

Art & Architecture of South and Southeast Asia
Spring 2017

Instructor: Melia Belli Bose

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Office Number: The Edith O'Donnell Institute of Art History 2.810

Office Hours: M. 4:00-5:00 p.m.

Time and Place of Class Meetings: AH2, T./Th.: 4:00-5:20

Description of Course Content: This upper level lecture course examines a range of sacred (Buddhist, Jain, Hindu, Islamic), secular, courtly, and popular artistic traditions in South Asia from prehistoric times to present, locating them in their original socio-historical settings. It also considers confluences of Indian and indigenous art, faith, and culture in Southeast Asia.

Required Textbooks and Other Course Materials:

Dehejia, Vidya, *Indian Art*, (London: Phaidon, 1997).

Weekly readings posted on class Blackboard site.

Supplemental for background:

Catherine Asher, *Architecture of Mughal India* (Cambridge: Cambridge University, 1992).

Asher and Cynthia Talbot, *India before Europe* (Cambridge: Cambridge University, 2006).

Milo Beach, *Masters of Indian Painting* (Zurich: Artibus Asiae 2011).

Beach, *The New Cambridge History of India, Volume 1, Part 3: Mughal and Rajput Painting* (Cambridge: Cambridge University, 1992).

Giles Beguin, *Buddhist Art: An Historical and Cultural Journey* (Bangkok, River Books, (2009).

Anne Bromberg, *The Arts of India, Southeast Asia, and the Himalayas at the Dallas Museum of Art* (Dallas: Dallas Museum of Art, 2013).

Anjan Chakraverty, *Indian Miniature Painting* (Delhi, Roli, 1996).

Pramod Chandra, *The Sculpture of India, 3000 B.C.-1300 A.D.* (Washington D.C.: National Gallery of Art, 1985).

Charles F. Chicarelli, *Buddhist Art: an Illustrated Introduction* (Chiang Mai: Silkworm Books, 2004).

Roy Craven, *Indian Art* (New York: Thames and Hudson, 1997).

A.L. Dallapiccola, *Indian Art in Detail* (Cambridge: Harvard University, 2011).

Dehejia, *The Body Adorned: Sacred and Profane in Indian Art* (New York: Columbia University Press, 2009).

Abraham Eraly, *The Mughal Throne: The Saga of India's Great Emperors* (San Diego: Phoenix, 2004).

Robert Fisher, *Buddhist Art and Architecture* (New York: Thames and Hudson, 1997).

Bamber Gascoigne, *A Brief History of the Great Moguls: India's Most Flamboyant Rulers* (New York: Carroll & Graf, 2002).

James Harle, *The Art and Architecture of the Indian Subcontinent* (New Haven: Cambridge

University, 1994).

Bradley Hawkins, *Asian Religions* (New York: Pearson Longmen, 2003).

Susan and John Huntington, *The Art Of Ancient India: Buddhist, Hindu, Jain* (Boston: Weatherhill, 1997).

Fiona Kerlogue, *Arts of Southeast Asia* (New York: Thames and Hudson, 2004).

Ebba Koch, *The Complete Taj Mahal* (New York: Thames and Hudson, 2006).

Koch, *Mughal Architecture: An Outline of its History and Development (1526 - 1858)* (Delhi, Primus, 2013).

Denise Patry Leidy, *The Art of Buddhism: An Introduction to Its History and Meaning* (Boston: Shambhala, 2009).

George Michell, *Hindu Art and Architecture* (New York: Thames and Hudson), 2000. Michell, *Mughal Architecture & Gardens* (Woodbridge: Antique collectors Club, 2011).

Gregory Minissale, *Images of Thought: Visuality in Islamic India 1550-1750* (Cambridge: Cambridge Scholars, 2009).

Partha Mitter, *Indian Art* (Oxford: Oxford University, 2001).

Alka Pande, *Masterpieces of Indian Art* (Delhi: Roli, 2004).

Philip Rawson, *The Art of Southeast Asia: Cambodia, Vietnam, Thailand, Laos, Burma, Java, Bali* (New York: Thames and Hudson, 1990). Rogers, J.M., *Mughal Miniatures*, (London: British Museum, 1993).

