

HA3C4: East meets West: The Visual Arts in Colonial and Post Colonial India

[View Online](#)

Alavi, S. (2002). The eighteenth century in India: Vol. Oxford in India readings; debates in Indian history and society. Oxford University Press.

Alcalá, L. E. & Philadelphia Museum of Art. (2013). Journeys to new worlds: Spanish and Portuguese colonial art in the Roberta and Richard Huber collection (S. L. Stratton-Pruitt & M. A. Castro, Eds.). Philadelphia Museum of Art.

Allen, B. (n.d.). 'The Indian Mutiny and British Painting'. Apollo, 132, 152–158.

Anderson, T. (2011). Fashioning the Viceroy: Portraits of Edward Robert Bulwer-Lytton (1831–91). Visual Culture in Britain, 12(3), 293–311.

<https://0-www-tandfonline-com.pugwash.lib.warwick.ac.uk/doi/abs/10.1080/14714787.2011.609377>

Archer, M., Parlett, G., & Victoria and Albert Museum. (1992). Company paintings: Indian paintings of the British period: Vol. Indian art series. The Museum.

Art Talk - Jitish Kallat (Artist). (2011). <https://www.youtube.com/watch?v=-eT-VEtObLA>

Art Talk - Subodh Gupta (Artist / Sculptor). (30 C.E.).
<https://www.youtube.com/watch?v=p41MWei9Kfw>

Atul Dodiya with Jitish Kallat - Re-Searching the Nation, and artist archive part 1. (20 C.E.).
<https://www.youtube.com/watch?v=BwFcvM1F-Mw>

Atul Dodiya with Jitish Kallat - Re-searching the Nation, and artist archive part 2. (20 C.E.).
<https://www.youtube.com/watch?v=OOHbPNamyhk>

Banerjee, S. (2014). 'Not Altogether Unpicturesque: Samuel Bourne and the Landscaping of the Indian Himalaya'. Victorian Culture and Society, 42, 351–368.
<https://arlii.iii.com/nonret~S0&atitle=%22Not+Altogether+Unpicturesque:+Samuel+Bourne+and+the+Landscaping+of+the+Indian+Himalaya%22&title=Victorian+Culture+and+Society&aufirst=Sandeep&auinit=&aulast=Banerjee&issn=&eissn=&coden=&volume=42&issue=&spage=351&epage=368&quarter=&ssn=&date=2014&sid=&reqtype3>

Banerji, D. (2010a). The alternate nation of Abanindranath Tagore. SAGE.

Banerji, D. (2010b). The alternate nation of Abanindranath Tagore [Electronic resource]. SAGE.

<http://0-sk.sagepub.com.pugwash.lib.warwick.ac.uk/books/the-alternate-nation-of-abanindranath-tagore>

Barringer, T. J., Quilley, G., & Fordham, D. (2007). Art and the British Empire. Manchester University Press.

BBC Radio 4 - In Our Time, The Indian Mutiny. (n.d.).
<http://www.bbc.co.uk/programmes/b00qprnj>

Bean, S. S., Bhabha, H. K., & Peabody Essex Museum. (2013). Midnight to the boom: painting in India after independence : from the Peabody Essex Museum's Herwitz Collection. Peabody Essex Museum in association with Thames & Hudson.

"Beyond the Self: Pushpamala N". (14 C.E.).
https://www.youtube.com/watch?v=sNvAqktHI_I

Bhupen khakhar: you can't please all. (2016). Univ Of Washington Press.

Bose, B., & Bhattacharyya, S. (2006). The phobic and the erotic: the politics of sexualities in contemporary India. Seagull.

Bridge, G., & Watson, S. (2010). The Blackwell city reader (2nd ed). Wiley-Blackwell.

Brook, D. (2013). A history of future cities (First Edition). W. W. Norton & Company.

Brosius, C., & Wenzlhuemer, R. (n.d.). Transcultural turbulences: towards a multi-sited reading of image flows: Vol. Transcultural research-- Heidelberg studies on Asia and Europe in a global context [Electronic resource]. Springer.
<http://0-link.springer.com.pugwash.lib.warwick.ac.uk/10.1007/978-3-642-18393-5>

Brown, R. M. (2009a). Art for a modern India, 1947-1980. Duke University Press.
http://encore.lib.warwick.ac.uk/iii/encore/record/C__Rb2488242

Brown, R. M. (2009b). Art for a modern India, 1947-1980: Vol. Objects/histories. Duke University Press. http://encore.lib.warwick.ac.uk/iii/encore/record/C__Rb2488242

Brown, R. M., & Hutton, D. S. (2006). Asian art: Vol. Blackwell anthologies in art history. Blackwell Pub. <http://catdir.loc.gov/catdir/toc/ecip067/2006001997.html>

Burnage, S. (2010). Commemorating Cornwallis: Sculpture in India 1792-1813. Visual Culture in Britain, 11(2), 173-194. <https://doi.org/10.1080/14714781003784249>

Byrd, A. I., Demir, D., Jung, H., Kapur, G., Léon de la Barra, P., Mazzucchelli, K., Murinik, T., Neal, J., Roca, J., Shier, R., Tan, E., & Wilson-Goldie, K. (2013). Art cities of the future: 21st century avant-gardes. Phaidon Press Limited.

