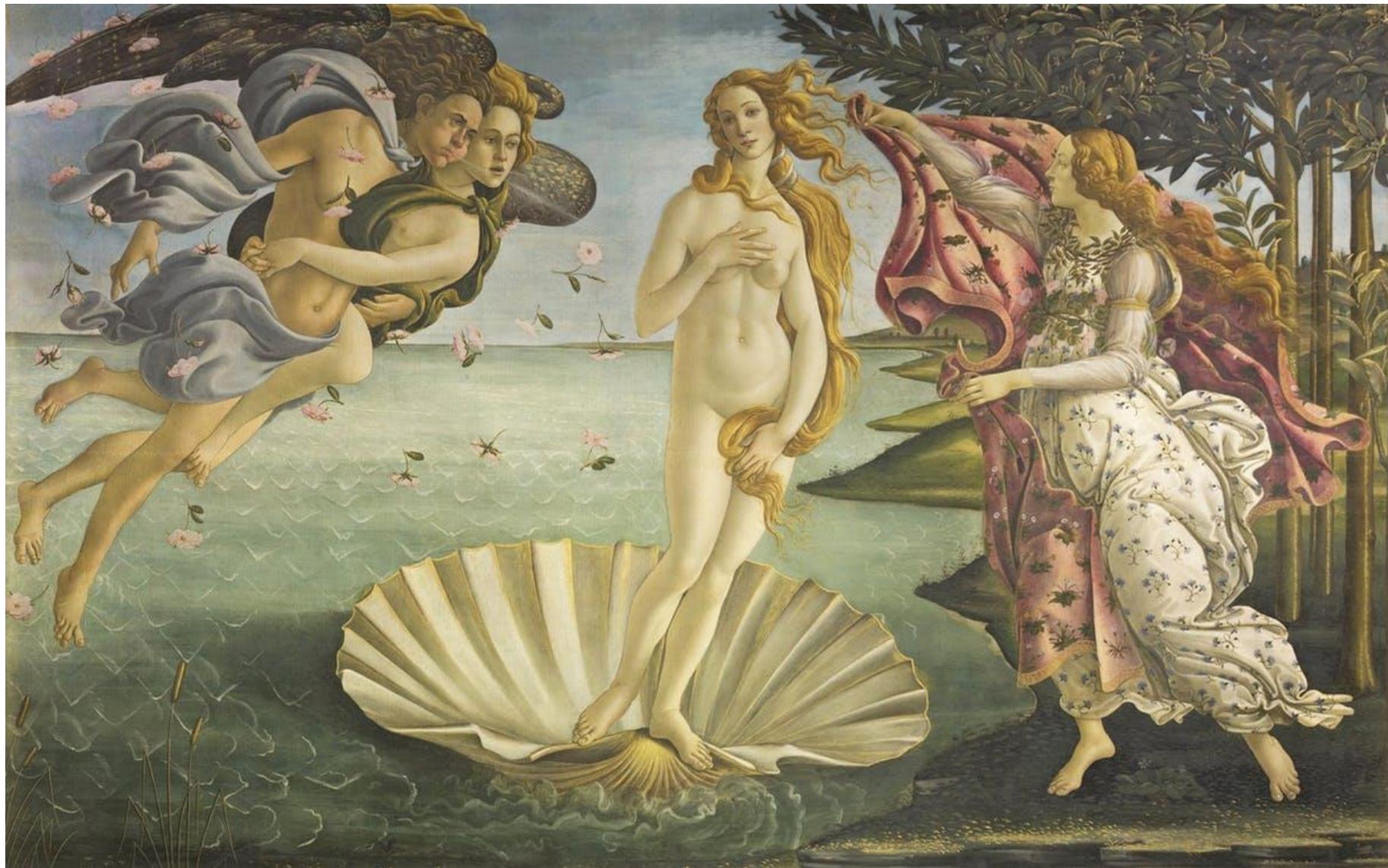


Italian Renaissance: Reclaiming of Classical (Greco-Roman) Past



Sandro Botticelli, Birth of Venus, 1485, Tempera



Italian Renaissance

Role of Catholicism, Opulence, Afterlife

Humanism and Religion

Left: Sistine Chapel, Vatican (the church of the pope), 15th century;
Right: Michelangelo B., Murals at Sistine Chapel ceiling



