

ARTH 5110/SAST 5050: TOPICS IN SOUTH ASIAN ART: THE ART OF EVERYDAY LIFE
Wednesday 1:45-4:45
Fall 2023

Professor Sonal Khullar
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Jaffe 305
Office hours: Wednesday 12-1 pm, and by appointment



Recipes for samosas with illustrations showing cows being milked (right) and Sultan Ghiyas al-Din seated on his throne (left), attended by servants. British Library IO Islamic 149, ff4v-5r.
<https://blogs.bl.uk/asian-and-african/2016/11/nasir-shahs-book-of-delights.html>.

Course description:

This course reconsiders the categories of art and craft, the role of artisans, and the relationship between thinking and making in South Asia from antiquity until the present. It brings together recent art historical scholarship on pleasure, cultivation, ephemerality, and the senses in courtly settings with a tradition of art historical writing on the division of labor, religious difference, and social organization, including but not limited to problems of class, caste, tribe, race, gender, and sexuality. We shall explore visual art, material culture, ritual, and performance in a range of media, including perfumes, textiles, books, gardens, food, music, dance, yoga, wrestling, sculpture, and painting, and examine their production, consumption, circulation, and reception

with special attention to embodied practices and ordinary experiences. We shall compare historiographical methods and priorities across the twentieth and twenty-first centuries and analyze investments in everyday life as a category of analysis, even the ground of freedom, for Mohandas Karamchand Gandhi (1869-1948), Ananda K. Coomaraswamy (1877-1947), Verrier Elwin (1902-1964), and Kamaladevi Chattopadhyay (1903-1988). We shall view objects in the Penn Libraries, Penn Museum, and Philadelphia Museum of Art. Students with a background in related disciplines such as literature, history, religion, architecture, anthropology, geography, cinema and media studies, and feminist studies are especially welcome.

Course requirements:

Your grade for the course will be assessed on the basis of active class participation, including weekly responses to the reading on our electronic discussion board (30%); presentations of reading (20%, sign-up sheet available on first day of class); a research statement and bibliography (10%); and a final paper (40%, 15-20 pages on any artistic practice studied in the course). All assignments must be completed for a passing grade.

Grades will be calculated according to this range: 90-92 A-, 93-96 A and 97-100 A+.

If you need an extension on a paper, please contact the instructor at least 48 hours in advance of the deadline. You must have a valid reason such as a medical or family emergency. All papers must be typed, double-spaced, with 1-inch margins and in a 12-point Times font.

For each day (including weekends) your paper is late, 5 points will be deducted from your grade, that is, a 100 will become a 95, a 95 will become a 90, etc. Papers submitted on the day they are due but after the deadline are also late.

You must post your weekly responses (approx. 700-1000 words) to the reading by 12 midnight the day before class (Tuesday) on the Canvas site.

Course materials:

All required and recommended readings are on reserve in Fisher. Required reading will be posted on the Canvas site.

Course policies:

All scheduled lectures, readings, and screenings are subject to change. You are responsible for any changes mentioned in class, including changes to the class schedule or course policies.

No screens (laptops, iPads, etc.) are allowed in class. Please arrive in class on time and turn off your cell phones in advance.

Course schedule:

Jan. 24/Week 1: Introduction

*****In-class screening of Tyeb Mehta, *Koodal* (1970)*****

Jan. 31/Week 2: What is Everyday Life?

Mohandas K. Gandhi, *Hind Swaraj and Other Writings*, ed. Anthony J. Parel (New York: Cambridge University Press, 1997), 24-45, 66-119.

Verrier Elwin, "Introduction," "The Decoration of the Body," "The Art of Tribal Dress," and "The Decoration of Walls and Doors," *The Tribal Art of Middle India: A Personal Record* (London: Oxford University Press, 1951), 1-8, 9-24, 25-36, 98-109.

Ravi Sundaram, "Re-visiting Everyday Life," in *Comparing Cities: The Middle East and South Asia*, eds. Kamran Ali and Martina Rieker (Oxford: Oxford University Press, 2009), 130-158.