Carol A. Breckenridge. (1989). The Aesthetics and Politics of Colonial Collecting: India at World Fairs. Comparative Studies in Society and History, 31(2), 195-216.
http://0-www.jstor.org.pugwash.lib.warwick.ac.uk/stable/178806?seq=1#page_scan_tab_contents

Cat̄opādhyāya, P. & Centre for Studies in Social Sciences. (1995). *Texts of power: emerging disciplines in colonial Bengal*. University of Minnesota Press.
http://encore.lib.warwick.ac.uk/iii/encore/record/C__Rb2908112

Chambers, I., De Angelis, A., Ianniciello, C., Orabona, M., & Quadraro, M. (Eds.). (2014). *The postcolonial museum: the arts of memory and the pressures of history*. Ashgate.
<https://contentstore.cla.co.uk/secure/link?id=e1cdf9b4-a243-e611-80bd-0cc47a6bddeb>

Chatterjee, A. (1998a). *Representations of India, 1740-1840: the creation of India in the colonial imagination*. Macmillan.
http://encore.lib.warwick.ac.uk/iii/encore/record/C__Rb2592924

Chatterjee, A. (1998b). *Representations of India, 1740-1840: the creation of India in the colonial imagination*. Macmillan.
http://encore.lib.warwick.ac.uk/iii/encore/record/C__Rb2592924

Chattpadhyay, S. (2000). Blurring Boundaries: The Limits of 'White Town' in Colonial Calcutta. *Journal of the Society of Architectural Historians*, 59(2), 154-179.
<https://doi.org/10.2307/991588>

Chattpadhyay, S. (2005). *Representing Calcutta: modernity, nationalism, and the colonial uncanny: Vol. Asia's great cities* [Electronic resource]. Routledge.
<http://lib.myilibrary.com/browse/open.asp?id=21704&entityid=https://idp.warwick.ac.uk/idp/shibboleth>

Chattpadhyay, S. (2006). *Representing Calcutta: modernity, nationalism, and the colonial uncanny: Vol. Asia's transformations*. Routledge.
http://encore.lib.warwick.ac.uk/iii/encore/record/C__Rb2289785

Chaudhary, Z. R. (2012). *Afterimage of empire: photography in nineteenth-century India*. University of Minnesota Press.
http://encore.lib.warwick.ac.uk/iii/encore/record/C__Rb2967193

Chaudhuri, S. (1995). *Calcutta, the living city* (1st paperback ed). Oxford University Press.

Chawla, R. (2010). *Raja Ravi Varma: painter of colonial India*. Mapin Pub.

Cherry, D., & Helland, J. (2006). *Local/global: women artists in the nineteenth century*. Ashgate.

Chiu, M., & Genocchio, B. (n.d.). *Contemporary art in Asia: a critical reader*. MIT Press.

Ciotti, M. (2012). Post-colonial Renaissance: 'Indianness', contemporary art and the market in the age of neoliberal capital. *Third World Quarterly*, 33(4), 637-655.
<https://doi.org/10.1080/01436597.2012.657422>

Clare Anderson. (2009). Oscar Mallitte's Andaman Photographs, 1857-8. *History Workshop Journal*, 67, 152-172.
http://www.jstor.org.pugwash.lib.warwick.ac.uk/stable/40646217?seq=1#page_scan_contents

- Codell, J. F. (2012a). Power and resistance: the Delhi coronation durbars, 1877, 1903, 1911 . The Alkazi Collection of Photography in association with Mapin Publishing.
- Codell, J. F. (2012b). Power and resistance: the Delhi coronation durbars, 1877, 1903, 1911 . The Alkazi Collection of Photography in association with Mapin Publishing.
- Codell, J. F. (2012c). Transculturation in British art, 1770-1930: Vol. British art, global contexts. Ashgate. http://encore.lib.warwick.ac.uk/iii/encore/record/C__Rb3225295
- Cohn, B. S. (1996a). Colonialism and its forms of knowledge: the British in India. Princeton University Press. http://encore.lib.warwick.ac.uk/iii/encore/record/C__Rb2756425
- Cohn, B. S. (1996b). Colonialism and its forms of knowledge: the British in India: Vol. Princeton studies in culture/power/history. Princeton University Press.
http://encore.lib.warwick.ac.uk/iii/encore/record/C__Rb2756425
- Corbridge, S., Harriss, J., & Jeffrey, C. (2013). India today: economy, politics and society: Vol. Politics today. Polity Press.
- Coutu, J. M. (2006). Persuasion and propaganda: monuments and the eighteenth-century British Empire [Electronic resource]. McGill-Queen's University Press.
<http://lib.myilibrary.com/browse/open.asp?id=286708&entityid=https://idp.warwick.ac.uk/idp/shibboleth>
- Crowley, J. E. (2011). Imperial landscapes: Britain's global visual culture, 1745-1820. Published for the Paul Mellon Centre for Studies in British Art by Yale University Press.
<https://contentstore.cla.co.uk/secure/link?id=1a27b46f-8b43-e611-80bd-0cc47a6bddeb>
- Dalmia, V., & Sadana, R. (Eds.). (2012). The Cambridge Companion to Modern Indian Culture: Vol. Cambridge Companions to Culture. Cambridge University Press.
<http://dx.doi.org.pugwash.lib.warwick.ac.uk/10.1017/CCOL9780521516259>
- Dalmia, Y. (2001a). The making of modern Indian art: the progressives. Oxford University Press.
- Dalmia, Y. (2001b). The making of modern Indian art: the progressives. Oxford University Press.
- Dalmia, Y., Marg Publications, & National Centre for the Performing Arts (India). (2002a). Contemporary Indian art: other realities. Marg Publications.
- Dalmia, Y., Marg Publications, & National Centre for the Performing Arts (India). (2002b). Contemporary Indian art: other realities. Marg Publications.
- Dalmia, Y., & Sher-Gil, A. (2013). Amrita Sher-Gil: a life. Penguin Books.
- Dalrymple, W., Sharma, Y., & Asia Society. Museum. (2012a). Princes and painters in Mughal Delhi, 1707-1857. Asia Society Museum.
- Dalrymple, W., Sharma, Y., & Asia Society. Museum. (2012b). Princes and painters in Mughal Delhi, 1707-1857. Asia Society Museum.

Dalrymple, W., Sharma, Y., & Asia Society. Museum. (2012c). Princes and painters in Mughal Delhi, 1707-1857. Asia Society Museum.

Das, S. (2013). Architecture of Santiniketan: Tagore's concept of space. Niyogi Books.

Davis, R. H. (1997). Lives of Indian images. Princeton University Press.
http://encore.lib.warwick.ac.uk/iii/encore/record/C__Rb2669016

De Almeida, H., & Gilpin, G. H. (2005a). Indian Renaissance: British romantic art and the prospect of India: Vol. British art and visual culture since 1750, new readings. Ashgate.