Annemarie Schimmel, *The Empire of the Great Mughals: History, Art and Culture* (London: Reaktion, 2000).

Mira Seth, *Indian Painting: the Great Mural Tradition* (New York : Abrams, 2006).

Andrew Topsfield, *Paintings from Mughal India* (Oxford, Oxford University, 2008)

Som Prakash Verma, *Interpreting Mughal Painting: Essays on Art, Society and Culture* (New York: Oxford University, 2009).

Requirements and Grade Breakdown:

There are two grading “tracks” for this course: entirely exam based or paper and exam based

For non-paper writers:

- **Class Attendance: 5%**
- **Exam I: 10%**
- **Exam II: 25%**
- **Final: 60%**
- **Extra Credit:** Attend and write a one page response to either or all three class fieldtrips- each is worth 3 possible extra points of overall grade.

For those who choose to write a paper:

- **Class Attendance: 5%**
- **Paper: 35%**
- **Exam I: 10%**
- **Exam II: 15%**
- **Final: 35%**

Exam Format: Exams include an image identification component (images will be posted on Blackboard (under “**Course Materials**”). These images will be accompanied by all of the information you will be required to learn for the exams (title, media, artist and patron, if known). You are also required to include 2-3 sentences about the significance of the work of art, which is discussed in lecture and class readings. There will also be an essay section for each exam. The essays are taken from study questions that will be distributed before each lecture. **Essays and image i.d.s should incorporate class readings, which are posted on Blackboard.**

Exams are not cumulative.

Paper Format:

You have two options for your paper:

1. Write on any topic covered in the course- you are welcome to see me for guidance/ ideas.

OR

2. Plan an exhibition of South or Southeast Asian art. Imagine that you are a curator at a major museum and you have free reign to plan the South or Southeast Asian art exhibition of your dreams. Money is no object. Some possible exhibition themes include: Mughal or Rajput miniature painting, Buddhist, Hindu, or Jain sculpture, depictions of a specific deity or women.

An exhibition paper should include the following components:

- Introduction for an exhibition catalogue. This will introduce your exhibition, the uniting theme (s) of your artworks, their historical context, and consideration of their patrons, artists, socio-historical context, and original audiences. You may consult (and reference) recent exhibition catalogues as examples.

- A discussion of at least five works of art for your exhibition, an explanation of their media, histories, uses, and any other relevant information about them. Also note their current location (name of collection).
- Detailed explanation of the layout of your exhibition and explanation of why you have chosen to organize it in this way.
- Note: this must be a hypothetical exhibition of your OWN design, you may not write on an exhibition that has already been staged.

Either paper should be 6-8 pages of text, with a clear thesis statement, images and bibliography of at least 4 academic sources excluding course textbooks. Internet sources will not be accepted, with the exception of academic articles posted on JSTOR).

Footnotes must be used when appropriate. **Plagiarism is not acceptable and will be reported to the appropriate college authority.** Do not copy more than three words in a row. If you are uncertain about citation methods, ask me.

ATTENDANCE: Students are permitted two undocumented absences. After this, absences not documented by an official note from a doctor or other professional will result in half a letter grade deducted from your overall grade.

It is your responsibility to sign the attendance sheet each class so that I know you were present.

ELECTRONIC DEVICES: Cell phone (including texting) and laptop use is not permitted in class. If you are caught texting or using a laptop during class, half a letter grade will be deducted from your overall grade.¹

Schedule of Classes and Readings²

¹ If you anticipate an emergency situation and need to be reachable during class time, please notify me before class.

Week 1

1. 01/10: Introduction to the course; the Art of Prehistoric South Asia

Reading: Dehejia, pp.4-37; Yan Dhyansky, "The Indus Valley Origin of a Yoga Practice," *Artibus Asiae* 48, 1/2, (1987).

2. 01/12: Buddhist art in South Asia I: the aniconic phase.

Reading: 12-16, 18-22, Roy c. Craven, "Sanchi: Buddhism's Great Monument in India," *Arts of Asia* 10, No. 1, (1980).