Pradeep Jeganathan, "Walking Through Violence: 'Everyday Life' and Anthropology," in *Everyday Life in South Asia*, edited by Diana P. Mines and Sarah Lamb (Bloomington, IN: Indiana University Press, 2002), 357-365.

Recommended:

Norbert Elias, *The Civilizing Process* (Cambridge, MA: Blackwell, 1994).

Norbert Elias, *The History of Manners* (New York: Pantheon, 1982).

Michel de Certeau, *The Practice of Everyday Life*, tr. Steven Rendell (Berkeley: University of California Press, 1984).

Henri Lefebvre, *The Production of Space*, translated by Donald Nicholson-Smith (Cambridge, MA: Blackwell, 1991)

Doreen Massey, *Space, Place, and Gender* (Minneapolis: University of Minnesota Press, 1994).

Clifford Geertz, "Deep Play: Notes on the Balinese Cockfight," *Daedalus* 134, no. 4 (Fall 2005): 56-86.

Douglas Haynes and Gyan Prakash, eds., *Contesting Power: Resistance and Everyday Social Relations in South Asia* (Berkeley: University of California Press, 1992).

Ranajit Guha and Gayatri C. Spivak, eds., *Selected Subaltern Studies* (New York: Oxford University Press, 1988).

Anand Pandian, *Crooked Stalks: Cultivating Virtue in South India* (Durham, NC: Duke University Press, 2009).

Veena Das, *Life and Words: Violence and the Descent into the Ordinary* (Berkeley: University of California Press, 2006).

Kamala Visweswaran, *Everyday Occupations: Experiencing Militarism in South Asia and the Middle East* (Philadelphia: University of Pennsylvania Press, 2013).

Feb. 4: Class meets in South Asia galleries of the PMA on Feb. 4, 2-5 pm; first Sunday is pay-as-you-wish

Feb. 7/Week 3: Who is the Artist?

*****Class meets in Materials Library of Fisher Fine Arts Library*****

Michael Meister, "Preface: Making Things in South Asia;" Romila Thapar, "The Social Role of Craftsmen and Artisans in Early India;" and Ludo Rocher, "The Artist in Sanskrit Literature," in Michael Meister, ed., *Making Things in South Asia: The Role of Artist and Craftsman* (Philadelphia: Department of South Asia Regional Studies, 1988), ix-xvii, 10-17, 18-23.

Ananda K. Coomaraswamy, "The Village Craftsman," "The Craft Guilds of the Great Cities," and "The Feudal Craftsman in India and Ceylon," *The Indian Craftsman* (London: Probsthain, 1909), 1-6, 7-19, 20-56.

Alka Hingorani, "Speaking of Aesthetics," and "The Artisan," *Making Faces: Self and Image Creation in a Himalayan Valley* (Honolulu: University of Hawaii Press, 2013), 75-88, 89-102.

Kajri Jain, "Statues and Sculptors," *Gods in the Time of Democracy* (Durham, NC: Duke University Press, 2021), 29-80.

Recommended:

Ananda K. Coomaraswamy, *Medieval Sinhalese Art* (1908; New York: Pantheon, 1956).

Ananda K. Coomaraswamy, *The Transformation of Nature in Art* (1934; New York: Dover, 1956).

Sonal Khullar, "Ananda Kentish Coomaraswamy," *Encyclopedia of Aesthetics*, vol. 2, edited by Michael Kelly (New York: Oxford University Press, 2014), 172-175.

Anthony Barbieri-Low, *Artisans in Early Imperial China* (Seattle: University of Washington Press, 2007).

Dorothy Ko, *The Social Life of Inkstones* ((Seattle: University of Washington Press, 2017).

Radha Pandey, "Traditional Papermaking in India: Then and Now," *Papermaker's Tears: Essays on the Art and Craft of Paper*, vol. 1, edited by Tatiana Ginsberg (Ann Arbor, MI: Legacy Press, 2019), 246-306.