De Almeida, H., & Gilpin, G. H. (2005b). Indian Renaissance: British romantic art and the prospect of India: Vol. British art and visual culture since 1750, new readings. Ashgate.
<https://contentstore.cla.co.uk/secure/link?id=9cb5b81b-68cc-e811-80cd-005056af4099>

De Almeida, H., & Gilpin, G. H. (2005c). Indian Renaissance: British romantic art and the prospect of India: Vol. British art and visual culture since 1750, new readings. Ashgate.

De Almeida, H., & Gilpin, G. H. (2005d). Indian Renaissance: British romantic art and the prospect of India: Vol. British art and visual culture since 1750, new readings. Ashgate.

Dehejia, V., & Allen, C. (2006a). India through the lens: photography 1840-1911. Mandala.

Dehejia, V., & Allen, C. (2006b). India through the lens: photography 1840-1911. Mandala.

Dehejia, V., & Allen, C. (2006c). India through the lens: photography 1840-1911. Mandala.

Dehejia, V., & Allen, C. (2006d). India through the lens: photography 1840-1911. Mandala.

Dehejia, V., & Allen, C. (2006e). India through the lens: photography 1840-1911. Mandala.

Dewan, D., & Hutton, D. (2013a). Raja Deen Dayal: artist-photographer in 19th-century India. Alkazi Collection of Photography in association with Mapin Publishing.

Dewan, D., & Hutton, D. (2013b). Raja Deen Dayal: artist-photographer in 19th-century India. Alkazi Collection of Photography in association with Mapin Publishing.

Dias, R. (2013). Memory and the Aesthetics of Military Experience: Viewing the Landscape of the Anglo-Mysore Wars. Tate Papers, 19.
<http://www.tate.org.uk/research/publications/tate-papers/19/memory-and-the-aesthetics-of-military-experience-viewing-the-landscape-of-the-anglo-mysore-wars>

Dinkar, N. (2010). Masculine Regeneration and the Attenuated Body in the Early Works of Nandalal Bose. Oxford Art Journal, 33(2), 167-188. <https://doi.org/10.1093/oxartj/kcq013>

Driver, F., & Martins, L. de L. (2005). Tropical visions in an age of empire. University of

Chicago Press. http://encore.lib.warwick.ac.uk/iii/encore/record/C__Rb2947894

Dutta, K. (2003). Calcutta: a cultural and literary history. Signal.

Eaton, N. (2013a). Mimesis across empires: artworks and networks in India, 1765-1860: Vol. Objects/histories. Duke University Press.

Eaton, N. (2013b). Mimesis across empires: artworks and networks in India, 1765-1860: Vol. Objects/histories. Duke University Press.

EBBA KOCH. (n.d.). COMPLETE TAJ MAHAL AND THE RIVERFRONTS OF AGRA. THAMES & HUDSON.

edited by Julie F. Codell. (2007). Genre, gender, race, and world cinema. Blackwell Pub.

Edney, M. H. (1997). Mapping an empire: the geographical construction of British India, 1765-1843. University of Chicago Press.

Edwards, E., Gosden, C., & Phillips, R. B. (2006). Sensible objects: colonialism, museums and material culture: Vol. Wenner-Gren international symposium series (English ed). Berg.

Farhat Hasan. (1992). Indigenous Cooperation and the Birth of a Colonial City: Calcutta, c. 1698-1750. *Modern Asian Studies*, 26(1), 65-82.

http://0-www.jstor.org.pugwash.lib.warwick.ac.uk/stable/312717?seq=1#page_scan_tab_contents

Fordham, D. (2008). Costume Dramas: British Art at the Court of the Marathas. *Representations*, 101(1), 57-85. <https://doi.org/10.1525/rep.2008.101.1.57>

Ghosh, A., & Lamba, J. (2001). Beyond frontiers: contemporary British art by artists of South Asian descent. Saffron.

Ghosh, D. (2006). Sex and the Family in Colonial India: The Making of Empire: Vol. Cambridge Studies in Indian History and Society. Cambridge University Press.
<http://0-dx.doi.org.pugwash.lib.warwick.ac.uk/10.1017/CBO9781139878418>

Gibbes, P., & Franklin, M. J. (2007). Hartly House, Calcutta. Oxford University Press.

Goswamy, B. N. (2013a). Indian painting: themes, histories, interpretations : essays in honour of B.N. Goswamy (M. Sharma & P. A. Kaimal, Eds.). Mapin Publishing in association with Osianama.com.

Goswamy, B. N. (2013b). Indian painting: themes, histories, interpretations : essays in honour of B.N. Goswamy (M. Sharma & P. A. Kaimal, Eds.). Mapin Publishing in association with Osianama.com.

Groseclose, B. S. (1995). British sculpture and the Company Raj: church monuments and public statuary in Madras, Calcutta, and Bombay to 1858. University of Delaware Press.
<https://contentstore.cla.co.uk/secure/link?id=37409fa6-fdc6-e811-80cd-005056af4099>

Guégan, X. (2011). Visualizing Alienation: Symbolism and Duality in Samuel Bourne's Photographs of British India. *Visual Culture in Britain*, 12(3), 349–365.
<https://doi.org/10.1080/14714787.2011.609393>

Guha, S., Chattopadhyaya, B., & Sepia International Inc. and the Alkazi Collection of Photography. (2010a). *The Marshall albums: photography and archaeology*. Mapin.

Guha, S., Chattopadhyaya, B., & Sepia International Inc. and the Alkazi Collection of Photography. (2010b). *The Marshall albums: photography and archaeology*. Mapin.

Guha-Thakurta, T. (2004). Monuments, objects, histories: institutions of art in colonial and postcolonial India: Vol. Cultures of history. Columbia University Press.
https://encore.lib.warwick.ac.uk/iii/encore/search/C__Smonuments%2C%20objects%2C%20histories%3A%20institutions%20of%20art%20in%20colonial%20and%20postcolonial%20India_Ff%3Afacetmediatype%3Ah%3Ah%3AE-Book%3A%3A_Orightresult_U_X0?lang=en&suite=cobalt

Gupta, S. (2014). *Everything is inside*. Penguin Studio.

Gupta, S., Obrist, H.-U., Herbert, M., & Hauser & Wirth London. (2009). Subodh Gupta, common man (Exhibition Catalogue). JRP/Ringier.

