

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

[View Online](#)

1.

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

2.

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

3.

Victoria and Albert Museum: *The fabric of India*. V&A Publishing, London (2015).

4.

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

5.

Velthuis, O., Baia Curioni, S. eds: *Cosmopolitan canvases: the globalisation of markets for contemporary art*. Oxford University Press, Oxford (2015).

6.

Poddar, S., Gaitonde, V.S.: *V.S. Gaitonde: painting as process, painting as life*. DelMonico,

Munich (2014).

7.

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

8.

Alcalá, L.E., Philadelphia Museum of Art: Journeys to new worlds: Spanish and Portuguese colonial art in the Roberta and Richard Huber collection. Philadelphia Museum of Art, Philadelphia, Pennsylvania (2013).

9.

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

10.

Ritterskamp, J., Goodrow, G.A. eds: Passages: Indian art today. Daab, Cologne, Germany (2014).

11.

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

12.

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

13.

Rohatagi, P., Godrej, P. eds: India, a pageant of prints. Marg Publications, Bombay (1989).

14.

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.: Art cities of the future: 21st century avant-gardes. Phaidon Press Limited, London (2013).

15.

Brook, D.: A history of future cities. W. W. Norton & Company, New York (2013).

16.

King, A.D.: Spaces of global cultures: architecture, urbanism, identity. Routledge, London (2004).

17.

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

18.

Gupta, S.: Everything is inside. Penguin Studio, New Delhi (2014).

19.

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

20.

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

21.

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

22.

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

23.

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

24.

Hapgood, S.: Early bombay photography. Mapin Publishing in association with Contemporary Arts Trust, Mumbai, [Ahmedabad] (2015).

25.

Lacoste, A., Beato, F., J. Paul Getty Museum: Felice Beato: a photographer on the Eastern road. J. Paul Getty Museum, Los Angeles.

26.

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

27.

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

28.

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

29.

Bhupen khakhar: you can't please all. Univ Of Washington Press, [Place of publication not identified] (2016).

30.

Kallat, J.: Jitish Kallat, universal recipient. Haunch of Venison, London.

31.

Brown, R.M., Hutton, D.S.: Asian art. Blackwell Pub, Malden, MA (2006).

32.

Lago, M., Herringham, C.J.P.: Christiana Herringham and the Edwardian art scene. University of Missouri Press, Columbia.

33.

Rycroft, D.J. ed: World art and the legacies of colonial violence. Ashgate, Farnham, Surrey (2013).

34.

Chiu, M., Genocchio, B.: Contemporary art in Asia: a critical reader. MIT Press, Cambridge, Mass.

35.

Michael Wood: The Story of India,
<https://learningonscreen.ac.uk/ondemand/index.php/prog/007110AD?bcast=27399799>.

36.

Michael Wood: The Story of India,
<https://learningonscreen.ac.uk/ondemand/index.php/prog/006FD928?bcast=91326007>.

37.

Michael Wood: The Story of India,
<https://learningonscreen.ac.uk/ondemand/index.php/prog/00701B83?bcast=91483971>.

38.

Michael Wood: The Story of India,
<https://learningonscreen.ac.uk/ondemand/index.php/prog/00704552?bcast=91641912>.

39.

Michael Wood: The Story of India,
<https://learningonscreen.ac.uk/ondemand/index.php/prog/00709342?bcast=91799483>.

40.

The Story of India,
<https://learningonscreen.ac.uk/ondemand/index.php/prog/0070DE73?bcast=28763312>.

41.

The Birth of Empire: The East India Company,
<https://learningonscreen.ac.uk/ondemand/index.php/prog/070E029F?bcast=110358883>.

42.

The Birth of Empire: The East India Company,
<https://learningonscreen.ac.uk/ondemand/index.php/prog/07149907?bcast=110528108>.

43.

Chattopadhyay, S.: Representing Calcutta: modernity, nationalism, and the colonial uncanny. Routledge, London (2006).

44.

Chattopadhyay, S.: Representing Calcutta: modernity, nationalism, and the colonial uncanny. Routledge, London (2005).

45.

Losty, J.P., British Library: Calcutta, city of palaces: a survey of the city in the days of the East India Company, 1690-1858. British Library, London (1990).

46.

Chaudhuri, S.: Calcutta, the living city. Oxford University Press, Calcutta (1995).