Laura S. Weinstein, "Slave, Sultan, Scholar: Muhammad Qutb Shah and the Royal Library of Golconda," in *Scent Upon A Southern Breeze: The Synaesthetic Arts of the Deccan*, ed. Kavita Singh (Mumbai: Marg., 2018), 24-41.

J.P. Das and Joanna G. Williams, *Palm-leaf Miniatures: The Art of Raghunath Prusti* (New Delhi: Abhinav, 1991).

Tryna Lyons, "Ghasiram's Sketchbooks: An Artist's Eye to the Future" in *The Artists of Nathadwara: The Practice of Painting in Rajasthan* (Bloomington, IN: Indiana University Press, 2004), 168-202.

Tapati Guha-Thakurta, "Meera Mukherjee: Recasting the Folk Form" in Gayatri Sinha, ed., *Expressions and Evocations: Contemporary Women Artists of India* (Bombay: Marg, 1996), 48-59.

Gulammohammed Sheikh, "The World of Jangarh Singh Shyam" in *Other Masters: Five Contemporary Folk and Tribal Artists of India*, edited by Jyotindra Jain (New Delhi: Crafts Museum, 1998), 17-34.

Katherine Hacker, "Dismantling or Rehabilitating the Cult of the Craftsman Paradigm: Some Reflections on Jaidev Baghel's Practice," *The Journal of Modern Craft* 9, no. 2 (2016): 139-159.

Feb. 9: Object-based study assignments due on Canvas at 4 pm

Feb. 14/Week 4: Marga and Desi, or the Classical and the Folk

Ananda K. Coomaraswamy, "Ornament," *Art Bulletin* 21, no. 4 (December 1939): 375-382.

Ananda K. Coomaraswamy, "The Nature of 'Folklore,' and 'Popular Art,'" *The Essential Coomaraswamy*, ed. Rama P. Coomaraswamy (Bloomington, IN: World Wisdom, 2004), 215-217.

Samuel K. Parker, "The Matter of Value Inside Out: Aesthetic Categories in Hindu Temple Arts," *Ars Orientalis* 22 (1992): 97-109.

Stella Kramrisch, "Unknown India: Ritual Art in Tribe and Village," in *Unknown India: Ritual Art of Tribe and Village*, ed. Stella Kramrisch (Philadelphia: Philadelphia Museum of Art, 1968), 49-80.

Jyotindra Jain, "Introduction," *Other Masters: Five Contemporary Folk and Tribal Artists of India*, edited by Jyotindra Jain (New Delhi: Crafts Museum, 1998), 8-16.

Recommended:

Partha Mitter, *Much Maligned Monsters: European Reactions to Indian Art* (Oxford: Clarendon, 1977).

Robert F. Bussabarger and Betty Dashew Robins, *The Everyday Art of India* (New York: Dover, 1968).

Meera Mukherjee, *In Search of Visvakarma* (Calcutta: Abaad, 1994).

Meera Mukherjee, *The Metalcraftsmen of India* (Calcutta: Anthropological Survey of India, 1978).

Aditi: The Living Arts of India (Washington DC: Smithsonian Institution, 1985).

Rebecca M. Brown, *Displaying Time: The Many Temporalities of the Festival of India* (Seattle: University of Washington Press, 2017).

Samuel K. Parker, "Text and Practice in South Asian Art: An Ethnographic Perspective," *Artibus Asiae* 63, no. 1 (2003): 5–34.

Samuel K. Parker, "Ritual as a Mode of Production: Ethnoarchaeology and Creative Practice in Hindu Temple Arts," *South Asian Studies* 26, no. 1 (2010): 31-57.

Feb. 21/Week 5: Beyond Painting and Sculpture: The Aesthetics of Ephemerality-I

*****Class meets in Kislak Center*****

Daud Ali, "Gardens in Early Indian Court Life," *Studies in History* 19, no. 2 (2003): 221-252.

Emma J. Flatt, "Spices, Smells and Spells: The Use of Olfactory Substances in the Conjuring of Spirits," *South Asian Studies* 32, no. 1 (2016): 3-21.