Haidar, N. N., & Sardar, M. (2015). *Sultans of Deccan India, 1500-1700: opulence and fantasy*. Metropolitan Museum of Art.

Hapgood, S. (2015). *Early bombay photography*. Mapin Publishing in association with Contemporary Arts Trust, Mumbai.

Hardgrave, R. L. (2004). *A Portrait of the Hindus: Balthazar Solvyns & the European image of India, 1760-1824*. Oxford University Press in association with Mapin Pub.

Hartly House, Calcutta: a novel of the days of Warren Hastings. (1989). Pluto.

Heathorn, S. J. (2007). Angel of Empire: The Cawnpore Memorial Well as a British Site of Imperial Remembrance. *Journal of Colonialism and Colonial History*, 8(3).
<http://0-muse.jhu.edu.pugwash.lib.warwick.ac.uk/article/230163>

Herwitz, D. (2006). Maqbool Fida Husain. *Third Text*, 20(1), 41–55.
<https://0-www-tandfonline-com.pugwash.lib.warwick.ac.uk/doi/abs/10.1080/09528820500472811>

Herwitz, D. A. (2012). *Heritage, culture, and politics in the postcolony*. Columbia University Press.

Hight, E. M., & Sampson, G. D. (2002a). *Colonialist photography: imag(in)ing race and place*: Vol. Documenting the image. Routledge.
http://encore.lib.warwick.ac.uk/iii/encore/record/C__Rb3089004

Hight, E. M., & Sampson, G. D. (2002b). *Colonialist photography: imag(in)ing race and place*: Vol. Documenting the image. Routledge.
http://encore.lib.warwick.ac.uk/iii/encore/record/C__Rb3089004

Hodges, W. (2009). Travels In India - During The Years 1780-1783. Read Books.

Holborn, M. (2009). The empire strikes back: Indian art today. Jonathan Cape.

Hulme, P., & Youngs, T. (Eds.). (2002). The Cambridge Companion to Travel Writing: Vol. Cambridge Companions to Literature. Cambridge University Press.
<http://0-dx.doi.org.pugwash.lib.warwick.ac.uk/10.1017/CCOL052178140X>

Hutton, D. (2007). Raja Deen Dayal and Sons: Photographing Hyderabad's Famine Relief Efforts. *History of Photography*, 31(3), 260-275.
<https://doi.org/10.1080/03087290701440247>

Hyman, T., & Khakhar, B. (1998a). Bhupen Khakhar. Mapin Pub.

Hyman, T., & Khakhar, B. (1998b). Bhupen Khakhar. Mapin Pub.

India Perspectives-Special Issue of Indian Contemporary Art by Indian Diplomacy - issuu. (n.d.).

https://issuu.com/indiandiplomacy/docs/india_perspectives-special_issue_on_indian_content?e=1985439/2596792

Isabel Stuebe. (1973). William Hodges and Warren Hastings: A Study in Eighteenth-Century Patronage. *The Burlington Magazine*, 115(847), 657-666.
http://0-www.jstor.org.pugwash.lib.warwick.ac.uk/stable/877441?seq=1#page_scan_tab_contents

Jain, J. (1999). Kalighat painting: images from a changing world. Mapin Pub.

James Skinner's Tazkirat al-Umara now digitised - Asian and African studies blog. (2014).
<http://britishlibrary.typepad.co.uk/asian-and-african/2014/08/james-skinner-tazkirat-al-umara-now-digitised.html>

Jasanoff, M. (2006). Edge of Empire: conquest and collecting in the east, 1750-1850. Harper Perennial.

Jitish Kallat - Slide Lecture Complete Video - Chandigarh Lalit Kala Akademi. (24 C.E.).
<https://www.youtube.com/watch?v=VAeLSpFHO50>

Judith T. Kenny. (1995). Climate, Race, and Imperial Authority: The Symbolic Landscape of the British Hill Station in India. *Annals of the Association of American Geographers*, 85(4), 694-714.

http://0-www.jstor.org.pugwash.lib.warwick.ac.uk/stable/2564433?seq=1#page_scan_tab_contents

Julie Codell, On the Delhi Coronation Durbars, 1877, 1903, 1911" | BRANCH. (n.d.).
http://www.branchcollective.org/?ps_articles=julie-codell-on-the-delhi-coronation-durbars-1877-1903-1911

Kallat, J. (n.d.). Jitish Kallat, universal recipient. Haunch of Venison.

Kapur, G. (n.d.). "When was Modernism in Indian Art?". *Journal of Arts and Ideas*, 27-28,

105-126.

http://dsal.uchicago.edu/books/artsandideas/pager.html?objectid=HN681.S597_27-28_107.gif

Kapur, G. (1989). Francis Newton Souza: Devil in the flesh. *Third Text*, 3(8-9), 25-64.
<https://doi.org/10.1080/09528828908576235>

Kapur, G. (2001). When was modernism: essays on contemporary cultural practice in India (First paperback edition). Tulika.

Kate Brittlebank. (1995). Sakti and Barakat: The Power of Tipu's Tiger. An Examination of the Tiger Emblem of Tipu Sultan of Mysore. *Modern Asian Studies*, 29(2), 257-269.
http://0-www.jstor.org.pugwash.lib.warwick.ac.uk/stable/312813?seq=1#page_scan_tab_contents

Khan, H. A. (2015). Artisans, Sufis, shrines: colonial architecture in nineteenth-century Punjab (Vol. 17). I.B. Tauris.

Khullar, S. (2015a). *Worldly affiliations: artistic practice, national identity, and modernism in India, 1930-1990*. University of California Press.

Khullar, S. (2015b). *Worldly affiliations: artistic practice, national identity, and modernism in India, 1930-1990*. University of California Press.

Khullar, S. (2015c). *Worldly affiliations: artistic practice, national identity, and modernism in India, 1930-1990*. University of California Press.

Khullar, S. (2015d). *Worldly affiliations: artistic practice, national identity, and modernism in India, 1930-1990*. University of California Press.

