

Partha Mitter Indian Art

The Alternate Nation of Abanindranath Tagore provides a revisionary critique of the art of Abanindranath Tagore, the founder of a 'national' school of Indian painting, popularly known as the Bengal School of Art. It categorically argues that the art of Abanindranath, which developed as part of what has been called the Bengal Renaissance in the 19th–20th centuries, was not merely a normalization of nationalist or orientalist principles, but was a hermeneutic negotiation between modernity and community, geared toward the fashioning of an alternate nation, resistant to the stereotyping identity formation of the nation-state. It also establishes that his art—embedded in communitarian practices like kirtan, alpona, pet-naming, syncretism and storytelling through oral allegories—sought a dialogic social identity within the inter-subjective contexts of locality, regionality, nationality and trans-nationality. This book is well-illustrated with many of Abanindranath's creations. It will be a rich reference work for students, researchers and academics from various subject areas such as arts and humanities, sociology and cultural studies, and would be precious for artists, art collectors, connoisseurs, museums and art galleries.

The tumultuous last decades of British colonialism in India were catalyzed by more than the work of Mahatma Gandhi and violent conflicts. The concurrent upheavals in Western art driven by the advent of modernism provided Indian artists in post-1920 India a powerful tool of colonial resistance. Distinguished art historian Partha Mitter now explores in this brilliantly illustrated study this lesser known facet of Indian art and history. Taking the 1922 Bauhaus exhibition in Calcutta as the debut of European modernism in India, *The Triumph of Modernism* probes the intricate interplay of Western modernism and Indian nationalism in the evolution of colonial-era Indian art. Mitter casts his gaze across a myriad of issues, including the emergence of a feminine voice in Indian art, the decline of “oriental art,” and the rise of naturalism and modernism in the 1920s. Nationalist politics also played a large role, from the struggle of artists in reconciling Indian nationalism with imperial patronage of the arts to the relationship between primitivism and modernism in Indian art. An engagingly written study anchored by 150 lush reproductions, *The Triumph of Modernism* will be essential reading for scholars of art, British studies, and Indian history.

This new history of over 5,000 years of African art reveals its true diversity for the first time. Challenging centuries of misconceptions that have obscured the sophisticated nature of African art, *Garlake* focuses on seven key regions--southern Africa, Nubia, Aksum, the Niger River, West Africa, Great Zimbabwe, and the East African coast--treating each in detail and setting them in their social and historical context. *Garlake* is long familiar with and has extensive practical experience of both the archaeology and the art history of Africa. Using the latest research and archaeological findings, he offers exciting new insights into the works native to these areas, and he also puts forth new interpretations of several key cultures and monuments. Acknowledging the universal allure of the African art object, this stunning book helps us to understand more about the ways in which this art was produced, used, and received.

This first book to fully explore the opulent art and refined lifestyle of Lucknow showcases cultural diversity at its most magnificent. Lucknow was a cosmopolitan Indo-Islamic-European capital in northern India that flourished in the eighteenth and nineteenth centuries. Cultural successor to the resplendent Mughal Empire-and fated to succumb to Imperial British expansion- Lucknow fostered some of the most vibrant artistic expressions of its day in a wide range of mediums. It also represented a rare intersection of Eastern and Western traditions, as well as of Islamic and Hindu influences. This book is the first to present Lucknow's sophisticated synthesis of styles, histories, and beliefs brilliantly melded into its distinctive grand artistry. *Captured Hearts* includes essays by the two curators and nine additional scholars on the multiple aspects of Lucknow's cultural heritage. The book also features 240 sumptuous illustrations, including album paintings, illustrated historical and religious manuscripts, textiles and garments, period photographs, and decorative art objects such as ornate metalwork, glassware, and jewelry. Together they offer proof of a rich and dynamic culture, which lives on today by evoking nostalgia for a lost past and serving as a cultural model and source of national pride.

This volume examines the motives behind rejections of beauty often found within contemporary art practice, where much critically acclaimed art is deliberately ugly and alienating. It reflects on the nature and value of beauty, asking whether beauty still has a future in art and what role it can play in our lives generally. The volume discusses the possible “end of art,” what art is, and the relation between art and beauty beyond their historically Western horizons to include perspectives from Asia. The individual chapters address a number of interrelated issues, including: art, beauty and the sacred; beauty as a source of joy and consolation; beauty as a bridge between the natural and the human; beauty and the human form; the role of curatorial practice in defining art; order and creativity; and the distinction between art and craft. The volume offers a valuable addition to cross-cultural dialogue and, in particular, to the sparse literature on art and beauty in comparative context. It demonstrates the relevance of the rich tradition of Asian aesthetics and the vibrant practices of contemporary art in Asia to Western discussions about the future of art and the role of beauty.

