

Partha Mitter Indian Art Pdf

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history book

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each candidate aspiring to clear the civil services examination is expected to have adequate knowledge about the elegant aspects of india s traditions and aspects this book on indian art and culture has been divided into 16 chapters covering the different aspects of india s heritage and culture such as art culture an introduction indian architecture sculpture painting music dance theatre drama cinema traditional martial art social culture religion philosophy language literature handicraft festivals fairs and miscellaneous which are asked in thecivil services examinations conducted

by upsc union public service commission and state pcs exercises with objective questions have been given after each chapter the book also contains practice sets prepared according to the upsc syllabus for thorough practice which would help the students to achieve success in the examinations main features of the book chapterwise comprehensive coverage in point cum para format important facts given in the form of the box within chapter text is well supported with the images proper usage of charts and tables for better knowledge chapterwise significant questions for revision of facts

the first in depth study of the indian creative industries this book provides a comprehensive mapping of the indian creative industries and its policy landscape developing and defining key concepts and terms and offering detailed case studies of specific sectors geographic regions and governance structures using an ecosystem framework this book focuses on strategy policy tangible and intangible infrastructure and funding and investment to understand the main drivers and barriers across nine sub sector value chains with investment from global brands into many sectors it tracks how indian creative industries are fostering innovation and design for social and ecological sustainability it also delves into india s informal economy to share key policy insights the volume will be of great interest to scholars and researchers of public policy business studies and south asian studies it will also be a key document for foreign investors willing to invest in one of the fastest growing and stable economies in the world

this book crafting heritage a journey through india s artistic traditions captures the spirit of the traditional crafts of the nation and acts as a bright mosaic in the kaleidoscope of india s cultural legacy we find ourselves entwined in the elaborate stories of madhubani paintings the ageless appeal of pashmina shawls the delicate craftsmanship of nirmal toys and the rustic beauty of bamboo handicrafts as we set out on this adventure every chapter serves as a window into the generations old workmanship demonstrating the tenacity and inventiveness of indian craftspeople we extend an invitation to readers to journey through the historical passages described in the introduction of this book where bidriware gleams as a brilliant deccan heritage and blue pottery reflects the cultural interchange along old trade routes through delving into the chapters on cane and bamboo weaving marble stone craft saris and silk bandhani warli painting and other related topics we uncover the connections that link customs with creativity legacy with modern significance crafting heritage is a celebration of the hands that define india s creative character not just a compilation of chapters it pays homage to the artists who work so hard to create the intricate fabric that is india s cultural heritage with every brushstroke thread knot and hand mould with the aim of fostering a more profound comprehension of the narratives methods obstacles and achievements that characterise india s crafting heritage this book aims to preserve and appreciate these ageless crafts

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the square and the circle of the indian arts is a major contribution in indian art history more than a book on the theories of arts it has far reaching implications for the way one thinks about the future of indology and art history it provides a model to be emulated for inter disciplinary research not only between the arts but also the sciences and the arts the book begins by re examining the imagery of the vedas and the upanisads highlighting some aspects of early speculative thought which influenced the enunciation of aesthetic theories particularly of bharata in the natyasastra the next chapter introduces a new methodology of analyzing the rituals yajna as laid down in the yajurveda and the satapatha brahma the best way to focus the relationship between the text and the practice four chapters follow one each on drama natya architecture vastu sculpture silpa and music sangita each presents some fundamental concepts of speculative thought concerned with each of the arts and purposefully correlates these with actual examples both of the past and the present the afterward to this second edition remains an event not only because the book benefits from the works published since the first edition but also because it presents the author s integral vision and her unique adventure into the boundaries of several disciplines it demonstrates the efficacy of her earlier approach of investigating the imagery and the metaphors as basic to the discourse of the indian tradition she proposes a multi layered cluster of concepts and metaphors which enable one to uncode the complex multi dimensional character of the indian arts also

significantly she suggests a deeper comprehension of the relevance of the developments in the field of traditional mathematics and biology for the study of the language of form of the Indian arts

contents introduction studies in Indian architecture fort architecture in ancient and medieval India art and architecture northern India art and architecture south India the aspect and orientation in Hindu architecture Kalinga style of architecture symbolism of the dome art and architecture Muslim architecture in India a plea for Indian architecture

art history as it is largely practiced in Asia as well as in the West is a Western invention in India works of art sculptures monuments paintings were first viewed under colonial rule as archaeological antiquities later as architectural relics and by the mid 20th century as works of art within an elaborate art historical classification tied to these views were narratives in which the works figured respectively as sources from which to recover India's history markers of a lost antique civilization and symbols of a nation's unique aesthetic reflecting the progression from colonialism to nationalism the nationalist canon continues to dominate the image of Indian art in India and abroad and yet its uncritical acceptance of the discipline's Western orthodoxies remains unquestioned the original motives and means of creation unexplored the book examines the role of art and art history from both an insider and outsider point of view always revealing how the demands of nationalism have shaped the concept and meaning of art in India the author shows how Western custodianship of Indian antiquities structured a historical interpretation of art how indigenous Bengali scholarship in the late 19th and early 20th centuries attempted to bring Indian art into the nationalist sphere how the importance of art as a representation of national culture crystallized in the period after independence and how cultural and religious clashes in modern India have resulted in conflicting histories and interpretations of Indian art in particular the author uses the depiction of Hindu goddesses to elicit conflicting scenarios of condemnation and celebration both of which have at their core the threat and lure of the female form which has been constructed and narrativized in art history monuments objects histories is a critical survey of the practices of archaeology art history and museums in nineteenth and twentieth century India the essays gathered here look at the processes of the production of lost pasts in modern India pasts that come to be imagined around a growing corpus of monuments archaeological relics and art objects they map the scholarly and institutional authority that emerged around such structures and artifacts making of them not only the chosen objects of art and archaeology but also the prime signifiers of the nation's civilization and antiquity the close imbrication of the colonial and the national in the making of India's archaeological and art historical pasts and their combined legacy for the postcolonial present form one of the key themes of the book monuments objects histories offers both an insider's and an outsider's perspective on the growth of these scholarly fields and their institutional apparatus analyzing the ways they have constituted and recast their objects of study the book moves from a period that saw the consolidation of Western expertise and custodianship of India's antiquities to the projection over the twentieth century of varying regional nationalist and national claims around the country's architectural and artistic inheritance into a current period that has pitched these objects and fields within a highly contentious politics of nationhood monuments objects histories traces the framing of an official national canon of Indian art through these different periods showing how the workings of disciplines and institutions have been tied to the pervasive authority of the nation at the same time it addresses the radical reconfiguration in recent times of the meaning and scope of the national leading to the kinds of exclusions and

chauvinisms that lie at the root of the current endangerment of these disciplines and the monuments and art objects they encompass

the rich and diverse cultures of india are represented in exquisite detail in this book which begins with a simple question what is indian art each thematically organized chapter delves into such topics as religion and myth epics festivals courtly and village life and the natural world

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