47.

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

48.

Webster, M., Zoffany, J., Paul Mellon Centre for Studies in British Art: Johan Zoffany: 1733-1810. Yale University Press, New Haven [Conn.] (2011).

49.

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

50.

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

51.

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

52.

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

53.

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

54.

P. J. Marshall: The White Town of Calcutta under the Rule of the East India Company. *Modern Asian Studies*. 34, 307–331 (2000).

55.

Scriven, P., Prakash, V.: Colonial modernities: building, dwelling, and architecture in British India and Ceylon. Routledge, New York (2007).

56.

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

57.

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

58.

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

59.

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

60.

Susan M. Neild: Colonial Urbanism: The Development of Madras City in the Eighteenth and Nineteenth Centuries. *Modern Asian Studies*. 13, 217-246 (1979).

61.

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

62.

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

63.

Marshall, P.J.: Bengal: the British bridgehead: Eastern India 1740-1828. Cambridge University Press, Cambridge (1987).

64.

Moorhouse, G.: Calcutta. Faber & Faber, London (2008).

65.

Sengupta, T.: Between the Garden and the Bazaar: The Visions, Spaces and Structures of Colonial Towns in Nineteenth-Century Provincial Bengal. *Visual Culture in Britain*. 12,

333–348 (2011). <https://doi.org/10.1080/14714787.2011.613732>.

66.

Hulme, P., Youngs, T. eds: *The Cambridge Companion to Travel Writing*. Cambridge University Press, Cambridge (2002).

67.

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

68.

Gibbes, P., Franklin, M.J.: *Hartly House, Calcutta*. Oxford University Press, New Delhi (2007).

69.

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

70.

Ghosh, D.: *Sex and the Family in Colonial India: The Making of Empire*. Cambridge University Press, Cambridge (2006).

71.

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

72.

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

73.

Michael H. Fisher: The Imperial Coronation of 1819: Awadh, the British and the Mughals. *Modern Asian Studies*. 19, 239-277 (1985).

74.

Madan, C.W.: 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 (2010).

75.

Alavi, S.: The eighteenth century in India. Oxford University Press, New Delhi (2002).

76.

Maya Jasanoff: Collectors of Empire: Objects, Conquests and Imperial Self-Fashioning. *Past & Present*. 109-135 (2004).

77.

Quilley, G., Bonehill, J., Hodges, W., National Maritime Museum (Great Britain): 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, New Haven (2004).

78.

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

79.

De Almeida, H., Gilpin, G.H.: Indian Renaissance: British romantic art and the prospect of India. Ashgate, Aldershot, England (2005).

80.

Crowley, J.E.: *Imperial landscapes: Britain's global visual culture, 1745-1820*. Published for the Paul Mellon Centre for Studies in British Art by Yale University Press, New Haven [Conn.] (2011).

81.

De Almeida, H., Gilpin, G.H.: *Indian Renaissance: British romantic art and the prospect of India*. Ashgate, Aldershot, England (2005).

82.

Ray, R.: *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, New Haven (2013).

83.

Eaton, N.: *Mimesis across empires: artworks and networks in India, 1765-1860*. Duke University Press, Durham (2013).

84.

Isabel Stuebe: William Hodges and Warren Hastings: A Study in Eighteenth-Century Patronage. *The Burlington Magazine*. 115, 657–666 (1973).

85.

Sutton, D.: *Other landscapes: colonialism and the predicament of authority in nineteenth-century South India*. NIAS, Copenhagen (2009).

86.

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

87.

Ray, R.: "Misty Mediations: Spectral Imaginings and the Himalayan Picturesque".
Nineteenth-Century Art Worldwide: A Journal of Nineteenth-Century Visual Culture. 3,
(2012).

88.

Memory and the Aesthetics of Military Experience: Viewing the Landscape of the
Anglo-Mysore Wars | Tate,
<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>.

89.

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

90.

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

91.

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

92.

Codell, J.F.: Transculturation in British art, 1770-1930. Ashgate, Farnham, Surrey, England
(2012).

93.

Coutu, J.M.: Persuasion and propaganda: monuments and the eighteenth-century British
Empire. McGill-Queen's University Press, Montreal (2006).

94.

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

95.

Groseclose, B.S.: *British sculpture and the Company Raj: church monuments and public statuary in Madras, Calcutta, and Bombay to 1858*. University of Delaware Press, Newark (1995).

