

**ART H 414/521: CURATING INDIA: HISTORY AND THEORY OF MUSEUMS IN THE
COLONY
Art 312
Th 2:30-5:20
Winter 2018**

Professor Sonal Khullar
Office: 363 Art Building
Email: skhullar@uw.edu
Office hours: Tu 12:30-1:30, and by appointment

Course description:

This course surveys the history of the art museum in South Asia from its colonial inception in the British Museum (London) and the Indian Museum (Calcutta) through its postcolonial incarnations in the Victoria Memorial Museum (Calcutta) and the National Museum of India (New Delhi). Alongside case studies of major public institutions, we shall explore professions, persons, and sites, which were crucial to the formation of the art museum in South Asia, such as the international exposition, the department store, the colonial art school, the Archeological Survey of India, the princely collector, and the colonial administrator. Throughout we shall engage theoretical writings on the practices and ideologies of the museum from the nineteenth century to the present, and we shall examine art collections from locations such as London, Calcutta (Kolkata), Tanjore (Thanjavur), Baroda (Vadodara), and New Delhi. This is a reading- and writing-intensive course. Students with a background in related disciplines such as literature, history, religion, anthropology, or architecture are welcome.

Course requirements:

Your grade for the course will be assessed on the basis of active class participation, which includes weekly responses to the reading on our electronic discussion board (20%); an in-class presentation (20%, sign-up sheet available on first day of class); a research statement and bibliography (10%, due in the sixth week with a revised statement due in the ninth week); and a final paper (50%, 10 pages on any art practice or institution studied in the course, due March 12).

All assignments must be completed for a passing grade. 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 documented illness or a family emergency. For every day (including weekends) your paper is late, I will deduct half a grade. That is, a 4.0 will become a 3.5, a 3.5 will become a 3.0, etc. Papers handed in on the day they are due but after the deadline are also late. All papers must be typed, double-spaced, with 1-inch margins and in a 12-point Times font.

You must post your weekly responses (approx. 300-500 words) to the reading by 12 midnight the day before class (Wednesday) on the Canvas site:
https://canvas.uw.edu/courses/1187474/discussion_topics

Course materials:

Two textbooks, Tapati Guha-Thakurta, *Monuments, Objects, Histories: Institutions of Art in Colonial and Postcolonial India* (New York: Columbia University Press, 2004) and Saloni Mathur, *India by Design: Colonial History and Cultural Display* (Berkeley: University of California Press, 2008), are available for purchase at the University Bookstore, 4326 University Way NE, Seattle, WA 98105. You may also purchase these books online.

All required and recommended readings are on reserve in the Art Library. Required reading, which is not in your textbooks, 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.

Absences from class prevent participation and may negatively affect grades. If you are absent from class due to personal or medical emergencies, immediately notify the instructor, find out what you missed from a classmate, and insure that all assignments and exams are completed.

Please arrive in class on time and turn off your cell phones in advance.

Equal Opportunity

The School of Art reaffirms its policy of equal opportunity regardless of race, color, creed, religion, national origin, gender, sexual orientation, age, marital status, disability, or status as a disabled veteran or Vietnam-era veteran in accordance with UW policy and applicable federal and state statutes and regulations.

Disability Accommodation

If you would like to request academic accommodations due to a disability, please contact Disabled Student Services, 448 Schmitz, Box 355839, (206) 543-8924 (V/TTY), or uwdss@u.washington.edu. If you have a letter from Disabled Student Services indicating you have a disability that requires academic accommodation, please present the letter to me on the first day of class so we can discuss the accommodations you might need.

Plagiarism

Plagiarism is defined as using in your own work the creations, ideas, words, inventions, or work of someone else without formally acknowledging them through the use of quotation marks, footnotes, bibliography, or other reference. Please check with your instructor if you have questions about what constitutes plagiarism. Instances of plagiarism will be referred to the Vice Provost/Special Asst to the President for Student Relations and may lead to disciplinary action.

Course schedule:

Week 1:

01/04: Introduction

Week 2:

01/11: Museums and the Making of Modernity and Antiquity in South Asia

Richard Davis, "Indian Images Collected" in *Lives of Indian Images* (Princeton: Princeton University Press, 1997), 143-185.

Saloni Mathur, "A Parable of Postcolonial Return: Museums and the Discourse of Restitution" in *India by Design: Colonial History and Cultural Display* (Berkeley: University of California Press, 2008), 1-26, 133-164.

Kavita Singh, "Material Fantasy: Museums in Colonial India," in *Art and Visual Culture in India, 1857-1947*, ed. Gayatri Sinha (Mumbai: Marg, 2009), 40-57.

Recommended:

Natasha Eaton, *Mimesis Across Empires: Artworks and Networks in India, 1765-1860* (Durham, NC: Duke University Press, 2013), 1-18.

Arjun Appadurai and Carol A. Breckenridge, "Museums are Good to Think: Heritage on View in India," in *Museums and Communities: The Politics of Public Culture*, eds. Ivan Karp et al (Washington D.C.: Smithsonian Institution Press, 1992), 34-55.

