

Partha Mitter Indian Art

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Maligned Monsters Encounters with Modern Indian Art Modernism and
the Art of Muslim South Asia The Hindus 'Greater India' and the
Indian Expansionist Imagination, c. 1885-1965 Indian Art Worlds in
Contention Modern Art in Pakistan India by Design Teaching South and
Southeast Asian Art Fifty Key Texts in Art History The Routledge
Handbook of Hindu Temples Belonging across the Bay of Bengal The
Rays before Satyajit The Greek Experience of India The Ashgate
Research Companion to Monsters and the Monstrous Partha Mitter
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Yashodhara Dalmia Iftikhar Dadi Wendy Doniger Jolita Zabarskaitė
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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

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 triumph of modernism probes the intricate interplay of western modernism and indian nationalism in the evolution of colonial era indian art

a major publication showcasing the history of indian art across the subcontinent and south asia from the late nineteenth century to the present day this landmark collection presents a new history of indian art from the twentieth century to the present day recent decades have seen an overdue interest in the acquisition and exhibition of modern indian and south asian art and artists by major international museums this essential lavishly illustrated volume presents an engaging informative history of modern art from the subcontinent as seen through the eyes of prominent indian art historians illustrations are paired

with a strong narrative through line where key experts contribute multiple perspectives on modernism modernity and plurality as well as expansive ideas about contemporary art practices a range of subjects including group 1890 the madras art movement regional modern and dalit art are contextualized along with key artists such as amrita sher gil and raqs media collective there are also sections devoted to the art of pakistan nepal bangladesh and other parts of south asia together with lively expert discussions and a selection of absorbing interviews with artists 20th century indian art meets a clear demand for a comprehensive and authoritative sourcebook on modern postmodern and contemporary indian art this is the definitive reference for anyone with an interest in indian art and non western art histories published in association with art alive

this important new study reevaluates british art writing and the rise of formalism in the visual arts from 1900 to 1939 taking roger fry as his starting point sam rose rethinks how ideas about form influenced modernist culture and the movement s significance to art history today in the context of modernism formalist critics are often thought to be interested in art rather than life a stance exemplified in their support for abstract works that exclude the world outside but through careful attention to early twentieth century connoisseurship aesthetics art education design and art in colonial nigeri a and india rose builds an expanded account of form based on its engagement with the social world art and form thus opens discussions on a range of urgent topics in art writing from its history and the constructions of high and low culture to the idea of global modernism rose demonstrates the true breadth of formalism and shows how it lends a new richness to thought about art and visual culture in the early to mid twentieth century accessibly written and analytically sophisticated art and form opens exciting new paths of inquiry into the meaning and lasting importance of formalism and its ties to modernism it will be invaluable for scholars and enthusiasts of art history and visual culture

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

this book explores modern art in india tracing its evolution from the setting up of the progressive artists group in the 1940s to the contemporary movements today it discusses some of the fundamental issues around indian art such as the extent of its rootedness in the country the amalgamation of western art methods and indian aesthetics in the art and its increasing infusion with popular modes in a series of essays the book looks at works from the late mughal period when artists began to move towards modernism to the visionary approaches of artists like rabindranath tagore nandalal bose ramkinkar baij and benodebehari mukherjee in santiniketan it also explores innovative works of the indo hungarian artist amrita sher gil and contributions of progressive artists such as francis newton souza sayed haider raza and m f husain to the new and experimental forms being practised in the present highlighting the transformative role of modern indian art through the twentieth century as the works of each successive generation reflect the socio cultural contexts with rich illustrations the book will be of interest to students and educators of art art history intellectual and cultural history as well as to connoisseurs of art

this pioneering work traces the emergence of the modern and contemporary art of muslim south asia in relation to transnational modernism and in light of the region s intellectual cultural and political developments art historian iftikhar dadi here explores the art and writings of major artists men and women ranging from the late colonial period to the era of independence and beyond he looks at the stunningly diverse artistic production of key artists associated with pakistan including abdur rahman chughtai zainul abedin shakir ali zubeida agha sadequain rasheed araeen and naiza khan dadi shows how beginning in the 1920s these artists addressed the challenges of modernity by translating historical and contemporary intellectual conceptions into their work reworking traditional approaches to the classical islamic arts and engaging the modernist approach towards subjective individuality in artistic expression in the process they dramatically reconfigured the visual arts of the region by the 1930s these artists had embarked on a sustained engagement with international modernism in a context of dizzying social and

political change that included decolonization the rise of mass media and developments following the national independence of india and pakistan in 1947 bringing new insights to such concepts as nationalism modernism cosmopolitanism and tradition dadi underscores the powerful impact of transnationalism during this period and highlights the artists growing embrace of modernist and contemporary artistic practice in order to address the challenges of the present era

