

ENTRANCE EXAMINATION, 2018

M.A. ARTS AND AESTHETICS

[Field of Study Code : SAAM (235)]

Time Allowed : 3 hours

Maximum Marks : 100

There are **two** Sections to this paper, Section—I (Essay topics) and Section—II (Short notes). Section—I has three Groups : A, B and C. Candidates must attempt **three** essay questions from Section—I. Candidates may answer one essay from each Group, or a maximum of two essays from one Group and the third essay from another Group. **Do not choose all three essays from one Group.** In Section—II, you may choose *any two* topics for short notes.

All questions must be answered in the answerscript provided.

SECTION—I

Answer **three** questions, choosing topics from **at least two Groups**. You may also choose to answer one from each Group.

25×3=75

GROUP—A

(Visual Studies)

1. We often find objects housed in museums which were never meant to be seen by the human eye, for instance objects excavated from burial mounds. What is it that makes such objects 'Art'? Are the meanings of objects stable throughout their historical lives? Respond with at least two examples of specific works that you may have seen in a museum.
2. In the past, portraits could be commissioned only by persons of a certain class. The portrait, whether painted or photographed, was the outcome of negotiations between the patron and the artist or photographer. Now, the miniaturization of technology and the reduction of costs in making and distributing images has led to an explosion in self-representation. Discuss the 'selfie' phenomenon, placing it in the tradition of portraiture, and discuss how it has impacted the representation of social relations.
3. The Taj Mahal has recently been at the centre of a controversy. Summarize the major assertions and counter-assertions that have been made by public figures, organizations and opinion-makers, regarding the Taj Mahal and its place among the monuments of India and write your own assessment of these arguments. Give a reasoned account of the policies or decisions you would like to see implemented regarding the Taj Mahal.

(Theatre and Performance Studies)

4. Examine the life and work of a vocalist or an instrumentalist. What does it tell us about the history of arts in India?
5. If theatre is an art, then who according to you is the main artist of the theatre? Is it the actor, the director, the scenographer or can theatre be thought of as a genuinely collective artistic practice?
6. To what extent does the theme of Bhakti inform traditional Indian dance, theatre or music practices?
7. Write an essay on dance, patronage and livelihood in contemporary India. Answer the question by addressing specific examples.

GROUP—C

(Cinema Studies)

8. What is the significance of *Blade Runner 2049* released in 2017? In what ways does this film dialogue with the previous one released in 1982? Discuss.
9. What is the role of censorship in India? Discuss the nature of at least two controversies linked to film censorship in India in the last five years.
10. What is the relationship between cinema and history? Write an essay on 'cinematic pastness' using examples from a few films.

SECTION—II

11. Write short notes on any *two* of the following (up to 300 words each) : $12\frac{1}{2} \times 2 = 25$

- (a) Sculptures of the Parinirvana of Buddha
- (b) Kundan Shah/G. Aravindan
- (c) Manipuri dance
- (d) Internet Memes
- (e) Drishyam films/Netflix
- (f) Phanek weaves
- (g) Doppelganger in films
- (h) K. N. Panikkar
- (i) Mockumentary

- (j) Temple as Mount Kailasha in Ellora
- (k) Margi and Desi
- (l) Thumri
- (m) Bhava and Rasa
- (n) Cannes film festival/IFFK
- (o) Jahaz Mahal, Mandu

SECTION-I

(Visual Studies)