96.

De Almeida, H., Gilpin, G.H.: *Indian Renaissance: British romantic art and the prospect of India*. Ashgate, Aldershot, England (2005).

97.

Davis, R.H.: *Lives of Indian images*. Princeton University Press, Princeton, N.J. (1997).

98.

Nair, J.: Tipu Sultan, History Painting and the Battle for 'Perspective'. *Studies in History*. 22, 97–143 (2006).

99.

De Almeida, H., Gilpin, G.H.: *Indian Renaissance: British romantic art and the prospect of India*. Ashgate, Aldershot, England (2005).

100.

Webster, M., Zoffany, J., Paul Mellon Centre for Studies in British Art: *Johan Zoffany: 1733-1810*. Yale University Press, New Haven [Conn.] (2011).

101.

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

102.

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

103.

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

104.

Robert Travers: Death and the Nabob: Imperialism and Commemoration in Eighteenth-Century India. *Past & Present*. 83–124 (2007).

105.

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

106.

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

107.

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

108.

Dias, R.: Memory and the Aesthetics of Military Experience: Viewing the Landscape of the Anglo-Mysore Wars. *Tate Papers*. 19, (2013).

109.

Maya Jasanoff: *Collectors of Empire: Objects, Conquests and Imperial Self-Fashioning. Past & Present.* 109–135 (2004).

110.

Kate Brittlebank: *Sakti and Barakat: The Power of Tipu's Tiger. An Examination of the Tiger Emblem of Tipu Sultan of Mysore.* *Modern Asian Studies.* 29, 257–269 (1995).

111.

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

112.

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

113.

Chatterjee, A.: *Representations of India, 1740-1840: the creation of India in the colonial imagination.* Macmillan, Basingstoke (1998).

114.

Chatterjee, A.: *Representations of India, 1740-1840: the creation of India in the colonial imagination.* Macmillan, Basingstoke (1998).

115.

Roy, K.: *War, culture, and society in early modern South Asia, 1740-1849.* Routledge, Milton Park, Abingdon, Oxon (2011).

116.

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

117.

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

118.

Magee, J.: The art of India. Natural History Museum, London (2013).

119.

Dalrymple, W., Sharma, Y., Asia Society. Museum: Princes and painters in Mughal Delhi, 1707-1857. Asia Society Museum, [New York] (2012).

120.

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

121.

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

122.

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

123.

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

124.

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

125.

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

126.

Allen, B.: 'The indian Mutiny and British Painting'. Apollo. 132, 152-158.

127.

Heathorn, S.J.: Angel of Empire: The Cawnpore Memorial Well as a British Site of Imperial Remembrance. Journal of Colonialism and Colonial History. 8, (2007).

128.

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

129.

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

130.

Eaton, N.: Mimesis across empires: artworks and networks in India, 1765-1860. Duke University Press, Durham (2013).

131.

Dalrymple, W., Sharma, Y., Asia Society. Museum: Princes and painters in Mughal Delhi, 1707-1857. Asia Society Museum, [New York] (2012).

132.

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

133.

Dehejia, V., Allen, C.: India through the lens: photography 1840-1911. Mandala, San Francisco, Calif (2006).

134.

EBBA KOCH: COMPLETE TAJ MAHAL AND THE RIVERFRONTS OF AGRA. THAMES & HUDSON, LONDON.

135.

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

136.

Leibsohn, D., Peterson, J.F.: Seeing across cultures in the early modern world. Ashgate, Farnham, Surrey (2012).

137.

Zahid Chaudhary: Phantasmagoric Aesthetics: Colonial Violence and the Management of Perception. Cultural Critique. 63-119 (2005).

138.

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

139.

Dalrymple, W., Sharma, Y., Asia Society. *Museum: Princes and painters in Mughal Delhi, 1707-1857*. Asia Society Museum, [New York] (2012).

140.

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

141.

Codell, J.F.: *Power and resistance: the Delhi coronation durbars, 1877, 1903, 1911*. The Alkazi Collection of Photography in association with Mapin Publishing, [New Delhi?] (2012).

142.

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

143.

Codell, J.F.: *Power and resistance: the Delhi coronation durbars, 1877, 1903, 1911*. The Alkazi Collection of Photography in association with Mapin Publishing, [New Delhi?] (2012).

