aesthetics be relevant in the understanding of non-Western art or can Bharata's theory of *rasas* be useful to understand Western art? Argue with relevant examples. What are the implications of your position for art historical methodology?
2. "Religious icons are as political as they are religious in nature." Elaborate upon this statement and discuss it in relation to recent research on Indic arts, using suitable examples. Analyze the methodologies employed by studies that place such religious icons within a political frame.
3. Discuss the archival turn in contemporary art practice and art theory in the age of information technology. How does this impact upon the status of 'art' and 'art history' today? Refer to specific art works and projects.
4. Discuss how portable video technology invented in the 1960's allowed artists to explore kinetic images in a way that were quite distinct from broadcast forms such as television. What kind of methodological issues does this throw up with regard to the politics of reception? Explain, giving examples of early attempts in this medium.

Answer any two questions :

20×2=40

5. Have there been any great Indian woman artists? Write an appraisal of the situation in any period of Indian history, keeping Linda Nochlin's classic essay on the theme in mind.
6. In popular discourse, aesthetics is often conflated with moral judgement. Thus a 'bad' king cannot be seen as a patron of 'good' art. Are such prejudices operative in the methods used in scholarly writing as well? Justify with examples.
7. Art History as a discipline is largely understood as having a provenance in the West. How does it undergo shifts when introduced into India by pioneers like Ananda Coomaraswamy or Stella Kramrisch?
8. Debate the hierarchies between the so-called 'craft/folk art' and 'fine art' traditions of India, giving examples of each. What are the key problems that separate the two and how do they overlap in the context of contemporary artistic and artisanal practice?
9. Analyze the regional variations in the patronage and architectural forms within the larger tradition of temple construction, taking three suitable examples from different regions within the same broad time frame.
10. Explain the importance and the limitation of religious texts in the understanding of art from ancient and medieval times.