Further Reading: Vidya Dehjia, "Aniconism and the Multivalence of Emblems," *Ars Orientalis* 21, (1991); Susan Huntington, Early Buddhist Art and the Theory of Aniconism, *Art Journal* 49, No. 4, New Approaches to South Asian Art (Winter, 1990); Huntington, "Aniconism and the Multivalence of Emblems: Another Look," *Ars Orientalis* 22, (1992) Doris Meth Srinivasan, "The Mauryan Ganika from Didarganj (Pataliputra)," *East and West* 55, 1-4 (December, 2005). For further information on early Buddhism in South Asia, see: Hawkins, *Asian Religions*, ch. 10.

Week 2

1. 01/17: Buddhist art in South Asia II: early iconic art

Reading: 16-19; Behrendt, Kurt, *The Art of Gandhara in The Metropolitan Museum of Art*, (New York: Metropolitan Museum of Art, 2007): 3-21; Eva Rudy Jansen, "Mudras," *The Book of Buddhas: Ritual Symbolism used on Buddhist Statuary and Ritual Objects*.

Further Reading: Brancaccio, Pia and Kurt Behrendt, *Gandharan Buddhism: Archaeology, Art, Texts* (Vancouver, University of British Columbia, 2006); Robert De Caroli, *The Origin and Development of the Buddha's Image in Early South Asia* (Seattle: University of Washington Press, 2015); Stanislaw Czuma and Rekha Morris, "Kusana Sculpture: Images from Early India," *Orientalia*, (November, 1985); Johanna Williams, *The Art of Gupta India: Empire and Province*, (Princeton: Princeton University, 1982).

For further information on later developments in South Asian Buddhism, see: Hawkins, *Asian Religions*, ch. 11.

2. 01/19: Later Buddhist art & Jain manuscript painting

Reading: Dehejia, 103-124; 170-178; John Guy, "Jain Manuscript Painting," in *The Peaceful Liberators: Jain Art from India*, Pratapaditya Pal, ed. (New York: Thames and Hudson, 1994).

Further Reading: J, van Alphen, *Steps to Liberation: 2,500 Years of Jain art and Religion* (Antwerp: Etnografisch Museum, 2004); Benoy Behl, *The Ajanta Caves: Ancient Paintings of Buddhist India* (London, 1998); Keay, Ch.7; Susan and John Huntington, *Leaves from the Bodhi Tree: The Art of Pala India (8th - 12th Centuries) and Its International Legacy* (Dayton: Dayton Art Institute, 1991); Jinah Kim, *Receptacle of the Sacred: Illustrated Manuscripts and the Buddhist Book Cult in South Asia* (Berkeley: University of California, 2013); Walter Spink,

² As the instructor, I reserve the right to adjust this schedule in any way that serves the educational needs of the students enrolled in this course.

Ajanta: History and Development, 6 vols. (Leiden, Brill, 2005-9).

For an introduction to Jainism, see: Hawkins, Ch.9.

Week 3

1. 01/24: The Art of Hindu devotionalism and development of the temple in South India

Reading: Dehejia, pp.125-166; 177-182; ch. 8-10; Diana Eck, "Darshan of the Image," *India International Centre Quarterly* 13, (March 1986); Stephen Huyler, "Hinduism the One and the Many," in *Puja and Piety Hindu, Jain, and Buddhist Art from the Indian Subcontinent*, Pratapaditya Pal, ed., (Berkeley: University of California Press, 2016).

2. 01/26: NO CLASS—I WILL BE OUT OF TOWN

Week 4

01/31: The art of the Cholas and north Indian temple development

Reading: Crispin Branfoot, "Processions and Presence: Bronze Sculptures from the Temples of Southern India," *Arts of Asia* 36, 6, (November/ December 2006);

Further Reading: T. Richard Blurton, *Hindu Art* (London, 1994); Vidya Dehejia, *The Sensuous and the Sacred: Chola Bronzes from South India* (New York: Columbia University Press, 2004); Devangana Desai, *Khajuraho: Monumental Legacy* (Delhi: Oxford University Press, 2000), Punja, Shobita, *Divine Ecstasy: The Story of Khajuraho* (New Delhi: Viking, 1992); Diana Eck, *Darsan: Seeing the Divine Image in India* (New York, 1981); George Michell, *Hindu Art and Architecture* (New York: Thames and Hudson, 2000); Michell, *The Hindu Temple: An Introduction to Its Meaning and Forms* (Chicago: University of Chicago Press, 1988).