an engrossing and definitive narrative account of history and myth that offers a new way of understanding one of the world's oldest major religions the hindus elucidates the relationship between recorded history and imaginary worlds hinduism does not lend itself easily to a strictly chronological account many of its central texts cannot be reliably dated even within a century its central tenets karma dharma to name just two arise at particular moments in indian history and differ in each era between genders and caste to caste and what is shared among hindus is overwhelmingly outnumbered by the things that are unique to one group or another yet the greatness of hinduism its vitality its earthiness its vividness lies precisely in many of those idiosyncratic qualities that continue to inspire debate today wendy doniger is one of the foremost scholars of hinduism in the world with her inimitable insight and expertise doniger illuminates those moments within the tradition that resist forces that would standardize or establish a canon without reversing or misrepresenting the historical hierarchies she reveals how sanskrit and vernacular sources are rich in knowledge of and compassion toward women and lower castes how they debate tensions surrounding religion violence and tolerance and how animals are the key to important shifts in attitudes toward different social classes the hindus brings a fascinating multiplicity of actors and stories to the stage to show how brilliant and creative thinkers many of them far removed from brahmin authors of sanskrit texts have kept hinduism alive in ways that other scholars have not fully explored in this unique and authoritative account debates about hindu traditions become platforms from which to consider the ironies and overlooked epiphanies of history

this book is the first systematic study of the genealogy discursive structures and political implications of the concept

of greater india implying a hindu colonization of southeast asia and used by extension to argue for a past indian greatness as a colonial power reproducible in the present and future from the 1880s to the 1960s protagonists of the greater india theme attempted to make a case for the importance of an expansionist indian civilisation in civilizing southeast asia the argument was extended to include central asia africa north and south america and other regions where indian migrants were to be found the advocates of this indocentric and hindu revivalist approach with hindu and indian often taken to be synonymous were involved in a quintessentially parochial project despite its apparently international dimensions to justify an indian expansionist imagination that viewed india's past as a colonizer and civilizer of other lands as a model for the restoration of that past greatness in the future zabarskaite shows that the crucial ideologues and elements used for the formation of the construct of greater india can be traced to the svadeśī movement of the turn of the century and that greater india moved easily between the domains of the scholarly and the popular as it sought to establish itself as a form of nationalist self assertion

this beautifully illustrated book explores the opinions of artists critics and others involved with arts or crafts arguing for a theory that considers the different discursive formations and related strategic practices of an art world focusing on orissan patta paintings in india the author examines the local regional and national discourses involved in so doing the text demonstrates that while painters local discourses are characterised by pragmatism the discourses of regional and especially national elites are concerned with the exegesis of local paintings and their association with the great sanskrit tradition a central theme of the study focuses on the awards given for skill in craft making and their changing significance as they pass from national and regional elites to local painters it is shown how certain key actions by local painters result from a clash between local discourses on the one hand and regional and national discourses on the other

modern art in pakistan examines interaction of space tradition and history to analyse artistic production in pakistan from the 1950s to recent times it traces the evolution of modernism in pakistan and frames it in a global context in the aftermath of

partition a masterful insight into south asian art this book will interest researchers scholars and students of south asian art and art history and pakistan in particular further it will be useful to those engaged in the fields of islamic studies museum studies and modern south asian history

eschewing simple formulation of power's dependence on display saloni mathur offers a brilliantly original disentangling of the anxious and involuted attempts to manage india as an aesthetic project her account is rich in archival research theoretically elegant and exceptionally engrossing with remarkable clarity it opens colonial rule's cultural techniques to a new set of illuminating questions christopher pinney author of *photos of the gods* the printed image and political struggle in india *india by design* is an elegant and precise book remarkable for its conciseness and clarity taking a transnational perspective and deftly engaging postcolonial theory mathur explores not only the representations but also the representational practices that shaped imperial colonial and postcolonial relations barbara kirshenblatt gimblett author of *destination culture* tourism museums and heritage saloni mathur's book is a gathering of rare gifts and talents with the subtle searching eye of an expert curator and the analytic skills of a fine scholar mathur explores the diverse scales and conflicting values of colonial design and discourse arts and crafts monumental histories of museums are placed beside the *petits recits* of post cards the picturesque victorian portraiture of indian life makes a fine contrast with the celebration of modern indian art in the diasporic world of non resident indians always open to the lure and pleasure of imperial display and spectacle mathur is equally astute about its underlying strategies of surveillance and subordination this remarkable work is deeply engaged in the mechanics and mediations of imperial authority and its visual signs homi bhabha anne f rothenberg professor of the humanities harvard university saloni mathur manages to bring together remarkably diverse strands that make up the contemporary visual cultures of india and provide insights for art historians anthropologists and cultural theorists alike *india by design* colonial history and cultural display illuminates issues that are long overdue but hardly ever addressed in the art historical circles mathur's command of theory is truly impressive but even more noteworthy are her insights about indian modernity and colonial and post colonial

institutions in and outside of the country vishakha n desai
president asia society