Italian Renaissance: Sculpture and Revival



Left: Statue of Eros Sleeping c. 3rd Century BC – early 1st Century AD. Michelangelo copied this to make a sleeping Eros sculpture in 1496;
Right: Michelangelo, *Pieta*, Image source: <https://uk.phaidon.com/agenda/art/articles/2015/april/08/why-forgery-was-a-good-move-for-michelangelo/>



El Greco, "View of Toledo," 1599-1600

Mannerism: Questioning
Representational Ideals of the
Renaissance

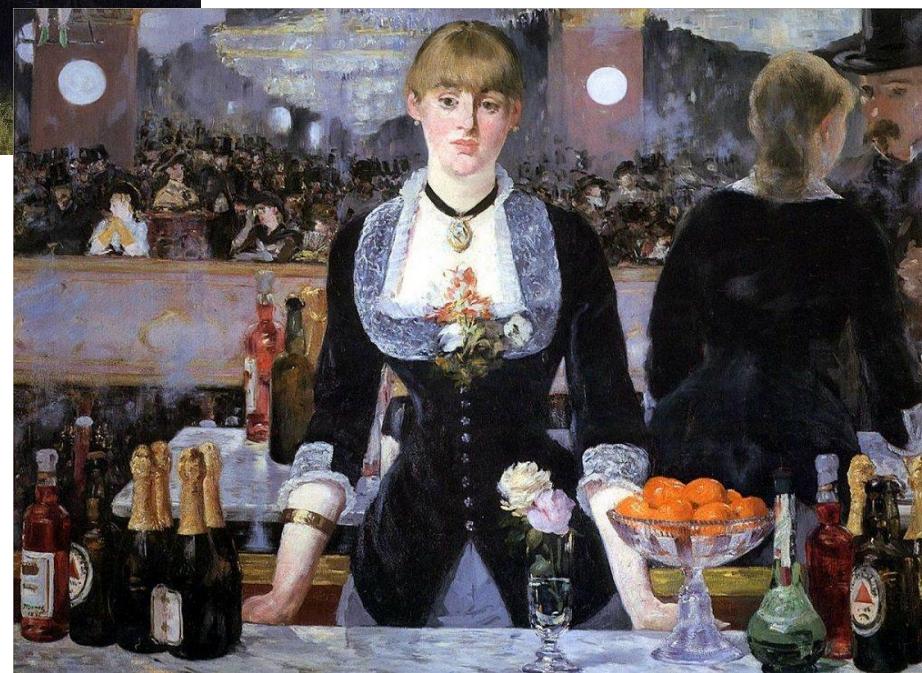
Baroque in Europe: Theatricality, Global Connections, Objects from “Non-West”



Pieter Claesz, “Still Life with a Turkey Pie,” 1627

19th Century France: Realism and Modernism

Advent of photography and purpose of Painting



Left: Gustave Courbet, A Burial at Ornans, 1851; Right: Edouard Manet, A Bar at Folies-Bergere, 1882

Avant Garde in the early 20th century

Appropriation, Inspiration and Representational modes in Art



Pablo Picasso, portraits and African masks

Representation or Moving Away from Representation? Art in the late 20th century



Left: Jasper Johns, *Flag*, 1955; Right: Keith Haring, Ignorance=Fear, 1989

Art in India: Sculpture, painting and architecture as evidence and beyond

What is Unique about the Art and Cultural forms in India?

Religion and Ideologies

Diversity of Materials, Thoughts

Artistic Processes



Indus Valley Artifacts and Evidence

Architectural remains and evidence of what?

Organised Religion? Evidence of figurative expression?