For further information on Hinduism, see: Hawkins ch. 2-5.

2. 02/02: Video on the life of the Buddha and review for exam I

02/04 (Saturday): Optional, extra credit field trip to the Dallas Fort Worth Hindu Temple, 1605 N. Britain Road, Irving, TX 75061 (note: this is a place of worship. Please dress conservatively (no shorts, miniskirts, tank tops, etc. Before entering the temple, you will be required to remove your shoes, but may keep your socks on). Meet there at 11:50 a.m.

The tour should last approximately 1½-2 hours.

Week 5

1. 02/07: Exam I

2. 02/09: Buddhist art of Sri Lanka & Thai Buddhist sculpture

Reading: Robert Fisher, *Buddhist Art and Architecture* (New York: Thames and Hudson, 1997), ch.4; Melody Rod-ari, "Thailand: The Symbolic Center of the Theravada Buddhist World," *Explorations* 9, (2009).

Further Reading: Robert L. Brown, "God on Earth: The Walking Buddha in the Art of South

and Southeast Asia,” *Artibus Asiae* 50, No. 1/2, (1990); John Guy, *Lost Kingdoms: Hindu-Buddhist Sculpture of Early Southeast Asia* (New York: Metropolitan Museum of Art, 2014); Forrest McGill, *Emerald Cities: Arts of Siam and Burma 1775-1950* (San Francisco: Asian Art Museum, 2009); McGill, *The Kingdom of Siam: The Art of Central Thailand, 1350-1800* (Chicago: Art Media Resources, 2005); Steven Van Beek, *The Arts of Thailand* (Hong Kong: Periplus, 1998).

For further information on Southeast Asian religious traditions, see: Hawkins, ch. 13

Week 6

1. 02/14: Painting traditions of central Thailand

Reading: Sandra Cate, “Excerpts from Making Merit, Making Art: A Thai Temple in Wimbledon,” in *Asian Art: An Anthology*, Rebecca Brown, Deborah S. Hutton, eds. (Hoboken: Wiley, 2006).

Further Reading: Henry Ginsburg, *Thai Manuscript Painting* (Honolulu: University of Hawaii Press, 1989); Ginsburg, *Thai Art and Culture: Historic Manuscripts from Western Collections* (Honolulu: University of Hawaii Press, 2000); Rita Ringis, *Thai Temples and Temple Murals* (Oxford: Oxford University Press, 1990); Santi Leksukhum, *Temples of Gold: Seven Centuries of Thai Buddhist Paintings* (New York: George Braziller, 2001).

2. 02/16: No class in lieu of extra credit optional fieldtrip on **Friday 02/17** to the Buddhist center of Dallas, Wat Dallas, 8484 Stults Rd, Dallas, TX 75243. Please dress conservatively; no shorts, miniskirts, tank tops, etc. Before entering the temple, you will be required to remove your shoes, but may keep your socks on. Meet there at 11:50 a.m. The presentation should last approximately 1 hour.

Week 7

1. 02/21: Khmer art of Cambodia

Reading: Tess Davis, “Returning Durodhyana,” *Bostonia*:

<http://www.bu.edu/bostonia/summer14/cambodia/>

Helen Ibbitson Jessup, “Angkor Wat and the Height of Empire,”; Jayavarman VII” in *Art and Architecture of Cambodia* (New York: Thames and Hudson, 2004).

Further Reading: Emma C. Bunker and Douglas Latchford, *Adoration and Glory: The Golden Age of Khmer Art* (Hong Kong: Art Media Resources, 2003); Russell Ciochon and Jamie James, “The Glory that was Angkor,” *Archaeology* 47, No. 2 (March/April 1994); John Guy, “Shiva's Land: Brahmanical Sculpture in the Religious Landscape of Early Southeast Asia,” *Oriental Art* 43, No. 3, (2014); Helen Ibbitson Jessup and John Gollings, *Masterpieces of the National Museum of Cambodia* (Phnom Penh: Friends of Khmer Culture, 2006); Jessup, *Temples of Cambodia: The Heart of Angkor* (New York: Vendome Press, 2011); Jessup, *Sculpture of Angkor and Ancient Cambodia: Millennium of Glory* (Washington D.C.: National Gallery of Art, 1997); Eleanor Mannikka, *Angkor Wat: Time, Space, and Kingship* (Honolulu: University of Hawaii Press, 2000).

