

ART H 312: ART AND EMPIRE IN INDIA, 1750-1900
229 Art
TuTh 1-2:50
Spring 2019

Professor Sonal Khullar
Office: 363 Art Building
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Office hours: Tu 3-4, and by appointment



Francesco Renaldi, *Muslim Lady Reclining*, 1789, oil on canvas. Yale Center for British Art, Paul Mellon Collection.

Course description:

This course surveys transformations in visual culture between the Mughal and British empires in India from the mid-eighteenth through the nineteenth centuries. We shall consider changes in artistic production, patronage, publics, and viewing protocols in the contexts of the court and bazaar. We shall examine the emergence of new technologies and its impact on visual forms, media, and genres, focusing on the interplay of photography, print, and painting. We shall explore the role of institutions –specifically, the art school, the museum, and the archeological survey– and the professions and practices they engendered. This is a reading- and writing-intensive course. Students with a background in related disciplines such as literature, history, religion, anthropology, or South Asian Studies are welcome.

Course requirements:

Your grade for the course will be assessed on the basis of class participation and quizzes (30%); and two papers (35% each, 2000 words, due in the fifth and eleventh weeks of the course).

All assignments must be completed for a passing grade. If you need an extension on a paper, please contact the instructor at least 48 hours in advance of the deadline. You must have a valid reason, such as a documented illness or a family emergency. For every day (including weekends) your paper is late, I will deduct half a grade. That is, a 4.0 will become a 3.5, a 3.5 will become a 3.0, etc. Papers handed in on the day they are due but after the deadline are also late. All papers must be typed, double-spaced, with 1-inch margins and in a 12-point Times font.

Course materials:

The textbook for the course is Barbara D. Metcalf and Thomas Metcalf, *A Concise History of Modern India* (New York: Cambridge University Press, 2012). All required and recommended readings are on reserve in the Art Library. Required reading will also be available on Canvas.

Course policies:

All scheduled lectures, readings, and screenings are subject to change. You are responsible for any changes mentioned in class, including changes to the class schedule or course policies.

Absences from class prevent participation and may negatively affect grades. If you are absent from class due to personal or medical emergencies, immediately notify the instructor, find out what you missed from a classmate, and insure that all assignments and exams are completed.

Please arrive in class on time and turn off your cell phones in advance.

Course schedule:

Week 1:

04/02: Introduction: Colonialism, Nationalism, and Modernity in South Asia

Barbara D. Metcalf and Thomas Metcalf, *A Concise History of India* (New York: Cambridge University Press, 2012), 1-27.

04/04: Tipu's Tiger and the Battle of Mysore

Richard Davis, "Indian Images Collected" in *Lives of Indian Images* (Princeton: Princeton University Press, 1997), 143-185.

Tapati Guha-Thakurta, "The Period of Colonialism and Nationalism" in Frederick Asher, ed., *The Art of India: Prehistory to the Present* (Encyclopedia Britannica, 2003), 109-128.

Recommended:

Janaki Nair, "Tipu Sultan, History Painting and the Battle for Perspective," *Studies in History* 22, 1 (2006): 97-143.

Week 2:

04/09: Landscapes of Power: William Hodges and Thomas and William Daniell

G.H.R. Tillotson, "Images of India in British Landscape Painting, c.1780-1880" in Christopher A. Bayly, ed. *The Raj, India and the British, 1600-1947* (London: National Portrait Gallery, 1990), 141-151.

Barbara D. Metcalf and Thomas Metcalf, *A Concise History of India* (New York: Cambridge University Press, 2012), 28-54.

Recommended:

Brian Allen, "From Plassey to Seringapatnam: India and British History Painting, c.1760-1800" in Christopher A. Bayly, ed. *The Raj, India and the British, 1600-1947* (London: National Portrait Gallery, 1990), 26-37.

04/11: Portraits of India: Tilly Kettle and Johann Zoffany

Beth Fowkes Tobin, "Accommodating India: Domestic Arrangements in Anglo-Indian Family Portraiture" in *Picturing Imperial Power: Colonial Subjects in Eighteenth Century British Painting* (Durham: Duke University Press, 1999), 110-138.