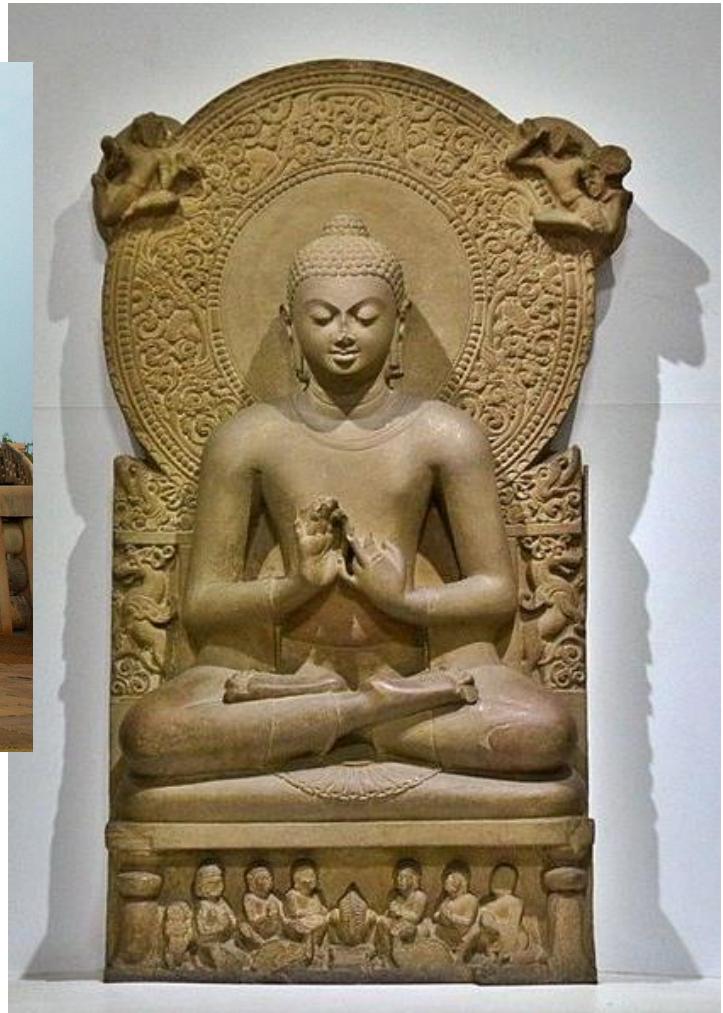


Left: Seal from Mohenjodaro, with a male or yogic figure; Right: view of Mohenjodaro

Iconic and Aniconic Representation of Buddha's body: Theravada and Mahayana

What kind of Evidence?

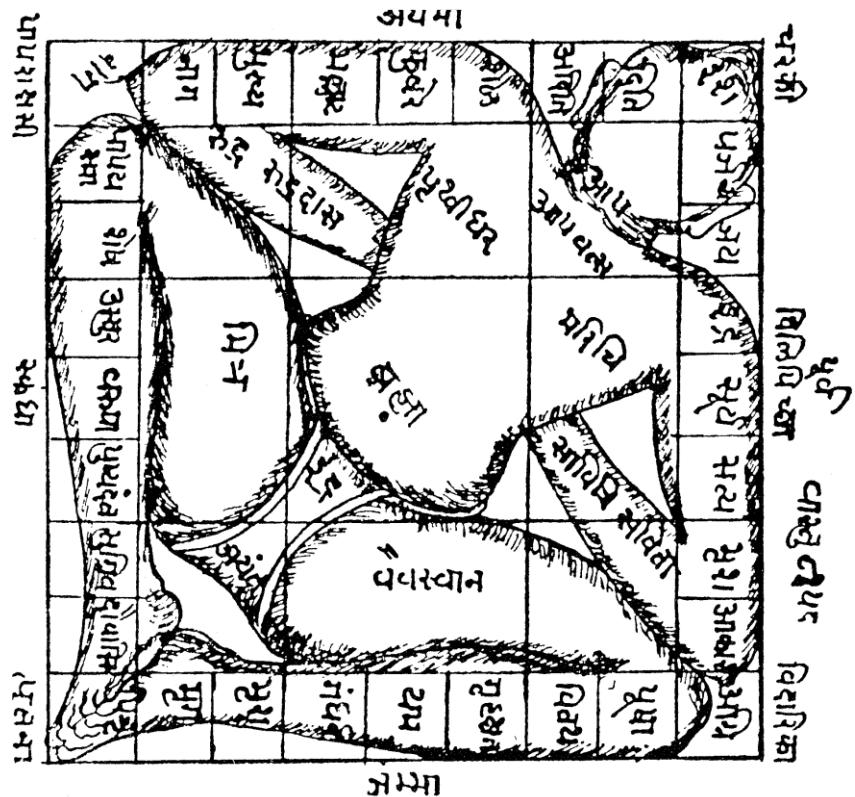
Jainism, Buddhism: Monastery, Merchants and Monarchs



