

Even Semester Examination 2025
Department of History of Art
Kala-Bhavana, Visva-Bharati University

Name of Examination: **M.F.A.**

Semester: **II**

Course Title: **Contemporary Indian Art: History and Issues (1950 to the Present)**

Course Code: **AH/MFA 3**

Time: 3 hours

Full marks: 60

All questions carry equal marks
Answer **any three** of the following

1. Having first-hand international exposure in the early 1950s, how did the artists respond to the new questions of identity in the Post-Independence India? Answer by elaborating on the works of any two artists of your choice.
2. Analyze the significance of Indigenous Trends in the Post-Independence contemporary art, by elaborating on the works of any two artists of your choice.
3. The manifesto of Group 1890 reveals the aesthetic and political questions that the artists were collectively engaged in their respective/individual artistic explorations. Explain this statement by discussing at least one work each by any two artists of your choice.
4. What is the significance of the exhibition *Place for People* in the Post-Independence India? Explain, by discussing the works of any two artists from the exhibition.
5. The visual practice of women artists in the 1980s signaled an ideological shift in addressing gender issues, and the position of women in Indian society. Answer by focusing on one work each by any two artists of your choice.
6. Explain how the establishment of Roopankar Museum at Bharat Bhavan in Bhopal introduced a new chapter in modern art's relationship with the indigenous artistic communities in the Post-Independence India.
7. Provide your understanding of the politics and issues that informed the works of any two new media artists from the 1990s and later. Answer with a detailed analysis of at least one work by each artist.
8. Write short notes on ***any two*** (2x10):
 - a) Faculty of Fine Arts, Baroda
 - b) Bhupen Khakhar
 - c) Lalit Kala Akademi
 - d) Pushpamala N.
 - e) Meera Mukherjee

Even Semester Examination 2025
Department of History of Art
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Name of the Examination: **MFA in History of Art (Specialisation)**

Semester: **II**

Course Title: **Contemporary Western Art: History and Concepts (1940s to the Present)**

Course Code: **AH/MFA 4**

Time: **3** hours

Full Marks: **60**

All questions carry equal marks
Answer **any three** of the following

1. “No longer was the canvas a place of representation, it became a vital space of action, in the same way that the materials, for the most part industrial paints, became tools for that action.” Explain Abstract Expressionism, with reference to the above quote, citing specific examples.
2. What was American Pop Art’s response to commercial consumer culture and its products? Explain with suitable examples from any two artists.
3. Explain Post-painterly Abstraction **or** Minimal Art with appropriate examples.
4. With Joseph Kosuth’s *One and Three Chairs* (1965) as example, explain Conceptual art.
5. Discuss “appropriation” using the works of Barbara Kruger **or** Cindy Sherman as examples.
6. Explain the works by Yasumasa Morimura and the transformation of the appropriated in the nineteen-nineties.
7. Write a short essay on **any two**:
 - a) Mark Rothko **or** Clyfford Still as examples of “Colour-field” version of Abstract Expressionism
 - b) Peter Blake **or** David Hockney as British Pop artists
 - c) Kenneth Noland and Hard-Edge Abstraction
 - d) Joseph Beuys’ *How to explain pictures to a dead hare* (1965) and Performance Art
 - e) Earthwork in Walter de Maria’s *Lightning field* (1970-77)
 - f) Jenny Holzer **or** Christian Boltanski and the mode of installation
 - g) Judy Chicago, *The Dinner Party* (1979) and the issue of gender

Even Semester Examination 2025
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Name of Examination: **M.F.A.**

Semester: **II**

Course Title: **Western Painting- Renaissance to Mannerism**

Course Code: **AH/MFA 13**

Time: 3 hours

Full marks: 60

All questions carry equal marks

Answer **any three** of the following

1. Write an essay on the types of painterly traditions in Proto-Renaissance Italy. Give at least four examples with their contexts.
2. What is Renaissance? Does it make a difference from the Gothic period? Establish your arguments with adequate examples.
3. Write an essay on Paolo Uccello **or** Piero Della Francesca with at least four examples of the artist's works.
4. Write an essay on Leonardo da Vinci, highlighting his painterly achievements. Give examples.
5. Write an essay on Michelangelo, pointing out his achievements in the field of sculpture. Give at least four examples.
6. What is Mannerism? Write an essay on the transition from the late Renaissance to Mannerism with examples.
7. Write short notes on **any two** of the following questions: (2 x 10)
 - a) Tintoretto,
 - b) Giotto,
 - c) Masaccio,
 - d) Brunellesci,
 - e) Donatello,
 - f) Pontormo

Even Semester Examination 2025
Department of History of Art
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Name of the Examination: **MFA in History of Art (Specialisation)**

Semester: **II**

Course Title: **Art History and its Methods**

Course Code: **AH/MFA 17**

Time: **3** hours

Full Marks: **60**

All questions carry equal marks
Answer **any three** of the following

8. Discuss the formalist approaches of analysing art by Heinrich Wölfflin and Roger Fry. Elaborate on their differences and intersections.
9. Write about the model of individual artistic genius configured by Giorgio Vasari in analysing an artist's work. Answer by discussing his framework, methods, and its constraints.
10. Discuss the significance of Winckelmann's model of cultural history in analysing art works. Explain its different aspects within the context of Enlightenment.
11. How does social history of art differ from the models of cultural history and formalist art history? Answer by noting the significance and criticism of Arnold Hauser's art historical scholarship.
12. Write about the different aspects that Panofsky explains in calling Art History a humanistic discipline.
13. How did feminist scholarship impact art history? Elaborate on the methods and frameworks that Linda Nochlin and Griselda Pollock proposed for practising a critical art history.
14. Provide your broad understanding of the different scholarly approaches in the twentieth century history of art by focusing on two scholars of your choice, not attempted in the rest of the questions in this paper.
15. Write a short essay on **any two**
 - h) Alois Riegl and *Kunstwollen*
 - i) Connection between 'Spirit of the Age' and history of art
 - j) Schema by E. H. Gombrich.
 - k) Henry Focillon's *The Life of Forms in Art*.
 - l) T. J Clark and Creation vs. Production.