Khullar, S. (2015e). *Worldly affiliations: artistic practice, national identity, and modernism in India, 1930-1990*. University of California Press.

Khullar, S. (2015f). *Worldly affiliations: artistic practice, national identity, and modernism in India, 1930-1990*. University of California Press.

King, A. D. (2004). *Spaces of global cultures: architecture, urbanism, identity*: Vol. The architext series. Routledge.

King, C. (1999a). *Views of difference: different views of art*: Vol. Art and its histories. Yale University Press in association with the Open University.

King, C. (1999b). *Views of difference: different views of art*: Vol. Art and its histories. Yale University Press in association with the Open University.

Kosambi, M., & Brush, J. E. (1988). Three Colonial Port Cities in India. *Geographical Review*, 78(1). <https://doi.org/10.2307/214304>

Kunstmuseum Bern. (2007). Horn please: narratives in contemporary Indian art. Hatje Cantz.

Lacoste, A., Beato, F., & J. Paul Getty Museum. (n.d.). Felice Beato: a photographer on the Eastern road. J. Paul Getty Museum.
<http://www.getty.edu/publications/virtuallibrary/9781606060353.html>

Lago, M., & Herringham, C. J. P. (n.d.). Christiana Herringham and the Edwardian art scene. University of Missouri Press.
http://encore.lib.warwick.ac.uk/iii/encore/record/C__Rb2870093

Lawson, P., & Phillips, J. (1984). 'Our Execrable Banditti': Perceptions of Nabobs in Mid-Eighteenth Century Britain. *Albion: A Quarterly Journal Concerned with British Studies*, 16(3). <https://doi.org/10.2307/4048755>

Leibsohn, D., & Peterson, J. F. (2012). Seeing across cultures in the early modern world: Vol. Transculturalisms, 1400-1700. Ashgate.

Losty, J. P. & British Library. (1990). Calcutta, city of palaces: a survey of the city in the days of the East India Company, 1690-1858. British Library.
<https://contentstore.cla.co.uk/secure/link?id=72a46a41-8fd0-e811-80cd-005056af4099>

Losty, J. P., Roy, M., & British Library. (2012). Mughal India: art, culture and empire : manuscripts and paintings in the British Library. British Library.

Madan, C. W. (2010). Two Private Letters to a Gentleman in England, from His Son Who Accompanied Earl Cornwallis, on His Expedition to Lucknow in the Year 1787. Gale Ecco, Print Editions.

Magee, J. (2013). The art of India: Vol. Images of nature. Natural History Museum.

Mahrukh Tarapor. (1980). John Lockwood Kipling and British Art Education in India. *Victorian Studies*, 24(1), 53-81.

http://0-www.jstor.org.pugwash.lib.warwick.ac.uk/stable/3826879?seq=1#page_scan_tab_contents

Malani, N., Chadwick, W., Fibicher, B., & Pijnappel, J. (2010). Nalini Malani: splitting the other : retrospective 1992-2009. Hatje Cantz.

Markel, S., Gude, T. B., Alam, M., Los Angeles County Museum of Art, & Musée Guimet (Paris, France). (2010a). India's fabled city: the art of courtly Lucknow. Los Angeles County Museum of Art.

Markel, S., Gude, T. B., Alam, M., Los Angeles County Museum of Art, & Musée Guimet (Paris, France). (2010b). India's fabled city: the art of courtly Lucknow. Los Angeles County Museum of Art.

Markel, S., Gude, T. B., Alam, M., Los Angeles County Museum of Art, & Musée Guimet (Paris, France). (2010c). India's fabled city: the art of courtly Lucknow. Los Angeles County Museum of Art.

Markel, S., Gude, T. B., Alam, M., Los Angeles County Museum of Art, & Musée Guimet (Paris, France). (2010d). India's fabled city: the art of courtly Lucknow. Los Angeles County Museum of Art.

Marshall, P. J. (1987). Bengal: the British bridgehead : Eastern India 1740-1828: Vol. The New Cambridge history of India. II. Cambridge University Press.

Marshall, P. J. (1999). The making of an imperial Icon: The case of Warren Hastings. *The Journal of Imperial and Commonwealth History*, 27(3), 1-16.
<https://doi.org/10.1080/03086539908583071>

Mathur, S. (2011). A Retake of Sher-Gil's. *Critical Inquiry*, 37(3), 515-544.
https://0-www-jstor-org.pugwash.lib.warwick.ac.uk/stable/10.1086/659356?seq=1#meta_data_info_tab_contents

Maya Jasanoff. (2004a). Collectors of Empire: Objects, Conquests and Imperial Self-Fashioning. *Past & Present*, 184, 109-135.
http://0-www.jstor.org.pugwash.lib.warwick.ac.uk/stable/3600699?seq=1#page_scan_tab_contents

Maya Jasanoff. (2004b). Collectors of Empire: Objects, Conquests and Imperial Self-Fashioning. *Past & Present*, 184, 109-135.
http://0-www.jstor.org.pugwash.lib.warwick.ac.uk/stable/3600699?seq=1#page_scan_tab_contents

Memory and the Aesthetics of Military Experience: Viewing the Landscape of the Anglo-Mysore Wars | Tate. (n.d.).
<http://www.tate.org.uk/research/publications/tate-papers/19/memory-and-the-aesthetics-of-military-experience-viewing-the-landscape-of-the-anglo-mysore-wars>

Michael H. Fisher. (1985). The Imperial Coronation of 1819: Awadh, the British and the Mughals. *Modern Asian Studies*, 19(2), 239-277.
http://0-www.jstor.org.pugwash.lib.warwick.ac.uk/stable/312155?seq=1#page_scan_tab_contents

Michael Wood: The Story of India. (n.d.-a). BBC ONE.
<https://learningonscreen.ac.uk/ondemand/index.php/prog/007110AD?bcast=27399799>

Michael Wood: The Story of India. (n.d.-b). BBC FOUR.
<https://learningonscreen.ac.uk/ondemand/index.php/prog/006FD928?bcast=91326007>

Michael Wood: The Story of India. (n.d.-c). BBC FOUR.
<https://learningonscreen.ac.uk/ondemand/index.php/prog/00701B83?bcast=91483971>

Michael Wood: The Story of India. (n.d.-d). BBC FOUR.
<https://learningonscreen.ac.uk/ondemand/index.php/prog/00704552?bcast=91641912>

Michael Wood: The Story of India. (n.d.-e). BBC FOUR.
<https://learningonscreen.ac.uk/ondemand/index.php/prog/00709342?bcast=91799483>

Mitter, P. (1994a). Art and nationalism in colonial India, 1850-1922: occidental orientations . Cambridge University Press.

