

## **ART AND AESTHETICS (PGQP72)**

### **Visual Studies**

Broad knowledge of the history of world art in general, and of art in South Asia, from Indus Valley Civilization till the present, in particular. Candidates should have an understanding of formal, stylistic and iconographic aspects of South Asian art and be able to place them in their literary, cultural, historical, religious and liturgical context. In addition, a broad knowledge of the history of Western Art, from the Renaissance to the present day, and of the history of Asian art, including Far Eastern and Islamic art, are valuable. An awareness of current debates and new developments around art, heritage, museums and exhibitions is important, with an emphasis on the ability to critically engage with issues and themes related to art.

### **Cinema Studies**

Broad knowledge of World Cinema, Film movements, Digital Media Cultures and, Film/Media Practice. There should be awareness of film media's status as an aesthetic practice, a mass cultural form and an instigator of public debates. Candidates should display their knowledge of the public presence of cinema/media and the way certain film practices get linked to political controversies, festival bans, censorship debates and vandalism at exhibition venues. Some knowledge of the role of film criticism and writing about cinema in the popular press will be helpful.

### **Theatre and Performance Studies**

Broad knowledge of the history of theatre and dance including classical Greek theatre, Elizabethan theatre, classical Indian theatre, music, dance and performance cultures, bhakti performance traditions in India, modern theatre and contemporary performance practices. Some familiarity with dance in the larger context of Indian dance history, relationship of dance and society. Likewise, an engagement with musical traditions, both classical and popular.

Some awareness of basic concepts like rasa and catharsis, the dynamics of body, space and time in different theatrical and dance traditions, the role of the actor/performer and spectator. Basic knowledge of the theoretical writings of Bharata, Bhatkhande, Kapila Vatsyayan, Susan Foster, Stanislavski, Brecht, Augusto Boal, Badal Sircar. An ability to see performances critically with an awareness of their social and political contexts. Emphasis on the capacity to describe the performances of everyday life, including festivals, rituals and ceremonies experienced at a local level within specific regional contexts.