Sylvia Houghteling, "Dyeing in the Springtime: The Art and Poetry of Fleeting Textile Colors in Medieval and Early Modern South Asia," *Religions* 11 (2020): 1-20.

Holly Shaffer, "Dum Pukht: A Pseudo-Historical Cuisine," in *Curried Cultures: Globalization, Food and South Asia*, edited by Krishnendu Ray and Tulasi Srinivas (University of California Press, 2012), 110-125.

Recommended:

Emma J. Flatt, "Social Stimulants: Perfuming Practices in Sultanate India." In *Scent Upon A Southern Breeze: The Synaesthetic Arts of the Deccan*, edited by Kavita Singh (Mumbai: Marg, 2018), 24-41.

Nancy Um, "Nested Containers for Maritime Journeys: Tools of Aromatic Diplomacy Around the Late Seventeenth- and Early Eighteenth-Century Indian Ocean," *West 86th: A Journal of Decorative Arts, Design History, and Material Culture*, 25, no. 2 (2018): 199–223.

Kavita Singh, "Scent Upon a Southern Breeze: The Synaesthetic Arts of the Deccan," in *Scent Upon A Southern Breeze: The Synaesthetic Arts of the Deccan*, edited by Kavita Singh (Mumbai: Marg, 2018), 9-23.

Naila Mahmood, "Queen Victoria's Soup," in *Old Stacks, New Leaves: The Arts of the Book in South Asia*, edited by Sonal Khullar (Seattle: University of Washington Press, 2023), 183-196.

Yael Rice, "The Global Aspirations of the Mughal Album," *Rembrandt and the Inspiration of India*, edited by Stephanie Schrader (Los Angeles: Getty Publications, 2018), 61-77.

Arjun Appadurai, "How to Make a National Cuisine: Cookbooks in Contemporary India." *Comparative Studies in Society and History* 30, no. 1 (1988): 3-24.

Aparna Kapadia, "Caste, Class and Aspiration: What Old Cookbooks Reveal about New India." *scroll.in*. June 14, 2020. <https://scroll.in/article/964242/caste-class-and-aspiration-what-old-cookbooks-reveal-about-new-india>.

Aatish Taseer, "The Fragrances That Changed the Field," *The New York Times*, May 10, 2021. <https://www.nytimes.com/2021/05/10/t-magazine/fragrance-perfume-orientalism.html>

Feb. 28: No class; class rescheduled to meet at PMA on Feb. 4

Mar. 2-10: No class; Spring break

Mar. 13/Week 6: Beyond Painting and Sculpture: The Aesthetics of Ephemerality—II

*****Class meets in Kislak Center*****

Phillip B. Wagoner, "'Sultan Among Hindu Kings': Dress, Titles, and the Islamicization of Hindu Culture at Vijayanagara." *The Journal of Asian Studies* 55, no. 4 (1996): 851-80.

Sylvia Houghteling, "The Emperor's Humbler Clothes: Textures of Courtly Dress in Seventeenth-century South Asia," *Ars Orientalis*, Vol. 47 (Autumn 2017): 91-116.

Joanne P. Waghorne, "Dressing the Body of God: South Indian Bronze Sculpture in Its Temple Setting," *Asian Art* (Summer 1992): 9-33.

Pravina Shukla, *The Grace of Four Moons: Dress, Adornment, and the Art of the Body in Modern India* (Bloomington, IN: Indiana University Press, 2008).

Recommended:

Vidya Dehejia, *The Sensuous and the Sacred: Chola Bronzes from South India* (Seattle: University of Washington Press, 2002), 10-27.

Rosemary Crill, ed., *The Fabric of India* (London: Victoria & Albert Museum, 2015).

Sylvia Houghteling, *The Art of Cloth in Mughal India* (Princeton, NJ: Princeton University Press, 2022).

Pika Ghosh, *Making Kantha, Making Home: Women at Work in Colonial Bengal* (Seattle: University of Washington Press, 2020).