Mitter, P. (1994b). Art and nationalism in colonial India, 1850-1922: occidental orientations . Cambridge University Press.

Mitter, P. (2007a). *The triumph of modernism: India's artists and the avant-garde, 1922-1947*. Reaktion Books.

Mitter, P. (2007b). *The triumph of modernism: India's artists and the avant-garde, 1922-1947* [Electronic resource]. Reaktion Books.
<http://lib.myilibrary.com/browse/open.asp?id=227134&entityid=https://idp.warwick.ac.uk/idp/shibboleth>

Mitter, P. (2007c). *The triumph of modernism: India's artists and the avant-garde, 1922-1947* [Electronic resource]. Reaktion Books.
<http://lib.myilibrary.com/browse/open.asp?id=227134&entityid=https://idp.warwick.ac.uk/idp/shibboleth>

Mitter, P. (2007d). *The triumph of modernism: India's artists and the avant-garde, 1922-1947*. Reaktion Books.

Mitter, P. (2007e). *The triumph of modernism: India's artists and the avant-garde, 1922-1947* [Electronic resource]. Reaktion Books.
http://encore.lib.warwick.ac.uk/iii/encore/record/C__Rb2321017

Mitter, P. (2007f). *The triumph of modernism: India's artists and the avant-garde, 1922-1947*. Reaktion Books.

http://encore.lib.warwick.ac.uk/iii/encore/record/C__Rb2321017

Mitter, P., Mehta, T. Z., & Mumbai City Museum. (2010). *The artful pose: early studio photography in Mumbai, c.1855-1940*. Mapin.

Moorhouse, G. (2008). *Calcutta (Main)*. Faber & Faber.

Nair, J. (2006). Tipu Sultan, History Painting and the Battle for 'Perspective'. *Studies in History*, 22(1), 97–143.
<http://0-journals.sagepub.com.pugwash.lib.warwick.ac.uk/doi/abs/10.1177/025764300502200105>

Neshat, S., Serpentine Gallery, & Kunsthalle Wien. (2000). Shirin Neshat. Kunsthalle Wien.

Neshat, S., Zaya, O., & Fundación Telefónica (Madrid, Spain). (2013). *Escrito sobre el cuerpo =: Written on the body*. Fundación Telefónica.

Nikhil Chopra | Performer Artist Yog Raj Chitrakar Sir Raja | Mumbai India. (n.d.).
<http://www.nikhilchopra.net/>

O'Quinn, D. (2005). *Staging governance: theatrical imperialism in London, 1770-1800*. Johns Hopkins University Press.

P. J. Marshall. (2000). The White Town of Calcutta under the Rule of the East India Company. *Modern Asian Studies*, 34(2), 307–331.
http://0-www.jstor.org.pugwash.lib.warwick.ac.uk/stable/313065?seq=1#page_scan_tab_contents

Pal, P., Dehejia, V., & Pierpont Morgan Library. (1986). From merchants to emperors: British artists and India 1757-1930. Cornell University Press.

Pelizzari, M. A., Ballerini, J., Centre canadien d'architecture, & Yale Center for British Art. (2003a). Traces of India: photography, architecture, and the politics of representation, 1850-1900. Yale University Press.

<https://contentstore.cla.co.uk/secure/link?id=8aa09481-27d2-e811-80cd-005056af4099>

Pelizzari, M. A., Ballerini, J., Centre canadien d'architecture, & Yale Center for British Art. (2003b). Traces of India: photography, architecture, and the politics of representation, 1850-1900. Yale University Press.

Perry, G., & Wood, P. (2004). Themes in contemporary art: Vol. Art of the 20th century. Yale University Press in association with the Open University.

Peyton-Jones, J., Obrist, H.-U., Madden, K., Serpentine Gallery, & Astrup Fearnley museet for moderne kunst. (2008). Indian highway. Koenig Books.

Pinney, C. (1997). Camera Indica: the social life of Indian photographs: Vol. Envisioning Asia. Reaktion Books.

Pinney, C. (2011). Photography and anthropology: Vol. Exposures. Reaktion Books.

Poddar, S., & Gaitonde, V. S. (2014a). V.S. Gaitonde: painting as process, painting as life. DelMonico.

Poddar, S., & Gaitonde, V. S. (2014b). V.S. Gaitonde: painting as process, painting as life. DelMonico.

Prakash, V. (2001). Between Objectivity and Illusion: Architectural Photography in the Colonial Frame. Journal of Architectural Education, 55(1), 13-20.

<https://doi.org/10.1162/104648801753168774>

Pramod Kumar, K. G., & Mewar, A. S. (2012). Posing for posterity: royal Indian portraits. Lustre Press.

Pushapamala, N. (2011). lecture at Delhi Photo Festival.

<https://www.youtube.com/watch?v=U8B2RH1FUU8>

Quilley, G., Bonehill, J., Hodges, W., & National Maritime Museum (Great Britain). (2004). William Hodges 1744-1797: the art of exploration. Yale University Press for the National Maritime Museum, Greenwich and Yale Center for British Art, New Haven.

<https://contentstore.cla.co.uk/secure/link?id=2e75ba25-0dc7-e811-80cd-005056af4099>

Ram, S., & Hastings, F. R.-H. (2015a). Sita Ram's painted views of India: Lord Hastings's journey from Calcutta to the Punjab, 1814-15 (J. P. Losty, Ed.). Thames & Hudson.

Ram, S., & Hastings, F. R.-H. (2015b). Sita Ram's painted views of India: Lord Hastings's journey from Calcutta to the Punjab, 1814-15 (J. P. Losty, Ed.). Thames & Hudson.