Left: The Great Stupa at Sanchi, 2nd century – 1st century BC; Right: Buddha, Sarnath, 4-5th century AD

Anatomy of Hindu Temple: Microcosm of the Universe

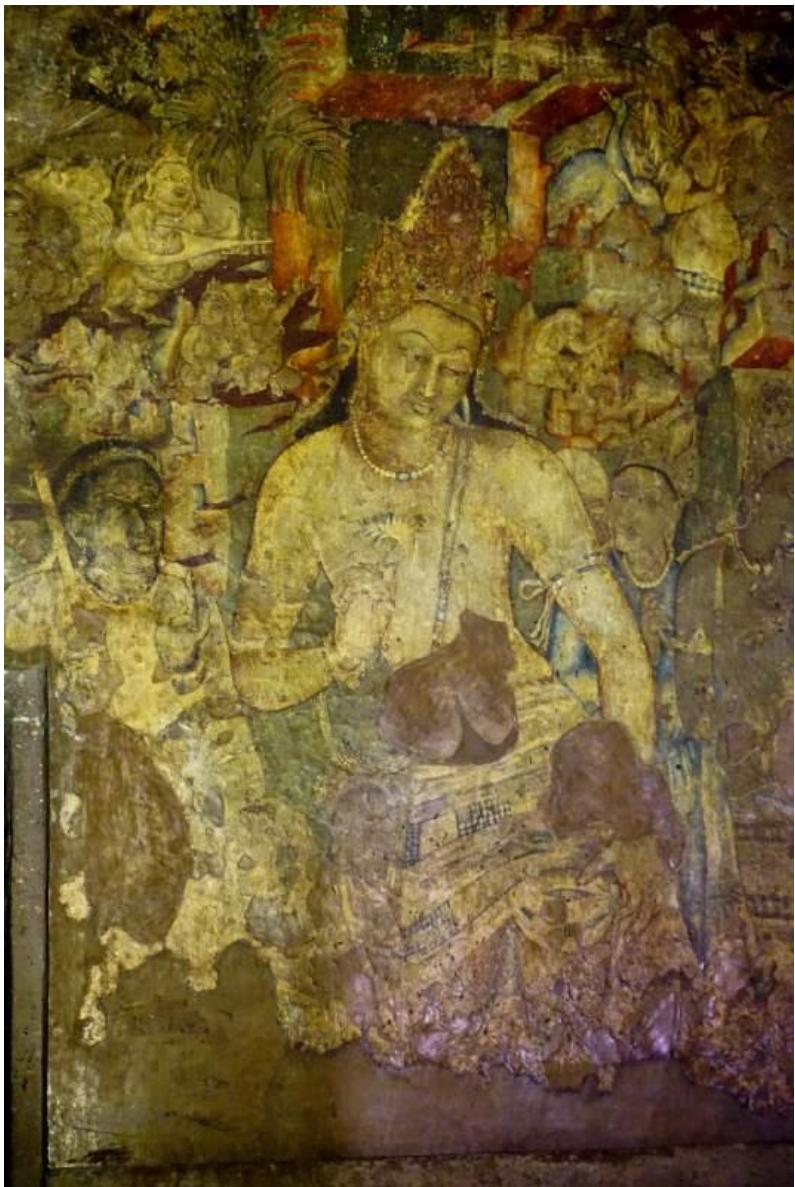
Co-ordination between Architecture and Sculpture



Left: Vastupurusha Mandala, See Meister, "On the Development of a Morphology for a Symbolic Architecture: India," 36. Right: Bhitargaon Temple, near Kanpur, UP, 5th century, Gupta dynasty;

Synoptic Narrative? Everything at Once? How is it different from the Western Traditions?