Recommended:

Saloni Mathur, "The Discrepant Portraiture of Empire: Oil Painting in a Global Field" in *India by Design: Colonial History and Cultural Display* (Berkeley: UC Press, 2008), 80-108.

Week 3:

04/16: *In-class screening of *The Chess Players* (1977), dir. Satyajit Ray*****

04/18: *In-class screening of *Charulata* (1964), dir. Satyajit Ray*****

Week 4:

04/23: Miniature Painting Transformed –I: Bengal

Ratnabali Chatterjee, "Murshidabad: The Artist and the Karkhana" in *From the Karkhana to the Studio* (New Delhi: Books & Books, 1990), 10-44.

Recommended:

Barbara Schmitz, "After the Great Mughals" in Barbara Schmitz, ed., *After the Great Mughals: Painting in Delhi and the Regional Courts in the 18th and 19th Centuries* (Mumbai: Marg, 2002), 1-12.

For plates, see:

Christopher A. Bayly, ed. *The Raj, India and the British, 1600-1947* (London: National Portrait Gallery, 1990).

Stuart Cary Welch, *Room for Wonder: Indian Painting During the British Period, 1760-1880* (New York: American Federation for the Arts, 1978).

04/25: Class cancelled; students to attend "Exhibition Histories, Digital Futures: Researching, Curating and Publishing 25 Years of the Royal Academy's Summer Exhibition," a lecture by Dr. Sarah V. Turner, Thursday, at 4 pm in Allen Library Auditorium***

Week 5:

04/30: Miniature Painting Transformed –II: Avadh

*****Paper 1 due at 9 am on Canvas*****

Chanchal Dadlani, "The Gentil Album and Mughal Manuscript Culture," *Art History* 38, no. 4 (September 2015): 748-761.

Barbara D. Metcalf and Thomas Metcalf, *A Concise History of India* (New York: Cambridge University Press, 2012), 55-90.

For plates, see:

Stephen Markel, Tushara Bindu Gude, and Muzaffar Alam, eds., *India's Fabled City: The Art of Courtly Lucknow* (Los Angeles: Los Angeles County Museum of Art, 2010).

05/02: Miniature Painting Transformed –III: Rajputana

Joanna G. Williams, "Artists of Mewar" in *Kingdom of the Sun: Indian Court and Village Art from the Princely State of Mewar* (San Francisco: Asian Art Museum, 2007), 53-66.

Molly Aitken, "Colonial-period Court Painting and the Case of Bikaner," *Archives of Asian Art* 67, no. 1 (2017): 25-59.

For plates, see:

B.N. Goswamy, *Nainsukh of Guler: A Great Indian Painter from A Small Hill-state* (Seattle: University of Washington Press, 1999).

Week 6:

05/07: Company Painting and its Patrons –I: Begum Samru

Alka Hingorani, “Artful Agency: Imagining and Imaging Begum Samru,” *Archives of Asian Art* 53, no. 1 (2002): 54-70.

For plates, see:

Mildred and William G. Archer, *Indian Painting for the British, 1770-1885* (Oxford, 1955).

Mildred Archer, *Company Painting: Indian Paintings of the British Period* (London: V&A, 1992).

05/09: Company Painting and its Patrons –II: Elijah and Mary Impey

Vidya Dehejia and Pratipaditya Pal, eds., *From Merchants to Emperors: British Artists and India, 1757-1930* (Ithaca: Cornell University Press, 1986), 129-153.

Barbara D. Metcalf and Thomas Metcalf, *A Concise History of India* (New York: Cambridge University Press, 2012), 91-122.

Recommended:

Beth Fowkes Tobin, “Imperial Designs: Botanical Illustrations and the British Botanic Empire” in *Picturing Imperial Power: Colonial Subjects in Eighteenth Century British Painting* (Durham: Duke University Press, 1999), 110-138.

Week 7:

05/14: Company Painting and its Patrons –III: James and William Fraser

William Dalrymple and Yuthika Sharma, eds., *Painters and Princes in Mughal Delhi, 1707-1857* (New York and New Haven: Asia Society Museum and Yale University Press, 2012), 1-23.

Recommended:

Rebecca M. Brown, “Colonial Polyrythm: Imaging Action in the Early Nineteenth Century,” *Visual Anthropology* 26, 4 (2013): 269-97.