Katherine F. Hacker, "In Search of 'Living Traditions:' Gurusaday Dutt, Zainul Abedin, and the Institutional Life of Kanthas" in *Kantha: The Embroidered Quilts of Bengal from the Sheldon and Jill Bonovitz Collection and the Stella Kramrisch Collection of the Philadelphia Museum of Art*, ed. Darielle Mason (Philadelphia: Philadelphia Museum of Art, 2009), 59-79.

Katherine Hacker, "Dressing Lord Jagannath in Silk: Cloth, Clothes and Status," *Res* 32 (Autumn 1997): 106-24.

Bernard S. Cohn, "Cloth, Clothes, and Colonialism in the Nineteenth Century" in *Colonialism and its Forms of Knowledge: The British in India* (Princeton, NJ: Princeton University Press, 1996), 106-162.

Mar. 20/Week 7: Rasa Redux, or Affects, Emotions, and the Senses

Daud Ali, "Towards a History of Courtly Emotions in Early Medieval India, c. 300-700 CE," *South Asian History and Culture* 12, nos. 2-3 (2021): 129-145.

Katherine Butler Schofield, "Learning to Taste the Emotions: The Mughal Rasika," in *Tellings and Texts: Music, Literature and Performance in North India*, edited by Francesca Orsini and Katherine Butler Schofield (Cambridge, UK: Open Book Publishers, 2015), 407-421.

Sylvia Houghteling, "Sentiment in Silks: Safavid Figural Textiles in Mughal Courtly Culture," in *Affect, Emotion, and Subjectivity in Early Modern Muslim Empires*, edited by Kishwar Rizvi (Leiden, Brill, 2018), 124-147.

Dipti Khera, "Passionate Monsoons and Monumental Paintings," *The Place of Many Moods: Udaipur's Painted Lands and India's Eighteenth Century* (Princeton, NJ: Princeton University Press, 2020), 61-88.

Recommended:

Daud Ali, "Bhoja's Mechanical Garden: Translating Wonder Across the Indian Ocean, c. 800-1000 CE," *History of Religions* 55, no. 4 (2016): 460-493.

Daud Ali, "The Death of a Friend: Companionship, Loyalty and Affiliation in Chola South India," *Studies in History* 33, no. 1 (2017): 36-60.

Molly Emma Aitken, "Structures of Desire," in *The Intelligence of Tradition in Rajput Painting* (New Haven: Yale University Press, 2010), 1-55.

Gautama Vajracharya, *Frog Hymns and Rain Babies: Monsoon Culture and the Art of Ancient South Asia* (Mumbai: Marg, 2013).

Imke Rajamani, Margit Pernau, and Katherine Butler Schofield, eds., *Monsoon Feelings: A History of Emotions in the Rain* (New Delhi: Niyogi, 2018).

Debra Diamond, ed., *Garden and Cosmos: The Royal Paintings of Jodhpur* (Washington DC: Smithsonian Institution Press, 2008), 6-19, 31-49.

Tulasi Srinivas, *The Cow in the Elevator: An Anthropology of Wonder* (Durham, NC: Duke University Press, 2018).

Sonal Khullar, "Introduction: Love in the Stacks," in *Old Stacks, New Leaves: The Arts of the Book in South Asia*, edited by Sonal Khullar (Seattle: University of Washington Press, 2023), 1-28.

Mar. 27/Week 8: Movement, Play, and Performance

Daud Ali, "Aristocratic Body Techniques in Early Medieval India," in Rajat Datta, ed., *Rethinking a Millennium* (Delhi: Aakar Books 2008), 25-56.

James Mallinson, "Yogis in Mughal India," and Tamara I. Sears, "From Guru to God: Yogic Prowess and Places of Practice in Early-Medieval India," in Debra Diamond, ed., *Yoga: The Art of Transformation* (Washington, DC: Freer and Sackler Gallery of the Smithsonian Institution, 2013), 35-46, 47-57.

