

Partha Mitter Indian Art

Indian Art Much Maligned Monsters Art and Nationalism in Colonial India, 1850-1922 20th Century Indian Art Modernism and the Art of Muslim South Asia The Hindus Art and Form Modern Art in Pakistan The Triumph of Modernism Art and Visual Culture in India, 1857-2007 Patrons and Philistines India Today The India Magazine of Her People and Culture India Today International The Book Review The Subject Index to Periodicals Subject Index to Periodicals FAN The Calcutta Law Journal Encyclopaedia of Hindu Iconography Partha Mitter Partha Mitter Partha Mitter Rakhee Balaram Iftikhar Dadi Wendy Doniger Sam Rose Simone Wille Partha Mitter Gayatri Sinha Pushpa Sundar Raju Kalidos

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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

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

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

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 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 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 nigeria 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

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

the triumph of modernism probes the intricate interplay of western

modernism and indian nationalism in the evolution of colonial era indian art

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

when through design and circumstance the british found themselves in possession of large parts of india they had little idea of its arts and civilization let alone any obvious interest in doing anything to promote or preserve indian culture yet by the time the british flag was lowered the state had accepted some responsibility for the arts which was extensive in some respects though india does not as yet have a comprehensive arts policy there is an accepted and serious state commitment to the arts the result of an evolution of ideas and actions over a period of time the book traces this evolution from 1773 with the establishment of british rule in bengal to 1947 when power was handed over to an indigenous government what motivated a non indigenous government to intervene in the arts and for what aim what and who influenced the state and shaped its policies what were these policies and how were the choices made how were they implemented what was the effect on the arts what legacy did the british government in india leave for its successor these are some of the questions the book attempts to answer

vol i visnu it was supported by a contingency grant of the ichr it contains the results in the literature and field monuments of early medieval period all over south india was visited and the literature in tamil and sanskrit consulted being the first in a series of four volumes it has a chapter on religion and political background the results of the monuments surveyed in the field are presented in the third chapter under the sub heads â upper deccanâ â lower deccanâ and â far southâ however the most important part is the investigation of tamil sources that is a much neglected aspect in indian art historical research in the present volume the tamil quota of thought embodied in the nalayiram is examined xxxv 341 p 13 col 149 b w photos figs maps glossary bibliography index isbn 81 88934 34 8 vol ii siva this is result of the project supported by the ugc the field was visited few more times from elephanta in the west to vilinam in the far south the volume in design is slightly modified the first chapter presents an examination of the sources in tamil literature especially the hymns of the bhakti savants the nayanmar particularly the tevaram there are not less

than 8000 hymns under vast corpus the examination of which has inspired western scholars to pay attention to the tamil sources in the investigation of an indian iconographic theme the ii iv chapters examine the saiva iconographical themes as they are present in the upper deccan lower deccan and far south the other chapters attempt an analytical study of the distribution pattern of the iconographical themes and their aesthetic value xix 319 p 12 col 165 b w photos figs glossary bibliography index isbn 81 88934 35 6 vol iii sakti goddesses this volume is on sakti goddesses the first chapter presents an account of sources in both tamil and sanskrit the tamil sources examined are those of the cankam classics and the pre pallava cilappatikaram and manimekalai in addition to the devimahatmyam some liturgical works e g lalitasahasranama and the mattavilasaprahasana are examined chapters ii iv present an account of the iconographical typologies of devi in upper deccan lower deccan and far south the distribution pattern and aesthetics of the forms of devi as they appear in early medieval art are discussed in the other chapters as in the other volumes a simple quantitative method is applied to assess the status of devi within the hindu pantheon during the period under study xiii 173 p 14 col 108 b w photos figs glossary bibliography index isbn 81 88934 36 4 vol iv part i ganapati and skanda murukan part ii brahma and other deities this volume is in two parts the first part deals with ganapati and skanda murukan the second part deals with brahma and other deities the volume is designed in four chapters the first dealing with sources and the others with iconographical forms found in the upper deccan lower deccan and far south the chapter bearing on sources discusses the data forthcoming from tamil and sanskrit in an overall perspective the present series is an important contribution because it has a special bearing tamil sources dealing with the major and minor deities of the hindu pantheon few american indian and british scholars have examined the tamil sources in an entirely different context xii 270 p 17 col 62 b w photos figs glossary bibliography index isbn 81 88934 37 2

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Introduction

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