05/16: The Colonial Museum and Art School

Tapati Guha-Thakurta, “The Museum in the Colony: Collecting, Conserving, and Classifying” in *Monuments, Objects, Histories: Institutions of Art in Colonial and Postcolonial India* (New York: Columbia University Press, 2004), 43-84.

Recommended:

Partha Mitter, “Art Education and Raj Patronage” in *Art and Nationalism in Colonial India, 1850-1922: Occidental Orientations* (Cambridge: Cambridge University Press, 1994), 27-62.

Bernard S. Cohn, "The Transformation of Objects into Artifacts, Antiquities and Art in Nineteenth Century India" in *Colonialism and its Forms of Knowledge: the British in India* (Princeton: Princeton University Press, 1996), 76-105.

Tapati Guha-Thakurta, "The Empire and its Antiquities: Two Pioneers and their Scholarly Fields" in *Monuments, Objects, Histories: Institutions of Art in Colonial and Postcolonial India* (New York: Columbia University Press, 2004), 1-42.

Week 8:

05/21: The Picturesque and the Primitive: Ethnographic and Studio Photography

Christopher Pinney, *Camera Indica: The Social Life of Indian Photographs* (Chicago: University of Chicago Press, 1997), 17-71.

Recommended:

Judith Mara Gutman, *Through Indian Eyes* (New York: Oxford University Press, 1982).

Christopher Pinney, *The Coming of Photography in India* (London: British Library, 2008).

05/23: Ruins and Traces: Archeological and Architectural Photography

Maria Pelizzari, "From Stone to Paper: Photographs of Architecture and Traces of History" in Maria Pelizzari, ed., *Traces of India: Photography, Architecture and the Politics of Representation, 1850-1900* (New Haven: Yale University Press, 2003), 20-59.

For plates, see:

Vidya Dehejia, ed., *India through the Lens: Photography, 1840-1911* (Washington D.C.: Freer and Sackler, 2000).

John Falconer, ed., *India: Pioneering Photographs, 1850-1900* (London: British Library, 2001).

Robert Flynn Johnson, ed., *Reverie and Reality: Nineteenth-century Photographs of India from the Ehrenfeld Collection* (San Francisco: Fine Arts Museums of San Francisco, 2003).

Rosie Llewellyn-Jones, ed., *Lucknow: City of Illusion* (Munich and London, Prestel, 2006).

Week 9:

05/28: Kalighat Painting and the Space of the Bazaar

Jyotindra Jain, "Recasting the Imagery of Kalighat Painting" in *Kalighat Paintings: Images from a Changing World* (Ahmedabad: Mapin, 1999), 96-147.

Recommended:

Sumanta Banerjee, "Nineteenth century Calcutta Folk Culture" in *The Parlour and The Streets: Elite and Popular Culture in Nineteenth Century Calcutta* (Calcutta: Seagull, 1989), 78-146.

For plates, see:

William G. Archer, *Bazaar Paintings of Calcutta: The Style of Kalighat* (London: HMSO, 1953).

William G. Archer, *Kalighat Painting* (London: HMSO, 1971).

05/30: The Bat-tala Press, the Calcutta Art Studio, and Print Culture under Colonialism

Tapati Guha-Thakurta, "Indigenous Commercial Enterprise and the Popular Art Market in Calcutta: the Emergence of a New Indian Iconography" in *The Making of a New 'Indian' Art* (Cambridge: Cambridge University Press, 1992), 78-116.

Recommended:

Anindita Ghosh, "The Battala Book Market" and "Contesting Print Audiences" in *Power in Print: Popular Publishing and the Politics of Language and Culture in a Colonial Society, 1778-1905* (New Delhi: Oxford University Press, 2006), 107-151, 152-188.

Natasha Eaton, "Excess in the City?: The Consumption of Imported Prints in Colonial Calcutta, c. 1780-1795," *Journal of Material Culture* 8, no. 1 (2003): 45-74.

Week 10:

06/04: Ravi Varma: Painting as Performance, Printmaking as Politics

Partha Mitter, "The Artist as Charismatic Individual: Raja Ravi Varma" in *Art and Nationalism in Colonial India, 1850-1922: Occidental Orientations* (Cambridge: Cambridge University Press, 1994), 179-218.