Joseph Alter, "Wrestling Tournaments and the Body's Recreation," in *The Wrestler's Body: Identity and Ideology in North India* (Berkeley: University of California Press, 1992), 136-166.

Sandria B. Freitag, "Visions of the Nation: Theorizing the Nexus between Creation, Consumption, and Participation in the Public Sphere," in *Pleasure and the Nation: The History, Politics, and Consumption of Public Culture in India*, edited by Rachel Dwyer and Christopher Pinney (New Delhi: Oxford University Press, 2001), 35-75.

Recommended:

Kathryn Hansen, *Grounds of Play: The Nautanki Theatre of North India* (Berkeley: University of California Press, 1992).

Joseph S. Alter, *Yoga in Modern India: The Body Between Science and Philosophy* (Princeton, NJ: Princeton University Press, 2004).

Davesh Soneji, *Unfinished Gestures: Devadasis, Memory, and Modernity in South India* (Chicago: University of Chicago Press, 2012).

Ahalya Satkunaratnam, *Moving Bodies, Navigating Conflict: Practicing Bharata Natyam in Colombo, Sri Lanka* (Middletown, CT: Wesleyan University Press, 2020).

Srirupa Roy *Beyond Belief: India and the Politics of Postcolonial Nationalism* (Durham, NC: Duke University Press, 2007).

Joseph Alter, *Gandhi's Body: Sex, Diet, and the Politics of Nationalism* (Philadelphia: University of Pennsylvania Press, 2000).

Lisa Trivedi, *Clothing Gandhi's India: Homespun and Modern India* (Bloomington: Indiana University Press, 2007).

Rebecca M. Brown, *Gandhi's Spinning Wheel and the Making of Modern India* (London: Routledge, 2010).

Isabel Hofmeyr, *Gandhi's Printing Press: Experiments in Slow Reading* (Cambridge, MA: Harvard University Press, 2013).

Nico Slate, *Gandhi's Search for the Perfect Diet: Eating with the World in Mind* (Seattle: University of Washington Press, 2019).

Kathryn Hansen, "Mapping Melodrama: Global Theatrical Circuits, Parsi Theater, and the Rise of the Social," *BioScope: South Asian Screen Studies*, 7, no. 1 (2016): 1–30.

Neluka Silva, "A Peace of Soap: Representations of Peace and Conflict in Popular Teledramas in Sri Lanka," in *South Asian Media Cultures: Audiences, Representations, Contexts*, ed. Shakuntala Banaji (London: Anthem Press, 2011), 163-180.

Sonal Khullar, "Almora Dreams: Art and Life at the Uday Shankar India Cultural Centre, 1939-1944." *Marg: A Magazine of the Arts* 69, no. 4 (2018): 14-31.

Mar. 29: Research statement and bibliography due at 4 pm via Canvas

Apr. 3/Week 9: Sound, Song, Story

Ananda K. Coomaraswamy, "Picture Showmen," *Indian Historical Quarterly* 5, no. 2 (1929): 182–187.

Kavita Singh, "To Show, To See, To Tell, To Know: Patuas, Bhopas, and Their Audiences," in *Picture Showmen: Insights into the Narrative Tradition in Indian Art*, edited by Jyotindra Jain (Mumbai: Marg, 1998), 100-115.

Richard H. Davis, *The Bhagavad Gita: A Biography* (Princeton, NJ: Princeton University Press, 2014), 1-9, 178-203.

Isabel Huacuja Alonso, *Radio for the Millions: Hindu-Urdu Broadcasting Across Borders* (New York: Columbia University Press, 2023), 169-200.

Kirin Narayan, "Tending Lives Through Songs," "The Ground That Grows Songs," and "Bathing: The Transformative Flows of Sound," in *Everyday Creativity: Singing Goddesses in the Himalayan Foothills* (Chicago: University of Chicago Press, 2016), 1-33, 34-68, 185-216.

Recommended:

John S. Hawley, *A Storm of Songs, India and the Idea of the Bhakti Movement* (Cambridge, MA: Harvard University Press, 2015).