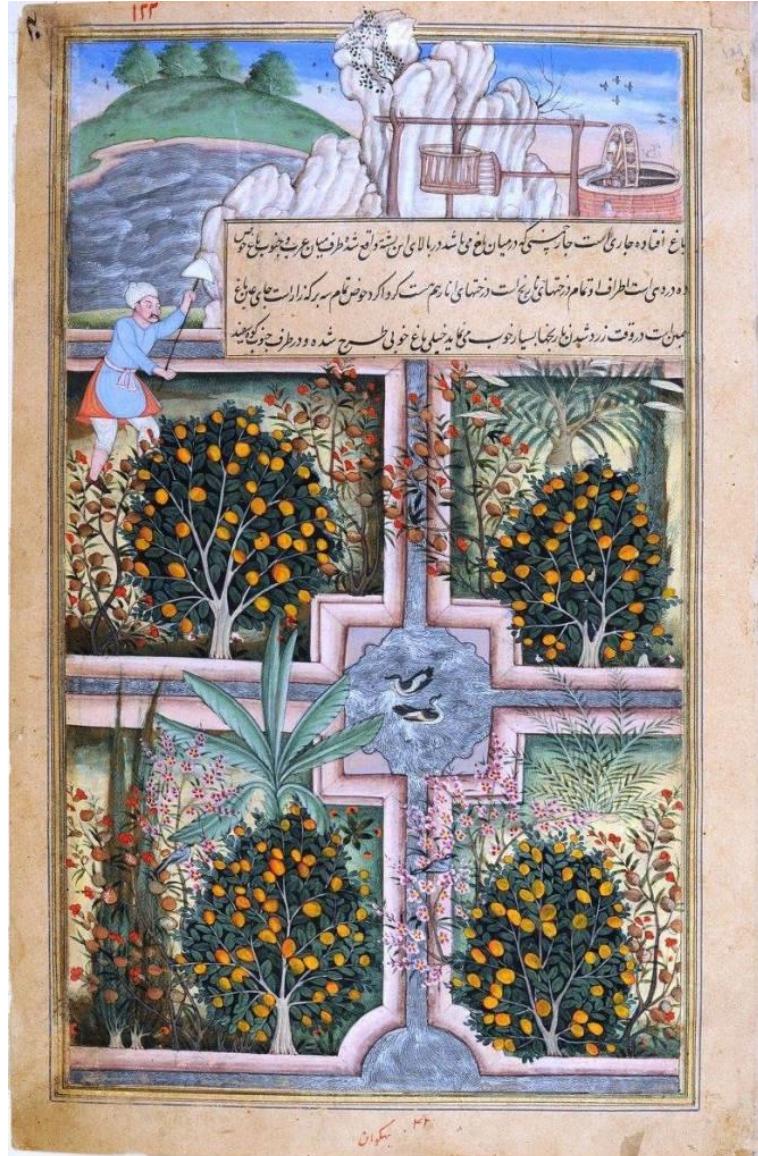
Paintings as Representation of events or techniques?



Left: Bodhisattva Padmapani, Cave 1, Ajanta; Right: A niche from the Kailasanatha Temple showing paited sculptures of Shiva and Parvati, Kanchipuram, TN, Pallava dynasty, 8th century