Recommended:

Geeta Kapur, "Ravi Varma: Representational Dilemmas of a Nineteenth Century Painter" in *When Was Modernism: Essays on Contemporary Cultural Practice In India* (New Delhi: Tulika, 2000), 145-178.

Christopher Pinney, "Peshwas, Parrots and Bombs: Lithographs and Politics in Western India, 1870-1885" in *Photos of the Gods: the Printed Image and Political Struggle in India* (London: Reaktion, 2004), 45-58.

06/04: Nathadwara: Painters, Photographers, Pilgrims, and Patrons on the Move

Deepali Dewan, "The Painted Photograph in India," in *Embellished Reality: Indian Painted Photographs: Towards a Transcultural History of Photography*, eds. Deepali Dewan and Olga Zotova (Toronto: Royal Ontario Museum, 2012), 14-35.

Recommended:

Tryna Lyons, "Ghasiram's Sketchbooks: An Artist's Eye to the Future" in *The Artists of Nathdwara: The Practice of Painting in Rajasthan* (Bloomington and Ahmedabad: Indiana University Press and Mapin, 2004), 168-202.

Rahaab Allana, ed., *Painted Photographs: Colored Portraiture in India* (New Delhi: Alkazi Foundation for the Arts, 2008), 7-64.

Christopher Pinney, "Pastoral Realism: The Nathdwara Devotional Aesthetic, 1925-1935" in *Photos of the Gods: The Printed Image and Political Struggle in India* (London: Reaktion, 2004), 79-104. s

*****Paper 2 due on Friday, Jun 7 at 4 pm on Canvas*****

SCHOOL OF ART + ART HISTORY + DESIGN

UNIVERSITY of WASHINGTON

SoA+AH+D Policies

1. Equal Opportunity

- In concurrence with the University of Washington's core values, and in compliance with State and federal regulations, the School of Art + Art History + Design reaffirms its commitment to equal opportunity. The commitment extends to the recruitment of faculty, staff, and students who exhibit a dedication to creative and academic excellence and who demonstrate the ability to work with a diverse spectrum of populations.

2. Diversity

- The School of Art + Art History + Design fosters a respectful, inclusive community that supports creative and critical expression and scholarship amidst a culture that accepts the value of every individual. The School encourages students, faculty, and staff to engage in healthy dialogue and respect the values and global perspectives of a diverse population. The School promotes and encourages a culture of compassion, understanding, and an obligation to respectful discourse in classrooms, meeting rooms, studio spaces, and beyond. The School's philosophy is reflected in our engagement with community partners and research endeavors locally, nationally, and globally.

3. Student Code of Conduct

- The University of Washington has established rules regarding student conduct. Through the Student Conduct Code, UW students hold themselves to the highest standards of ethics, integrity and accountability.
- More information at UW Community Standards & Student Conduct (CSSC): www.washington.edu/cssc/

4. Equipment and Materials Safety

- Substances and equipment used in creative processes can be hazardous.
- Enrollment in a class requires students to know, understand, and comply with all safety and equipment use policies for each classroom/studio.
- Spray booths are mandatory for the use of aerosols.

5. Violence Awareness and Prevention

- Preventing violence, discrimination, harassment, and retaliation is everyone's responsibility.
- Call 911 for emergency help.
- Call 206-685-SAFE to report non-urgent threats or concerns.
- Safe Campus: www.washington.edu/safecampus
- Concerns about sexual harassment: depts.washington.edu/livewell/saris/sexual-harassment/
- NightRide provides a fare-free safe way for U-Pass members to get home at night: www.washington.edu/facilities/transportation/uwshuttles/NightRide
- Connect to UW Alert. Register your mobile device to receive instant notification of campus emergencies via text and voice messaging. Sign up at www.washington.edu/alert

6. Concerns about a course, an individual, or an issue

- If you have concerns about a course, an individual, or an issue concerning the School of Art + Art History + Design, talk with the instructor in charge of the class as soon as possible.
- If this is not possible or productive, make an appointment with the Director of Academic Advising, 104 Art, 206-543-0646 or the Director of the School of Art, 102 Art, 206-685-2442.