Annie Coombes, *Reinventing Africa: Museums, Material Culture, and Popular Imagination in Late Victorian and Edwardian England* (New Haven, CT: Yale University Press, 1997).

Week 3:

01/18: The Museum, the International Exposition, and the Department Store

Saloni Mathur, "The Indian Village in Victorian Space: the Department Store and the Cult of the Craftsman" and "'To Visit the Queen:' On Display at the Colonial and the Indian Exhibition of 1886" in *India by Design: Colonial History and Cultural Display* (Berkeley: University of California Press, 2008), 27-80.

Tony Bennett, "The Exhibitionary Complex," *New Formations* 4 (Spring 1988): 73-102.

Available online:

<http://www.londonconsortium.com/uploads/The%20Exhibitionary%20Complex.pdf>

Timothy Mitchell, "The World as Exhibition," *Comparative Studies in Society and History* 31, no. 2 (April 1989): 217-236.

Recommended:

Arindam Dutta, "The Department of Science and Art" in *The Bureaucracy of Beauty: Design in the Age of Global Reproducibility* (New York: Routledge, 2007), 1-38.

Sadiah Qureshi, *Peoples on Parade: Exhibitions, Empire, and Anthropology in Nineteenth Century Britain* (Chicago: University of Chicago Press, 2011).

Week 4:

01/25: The Museum as a House of Treasure and a House of Wonder

Carol Duncan, "The Art Museum as Ritual" and "From the Princely Gallery to the Public Art Museum" in *Civilizing Rituals: Inside Public Art Museums* (New York: Routledge, 1995), 7-20, 21-47.

Inderpal Grewal, "The Guidebook and the Museum" in *Home and Harem: Nation, Gender, Empire, and the Cultures of Travel* (Durham, NC: Duke University Press, 1996), 85-132.

Tapati Guha-Thakurta, "The Museum in the Colony: Collecting, Conserving, and Classifying" in *Monuments, Objects, Histories: Institutions of Art in Colonial and Postcolonial India* (New York: Columbia University Press, 2004), 43-84.

Recommended:

Ting Chang, "Disorienting Orient: Guimet and Duret, Anxious Flâneurs in Asia," in *The Invisible Flâneuse?: Gender, Public Space and Visual Culture in Nineteenth-Century Paris*, eds. Aruna D'Souza and Tom McDonough (Manchester and New York: Manchester University Press, 2006), 65-78.

Available online: http://tingchang.info/media/files/Chang_Disorienting_Orient.pdf

Rupert Richard Arrowsmith, *Modernism and the Museum: Asian, African, and Pacific Art and the London Avant-garde* (Oxford: Oxford University Press, 2011).

Gyan Prakash, "Staging Science," in *Another Reason: Science and the Imagination of Modern India* (Princeton: Princeton University Press, 1999), 17-48.

Rudyard Kipling, *Kim* (New York: McClure's, 1900).

Week 5:

02/01: Archeology, Art History, and Museology in South Asia

Tapati Guha-Thakurta, "The Empire and its Antiquities: Two Pioneers and their Scholarly Fields" and "'For the Greater Glory of Indian Art:' Travels and Travails of a *Yakshi*," in *Monuments, Objects, Histories: Institutions of Art in Colonial and Postcolonial India* (New York: Columbia University Press, 2004), 1-42, 205-236.

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.

Donald Lopez, "Introduction," in *Curators of the Buddha*, ed. Donald Lopez (Chicago: University of Chicago Press, 1995), 1-30.

Recommended:

Stephen Bann, "Antiquarianism, Visuality and the Exotic Monument" in Maria Pelizzari, ed., *Traces of India: Photography, Architecture and the Politics of Representation, 1850-1900* (New Haven: Yale University Press, 2003), 60-85.

Stanley Abe, "Inside the Wonder House: Buddhist Art and the West," in *Curators of the Buddha*, ed. Donald Lopez (Chicago: University of Chicago Press, 1995), 63-106.

Week 6:

02/08: Colonial Pasts and National Futures: The Victoria Memorial Museum (Calcutta)

*****Research statement and bibliography due in class*****

Deborah Swallow, "Curzon's 'National Gallery:' The Art Collections" in Philippa Vaughan, ed., *The Victoria Memorial Hall, Calcutta: Conception, Collections, Conservation* (Mumbai: Marg, 1997), 48-65.

Tapati Guha-Thakurta, "Traversing Past and Present in the Victoria Memorial" in Philippa Vaughan, ed., *The Victoria Memorial Hall, Calcutta: Conception, Collections, Conservation* (Mumbai: Marg, 1997), 139-156.

Benedict Anderson, "Census, Map, Museum," in *Imagined Communities: Reflections on the Origins and Spread of Nationalism*, rev. ed. (London: Verso, 1991), 163-185.