Ramaswamy, S. (2011a). Barefoot Across the Nation Maqbool Fida Husain & the Idea of

India. Yoda Press.

Ramaswamy, S. (2011b). Barefoot Across the Nation Maqbool Fida Husain & the Idea of India. Yoda Press.

Randeep Ramesh. (20 C.E.). "The Damien Hirst of Delhi" - interview with Subodh Gupta. The Guardian.

<http://cloud.hauserwirth.com/documents/xL3nAXcNb3NfqP0qEg3I7nXwPujfWPDUhw7a435jhE7j96USO/the-guardian-20-02-07-b3PVG6.pdf>

Ray, R. (2012). "Misty Mediations: Spectral Imaginings and the Himalayan Picturesque". Nineteenth-Century Art Worldwide: A Journal of Nineteenth-Century Visual Culture, 3(11). <http://www.19thc-artworldwide.org/index.php/autumn12/ray-spectral-imaginings-and-the-himalayan-picturesque>

Ray, R. (2013). Under the banyan tree: relocating the picturesque in British India. Published for the Paul Mellon Centre for Studies in British art by Yale University Press. <https://contentstore.cla.co.uk/secure/link?id=33500075-c443-e611-80bd-0cc47a6bddeb>

Ritterskamp, J., & Goodrow, G. A. (Eds.). (2014). Passages: Indian art today. Daab.

Robert Travers. (2007). Death and the Nabob: Imperialism and Commemoration in Eighteenth-Century India. Past & Present, 196, 83-124.
http://0-www.jstor.org.pugwash.lib.warwick.ac.uk/stable/25096681?seq=1#page_scan_tab_contents

Rohatagi, P., & Godrej, P. (Eds.). (1989). India, a pageant of prints. Marg Publications.

Roy, K. (2011). War, culture, and society in early modern South Asia, 1740-1849: Vol. Asian states and empires. Routledge.

Ryan, J. R. (1997). Picturing empire: photography and the visualisation of the British Empire: Vol. Picturing history. Reaktion.
http://encore.lib.warwick.ac.uk/iii/encore/record/C__Rb2998250

Rycroft, D. J. (Ed.). (2013). World art and the legacies of colonial violence. Ashgate.

Schwartz, J. M., & Ryan, J. R. (2003). Picturing place: photography and the geographical imagination. I.B. Tauris.

Sciampacone, A. (2011). Urban Ruin. Third Text, 25(6), 751-762.
<https://doi.org/10.1080/09528822.2011.624349>

Scriven, P., & Prakash, V. (2007). Colonial modernities: building, dwelling, and architecture in British India and Ceylon: Vol. The architext series. Routledge.
http://encore.lib.warwick.ac.uk/iii/encore/record/C__Rb2289794

Sen, G. (2002). Feminine fables: imaging the Indian woman in painting, photography, and cinema. Mapin Publishing.

Sengupta, T. (2011). Between the Garden and the Bazaar: The Visions, Spaces and

Structures of Colonial Towns in Nineteenth-Century Provincial Bengal. *Visual Culture in Britain*, 12(3), 333-348. <https://doi.org/10.1080/14714787.2011.613732>

"Seven Artists in Delhi: Pushpamala N". (11 C.E.). In *The Guardian* online.
<https://www.theguardian.com/artanddesign/video/2011/mar/11/delhi-artists-pushpamala-n-video>

Singh, D. (2013). Indian Nationalist Art History and the Writing and Exhibiting of Mughal Art, 1910-48. *Art History*, 36(5), 1042-1069. <https://doi.org/10.1111/1467-8365.12038>

Sinha, S., & Panda, C. (2011). *Kalighat paintings: from the collection of Victoria and Albert Museum, London and Victoria Memorial Hall, Kolkata*. V&A Pub. in association with Mapin Pub.

Souza, F. N., & Kurtha, A. (2006a). *Francis Newton Souza: bridging Western and Indian modern art*. Mapin.

Souza, F. N., & Kurtha, A. (2006b). *Francis Newton Souza: bridging Western and Indian modern art*. Mapin.

Stronge, S. & Victoria and Albert Museum. (2009). *Tipu's tigers*. V&A Publishing.

Subodh Gupta - Lecture Slide Show and Interaction- at Chandigarh Lalit Kala Akademi. (24 C.E.). <https://www.youtube.com/watch?v=unogaCzNTz4>

Subramanian, L. & National Centre for the Performing Arts (India). (n.d.). Ports, towns, cities: a historical tour of the Indian littoral. Marg Publications on behalf of the National Centre for the Performing Arts.

Susan M. Neild. (1979). Colonial Urbanism: The Development of Madras City in the Eighteenth and Nineteenth Centuries. *Modern Asian Studies*, 13(2), 217-246.
http://0-www.jstor.org.pugwash.lib.warwick.ac.uk/stable/312124?seq=1#page_scan_tab_contents

Sutton, D. (2009). Other landscapes: colonialism and the predicament of authority in nineteenth-century South India: Vol. Nordic Institute of Asian Studies monograph series [Electronic resource]. NIAS. http://encore.lib.warwick.ac.uk/iii/encore/record/C__Rb2689022

Tandan, B. (2008). The architecture of Lucknow and Oudh, 1722-1856: its evolution in an aesthetic and social context. *Zophorus*.

Taylor, R., Branfoot, C., & Tripe, L. (2014). Captain Linnaeus Tripe, photographer of India and Burma, 1852-1860. National Gallery of art.

Teltscher, K. (1995). *India inscribed: European and British writing on India, 1600-1800*. Oxford University Press.

Thakurta, T. G., & Thakurta, T. G. (1986). Westernisation and Tradition in South Indian Painting in the Nineteenth Century: The Case of Raja Ravi Varma (1848-1906). *Studies in History*, 2(2), 165-195.

<http://0-journals.sagepub.com.pugwash.lib.warwick.ac.uk/doi/abs/10.1177/025764308600200203>

The Albumen Print: Photographic Processes. (20 C.E.).

<https://www.youtube.com/watch?v=Cq1RvahEPSk&feature=c4-overview-vl&list=PL4F918844C147182A>

The Big Indian Picture. (n.d.). "Eye of the Beholder: Interview with Pushpamala N".

