

**COURSE TITLE:**

South Asian Art History and Theory 2

**COURSE LEADER:**

Gautami Raju

**COURSE CREDITS:**

4 Credits

**COURSE LENGTH:**

15 Weeks

**COURSE DESCRIPTION**

The course, encompassing a vast period in Indian history of 3000 years delves into the Indic philosophical systems. Beginning with classical Indian aesthetics, the Rasa Theory and Dhvani and their relation to philosophy, literature and art. Understanding of temple architecture in terms of iconographical planning, mural painting traditions of Ajanta Caves, the impact of Bhakti tradition on literature and art, the colonial period in India, concluding with the post-independence commentary on nationalism and the making of museums.

The course aims to offer a comprehensive and holistic outlook that covers the premodern, modern and contemporary as well as folk and popular traditions.

**Sessional Breakdown:**

**Classical Indian Aesthetics**

**Week 1:** Introduction to the course

The nature of aesthetics, its relation to philosophy, literature and art

**Week 2:** The concept of Rasa:

(a) Bharata's Natya Shastra and its Critics

**Week 3:**(b)Abhinavagupta's Rasa Siddhanta

**Week 4:**The Concept of Dhvani

(a) Anandavardana's Dhanyaloka, with reference to Abhidha, lakshana, Vyanjana and Tatparya

**Week 5:**(b)Dhvani's extension to music, dance and drama.

## **The Poetics of Painting**

**Week 6 :** Chitrasutra of the Vishnudharmottara Purana and the Ajanta Paintings

**Week 7:** The Hindu Temple: Visual Aesthetics

### **The Bhakti World View:**

#### **Relation to Art (Literature, Architecture, Sculpture and Painting)**

**Week 8:** Krishna Shringara: The Many Manifestations and Meanings of Krishna's love Texts and Genre Paintings in Bhashas and Popular Art- Rasika Priya, Barahmasa and Ragamala

**Week 9 :** Islamic Aesthetics? Sufism

## **Colonialism, Nationalism, Modern and Contemporary**

**Week 10:**Anand K. Coomarswamy: The Dance of Shiva

**Week 11:** ParthaMitter: Much Maligned Monsters

**Week 12:**Indian Aesthetics in the Early 20<sup>th</sup> century – Rabindranath Tagore and Aurobindo Ghosh

**Week 13:** Photography?

### **Folk Art Traditions:**

#### **Relation to Art (Literature and Painting)**

**Week 14:**Can the Subaltern Speak? By Gayatri Chakravorty Spivak

## **Post-Independence Art and Architecture**

**Week 15:** The Museum is National by Kavita Singh  
Missing: Iconography ; Feminist Discourse

### **Field Visits/Visiting Speakers**

The course will include visits to museums, galleries and interaction with artists/art historians.

### **GENERAL READINGS:**

A K. Coomaraswamy, *The Dance of Shiva*

Barlingay S.S - A Modern Introduction to Indian Aesthetics

Bharata Muni's Natyashastra

Guha-Thakurta, Tapati. 1992. *The Making of a New 'Indian Art: Artists, Aesthetics and Nationalism in Bengal, c. 1850-1920*. Cambridge University Press

J N Banerjea- The Development of Hindu Iconography

Kapila Vatsyayan, Classical Indian Dance in Literature and the Arts

Kramrish Stella - The Hindu temple I and II (Motilal Banarasi Dass)

Kramrish Stella, The Vishnudharmottara

Masson and Patwardhan, Bhandarkart Oriental - Shantarasa and Abhinavagupta's Philosophy of Aesthetics

Mitter, Partha. 1994. *Art and Nationalism in Colonial India 1850-1922: Occidental Orientations*. Cambridge University Press.

Number of Rasas - Raghavan V.

Rabindranath Tagore- Art and Aesthetics

Raniera Gnoli - Aesthetic Experience According to Abhinavagupta

Sheldon Pollock, Rasa Reader, Columbia University Press, 2016, New York

S.N. Dasgupta - History of Indian Philosophy

S. Sivaramamurti - Chitrasutra of the Vishnudharmottara

S. Sivaramamurti- Natarajain Indian Art Thought and Literature

#### COURSE ASSESSMENT MODES:

The students will be assessed according to their theoretical and practical skills.

Participation	10%
Readings	10%
Research paper	40%
Exam (during the examination period)	40%

#### LEARNING AIMS AND OBJECTIVES:

The course has two major objectives: 1) To introduce the students to the history of Western art from Renaissance to Modernism. The student should be able to analyse artworks and to recognize to which period or school they belong. 2) The students should be able to understand the philosophical and theoretical concept "behind" the artwork. 3) The students will analyse the visual "language" of the image.

#### A Note on Classroom Punctuality/Conduct:

JSLH conducts all classes on a foundation of professionalism. It is expected that students should be present in class with a pen and notebook, and seated within five minutes of the class start time.

Students arriving after a ten-minute window from the designated start time will be refused entry/attendance. Please show courtesy to your instructors and co-learners by observing punctuality. Please also note that the seminar room is a place for free expression and critical thinking and this comes with a responsibility on the part of students to respect opinions expressed and actively participate in the work of the classroom discussion. Laptops may be used in class only after prior permissions. Mobile phones are not to be used under any circumstance.

**A Note on Plagiarism:**

In line with JGU policy, JSLH operates a zero tolerance approach to plagiarism. The unacknowledged use of material by others within your work is a violation of academic integrity and all reported cases will be investigated before potential disciplinary action. Instructors will address methods of citation and presentation within written work.

**Disability Support and Accommodation Requirements:**

JGU endeavors to make all its courses accessible to students. All students with a known disability needing academic accommodations are required to register with the Disability Support Committee [dsc@jgu.edu.in](mailto:dsc@jgu.edu.in). The Committee has so far identified the following conditions that could possibly hinder student's overall well-being. These include: physical and mobility related difficulties; visual impairment; hearing impairment; medical conditions; specific learning difficulties e.g. dyslexia; mental health.