

Forum
Transregionale
Studien



Kunsthistorisches
Institut
in
Florenz

Max-Planck-Institut

Art Histories and Aesthetic Practices



CENTRE FOR STUDIES IN
SOCIAL SCIENCES CALCUTTA



Transregional Academy
November 24-30, 2019
Mumbai, Kolkata, Chennai

India and the World: New Arcs of Knowledge

Program and Abstracts

THE MUSEUM



Chhatrapati Shivaji Maharaj Vastu Sangrahalaya

छत्रपति शिवाजी महाराज वस्तु संग्रहालय

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Dakshina Chitra



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Image: *Shakuntala Kulkarni, Photo Performance, B/6 Saraswat Co-Op Building, Gamdevi, 2010-12.* (c) Shakuntala Kulkarni and Chemould Prescott Road, photograph by Shivani Gupta

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Forum Transregionale Studien

India and the World: New Arcs of Knowledge

Transregional Academy
November 24–30, 2019
Mumbai, Kolkata, Chennai

Venues

Chhatrapati Shivaji Maharaj Vastu Sangrahalaya
159-161, Mahatma Gandhi Road, Kala Ghoda, Fort,
Mumbai 400023, Maharashtra, India
csmvsmumbai@gmail.com

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Centre for Studies in Social Sciences, Calcutta**
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Kolkata 700029, West Bengal, India
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Dakshina Chitra Museum
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Muttukadu, Chennai
Chengalpet District 600118, Tamil Nadu, India
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Concept Note

India and the World: New Arcs of Knowledge

Transregional Academy
November 24–30, 2019
Mumbai, Kolkata, Chennai

Studying the visual and material culture of the Indian subcontinent constitutes a gateway toward understanding much of the intellectual and cultural heritage of the globe, from antiquity to the present day. The assemblages of objects and images produced and used in the subcontinent—Buddhist stupas, sprawling temple-cities, Mughal carpets, Chettiyar homes, Satyajit Ray films, bazaar paintings, family photographs and much else—represent more than the inheritance of the subcontinent. This Academy brings together artists, curators, and scholars who are critically investigating such objects and images, and are interested in explicating how they are equally the heritage of many other cultures and communities. Many of them have emerged from encounters with other mediums and with other regions, which, in turn, have been reflected, reshaped, and reformed by the art of subcontinent.

The Transregional Academy will be held at Chhatrapati Shivaji Maharaj Vastu Sangrahalaya in Mumbai, Centre for Studies in Social Sciences, Calcutta, and at Dakshina Chitra Museum in Chennai in various formats including a symposium where research papers will be presented, site visits, experiential learning sessions, and discussions.

The Transregional Academy is organized by Prof. Dr. Nachiket Chanchani (University of Michigan, Ann Arbor) in collaboration with Art Histories and Aesthetic Practices program at the Forum Transregionale Studien (Berlin), Kunsthistorisches Institut in Florenz – Max-Planck-Institut (Florence), Centre for Studies in Social

Sciences Calcutta (Kolkata), Dakshina Chitra Museum (Chennai) and Chhatrapati Shivaji Maharaj Vastu Sangrahalaya (Mumbai).

The organizers acknowledge Prof. Dr. Tapati Guha-Thakurta's role in co-organizing the Kolkata segment of the Transregional Academy.

The Transregional Academy will be led by the following scholars:

Prof. Dr. Nachiket Chanchani

(University of Michigan, Ann Arbor)

Dr. Hannah Baader

(Art Histories and Aesthetic Practices, Berlin/
Kunsthistorisches Institut in Florenz – Max-Planck-Institut)

Prof. Dr. Rosinka Chaudhuri

(Centre for Studies in Social Sciences, Calcutta)

Prof. Dr. Tapati Guha-Thakurta

(Centre for Studies in Social Sciences, Calcutta)

Dr. Deborah Thiagarajan

(Dakshina Chitra Museum/ Madras Craft Foundation, Chennai)

Prof. Dr. Gerhard Wolf

(Kunsthistorisches Institut – Max-Planck-Institut, Florenz)

<http://academies.hypotheses.org/>
www.forum-transregionale-studien.de
www.art-histories.de
www.khi.fi.it
www.cssscal.org
www.csmvs.in
www.dakshinachitra.net

Program (Table)