Douglas Latchford and Emma C. Bunker, *Khmer Bronzes: New Interpretations of the Past*

2. 02/23: Art of Java & Video on Angkor Wat

Reading: Rawson, "Java and Bali," in *The Art of Southeast Asia: Cambodia, Vietnam, Thailand, Laos, Burma, Java, Bali* (New York: Thames and Hudson, 1990).

Further Reading: Alessandra Iyer, *Prambanan: Sculpture and Dance in Ancient Java. A Study in Dance Iconography* (Bangkok: White Lotus, 1997); Marijke J. Klokke, et al., eds., *Worshipping Siva and Buddha: The Temple Art of East Java* (Honolulu: University of Hawaii Press, 2003); Douglas Latchford and Emma C. Bunker, *Khmer Bronzes: New Interpretations of the Past* (Chicago: Art Media Resources, 2011); John N. Miksic, Anita Tranchini and Marcello Tranchini, eds. *Borobudur: Golden Tales of the Buddhas* (London, Periplus, 1996).

Week 8

1. 02/28: Balinese Hindu art & beliefs; Review for exam II

Reading: Natasha Reichle, "Bearing the Deities Aloft: Balinese Vehicles for the Gods," *Orientalism* 42, No. 2 (2011).

Further Reading: Francine Brinkgreve, "Offerings to Durga and Pretiwi in Bali," *Asian Folklore Studies* 42, No.2, (1997); Julian Davidson, et al., eds., *Introduction to Balinese Architecture* (New York: Periplus, 2003); Fred B. Eiseman Jr., *Bali - Sekala and Niskala Essays on Society, Tradition, and Craft* (New York: Periplus, 1996); Angela Hobart, *Healing Performances of Bali: Between Darkness and Light* (New York: Berghahn, 2003); Natasha Reichle, ed., *Bali: Art, Ritual, Performance* (San Francisco: Asian Art Museum, 2011).

2. 03/02: Exam II

Week 9

1. 03/07: Early Islamic art in India: the Delhi Sultanates

Reading: Dehejia, ch. 11; Anthony Welch and Howard Crane, "The Tughluqs: Master Builders of the Delhi Sultanate," *Muqarnas* 1, (1983).

Further Reading: Bianca Maria Alfieri, *Islamic Architecture of the Indian Subcontinent* (New York, 2000), pp.14-50; Catherine Asher, "Legacy and Legitimacy: Sher Shah's Patronage of Imperial Mausolea," in Katherine Ewig, ed., *Shari'at and Ambiguity in South Asian Islam*, (Berkeley, 1988); Keay, *India: A History*, (New York, 2001), Ch. 11.; Anthony Welch, "Architectural Patronage and the Past: The Tughluq Sultans of India," *Muqarnas* 10, (1993). For background on South Asian Islam, see: Hawkins, 66-74, 162-165

2. 03/09: NO CLASS: I WILL BE OUT OF TOWN

Week 10: 03/14-03/16: NO CLASS: SPRING BREAK

Week 11

03/21: Painting and Architecture under Mughal Emperor Akbar I

Reading: Dehejia, ch. 13; Glen D. Lowry, "Humayun's Tomb: Form, Function, and Meaning in Early Mughal Architecture," *Muqarnas* 4, (1987).

Further Reading: Alfieri, *Islamic Architecture*, pp.182-202; H. Beveridge, H., trans., *The Akbarnama of Abul Fazl Complete English Translation* (In Three Volumes), (Kolkata: Asiatic Society: 2010); Pramod Chandra, *The Tuti-Nama of the Cleveland Museum of Art*, (Cleveland: Cleveland Museum of Art, 1976); Keay, India... Ch. 11; Ebba Koch, *The Adventures Of Hamza*, (Washington D.C. Freer gallery, 2002); Geeti Sen, *Paintings from the Akbar Nama: A Visual Chronicle of Mughal India* (Delhi: Lustre, 1984); W.M. Thackston, *The Baburnama: Memoirs of Babur, Prince and Emperor*, (New York, 2002).

