



INDIAN ART: MATERIALS, TECHNIQUES AND ARTISTIC PRACTICES

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INTENDED AUDIENCE : Students enrolled in BFA, BA, B. Tech. Candidates preparing for competitive examinations in India.
Students enthusiastic about art, culture and design histories.

COURSE OUTLINE :

This course introduces the diversity of art practices and material culture from the Indian subcontinent and situates them against their socio-cultural, political and temporal settings. The content is arranged according to materials and techniques to support an immersive approach to understanding Indian art. Focus on materials and practices will enable students to draw connections between the historical artifacts and contemporary objects from the immediate surroundings. This course is beneficial for art practitioners, aspiring art historians, educators, and those preparing for competitive examinations in India. After Partha Mitter's concise compilation (2001) of the essential facets of the art in the Indian subcontinent from the Indus valley period until contemporary times, a comprehensive book on this area is eagerly anticipated. In the last two decades, dedicated studies on Chola sculptures (Dehejia 2006, 2021), Mughal architecture (Koch 2001, 2006; Michell 2011), Pahari miniature paintings (Goswamy 2009, 2021) and art after the independence of India (Kapur 2000; Mathur 2019; Khullar 2017) have presented fresh perspectives on these topics calling attention to examining the critical themes in Indian art, such as tradition, rupture, continuity and innovation. Drawing on these studies, the proposed course brings together the recent findings in Indian art and directs to the possible ways the students can explore these thematic.

ABOUT INSTRUCTOR :

Prof. Rajarshi Sengupta is a practitioner and art historian, presently an assistant professor in Fine Arts, Indian Institute of Technology (IIT) Kanpur, India. He previously taught at the National Institute of Fashion Technology (NIFT), Kangra (2021), and University of Hyderabad (2019-21). Sengupta completed his Phd in art history from the University of British Columbia, Vancouver, Canada (2019). His thesis, titled "Making Kalamkari Textiles: Artisans and Agency in Coromandel, India," reconstructed the understudied histories and knowledge structure of the dyed, painted and printed textile makers of southeastern India. Sengupta received the IARTS Textiles of India Grant, Royal Ontario Museum, Toronto (2017-18), and has co-curated an art-research project titled 'WE', a **شید/شید** ", with Baishali Ghosh and received a curatorial grant from the Korean Cultural Centre, New Delhi, India (2016). He was involved in the exhibition Cloth That Changed the World: The Art and Fashion of Indian Chintz (2020), Royal Ontario Museum, curated by Dr. Sarah Fee, and contributed to the exhibition catalogue.

COURSE PLAN :

- Week 1:** Clay: Terracotta and Terracuda
- Week 2:** Architecture I: Basics of Buddhist and Jain architecture
- Week 3:** Pigment: Mineral and vegetal colours
- Week 4:** Stone: Memorials, Architectural Remnants and Objects
- Week 5:** Architecture II: Hinduism and temple building
- Week 6:** Garden
- Week 7:** Paper
- Week 8:** Printing: European Interventions
- Week 9:** "New" Colonial Media
- Week 10:** Daily Practice and Nationalism
- Week 11:** Multimedia Approaches I
- Week 12:** Multimedia Approaches II