The field of monster studies has grown significantly over the past few years and this companion provides a comprehensive guide to the study of monsters and the monstrous from historical, regional and thematic perspectives. The collection reflects the truly multi-disciplinary nature of monster studies, bringing in scholars from literature, art history, religious studies, history, classics, and cultural and media studies. The companion will offer scholars and graduate students the first comprehensive and authoritative review of this emergent field.

Traces the history of Japanese painting, calligraphy, architecture, sculpture, and other arts from the prehistoric period to modern times.

The demand for Modern, Post-Modern and Contemporary Indian art among collectors all over the world has spiralled in the past few years. This book covers major trends in Indian art over the last 150 years, taking in a broad sweep the shift from traditional forms of painting through the mechanical reproduction to 21st century Contemporary art.

The art of Hinduism constitutes one of the world's greatest traditions. This volume examines the entire period, covering shrines consecrated to Hindu cults and works of art portraying Hindu divinities and semi-divine personalities.

The first monograph of the Indian artist Sohan Qadri, a modern Tantric painter. Born in 1932 in Punjab, India, Qadri began his quest for his true self through Tantric yoga and spent long periods of time silently meditating in remote temples in the Himalayas and Tibet. His isolation propelled his urge to paint. He received his MFA in 1960 from the Government College of Art in Simla, India, but soon discovered that academic trappings were not for him. Shortly after his first exhibition in 1965, he left India for the West. In

Qadris work, there is a tranquil coexistence of binary opposites male and female, known and unknown, physical and spiritual. Although he clearly has Western influences, such as Mark Rothko and Clyfford Still, his work is uniquely Eastern. His paintings are monochrome surfaces with structural effects that, in their repetition, convey the rhythmic expressions of colour energies. The vibrations created by these energies are endless and break the boundaries between the inner space of the image and the external space of the viewer. Heinrich Böll, the 1972 Nobel Prize winner in Literature, said that Qadri, with his painting liberates the word meditation from its fashionable taste and brings it back to its proper origin uninfluenced by Western propaganda, misunderstandings and corruptions.

Indian ArtOxford University Press, USA

* The first volume to explore the staggering collection of Jane and Kito de Boer* Functions as an introduction to Indian modernism, with strong representations of several individual artists as well as major movementsModern Indian Painting presents a survey of Indian painting from the late 19th century to the present day, drawn from the private collection of Jane and Kito de Boer remarkable for its broad historical scope and wide range of artists. The book clearly delineates major developments over a long period of time, while contextualizing them with previously unpublished examples by major artists. The first part of the book features the de Boers talking about their passion for India and Indian art. The second part presents a history of modern Indian painting, with essays on the Bengal School, the so-called 'Dutch Bengal' artists, the Calcutta naturalists, the portrait painters of the Bombay School in the early 20th century, the Progressive Artists Group and the post-Independence artists of Bengal. The de Boer collection also contains strong representations of a few individual artists, such as Chittaprosad, Ganesh Pyne, Ramachandran and Broota, whose works are explored through essays and interviews. The fact that many of these chapters draw almost exclusively on the de Boer collection is a testament to its incredible size and breadth. In this volume, we hope to show how the collection takes a dispassionate view of the global status of Indian art, while at the same time revealing a commitment and long-term engagement with the country and its creativity. With contributions from Partha Mitter, Giles Tillotson, Yashodhara Dalmia, Sona Datta, Sanjay Kumar Mallik and Rob Dean.

The Ashmolean's holdings of Indian art are the most extensive in Britain after the great London collections of the British Museum and the V&A. This book is arranged chronologically in three separate sections -- Hindu, Buddhist and Jain sculpture; folk bronzes and paintings; paintings and decorative arts of the Mughal and British periods. The richness of Native American art is explored from the early pre-Columbian period to the present day, stressing the conceptual and iconographic continuities over five centuries and across an immensely diverse range of regions. 53 color photos. 104 halftones. 8 maps.

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In this fascinating study, Partha Mitter traces the history of European reactions to Indian art, from the earliest encounters of explorers with the exotic. East to the more sophisticated but still incomplete appreciations of the early twentieth century. Mitter's new Preface reflects upon the profound changes in Western interpretations of non-Western societies over the past fifteen years.