2. 03/23: Painting under Mughal Emperor Akbar II

Reading: Susan Stronge, "Portraiture at the Mughal Court," in Rosmary Crill and Kapil Jariwala, *The Indian Portrait 1560-1860* (London: National Portrait Gallery, 2010).

Week 12

1. 03/28: Art under Mughal Emperor Jahangir

Reading: Som Prakash Verma, "Portraits of Birds and Animals under Jahangir," *Marg* 50, 3, (1999).

Further Reading: Gauvin Alexander Bailey, "The Indian Conquest of Catholic Art: The Mughals, the Jesuits, and Imperial Mural Painting," *Art Journal*, 57, no. 1, (Spring, 1998); Ellison Banks Findly, "The Pleasure of Women: Nur Jahan and Mughal Painting," *Asian Art* 6, no. 2, (1993); Bamber Gascoigne, Ch. 4, Koch, "The Influence of the Jesuit Mission on Symbolic Representations of the Mughal Emperors," in Troll, Christian W., *Islam in India: Studies and Commentaries* (New York, 1982); Koch, "Jahangir and the Angels: Recently Discovered Wall Paintings under European Influence in the Fort of Lahore," Deppert, J. ed., *India and the West*, (New Delhi, 1983); Rogers, ch. 6.; Thackston, (trans.), *The Jahangirnama: Memoirs of Jahangir, Emperor of India* (Oxford: Oxford University, 1999).

2. 03/30: Art under Mughal Emperor Shah Jahan

Reading: Asher, "A Ray from the Sun: Mughal Ideology and the Visual Construction of the Divine," in Bruce Kapstein, ed., *The Presence of Light: Divine Radiance and Religious Experience*, Chicago, 2004.

Further Reading: Alfieri, *Islamic Architecture*, pp.240-264; Milo Cleveland Beach, Beach, *The King of the World: Padshahnama: An Imperial Mughal Manuscript for the Royal Library, Windsor Castle* (New York: Thames and Hudson, 1997); Wayne E., Begley, "The Myth of the Taj Mahal and a New Theory About Its Symbolic Meaning," *The Art Bulletin* 61, (1979); Milo Cleveland Beach, et al., *The King of the World: Padshah: An Imperial Mughal Manuscript for the Royal Library, Windsor Castle* (New York, 1997); Michael Brand, "Orthodoxy, Innovation and Revival: Considerations of the Past in Imperial Mughal Tomb Architecture," *Muqarnas* 10, (1993); Gascoigne, ch. 5; Welch, Anthony, *The Emperor's Album: Images of Mughal India*, (New York, 1987); Elane Wright, *Muraqqa': Imperial Mughal Albums from the Chester Beatty Library* (Alexandria: Art Services International, 2008);

Week 13

1. 04/04: Video on Mughal culture

2. 04/06 Rajput Painting I

Reading: Vishakha N. Desai, "Painting and Politics in Seventeenth-Century North India: Mewar, Bikaner and the Mughal Court," *The Art Bulletin* 49, no. 4, (1990)

Further Reading: Molly Aitken, *The Intelligence of Tradition in Rajput Court Painting* (New Haven, 2010); Vicky Ducrot, *Four Centuries of Rajput Painting: Mewar, Marwar and Dhundhar Indian Miniatures from the Collection of Isabelle and Vicky Ducrot* (New Delhi, 2009); Andrew Topsfield, ed., *Court Painting in Rajasthan* (Mumbai, 2000); Topsfield, *The City Palace Museum, Udaipur: Paintings of Mewar Court Life*, (1990: Ahmedabad); Stuart Carey Welch, ed., *Gods Kings and Tigers: The Art of Kotah*, (New York, 1997).

2. 11/06: Rajput Painting II

Week 14

1. 04/11: Colonial art in South Asia

Reading: Dehejia, ch. 16; Derek Linstrum, "The Last of the Augustans: Lord Curzon and Indian Architecture," *Marg* 49 no. 2 (1997).