Available online: http://www.haussite.net/haus.0/SCRIPT/txt2001/01/a_censu.HTML OR <http://jan.ucc.nau.edu/~sj6/AndersonCensusMap.pdf>

Orhan Pamuk, "Small Museums," *The New York Times Style Magazine*, March 20, 2014. http://tmagazine.blogs.nytimes.com/2014/03/20/small-museums/?_r=0

For plates, see:

Kalpana Desai, ed., *Jewels on the Crescent: Masterpieces of the Chhatrapati Shivaji Maharaj Vastu Sanghralaya formerly Prince of Wales Museum of Western India* (Mumbai: Mapin, 2002).

Kalpana Desai and Pratapaditya Pal, *A Centennial Bouquet: the Khandalavala Collection of Indian Art* (Mumbai: Chhatrapati Shivaji Maharaj Vastu Sangrahalayam, 2004).

Week 7:

02/15 Princely Collections in Tanjore (Thanjavur) and Baroda (Vadodara)

Indira Viswanathan Peterson, "The Cabinet of King Serfoji of Tanjore: A European Collection in Early Nineteenth-century India," *Journal of the History of Collections* 11, no. 1 (1999): 71-93.

Julie F. Codell, "Ironies of Mimicry," *Journal of the History of Collections* 15, no. 1 (2003): 127-46.

Susan Stewart, "Objects of Desire" in *On Longing* (Durham, NC: Duke University Press, 1993), 132-169.

Michael Camille, "Introduction" in *Other Objects of Desire: Collectors and Collecting Queerly*, eds. Michael Camille and Adrian Rifkin (Oxford: Blackwell, 2001), 1-6.

Recommended:

Christine M.E. Guth, *Longfellow's Tattoos: Tourism, Collecting and Japan* (Seattle: University of Washington Press, 2004).

Rachel Poliquin, *The Breathless Zoo: Taxidermy and the Cultures of Longing* (University Park: Pennsylvania State University Press, 2012).

Natasha Eaton, "Critical Cosmopolitanism: Gifting and Collecting Art at Lucknow, 1775-1797" in Tim Barringer, Geoff Quilley, and Douglas Fordham, eds., *Art and the British Empire* (Manchester University Press, 2007), 189-204.

Week 8:

02/22: Instructor away for CAA meeting; Class to meet with Angela Weaver, Art Librarian, for research strategies session, Suzzallo Instruction Lab

Week 9:

03/01: Collecting the Bazaar and the Folk: William G. Archer and Gurusaday Dutt

*****Revised research statement and bibliography due in class*****

William G. Archer, "The First Years in India, 1931-34" in William and Mildred Archer, *India Served and Observed* (London: British Association for Cemeteries in South Asia, 1994), 6-58.

Gurusaday Dutt, "Folk Art and its Relation to National Culture" in *Folk Arts and Crafts of Bengal: The Collected Papers* (Calcutta: Seagull, 1990), 1-12.

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.

Recommended:

John H. Bowles, A review essay of *Odd Man In: Norton Simon and the Pursuit of Culture; From Mind, Heart and Hand: Persian, Turkish and Indian Drawings from the Stuart Cary Welch Collection and Painted Poems: Rajput Paintings from the Ramesh and Urmil Kapoor Collection*, *Biblio*, vol. XI, nos. 11-12 (November-December 2006).

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

W.G. Archer, *The Vertical Man: A Study in Primitive Indian Sculpture* (London: Allen and Unwin, 1947).

W.G. Archer, *Bazaar Paintings of Calcutta, the Style of Kalighat* (London: HMSO, 1953).

Week 10:

03/08: Civilizational Pasts and Modern Canons: The National Museum of India (New Delhi)

Tapati Guha-Thakurta, "The Demands of Independence: from a National Exhibition to a National Museum" in *Monuments, Objects, Histories: Institutions of Art in Colonial and Postcolonial India* (New York: Columbia University Press, 2004), 43-84.

Kavita Singh, "The Museum is National: The Nation as Narrated by the National Museum" in *India: A National Culture?*, ed. Geeti Sen, (Thousand Oaks and New Delhi: Sage, 2003), 176-196.

Kavita Singh, "Going to the Indian Museum: Institutions and Audiences in Museums in India," in *Paris-Delhi-Bombay*, eds. Sophie Duplaix and Fabrice Bousteau (Paris: Centre Pompidou, 2011).

Recommended:

Grace Morley interviews, 1982 Feb. 6 - Mar. 24, Archives of American Art, Smithsonian Institution.

Available online at: <http://www.aaa.si.edu/collections/oralhistories/transcripts/morley82.htm>

Kavita Singh, "Museums and the Making of the Indian Art Historical Canon" in Shivaji K. Panikkar et al, eds., *Towards a New Art History: Studies in Indian Art* (New Delhi: D.K. Printworld, 2003), 333-357.

Kavita Singh, "A History of Now: Modern and Contemporary Art Museums in India," *Art India: The Art News Magazine of India* vol. XV, no. 1 (June 2010): 26-33.

*****Final paper due on Monday, March 12 at 9 am on Canvas*****