Addressed to students of the image—both art historians and students of visual studies—this book investigates the history and nature of time in a variety of different environments and media as well as the temporal potential of objects. Essays will analyze such topics as the disparities of power that privilege certain forms of temporality above others, the nature of temporal duration in different cultures, the time of materials, the creation of pictorial narrative, and the recognition of anachrony as a form of historical interpretation. Partha Mitter's book is a pioneering study of the history of modern art on the Indian subcontinent from 1850 to 1922. The author tells the story of Indian art during the Raj, set against the interplay of colonialism and nationalism. The work addresses the tensions and contradictions that attended the advent of European naturalism in India, as part of the imperial design for the westernisation of the elite, and traces the artistic evolution from unquestioning westernisation to the construction of Hindu national identity. Through a wide range of literary and pictorial sources, Art and Nationalism in Colonial India balances the study of colonial cultural institutions and networks with the ideologies of the nationalist and intellectual movements which followed. The result is a book of immense significance, both in the context of South Asian history and in the wider context of art history.

The purpose of art, the Paris-trained artist Amrita Sher-Gil wrote in 1936, is to "create the forms of the future" by "draw[ing] its inspiration from the present." Through art, new worlds can be imagined into existence as artists cultivate forms of belonging and networks of association that oppose colonialist and nationalist norms. Drawing on Edward Said's notion of "affiliation" as a critical and cultural imperative against empire and nation-state, Worldly Affiliations traces the emergence of a national art world in twentieth-century India and emphasizes its cosmopolitan ambitions and orientations. Sonal Khullar focuses on four major Indian artists—Sher-Gil, Maqbool Fida Husain, K. G.

Subramanyan, and Bhupen Khakhar—situating their careers within national and global histories of modernism and modernity. Through a close analysis of original artwork, archival materials, artists' writing, and period criticism, Khullar provides a vivid historical account of the state and stakes of artistic practice in India from the late colonial through postcolonial periods. She discusses the shifting terms of Indian artists' engagement with the West—an urgent yet fraught project in the wake of British colonialism—and to a lesser extent with African and Latin American cultural movements such as Négritude and Mexican muralism. Written in a lucid and engaging style, this book links artistic developments in India to newly emerging histories of modern art in Asia, Africa, and Latin America. Drawing on original research in the twenty-first-century art world, Khullar shows the persistence of modernism in contemporary art from India and compares its function to Walter Benjamin's ruin. In the work of contemporary artists from India, modernism is the ground from which to imagine futures. This richly illustrated study juxtaposes little-known, rarely seen, or previously unpublished works of modern and contemporary art with historical works, popular or mass-reproduced images, and documentary photographs. Its innovative art program renders newly visible the aesthetic and political achievements of Indian modernism.

"The pagodas of Burma, the temples of Angkor, the great Buddhist monument of Borobudur - these achievements of powerful courts and rulers are the most familiar part of a broad artistic tradition that includes textiles, sculpture, offers new insights into the interpretation and importance of Southeast Asian art, and local artists are embracing new subjects and media as the area opens up to world travel and communication. Covering Brunei, Burma, Cambodia, Indonesia, Laos, Malaysia, the Philippines, Singapore, Thailand and Vietnam, Dr Kerlogue examines the roots and development of the arts of this distinctive region from prehistory to the present day. The book traces the reflection of indigenous beliefs and world religions - Hinduism, Buddhism, Islam and Christianity - in artistic expression, arriving at an exploration of the post-colonial period."--Back cover. This concise yet lively new survey guides the reader through 5,000 years of Indian art and architecture. A rich artistic tradition is fully explored through the Hindu, Buddhist, Islamic, Colonial, and contemporary periods, incorporating discussion of modern Bangladesh and Pakistan, tribal artists, and the decorative arts. Combining a clear overview with fascinating detail, Mitter succeeds in bringing to life the true diversity of Indian culture. The influence of Islam on the Mughal court, which produced the world-famous Taj Mahal and exquisite miniature paintings, is closely examined. More recently, he discusses the nationalist and global concerns of contemporary art, including the rise of female artists, the stunning architecture of Charles Correa, and the vibrant art scene. The very particular character of Indian art is set within its cultural and religious milieu, raising important issues about the profound differences between Western and Indian ideas of beauty and eroticism in art.