Further reading: Thomas Metcalf, *An Imperial Vision: Indian Architecture and Britain's Raj*, (New York: Oxford University, 2002); Jan Morris, *Stones of Empire: The Buildings of the Raj* (Cambridge: Cambridge University, 2005); Giles Tillotson, "Orientalizing the Raj: Indo-Saracenic Fantasies" *Marg* 46 no. 1, (1994); Tillotson, "A Visible Monument: Architectural Policies and the Victoria Memorial Hall" in Vaughn, Philippa, *The Victoria Memorial Hall, Calcutta: Conceptions, Collections, Conservation*, (Mumbai: Marg: 1997); Volwahren, Andreas, *Splendours of Imperial India: British Architecture in the 18th and 19th Century*, (Munich: Prestel, 2004); Volwahren, *Imperial Delhi: The British Capital of the Indian Empire*, (Munich: Prestel, 2003).

2. 04/13: The foundations of modern Indian Art: Raja Ravi Varma and the Kalighat School

Reading: Erwin Neumayer and Christine Schelberger, "Raja Ravi Varma," in *Popular Indian Art: Raja Ravi Varma and the Printed Gods of India*, (New Delhi: Oxford, 2003); Rossi, Babrara, "Kalighat Painting," in *From the Ocean of Painting: India's Popular Paintings, 1589 to the Present*, (New York: Oxford University, 2000).

Further Reading: Jyotinda Jain, *Kalighat Painting Images from a Changing World*, (New Delhi: Mapin, 2006), Suhashini Sinha, *Kalighat Paintings*, (New Delhi, Mapin, 2013).

Week 15

04/18: Modern Indian Painting: Raja Ravi Varma & Amrita Sher Gil

Reading: Géza Bethlenfalvy, "Amrita Sher-Gil: A Painter of Two Continents," *Hungarian Quarterly* 52, No. 201, (2011); Kristy Phillips, "Family, Photography, and Icon: Vivan Sundaram's Re-take of 'Amrita,'" *IIAS Newsletter* 29, (November, 2002):

http://www.iias.nl/nl/29/IIAS_NL29_41.pdf

Further Reading: Muluk Raj Anand, *Amrita Sher-Gil* (New Delhi: National Gallery of Art,

1989); Yashodhara Dalmia, *Amrita Sher-Gil: A Life* (New York: Penguin, 2006); Geeta Doctor, *Amrita Sher Gill - A Painted Life* (Calcutta: Rupa, 2002); Datta, Sona, *Urban Patua: The Art of Jamini Roy* (Mumbai: Marg, 2010); Tapati Guha-Thakurta, *The Making of a New 'Indian' Art: Artists, Aesthetics, and Nationalism in Bengal c.1850-1920* (Cambridge: Cambridge University 1992); Partha Mitter, *The Triumph of Modernism: India's Artists and the Avant-Garde, 1922-1947* (London: Reaktion, 2007); Vivan Sundaram, *Vivan Sunderam Re-take of Amrita, Digital Photomontages Based on Photographs by Umrao Sher-Gil (1870-1954) and Photographs from the Sher-Gil Family Archive* (New Delhi: Sepia International and the Alkazi Collection, 2006).

2. 04/20: Contemporary South Asian Art

Reading: Allie Biswas, "Indian to International: Stainless Steel's Impact on the Success of Subodh Gupta," *World Art* 1, No. 2 (2011).

Further Reading: Daina Augaitis and Diana Freundl, Eds., *Bharti Kher Matter* (London: Black Dog Publishing, 2016). Susan Bean, ed., *Midnight to the Boom: Painting in India after Independence* (New York: Thames and Hudson, 2013); Radhika Jha, *New Delhi, New Wave* (Milan: Damiani, 2008); Betty Seid, *New Narratives: Contemporary Art from India*, (Ahmadabad: Mapin, 2007); Gaitri Sinha, "Subodh Gupta: Object World," in *Voices of Change : 20 Indian Artists* (Mumbai: Marg, 2010).

Week 16

1. 04/25: Final Exam Review.

2. 04/27: no class in lieu of extra credit opportunity Friday 04/28: trip to the Dallas Museum of Art for a docent led tour of the South Asian art collection.

1717 N Harwood St, Dallas, TX 75201

Meet at the main entrance of the museum at 11:50