

**Indian Institute of Technology,
Kanpur**

403

Proposal for a New Course

1. Course No: ART4**
2. Course Title: Ebb and Flow: Art and Globalism of Oceanic Networks
3. Per Week Lectures: 3(L), Tutorial: (T), Laboratory: (P), Additional Hours[0-2]:
(A), Credits (3*L+2*T+P+A): 9
4. Duration of Course: Full Semester
5. Proposing Department/IDP : HSS

Other Departments/IDPs which may be interested in the proposed course: Other faculty members interested in teaching the proposed course:

6. Proposing Instructor(s): Rajarshi Sengupta

7. Course Description: Though the study of art, society and artisanal forms is essentially focused on sites, regions and nation-state—in other words, land—the profound impact of the ocean and oceanic networks on the art history and cultural exchanges is undeniable. The transportation of tangible goods, movement of people and flow of rich cultural and artisanal knowledge, facilitated by the oceanic networks, resulted in a series of unique artworks and practices. Understanding these historical artworks through the lens of art historical, social, contextual, semiotic and experiential perspectives enables us to situate ourselves in the networks of connections we find ourselves in. In eight modules, this course will introduce eight unique case studies from India and Europe, predominantly from the early modern and colonial era, to pose questions on globalism, theory-practice interrelations and socio-cultural changes. The case studies stay at the crossroads of disciplinary discussions on art theory, maritime history, material culture studies, craft and heritage.

8. Objectives:

Understanding art history from the perspectives of material, technique, theme and human interaction promises to integrate art theories and processual understanding of art.

It elucidates how materials and techniques stimulate creative thinking and decision-making through a series of case studies, allowing students to explore them in their practice.

The course will help students contextualise global connections, their historicity, and their impact on our lives and intellectual endeavours.

Contents ():

S. No	Broad Title	Topics	No. of Lectures
1.	World at the Mahanavami Dibba	<ul style="list-style-type: none"> Vijayanagara Kingdom of Southern India and interregional relations Specificities of intercultural architecture and art at Vijayanagara Reflections of cultural exchanges in rituals, artefacts and costumes 	6
2.	Coromandel and the Ocean of Textiles	<ul style="list-style-type: none"> Dyed, painted and printed textiles of the Coromandel coast and Deccan Intercultural relations in the lives of the textile makers Relationship between textiles, architecture and other portable objects 	4
3.	Persianate world and Europe at the Deccan	<ul style="list-style-type: none"> Deccan Sultanates and their connections with the Persianate world and Europe Nauraspur, Kitab-e-Nauras and other narratives of multiculturalism from Bijapur Pineapple and dates in the Deccan and the interregional connections in art 	6
4.	Ocean at the Table	<ul style="list-style-type: none"> Still-life paintings of Early modern Europe Spices, riches, condiments and textiles from the trade networks in Europe Still-life beyond a genre 	4
5.	Globe in the Mughal Court	<ul style="list-style-type: none"> Western European prints and texts in the Mughal court Allegorical paintings and representation of the globe Portraits and perspectival view in the Mughal miniatures and architecture 	4
6.	European Print and Indian Bazaar	<ul style="list-style-type: none"> European printmaking and transformation of Indian popular culture Broadsheet prints, printed images, books and knowledge circulation Emergence of indigenous aesthetics in print and printing studios 	4
7.	Wave of Japonisme	<ul style="list-style-type: none"> Impact of Japanese prints and wrapping papers in the Impressionist art of Europe Aesthetic appreciation and appropriation and "Orientalism" Japanese influence in European art and early European photographers in Japan 	4
8.	Reclaiming the Ocean	<ul style="list-style-type: none"> Museum practice, curation and recent exhibitions on historical oceanic networks Understanding interconnections, mass production and social life of objects through maritime history Oceanic networks and their relevance in society and culture 	4

--	--	--	--

Pre-requisites, if any (examples: a- PSO201A, or b- PSO201A or equivalent): No. PSO201A may be suggested to the enrolled students.

Short summary for including in the Courses of Study Booklet

Though the study of art, society and artisanal forms is essentially focused on sites, regions and nation-state—in other words, land—the profound impact of the ocean and oceanic networks on the art history and cultural exchanges is undeniable. The transportation of tangible goods, movement of people and flow of rich cultural and artisanal knowledge, facilitated by the oceanic networks, resulted in a series of unique artworks and practices. Understanding these historical artworks through the lens of art historical, social, contextual, semiotic and experiential perspectives enables us to situate ourselves in the networks of connections we find ourselves in. In eight modules, this course will introduce eight unique case studies from India and Europe, predominantly from the early modern and colonial era, to pose questions on globalism, theory-practice interrelations and socio-cultural changes. The case studies stay at the crossroads of disciplinary discussions on art theory, maritime history, material culture studies, craft and heritage.

8. Recommended books: Textbooks:

Amelia Peck ed. *Interwoven Globe: The Worldwide Textile Trade, 1500-1800*, New York: The Metropolitan Museum of Art, 2013.

Arjun Appadurai. "Introduction: Commodities and the politics of value." In *The Social Life of Things*, edited by Arjun Appadurai, 3-63. Cambridge and New York: Cambridge University Press, 1986.

Ali, Daud and Emma Flatt eds. *Garden and landscape practices in pre-colonial India: histories from the Deccan*. New Delhi: Routledge, 2020.

Mark Zebrowski. *Deccani Painting*. Berkeley: University of California Press, 1982.

Ruth Barnes, Steven Cohen, and Rosemary Crill. *Trade, Temple, and Court: Indian Textiles from the Tapi Collection*. Mumbai: India Book House Pvt. Ltd, 2002.

Sanjay Subramanyam. *Europe's India: Words, People, Empires, 1500-1800*. Cambridge and London: Harvard University Press, 2017.

Reference Books:

Ashin Dasgupta and Uma Dasgupta. *The world of the Indian Ocean merchant, 1500-1800: collected essays of Ashin Das Gupta*. New Delhi and New York: Oxford University Press, 2001.

Beverly Lemire, "Domesticating the Exotic: Floral Culture and the East India Calico Trade with England, c. 1600–1800." *Textile: Cloth and Culture* 1, no. 1 (2003): 64-85.

Kavita Singh, *Real Birds in Imagined Gardens: Mughal Painting between Persia and Europe*. Los Angeles: The Getty Research Institute, 2017.

Janet A. Walker, "Van Gogh, collector of "Japan", " *The Comparatist* 32 (2008): 82-114.

Paula Sengupta. *The Printed Picture: Four Centuries of Indian Printmaking*. New Delhi: Delhi Art Gallery. 2012.

Preeti Bahadur Ramaswami and Kavita Singh, eds. *Nauras: The Many Arts of the Deccan*. New Delhi: National Museum, 2015.

Richard M. Eaton, *A Social History of the Deccan 1300-1761: Eight Indian Lives*. Cambridge and New York: Cambridge University Press, 2005.

Rosemary Crill, ed. *Textiles from India: The Global Trade*. Calcutta: Seagull Books, 2006.

Rosemary Crill, *Chintz: Indian Textiles for the West*. London: Victoria and Albert Museum, 2008.

T. J. Clark. *The painting of modern life: Paris in the art of Manet and his followers*. Princeton, NJ: Princeton University Press, 1999.

9. Any other remarks:

Dated: 02.03.24 Proposer: Rajarshi Sengupta

Dated: _____ DUGC/DPGC Convener: _____

**The course is approved / not
approved**


**Chairman,
SUGC/SPGC**

Dated: 10/04/2024