<http://thebigindianpicture.com/2012/11/eye-of-the-beholder-pushpamala-n/>

The Birth of Empire: The East India Company. (n.d.-a). BBC2 England.

<https://learningonscreen.ac.uk/ondemand/index.php/prog/070E029F?bcast=110358883>

The Birth of Empire: The East India Company. (n.d.-b). BBC2 England.

<https://learningonscreen.ac.uk/ondemand/index.php/prog/07149907?bcast=110528108>

The Collodion Process: Photographic Processes. (12 C.E.).

<https://www.youtube.com/watch?v=-PAAJZRbn8>

The Daguerreotype: Photographic Processes. (5 C.E.).

<https://www.youtube.com/watch?v=cmm90yhhujM>

The making of a new 'Indian' Art: artists, aesthetics and nationalism in Bengal, C. 1850-1920. (2009a). Cambridge University Press.

The making of a new 'Indian' Art: artists, aesthetics and nationalism in Bengal, C. 1850-1920. (2009b). Cambridge University Press.

The making of a new 'Indian' Art: artists, aesthetics and nationalism in Bengal, C. 1850-1920. (2009c). Cambridge University Press.

The making of a new 'Indian' Art: artists, aesthetics and nationalism in Bengal, C. 1850-1920. (2009d). Cambridge University Press.

<http://www2.warwick.ac.uk/services/library/search/extracts/ha/ha3c4>

The making of a new 'Indian' Art: artists, aesthetics and nationalism in Bengal, C. 1850-1920. (2009e). Cambridge University Press.

The Story of India. (n.d.). BBC FOUR.

<https://learningonscreen.ac.uk/ondemand/index.php/prog/0070DE73?bcast=28763312>

"The Unstoppable Indians: Subodh Gupta", aired on NDTV, November 2008. (2013).
<https://www.youtube.com/watch?v=Mulhe8eq0p4>

Thomas, G. (1992). The Madras photographic society 1856-61. History of Photography, 16 (4), 299-301. <https://doi.org/10.1080/03087298.1992.10442563>

Throckmorton, J., & Gupta, A. (2015). Postdate: photography and inherited history in India. San Jose Museum of Art in association with University of California Press.

Tillotson, G. H. R. (2008). James Tod's Rajasthan. Marg.

Tobin, B. F. (1999). Picturing imperial power: colonial subjects in eighteenth-century British painting. Duke University Press.

Tobin, B. F. (2005). Colonizing nature: the tropics in British arts and letters, 1760-1820. PENN/University of Pennsylvania Press.

https://encore.lib.warwick.ac.uk/iii/encore/search/C_SColonizing%20nature%3A%20the%20tropics%20in%20British%20arts%20and%20letters%2C%201760-1820_Ff%3Afacetmediatype%3Ah%3Ah%3AE-Book%3A%3A_Orightresult_U_X0?lang=eng&suite=cobalt

Velthuis, O., & Baia Curioni, S. (Eds.). (2015). Cosmopolitan canvases: the globalisation of markets for contemporary art (First edition). Oxford University Press.

Victoria and Albert Museum. (2015). The fabric of India (R. Crill, Ed.). V&A Publishing.

Victoria Turner, S. (2010). The 'Essential Quality of Things': E.B. Havell, Ananda Coomaraswamy, Indian Art and Sculpture in Britain, . 1910-14. Visual Culture in Britain, 11(2), 239-264. <https://doi.org/10.1080/14714787.2010.481165>

Views in India, chiefly among the Neelgherry Hills, taken during a short residence on them in 1835, with notes and descriptive illustrations. (n.d.).

<https://www.splrarerebooks.com/collection/view/views-in-india-chiefly-among-the-neelgherry-hills/>

Waghorne, J. P. (1999). The Diaspora of the Gods: Hindu Temples in the New World System 1640-1800. The Journal of Asian Studies, 58(3). <https://doi.org/10.2307/2659115>

Watt, C. A., & Mann, M. (2011). Civilizing missions in colonial and postcolonial South Asia: from improvement to development: Vol. Anthem South Asian studies. Anthem Press.
<http://www2.warwick.ac.uk/services/library/search/extracts/ha/ha3c4>

Watt, C., & Mann, M. (Eds.). (2012). Civilizing Missions in Colonial and Postcolonial South Asia: From Improvement to Development. Anthem Press.
<http://dx.doi.org.pugwash.lib.warwick.ac.uk/10.7135/UPO9780857288301>

Webster, M., Zoffany, J., & Paul Mellon Centre for Studies in British Art. (2011a). Johan Zoffany: 1733-1810. Yale University Press.

<https://contentstore.cla.co.uk/secure/link?id=657dff69-e143-e611-80bd-0cc47a6bddeb>

Webster, M., Zoffany, J., & Paul Mellon Centre for Studies in British Art. (2011b). Johan Zoffany: 1733-1810. Yale University Press.

Weinstein, L. (2010). Exposing the Zenana: Maharaja Sawai Ram Singh II's Photographs of Women in Purdah. History of Photography, 34(1), 2-16.
<https://www-tandfonline-com.pugwash.lib.warwick.ac.uk/doi/abs/10.1080/03087290903283627>

Whitechapel Art Gallery & Fotomuseum Winterthur. (2010). Where three dreams cross: 150 years of photography from India, Pakistan and Bangladesh = 150 Jahre Fotografie aus Indien, Pakistan und Bangladesch. Steidl.

Zahid Chaudhary. (2005). Phantasmagoric Aesthetics: Colonial Violence and the Management of Perception. *Cultural Critique*, 59, 63-119.
http://0-www.jstor.org.pugwash.lib.warwick.ac.uk/stable/4489198?seq=1#page_scan_tab_contents

Zitzewitz, K. (2014a). The art of Secularism: the cultural politics of modernist art in contemporary India. Hurst & Co. Ltd.

Zitzewitz, K. (2014b). The art of Secularism: the cultural politics of modernist art in contemporary India. Hurst & Co. Ltd.
<https://contentstore.cla.co.uk/secure/link?id=ea37c43b-f393-e811-80cd-005056af4099>