this volume challenges existing notions of what is indian
southeast asian and or south asian art to help educators present
a more contextualized understanding of art in a globalized world
in doing so it re examines how south or southeast asian art is
being made exhibited circulated and experienced in new ways in
the united states or in regions under its cultural hegemony the
essays presented in this book examine both historical and
contemporary transformations or lived experiences of monuments
and regional styles sites from south or southeast asian art in
art making subsequent usage and exhibition making under the
rubric of indian south asian or southeast asian art

fifty key texts in art history is an anthology of critical
commentaries selected from the classical period to the late
modern it explores some of the central and emerging themes issues
and debates within art history as an increasingly expansive and
globalised discipline it features an international range of
contributors including art historians artists curators and
gallerists arranged chronologically each entry includes a
bibliography for further reading and a key word index for easy
reference text selections range across issues including artistic
value cultural identity modernism gender psychoanalysis
photographic theory poststructuralism and postcolonialism roszika
parker and griselda pollock old mistresses women art ideology
1981 victor burgin s the end of art theory criticism and
postmodernity 1986 homi bhabha the location of culture hybridity
liminal spaces and borders 1994 geeta kapur when was modernism in
indian art 1995 judith butler s gender trouble 1999 georges didi
huberman confronting images questioning the ends of a certain
history of art 2004

this handbook is a comprehensive study of the archaeology social
history and the cultural landscape of the hindu temple perhaps
the most recognizable of the material forms of hinduism temples
are lived dynamic spaces they are significant sites for the
creation of cultural heritage both in the past and in the present
drawing on historiographical surveys and in depth case studies
the volume centres the material form of the hindu temple as an
entry point to study its many adaptations and transformations

from the early centuries ce to the 20th century it highlights the vibrancy and dynamism of the shrine in different locales and studies the active participation of the community for its establishment maintenance and survival the illustrated handbook takes a unique approach by focusing on the social base of the temple rather than its aesthetics or chronological linear development it fills a significant gap in the study of hinduism and will be an indispensable resource for scholars of archaeology hinduism indian history religious studies museum studies south asian history and southeast asian history chapters 1 4 and 5 of this book are available for free in pdf format as open access from the individual product page at routledge com they have been made available under a creative commons attribution non commercial no derivatives 4 0 license

belonging across the bay of bengal discusses themes connecting the regions bordering the bay of bengal mainly covering the period from the mid 19th through the mid 20th centuries a crucial period of transition from colonialism to independence focusing on the notion of belonging the chapters in this collection highlight themes of ethnicity religion culture and the emergence of nationalist politics and state policies as they relate to the movement of peoples in the region while the indian ocean has been of interest to scholars for decades there has been a notable tilt towards historicizing the western half of that space often prioritizing islamic trade as the key connective glue prior to the rise of western power and the later emergence of transnational indian nationalism belonging across the bay of bengal enriches this story by drawing attention to buddhist and migrant connectivities introducing discussions of lanka burma and the straits settlements to establish the historical context of the current refugee crises playing out in these regions this is a timely and innovative volume that offers a fresh approach to indian ocean history further enriching our understanding of the current debates over minority rights and refugee problems in the region it will be of great significance to all students and scholars of indian ocean studies as well as historians of modern south and southeast asia

in the history of indian cinema the name of satyajit ray needs no introduction however what remains unvoiced is the contribution of his forebears and their tryst with indian modernity be it in art

advertising and printing technology or in nationalism feminism and cultural reform the earlier rays attempted to create forms of the modern that were uniquely indian and cosmopolitan at the same time some of the rays especially upendrakishore and his son sukumar are iconic figures in bengal but even bengali historiography is almost exclusively concerned with the family's contributions to children's literature however as this study highlights the family also played an important role in engaging with new forms of cultural modernity apart from producing literary works of enduring significance they engaged in diverse reformist endeavours the first comprehensive work in english on the pre satyajit generations the rays before satyajit is more than a collective biography of an extraordinary family it interweaves the ray saga with the larger history of indian modernity

an exploration of how the greeks reacted to and interacted with india from the third to first centuries bce when the greeks and macedonians in alexander's army reached india in 326 bce they entered a new and strange world they knew a few legends and travelers tales but their categories of thought were inadequate to encompass what they witnessed the plants were unrecognizable their properties unknown the customs of the people were various and puzzling while alexander's conquest was brief ending with his death in 323 bce the greeks would settle in the indian region for the next two centuries forging an era of productive interactions between the two cultures the greek experience of india explores the various ways that the greeks reacted to and constructed life in india during this fruitful period from observations about botany and mythology to social customs richard stoneman examines the surviving evidence of those who traveled to india most particularly he offers a full and valuable look at megasthenes ambassador of the seleucid king seleucus to chandragupta maurya and provides a detailed discussion of megasthenes's now fragmentary book *indica* stoneman considers the art literature and philosophy of the indo greek kingdom and how cultural influences crossed in both directions with the greeks introducing their writing coinage and sculptural and architectural forms while greek craftsmen learned to work with new materials such as ivory and stucco and to probe the ideas of buddhists and other ascetics

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

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