Following the celebration of the 70th anniversary of Indian independence, this book focuses on the Progressive Artists Group, which included artists from different backgrounds and traditions who found common cause at a time of political and social upheaval in their country. Formed just months after the 1947 Partition of India and during tremendous violence and protest, the Progressive Artists Group (PAG) included artists seeking a break with their country's past and its cultural constraints. For nearly a decade these painters and sculptors explored ideas about art for a new nation. Through lush illustrations and scholarly essays, this volume looks at the brand of modernism the group espoused and its relevance and importance to contemporary art. The careers of artists K.H. Ara, S.K. Bakre, H.A. Gade, V.S. Gaitonde, M.F. Husain, Krishen Khanna, Ram Kumar, Tyeb Mehta, Akbar Padamsee, S.H. Raza, Mohan Samant, and F.N. Souza are presented in three sections. "The Realists" explores how artists turned away from the trauma of Mumbai and toward folk and rural culture. "India International" demonstrates how the Progressives mined contemporary artists such as Mark Rothko, Paul Klee, and Pablo Picasso to create their own distinct genre. "Masters of the Game" brings together works created after the PAG's dissolution and shows how these pieces collectively gave visual form to the idea of India as secular, heterogeneous, international, and united. A valuable examination of the ways artistic expression can preserve and advance its cultural heritage, this volume captures an exciting time in India's art history.

A full and up-to-date history of the subcontinent's artistic heritage.

Traces the history of Chinese painting and sculpture, and describes important movements and themes

Presents an overview of art in China from the Neolithic period to the 1990s

"Since the late nineteenth century the conceptual and disciplinary frames of reference imposed upon non-European art have undergone a continual process of negotiation, transfiguration, and contestation. Indeed, artists, art critics, and art historians all over the world have challenged the categories of art that were created in European metropolises for the academic disciplines of art history and anthropology. Focusing on the themes of narrative, concept, and practice, this volume brings together fourteen essays that trace the complexities of this process during the twentieth and twentyfirst centuries. These essays explore how epistemic paradigms as well as "travelling" objects, cultural agents, and institutions set a number of transcultural negotiations into motion. By examining key cultural identities and concepts, including perceptions of the avant-garde and modernity as well as concomitant notions of authenticity and originality, they analyse the dynamics that make up artistic production and discourses on art."--Front cover flap

Moments of crisis and innovation in modernism's cross-cultural past, from the reception of modernist art in colonial India to the experience of African American artists in the New York art world of the 1950s. This first book in the Annotating Art's Histories series revisits the period in which modernist attitudes took shape, examining the ways in which a shared history of art and ideas was experienced in different nations and cultures. Original essays by leading art historians and curators trace the dynamic interplay of cultures across the story of modern art, looking at moments of crisis and innovation in modernism's cross-cultural past. An account of colonialism and nationalism in Indian art from the

1890s to the 1920s, for example, suggests that cultural identities are constantly modifying one another in the very moment of their encounter and points to primitivism as a counter-discourse to modernism. A collision between modernism and colonialism in the design of a Bauhaus model housing project reveals the volatile conditions of European modernism in the 1930s. Discussions of the abstract painting of Norman Lewis and the collages of Romare Bearden illustrate the conflicted experiences and multiple affiliations of African American artists in the New York art world of the 1940s and 1950s. The first English translation of an influential essay in the Brazilian neoconcrete movement of the 1950s takes up concerns similar to those of North American minimalism in the 1960s. These and the other journeys into modernism's past described in *Cosmopolitan Modernisms* return to our contemporary moment with questions about modern art and modernity that we are only beginning to ask. Copublished with inIVA/Institute of International Visual Arts, London.

Following India's independence in 1947, Indian artists creating modern works of art sought to maintain a local idiom, an "Indianness" representative of their newly independent nation, while connecting to modernism, an aesthetic then understood as both universal and presumptively Western. These artists depicted India's precolonial past while embracing aspects of modernism's pursuit of the new, and they challenged the West's dismissal of non-Western places and cultures as sources of primitivist imagery but not of modernist artworks. In *Art for a Modern India*, Rebecca M. Brown explores the emergence of a self-conscious Indian modernism—in painting, drawing, sculpture, architecture, film, and photography—in the years between independence and 1980, by which time the Indian art scene had changed significantly and postcolonial discourse had begun to complicate mid-century ideas of nationalism. Through close analyses of specific objects of art and design, Brown describes how Indian artists engaged with questions of authenticity, iconicity, narrative, urbanization, and science and technology. She explains how the filmmaker Satyajit Ray presented the rural Indian village as a socially complex space rather than as the idealized site of "authentic India" in his acclaimed *Apu Trilogy*, how the painter Bhupen Khakhar reworked Indian folk idioms and borrowed iconic images from calendar prints in his paintings of urban dwellers, and how Indian architects developed a revivalist style of bold architectural gestures anchored in India's past as they planned the Ashok Hotel and the Vigyan Bhavan Conference Center, both in New Delhi. Discussing these and other works of art and design, Brown chronicles the mid-twentieth-century trajectory of India's modern visual culture.