Islam and the Garden of Paradise

Architecture, Paradise on Earth and the Day of Judgement

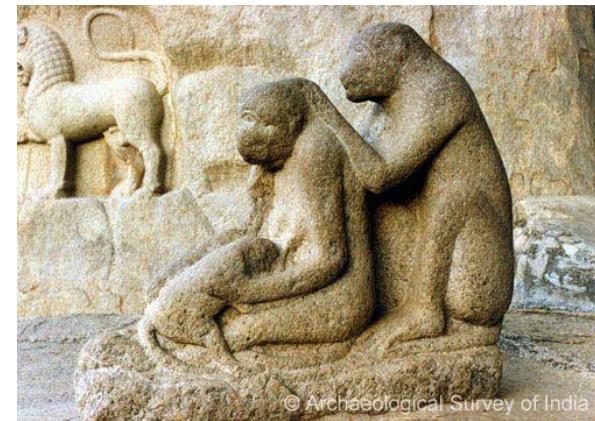
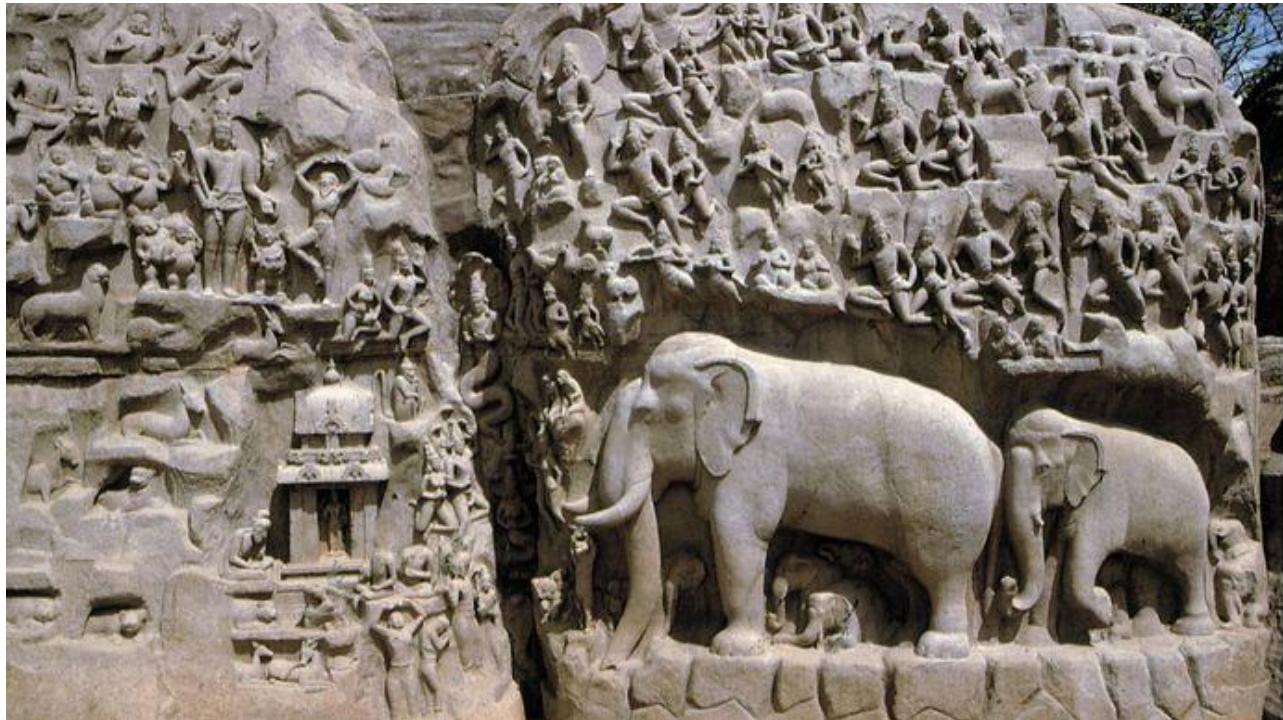


Left: Taj Mahal, Agra, Mughal dynasty, 17th century; Right: Babur supervising the laying out of the Garden of Fidelity (Bagh-e-Wafa) | Baburnama, V&A

Indian Art Across Media

Is there a Indian way of Making Art? Is there commonality between art practices across the country?

Approaches to Narratives



© Archaeological Survey of India

Left: Descent of Ganges or Gangavatarana, Mamallapuram, TN, 7-8th century; Right: The monkey family, Mamallapuram

Approaches to Sculpture Making and Narratives

Does continuous narrative friezes confirm continuity of narratives?

