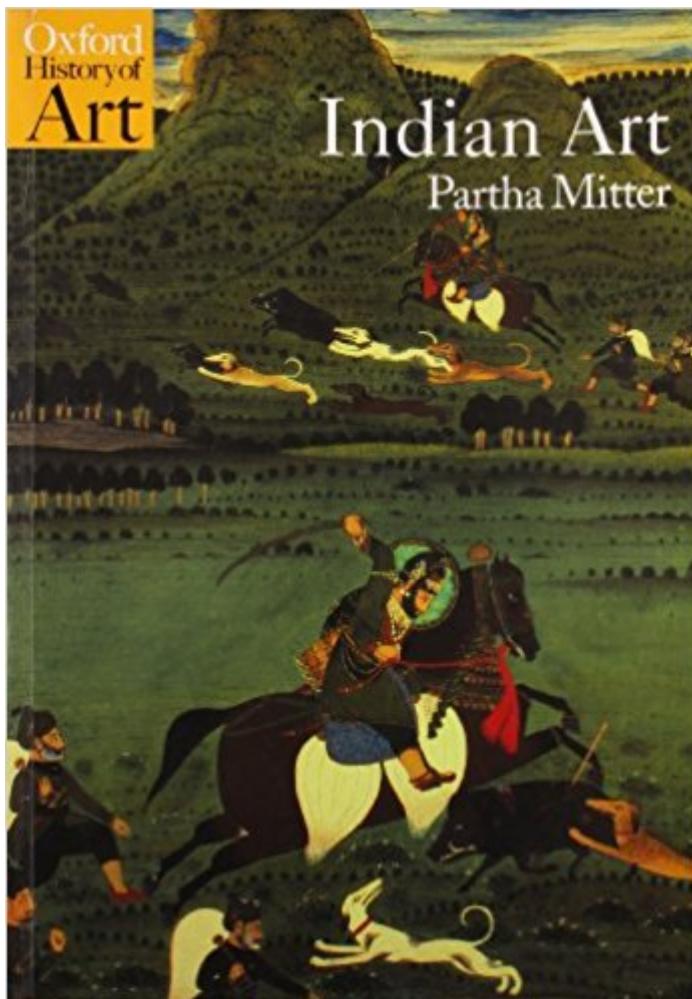


The book was found

Indian Art (Oxford History Of Art)



Synopsis

This concise yet lively new survey guides the reader through 5,000 years of Indian art and architecture. A rich artistic tradition is fully explored through the Hindu, Buddhist, Islamic, Colonial, and contemporary periods, incorporating discussion of modern Bangladesh and Pakistan, tribal artists, and the decorative arts. Combining a clear overview with fascinating detail, Mitter succeeds in bringing to life the true diversity of Indian culture. The influence of Islam on the Mughal court, which produced the world-famous Taj Mahal and exquisite miniature paintings, is closely examined. More recently, he discusses the nationalist and global concerns of contemporary art, including the rise of female artists, the stunning architecture of Charles Correa, and the vibrant art scene. The very particular character of Indian art is set within its cultural and religious milieu, raising important issues about the profound differences between Western and Indian ideas of beauty and eroticism in art.

Book Information

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Customer Reviews

Partha Mitter is Professor of History of Art at the University of Sussex. Currently a Visiting Scholar at the Getty Research Institute in Los Angeles, he also lectures around the world, notably Columbia University, Princeton University, and Oxford and Cambridge Universities.

great book

My professor insists we read this book as a foundation for our Indian Vernacular course. She has read most text books on the subject and insists this is the only one that is accurate and gives an appropriate survey of Indian Art.

I purchased this book for my own enjoyment and to supplement the required readings for my Asian Art class. It is a visual delight, inspiring, and highly informative as well.

as expected

Excellent!

Be aware that the digital edition has no page numbers in the index. This makes it an almost useless reference book.

Even as a general survey of Indian art, this book is shockingly superficial. Its discussions are vague and frequently unclear, and although it seems to be a general introduction to the field, it also uses terms exclusive to Indian art and architecture that are unfamiliar even to a well informed reader. It seems to be merely thrown together without much thought and is well below the general level of the other books in the Oxford series. As an example of the carelessness of the presentation, the text gives no indication of the museum or collection in which the individual works discussed can be found. It is appreciably inferior to J.C. Harle's survey published by Yale, and which covers the same material in much greater depth and detail.

The author begins with the assertion that "There is a need for a reassessment of the way in which we look at, and talk about, Indian art. The interesting question is not what Indian art shares with western art, but how it differs from it." There was a great deal more varied information in this book than most surveys of Indian art; for instance, the survey ends in the 20th century, not with Mughal painting as some similar books do. I'm not certain but I believe the author is perhaps Indian himself, and as such brings a unique perspective to an interpretation of the subject.

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