The Triumph of Modernism probes the intricate interplay of Western modernism and Indian nationalism in the evolution of colonial-era Indian art.

This groundbreaking volume examines the extraordinary artistic and cultural traditions of the African region known as the western Sahel, a vast area on the southern edge of the Sahara desert that includes present-day Senegal, Mauritania, Mali, and Niger. This is the first book to present a comprehensive overview of the diverse cultural achievements and traditions of the region, spanning more than 1,300 years from the pre-Islamic period through the nineteenth century. It features some of the earliest extant art from sub-Saharan Africa as well as such iconic works as sculptures by the Dogon and Bamana peoples of Mali. Essays by leading international scholars discuss the art, architecture, archaeology, literature, philosophy, religion, and history of the Sahel, exploring the unique cultural landscape in which these ancient communities flourished. Richly illustrated and brilliantly argued, *Sahel* brings to life the enduring forms of expression created by the peoples who lived in this diverse crossroads of the world.

Surveys the traditions of Indian art, including the masterpieces of Buddhist and Hindu art, the culture of the Mughal court, and the golden age of miniature painting.

An authoritative history of art history from its medieval origins to its modern predicaments In this authoritative book, the first of its kind in English, Christopher S. Wood tracks the evolution of the historical study of art from the late middle ages through the rise of the modern scholarly discipline of art history. Synthesizing and assessing a vast array of writings, episodes, and personalities, this original and accessible account of the development of art-historical thinking will appeal to readers both inside and outside the discipline. Combining erudition with clarity, this book makes a landmark contribution to the understanding of art history.

From refined portraits of resplendent maharajas to earthy depictions of divine rogues cavorting with milkmaids, Indian miniature paintings depict the world as it should be: radiant, plentiful and passionate. These manuscript illustrations combine vibrant color with exquisite delicacy, offering immediate impact while also rewarding lengthy examination. Alone on the market, this beautiful volume presents the art form for non-specialists, surveying the most notable styles and periods of Indian painting and offering an introduction to the legends and historic personalities that inspire its entertaining subjects. The text covers such diverse topics as scriptures written on palm leaves, likenesses of favorite animals, images inspired by music, techniques and materials, and Indian reactions to European art. The Boston Museum of Fine Art's collection of Indian paintings, assembled by the esteemed scholar A. K. Coomaraswamy, is justly renowned as one of the finest in the world, and *Indian Painting*, one of the only readily available comprehensive histories of the subject, is the first book since Coomaraswamy's seminal catalogues of the 1920s to draw so extensively on the MFA's collection. It includes 120 of the most remarkable pieces, many of which are reproduced here in color for the first time

InFlux: Contemporary Art in Asia brings together essays by leading critics and curators to examine modern and contemporary art practice and its discourses in Asia. Covering diverse regions spanning China, India, Thailand, Iran, West Asia, Pakistan, Kazakhstan, Hong Kong, Tibet, and Cambodia, the book examines their multiple modernities and the arrival of many Asia's upon the contemporary art scene. Some centers have become celebrated in the international exhibition circuit and the art market, but there is also an Asia beyond their ambit, and the book throws light upon major and minor, established and emergent geographies of art. Asia's own internal minorities fracture any unified sense of place, and representing this diversity has become a major challenge for today's curator. What is the impact on contemporary art of state power and burgeoning economies, or the persistent stereotypes of Asian craftsmanship, exoticism, and religiosity or the new ones of terrorism and tourist paradise? The book aims to challenge some of these perceptions by viewing modern and contemporary Asian art not as a given field but as a project in flux, constantly under revision via art practice and curatorial interventions.

A major publication showcasing the history of Indian art across the subcontinent and South Asia from the late-nineteenth century to the present day.

In the *New York Times*, critic Teju Cole offered this appreciation of the work of Indian-born photographer Raghubir Singh (1942—1999): "Singh gives us photographs charged with life: not only beautiful

experiences or painful scenes but also those in-between moments of drift that make up most of our days." This richly illustrated volume, the first in-depth study of Singh's work, situates it at the intersection of Western modernism and traditional South Asian modes of picturing the world. A major practitioner of color street photography, Singh captured images that demonstrate the diverse culture of India. Raghubir Singh features over 100 of his photographs—in counterpoint with the work of such influences as Henri Cartier-Bresson and Lee Friedlander and with images of traditional South Asian artworks that inspired his practice—providing an extensive overview of the artist's career. With its vibrant plates and insightful essays, this publication brilliantly illustrates Cole's assessment that Singh's work draws "breathtaking coherence out of the chaos of the everyday."

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