Relief sculptures and Architecture

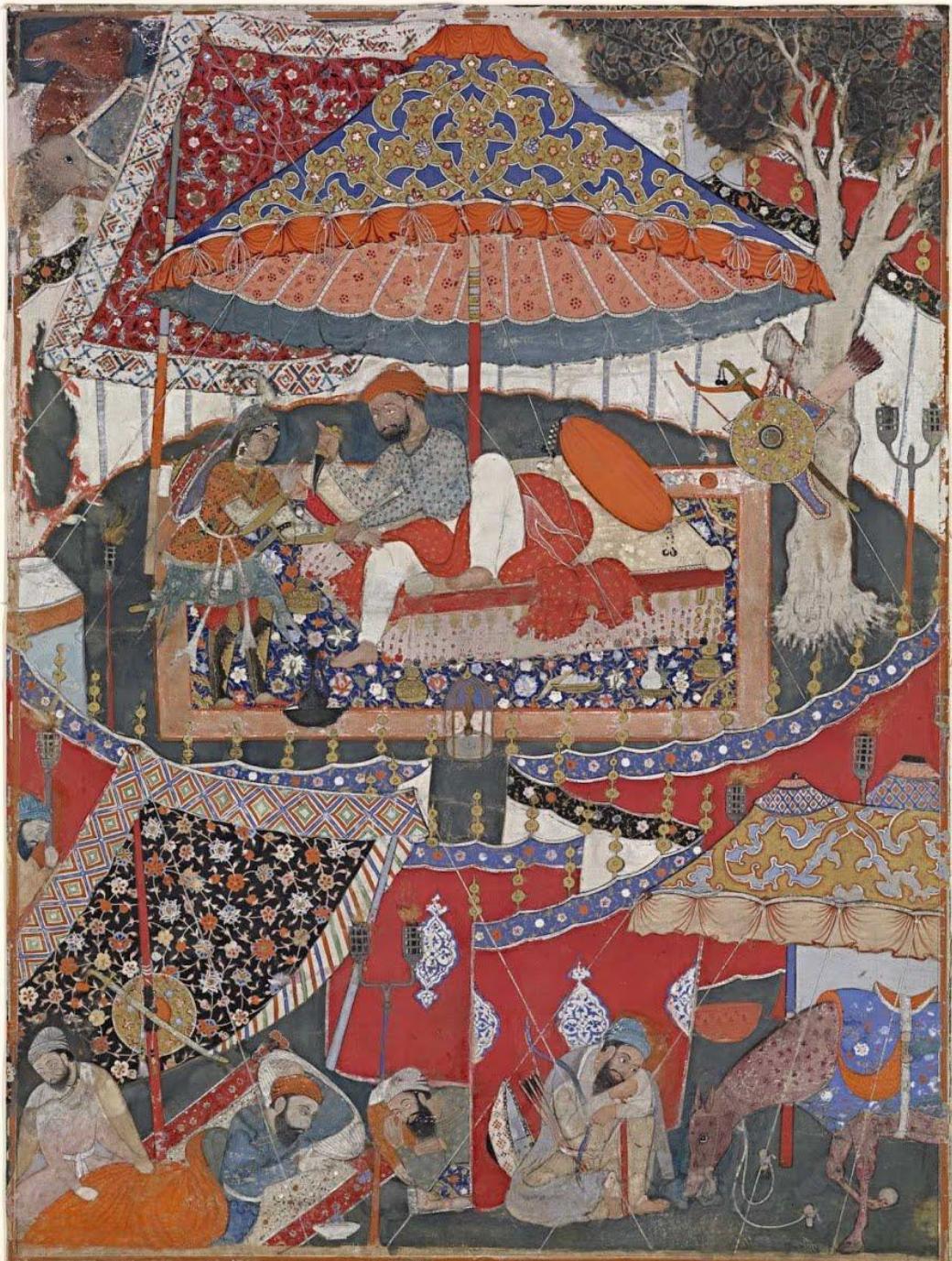


Kandariya Mahadev Temple, Khajuraho, MP, Chandela dynasty, 11th century

Narratives on Paper: How is this different from sculptures?

Miniature paintings: Perspectival view,
Significance of details, figures in profile

Experience of viewing: Horizontal and
vertical



A page from Hanzanama, produced in Akbar's court, late 16th century, Agra(?)/north India

Colonial Interventions and Indian Bazaar: Popular arts

New Media, format of paper and change in Narratives



Left: A cat with a lobster, Battala woodcut print, 19th century, Calcutta;
Right: A cat with a lobster, late 19th century, Kalighat , Calcutta

Anti-colonial Resistance and Individual Artists

Diverse approaches to Art Making: Focus on Materials and Techniques

Politics of Processes



Left: Raja Ravi Varma, Krishna as envoy, oleograph, late 19th century; Right: A. N. Tagore, From *Arabian Nights* series, 1930

Arts of a New Nation: Acknowledgement of Labour and Working Class People

Still Materials Matter?

What about Narratives?

Is this Colonial, Anticolonial or Something else?



Left: D. P. Roy Choudhury, "Triumph of Labour," Madras/Chennai, TN, 1959; Right: Ramkinkar Baij, Mill Call, 1950s, Santiniketan, WB