7. Disability Accommodation

- To request academic accommodations due to a disability, please contact Student Disability Services, 448 Schmitz, (206) 543-8924 (V/TTY) or uwdss@u.washington.edu
- Your instructor will receive an email outlining your academic accommodations prior to the first day of class. It is a good idea to discuss these accommodations directly with your instructor to ensure that your instructor can help you with your needs.

8. Class Participation

- First day attendance policy: Instructors assume that if you are not present for roll call on the first day of a studio art class you have decided not to remain enrolled. If you miss the first day without permission, it is your responsibility to drop the course. You may contact the instructor in advance and ask for permission to be absent on the first day.
- Participation is essential to learning and success in all classes. Absences from class prevent participation and may negatively affect grades. If you miss class due to illness or emergency, notify your instructor, provide documentation, and set up a timeline to complete missed assignments and exams.

9. Examination Schedule

- Students are required to turn in assignments and take exams based on the timeline provided in the class syllabus.
- Final exams are scheduled by the University and cannot be changed. Do not make plans that will prevent you from attending your final exam(s).

10. Plagiarism

- Plagiarism is using the creations, ideas, words, inventions, or images of someone else in your own work without formal acknowledgement or permission. This applies to written papers and research as well as to art, design and architectural images.
- Please check with your instructor if you have questions about what constitutes plagiarism.
- Instances of plagiarism will be referred for disciplinary action to the Vice Provost for Academic & Student Affairs.
- More information about reporting academic misconduct: www.uw.edu/cssc/report-it/

11. Copyright

- The School regularly displays student art and design in a variety of ways to highlight the quality of our students and their learning.
- This is traditional among all art schools and we assume that by participating in UW School classes and activities students have no objection.
- If you have concerns about the use of your work, please contact Academic Advising and Student Services (206-543-0646 or uaskart@uw.edu)

12. Incomplete Grades

- To request an “incomplete” grade a student must have:
 - been in attendance and done satisfactory work through the eighth week of the quarter
 - satisfactory proof for the instructor that the work cannot be completed because of illness or other circumstances beyond their control.
- More information from the UW Office of the Registrar: registrar.uw.edu/students/incomplete-grades/

13. Grade Appeal Procedure

- If you think the grade you received is incorrect, contact the instructor to discuss your concern.
- If not resolved, make an appointment with the Director of Academic Advising, 104 Art, 543-0646.

14. Materials Fees

- All art, design and art history classes have materials fees billed with tuition.

- Fee amounts and justifications are listed by class in the quarterly Time Schedule.
- These fees cover the purchase of materials, academic support, and equipment provided for students in each class.

15. Building Use

- Art Building hours: M-Th 7:00am–7:00pm; Fri 7:00am–5pm; Sat 1:00pm–5:00pm; Sun 9:00am–5:00pm. Closed on UW holidays.
- Students may request after-hours access to the Art Building for course-related work by completing an online form: art.washington.edu/building-policies
- All School policies and safety practices apply during after-hours use of the buildings and facilities.
- Only students enrolled in classes for the quarter may occupy and use the studios, facilities, and equipment.
- The campus police frequently monitor our facilities for your safety.

16. Service Animals

- The University has a general “no pets” policy in all of its buildings. However, Service Animals are allowed to accompany their handlers while on campus
- UW Disability Resources for Students outlines the policies around Service and Emotional Support Animals: depts.washington.edu/uwdrs/current-students/accommodations/housing/service-and-emotional-support-animals/

17. Lockers

- DO NOT STORE FLAMMABLE OR COMBUSTIBLE ITEMS IN LOCKERS.
- Rent lockers by the quarter or academic year from Art 102.
- The deadline for cleanout is the last day of finals for each quarter. Abandoned items will be disposed.

18. Art Building Exhibition Guidelines

- Instructors and students must receive approval from the Administrator of the School in order to install work outside the classroom. Use of hallway bulletin boards and glass cases does not require approval.
- Submit a written description of the proposal two weeks prior to installation to the School Administrator, 102 Art.
- The approval process considers issues of location, health and safety, fire code, environmental factors, and potential building damage.
- Applicants will be notified of a decision within a week of the application date.