Edward C. Dimock, ed., *In Praise of Krishna: Songs from the Bengali*, translated by Edward C. Dimock, Jr. and Denise Levertov (Garden City, NJ: Doubleday, 1967).

Arvind Krishna Mehrotra, tr., *Songs of Kabir* (New York: New York Review Books, 2011).

John D. Smith, *The Epic of Pabuji* (New Delhi: Katha, 2005), 1-56.

Pika Ghosh, "The Story of a Storyteller's Scroll," *RES: Anthropology and Aesthetics*, no. 37 (2000): 166-85.

Pika Ghosh, "Unrolling a Narrative Scroll: Artistic Practice and Identity in Late-Nineteenth-Century Bengal," *The Journal of Asian Studies* 62, no. 3 (2003): 835-71.

Sonal Khullar, "'We Were Looking for Our Violins:' The Bombay Painters and Poets, ca. 1965-1976," *Archives of Asian Art* 68, no. 2 (October 2018): 111-132.

Apr. 10/Week 10: Things, Persons, Exchange

*****Class meets in Penn Museum to view Kalighat painting*****

Arjun Appadurai, "The Thing Itself," *Public Culture* 18, no. 1 (2006): 15-21.

Alfred Gell, "Newcomers to the World of Goods: Consumption Among the Muria Gonds," in *The Social Life of Things*, ed. Arjun Appadurai (Cambridge, UK: Cambridge University Press, 1986), 110-138.

Kajri Jain, "When the Gods Go to Market," *Gods in the Bazaar: The Economies of Indian Calendar Art* (Durham, NC: Duke University Press, 2007), 77-114.

Jyotindra Jain, "Recasting the Imagery of Kalighat Painting" in *Kalighat Paintings: Images from a Changing World* (Ahmedabad: Mapin, 1999), 96-147.

Recommended:

Christopher A. Bayly, *Rulers, Townsmen and Bazaars: North Indian Society in the Age of British Expansion, 1770-1780* (1983; Oxford: Oxford University Press, 2012).

Anand A. Yang, *Bazaar India: Markets, Society, and the Colonial State in Gangetic Bihar* (Berkeley: University of California Press, 1998).

Arjun Appadurai, ed., *The Social Life of Things: Commodities in Cultural Perspective* (Cambridge: Cambridge University Press, 1986).

Bernard S. Cohn, "The Transformation of Objects into Artifacts, Antiquities and Art in Nineteenth Century India" in *Colonialism and its Forms of Knowledge: the British in India* (Princeton: Princeton University Press, 1996), 76-105.

Christopher Pinney, "Peshwas, Parrots and Bombs: Lithographs and Politics in Western India, 1870-1885," in *Photos of the Gods: The Printed Image and Political Struggle in India* (London: Reaktion, 2004), 45-58.

Sumanta Banerjee, "Nineteenth century Calcutta Folk Culture" in *The Parlour and The Streets: Elite and Popular Culture in Nineteenth Century Calcutta* (Calcutta: Seagull, 1989), 78-146.

Susan S. Bean, "The Unfired Clay Sculpture of Bengal in the Artscape of Modern South Asia," in *A Companion to Asian Art and Architecture*, edited by Rebecca M. Brown and Deborah S. Hutton (Malden, MA: Wiley-Blackwell, 2011), 604-628.

Dipti Khera, "Marginal, Mobile, Multilayered: Painted Invitation Letters as Bazaar Objects in Early Modern India," *Journal 18* (2016):
<http://www.journal18.org/issue1/marginal-mobile-multilayered-painted-invitation-letters-as-bazaar-objects-in-early-modern-india/>

Laurel Kendall, "Materiality, Making, and Magic," and "Agency and Assemblage," in *Mediums and Magical Things: Statues, Paintings, and Masks in Asian Places* (Oakland, CA: University of California Press, 2021), 66-101, 102-130.