144.

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

145.

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

146.

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

147.

Edwards, E., Gosden, C., Phillips, R.B.: *Sensible objects: colonialism, museums and material culture*. Berg, Oxford (2006).

148.

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

149.

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

150.

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

151.

Kapur, G.: *When was modernism: essays on contemporary cultural practice in India*. Tulika, New Delhi (2001).

152.

Watt, C.A., Mann, M.: *Civilizing missions in colonial and postcolonial South Asia: from improvement to development*. Anthem Press, London (2011).

153.

Watt, C., Mann, M. eds: *Civilizing Missions in Colonial and Postcolonial South Asia: From Improvement to Development*. Anthem Press, London (2012).

154.

Carol A. Breckenridge: *The Aesthetics and Politics of Colonial Collecting: India at World Fairs*. *Comparative Studies in Society and History*. 31, 195–216 (1989).

155.

Guha-Thakurta, T.: *Monuments, objects, histories: institutions of art in colonial and postcolonial India*. Columbia University Press, New York (2004).

156.

Cattōpādhyāya, P., Centre for Studies in Social Sciences: *Texts of power: emerging disciplines in colonial Bengal*. University of Minnesota Press, Minneapolis, Minn (1995).

157.

Cohn, B.S.: *Colonialism and its forms of knowledge: the British in India*. Princeton University Press, Princeton, N.J. (1996).

158.

Cohn, B.S.: *Colonialism and its forms of knowledge: the British in India*. Princeton University Press, Princeton, N.J. (1996).

159.

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

160.

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

161.

The Daguerreotype: Photographic Processes,
<https://www.youtube.com/watch?v=cmm90yhhuJM>, (5)AD.

162.

The Collodion Process: Photographic Processes,
<https://www.youtube.com/watch?v=--PAAJZRbn8>, (12)AD.

163.

The Albumen Print: Photographic Processes,
<https://www.youtube.com/watch?v=Cq1RvahEPSk&feature=c4-overview-vl&list=PL4F918844C147182A>, (20)AD.

164.

Prakash, V.: Between Objectivity and Illusion: Architectural Photography in the Colonial Frame. *Journal of Architectural Education*. 55, 13–20 (2001).
<https://doi.org/10.1162/104648801753168774>.

165.

Weinstein, L.: Exposing the Zenana: Maharaja Sawai Ram Singh II's Photographs of Women in Purdah. *History of Photography*. 34, 2–16 (2010).

166.

Dehejia, V., Allen, C.: India through the lens: photography 1840-1911. Mandala, San Francisco, Calif (2006).

167.

Dehejia, V., Allen, C.: India through the lens: photography 1840-1911. Mandala, San Francisco, Calif (2006).

168.

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

169.

Dehejia, V., Allen, C.: India through the lens: photography 1840-1911. Mandala, San Francisco, Calif (2006).

170.

Hight, E.M., Sampson, G.D.: Colonialist photography: imag(in)ing race and place. Routledge, London (2002).

171.

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

172.

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

173.

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

174.

Ryan, J.R.: *Picturing empire: photography and the visualisation of the British Empire*. Reaktion, London (1997).

175.

Pinney, C.: *Camera Indica: the social life of Indian photographs*. Reaktion Books, London (1997).

176.

Chaudhary, Z.R.: *Afterimage of empire: photography in nineteenth-century India*. University of Minnesota Press, Minneapolis (2012).

177.

Clare Anderson: Oscar Mallitte's Andaman Photographs, 1857-8. *History Workshop Journal*. 152-172 (2009).

178.

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

179.

Banerjee, S.: 'Not Altogether Unpicturesque: Samuel Bourne and the Landscaping of the Indian Himalaya'. *Victorian Culture and Society*. 42, 351-368 (2014).

180.

Dehejia, V., Allen, C.: *India through the lens: photography 1840-1911*. Mandala, San Francisco, Calif (2006).

181.

Hight, E.M., Sampson, G.D.: Colonialist photography: imag(in)ing race and place. Routledge, London (2002).

182.

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

183.

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

184.

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

185.

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

186.

Banerji, D.: The alternate nation of Abanindranath Tagore. SAGE, New Delhi (2010).

187.

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

188.

Dalmia, Y.: The making of modern Indian art: the progressives. Oxford University Press,

New Delhi (2001).

189.

