

Lecture 17

Indian across media

approach to narratives

Og of descent of Ganges or
Gangavatarana

- asymmetric
- so is it still balanced or not?
- crack in the boulder found on the shores of Mamallapuram

↓
signifies a channel for the descent of the river Ganga from heaven.

- carvings of divine & semi-divine beings at the top part of the composition & depiction of humans towards the bottom (& temples as well)
- evidence of how artists used the cracked boulder found on the shore to build an entire narrative around it.

- evidence of the technique of temple building during that time (as can be seen from the carvings)
- evidence of how people looked & clothes.
- evidence of Hindu belief system.

∴ SYMBOL OF BOTH EVIDENCE & MYTHOLOGICAL NARRATIVE

- technique : relief sculpture.
 (high-relief in case of elephant -
 mid-relief in case of figures of
 divine beings)

eg of Kaudariya Mahadev Temple

- temple made like a replica of mount Meru.
- continuous narrative friezes on the outside walls of

the temple

- sandstone allows intricate carving of figures (unlike the desert of Ganges)

we do not have 1 singular narrative running across the entire wall. (like the prev. eg.)

idea of
repetition
+
difference

multiple segments of narratives seem to be connected by their positioning on the wall.
(repetitive template)

need to also consider the entire sculptural form of the temple to see this idea

Evidence:

- of what kind of knowledge they had (of how the universe functions)
- not an evidence of an event - or 1 particular thing but their

entire' knowledge systems

Techniques:

- medium to high relief sculpture (towards high)
- high relief makes the viewer believe the narrative more & more.

Narratives on Paper

eg of a page from 'Hanzanama'

- tent area with king
- tent enclosed by a sort of wall.
- individualistic approach in the painting
- use of color (along with the 2D/3D modulation) helps us to relate with the artwork (like relief in sculptures).
- effect of perspective (perspectival view) - conflated perspectival view (difference of activities

in the foreground & the background).

- figures are mostly depicted in their profile views & not full frontal views.

features of
indian
art of
that time

frontal views was only reserved for the deities. (as the viewer wants to see them).

other figures are in the profile view. (conveys a narrative)

these paintings were not meant to be viewed like they are on a wall, but to be viewed horizontally (like we read a book). (unlike most of the European art)

Colonial Interventions & Indian bazaar

- Popular arts (idea of a bazaar)
- new media, format of paper & change in narrative.

↓
things which
are not exclusive
but cheaply available

limited scale
& smaller size
of paper

∴ the narrative also
changes with the
availability of space

Anti-colonial resistance & individual artists

eg of Raja Rani Verma.

politics of medium & material & processes

↖ A.N. Tagore revived the
wash & the tempera technique which
had existed in ancient India before
colonialism.

Arts of a new nation (after independence)

Acknowledgement of labour &
working class people

eg Ramkinkar Baij made the
sculpture of cement decoration

Santhali women running
towards a factory