Apr. 17/Week 11: Swadeshi, Gandhian Nationalism, and the Cult of the Craftsman

Kamaladevi Chattopadhyay, *India's Craft Tradition* (New Delhi: Publications Division, Ministry of Information and Broadcasting, Govt. of India, 1980), 1-57.

Saloni Mathur, "The Indian Village in Victorian Space: The Department Store and the Cult of the Craftsman" in *India by Design: Colonial History and Cultural Display* (Berkeley: University of California Press, 2008), 27-80.

Abigail McGowan, "Khadi Curtains and Swadeshi Bed Covers: Textiles and the Changing Possibilities of Home in Western India, 1900–1960," *Modern Asian Studies*, 50, no. 2 (2016): 518-563.

Christopher A. Bayly, "The Origins of Swadeshi (Home Industry): Cloth and Indian Society, 1700-1930," in *The Social Life of Things: Commodities in Cultural Perspective*, edited by Arjun Appadurai (Cambridge: Cambridge University Press, 1986), 285-322.

Recommended:

Abigail McGowan, "Convict Carpets: Jails and the Revival of Historic Carpet Design in Colonial India," *The Journal of Asian Studies* 72, no. 2 (2013): 391-416.

Katherine F. Hacker, "In Search of 'Living Traditions:' Gurusaday Dutt, Zainul Abedin, and the Institutional Life of Kanthas" in *Kantha: The Embroidered Quilts of Bengal from the Sheldon and Jill Bonovitz Collection and the Stella Kramrisch Collection of the Philadelphia Museum of Art*, ed. Darielle Mason (Philadelphia: Philadelphia Museum of Art, 2009), 59-79.

Emma Tarlo, *Clothing Matters: Dress and Identity in India* (Chicago: University of Chicago Press, 1996).

Paul Greenough, "Nation, Economy and Tradition Displayed: The Indian Crafts Museum, New Delhi," in *Consuming Modernity: Public Culture in a South Asian World*, edited by Carol Breckenridge (Minneapolis: University of Minnesota Press, 1995), 216-248.

Mary Hancock, "Remembering the Rural in Suburban Chennai: The Artisanal Past of DakshinaChitra," *No Touching, No Spitting, No Praying: The Museum in South Asia*, edited by Saloni Mathur and Kavita Singh (New Delhi: Routledge, 2015), 184-202.

Apr. 19: Revised research statement and bibliography due at 4 pm via Canvas

Apr. 24/Week 12: Contemporary Art, Photography, and Cinema

Christopher Pinney, "Chambers of Dreams," *Camera Indica: The Social Life of Indian Photographs* (Chicago: University of Chicago Press, 1997), 108-209.

Hira Nabi, "Transient Spaces and Places: Inside an 80s Cinema Hall in Lahore," *BioScope: South Asian Screen Studies* 8, no. 2 (2017): 268-279.

Jamal J. Elias, "On Wings of Diesel: Spiritual Space and Religious Imagination in Pakistani Truck Decoration," *RES: Anthropology and Aesthetics* 43 (2003): 187-202.

Iftikhar Dadi, "Pop South Asia: Artistic Explorations in the Popular," and "The Kaleidoscope and the Magic Lantern: Artistic Illuminations on the Popular," in Iftikhar Dadi and Roobina Karode, *Pop South Asia: Artistic Explorations in the Popular* (Sharjah: Sharjah Art Foundation, 2022), 3-13, 17-33.

Recommended:

Judith Mara Gutman, *Through Indian Eyes* (New York: Oxford University Press, 1982).

Jamal J. Elias, *On Wings of Diesel: Trucks, Identity, and Culture in Pakistan* (Oxford: Oneworld, 2011).

Iftikhar Dadi, "Ghostly Sufis and Ornamental Shadows: Spectral Visualities in Karachi's Public Sphere," in *Comparing Cities: The Middle East and South Asia*, eds. Kamran Ali and Martina Rieker (Oxford: Oxford University Press, 2009), 159-196.

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May 1/Week 13: No class; meet with instructor in office hours to discuss your papers

*****May 8: Research papers due on Canvas at 4 pm*****