Herwitz, D.: Maqbool Fida Husain. *Third Text*. 20, 41–55 (2006).

190.

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

191.

King, C.: *Views of difference: different views of art*. Yale University Press in association with the Open University, New Haven (1999).

192.

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

193.

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

194.

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

195.

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

196.

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

197.

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

198.

Dalmia, V., Sadana, R. eds: *The Cambridge Companion to Modern Indian Culture*. Cambridge University Press, Cambridge (2012).

199.

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

200.

Dalmia, Y.: *The making of modern Indian art: the progressives*. Oxford University Press, New Delhi (2001).

201.

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

202.

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

203.

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

204.

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

205.

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

206.

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

207.

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

208.

Kapur, G.: "When was Modernism in Indian Art?". Journal of Arts and Ideas. 105–126.

209.

Mathur, S.: A Retake of Sher-Gil's. Critical Inquiry. 37, 515–544 (2011).

210.

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

211.

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

212.

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

213.

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

214.

Chambers, I., De Angelis, A., Ianniciello, C., Orabona, M., Quadraro, M. eds: The postcolonial museum: the arts of memory and the pressures of history. Ashgate, Farnham, Surrey, England (2014).

215.

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

216.

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

217.

Pushapamala, N.: lecture at Delhi Photo Festival, <https://www.youtube.com/watch?v=U8B2RH1FUU8>, (2011).

218.

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

219.

Dalmia, Y., Sher-Gil, A.: Amrita Sher-Gil: a life. Penguin Books, London (2013).

220.

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

221.

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

222.

Goswamy, B.N.: Indian painting: themes, histories, interpretations : essays in honour of B.N. Goswamy. Mapin Publishing in association with Osianama.com, [Ahmedabad] (2013).

223.

Hyman, T., Khakhar, B.: Bhupen Khakhar. Mapin Pub, Bombay, India (1998).

224.

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

225.

Dalmia, Y., Marg Publications, National Centre for the Performing Arts (India):

Contemporary Indian art: other realities. Marg Publications, Mumbai (2002).

226.

Goswamy, B.N.: Indian painting: themes, histories, interpretations: essays in honour of B.N. Goswamy. Mapin Publishing in association with Osianama.com, [Ahmedabad] (2013).

227.

Hyman, T., Khakhar, B.: Bhupen Khakhar. Mapin Pub, Bombay, India (1998).

228.

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

229.

Dalmia, Y., Marg Publications, National Centre for the Performing Arts (India): Contemporary Indian art: other realities. Marg Publications, Mumbai (2002).

230.

King, C.: Views of difference: different views of art. Yale University Press in association with the Open University, New Haven (1999).

231.

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

232.

Corbridge, S., Harriss, J., Jeffrey, C.: India today: economy, politics and society. Polity Press, Cambridge, UK (2013).

233.

India Perspectives-Special Issue of Indian Contemporary Art by Indian Diplomacy - issuu, https://issuu.com/indiandiplomacy/docs/india_perspectives-special_issue_on_indian_contemporary?e=1985439/2596792.

234.

Bean, S.S., Bhabha, H.K., Peabody Essex Museum: 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, New York, New York (2013).

235.

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

236.

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

237.

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

238.

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

239.

Perry, G., Wood, P.: Themes in contemporary art. Yale University Press in association with the Open University, New Haven (2004).

240.

Brown, R.M.: Art for a modern India, 1947-1980. Duke University Press, Durham (2009).

241.

Brown, R.M.: Art for a modern India, 1947-1980. Duke University Press, Durham (2009).

242.

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

243.

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

244.

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

245.

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

246.

Bridge, G., Watson, S.: The Blackwell city reader. Wiley-Blackwell, Chichester, West Sussex, U.K. (2010).

247.

Brosius, C., Wenzlhuemer, R.: Transcultural turbulences: towards a multi-sited reading of image flows. Springer, Berlin.

248.

The Big Indian Picture: "Eye of the Beholder: Interview with Pushpamala N",
<http://thebigindianpicture.com/2012/11/eye-of-the-beholder-pushpamala-n/>.

249.

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

250.

"Seven Artists in Delhi: Pushpamala N",
<https://www.theguardian.com/artanddesign/video/2011/mar/11/delhi-artists-pushpamala-n-video>, (11)AD.

251.

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

252.

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

253.

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

254.

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