SAT, Nov 23	SAT, Nov 24	MON, Nov 25	TUE, Nov 26	WED, Nov 27	THU, Nov 28	FRI, Nov 29	SAT, Nov 30
	<p>Welcome and Introduction</p> <p>'City as an Archive' walk through UNESCO World Heritage</p>	<p>Travel to Kolkata</p> <p>Panel 1 H. Baader N. Kimmert J. Pal</p> <p>Panel 2 S. Mallik R. Bernhaut P. Singh</p>	<p>Welcome at CSSSC/ Introduction of all participants</p> <p>Panel 6 R. Ghose V. Gupta P. Roy Choudhury</p> <p>Panel 7 R. Chaudhuri S. Mitra W. Bamber</p>	<p>Travel to Chennai</p>	<p>Round Table Conversation 'The Indian House as an Archive' D. Thiagarajan B. Kurakose S. Menon R. Jafer</p>	<p>Workshop 'Making Things in South Asia'</p> <p>Final Discussion</p>	
Lunch							
	<p>Tour of CSMVS galleries and special exhibition</p> <p>Discussion on the making of 'India and the World' exhibition with S. Mukherjee</p> <p>Tea Break</p> <p>Conversation with artists A. Dodiya and G. Patel</p> <p>Dinner: personal arrangements</p>	<p>Visit to Victoria Memorial Hall and grounds led by T. Guha-Thakurta</p>	<p>Panel 3 T. Guha-Thakurta M. Sil N. Rizvi</p> <p>Panel 4 N. Chanchani M. Manohar P. Wibulislip</p> <p>Tea Break</p> <p>Panel 5 L. Subramanian N. Grancho S. Lewis</p> <p>Conference Dinner</p>	<p>Panel 8 P. Deshpande S. Agarwal S. Bhatawadekar</p> <p>Panel 9 T. Banerjee J. Bachman I. López Arnaiz</p> <p>Tea Break</p> <p>Tour of JBMRC-CSSSC visual archives with K. Mukherjee</p>	<p>Walk through Dakshina Chitra campus with curators</p> <p>Tea Break</p> <p>Dance Performance at Dakshina Chitra Museum</p> <p>Dinner at Dakshina Chitra Museum</p>	<p>Visit to Mahabalipuram</p> <p>Dinner: personal arrangements</p>	<p>End of Academy/ Departure</p>

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Program

Sunday, Nov 24

9:00am Academy Introduction

Welcome by Nachiket Chanchani and Hannah Baader

Meeting Point: Sea-front opposite Soona Mahal, 143 Marine Drive, Mumbai

9:30am Walking Tour along UNESCO World Heritage Victorian Gothic and Art Deco buildings of Mumbai

with Mustansir Dalvi (Sir JJ school of Architecture, Mumbai)

12:00pm Lunch at CSMVS Visitor Centre

1:00pm Gallery Walk through CSMVS

with a curator of the ongoing special exhibition '*India and the Netherlands in the Age of Rembrandt*'

2:00pm Tea and Coffee Break

2:15pm Talk

by Sabyasachi Mukherjee (Director General, CSMVS) on the making of the '*India and the World*' exhibition (2018) and the current special exhibition followed by a Q+A session

3:30pm Tea and Coffee Break

4:00pm Conversation

with artists Geive Patel and Anju Dodiya on their work and its worldly affiliations

Monday, Nov 25

7:35am Departure/ Travel to Kolkata

Flight 6E 6749

12:00pm Lunch at Jadunath Bhavan Museum and Resource Center (JBMRC)/ Centre for Studies in Social Sciences, Calcutta (CSSSC)

1:30–5:00pm Tour

Victoria Memorial Hall with Tapati Guha-Thakurta (Centre for Studies in Social Sciences, Calcutta)

Tuesday, Nov 26

9:15am Meeting at JBMRC

9:30–10:00am Preliminaries

Welcome address by Rosinka Chaudhuri (Director, CSSSC)

Brief introduction to the symposium by Nachiket Chanchani

Introduction of all participants, panel chairs, and discussants

10:00–11:15am Symposium Panel 1

Natasha Kimmet (Universität Wien)

Buddhist Clay Sculpture Production in the Shahi Kingdoms

Joeeta Pal (Jawaharlal Nehru University, New Delhi)

The Afterlife of Kanheri: The Multiple Participants in an Extended Mortuary Tradition

Panel Chair and Discussant:

Hannah Baader (Forum Transregionale Studien/ KHI Florenz - MPI)

11:15–11:30am Tea and Coffee Break

11:30–12:45pm Symposium Panel 2

Ross Bernhaut (University of Michigan, Ann Arbor)

The Making and Remaking of the Jain Rock-Cut Sculptures at Gwalior: Expressions in Text, Image, and Stone

Parul Singh (Jawaharlal Nehru University, New Delhi)

Framing Reality: Photo-Mimetic Portraiture in the Windsor Castle Ishqnama Illustrated Manuscript

Panel Chair and Discussant: **Sanjoy Mallik**
(Visva-Bharati, Santiniketan)

12:45–1:45pm Lunch

1:45–3:00pm Symposium Panel 3

Mrinalini Sil (Jawaharlal Nehru University, New Delhi)

Collection and Commission: Formation of the 'Nabobs' Oriental Art Collection from Eighteenth-Century Bengal

Nimra Rizvi (Jawaharlal Nehru University, New Delhi)

Cultural Transactions Through Object Circulation: Awadh and the World, 1750–1857

Panel Chair and Discussant:

Tapati Guha-Thakurta (Centre for Studies in Social Sciences, Calcutta)

3:00–4:15pm Symposium Panel 4

Mohit Manohar (Yale University, New Haven)

Making and Remaking the Tomb of Sher Shah Suri in British India

Pimmanus Wibulsilp (Chulalongkorn University, Bangkok)

The Majestic Red Building That Burned Down: Reconsidering the Indo-Anglo Cultural Encounters and Exchanges in the Late Eighteenth-Century Nawabi Karnatak Through the History of the Chempauk Palace

Panel Chair and Discussant:

Nachiket Chanchani (University of Michigan, Ann Arbor)

4:15–4:30pm Tea and Coffee Break

4:30–5:45pm Symposium Panel 5

Nuncho Grancho (Instituto Universitário de Lisboa)

Asia on the Move: Two-Way Processes, Data and Legacy of Architectural History from Former Portuguese Colonial Territories in India

Sarojini Lewis (Jawaharlal Nehru University, New Delhi)

Visuals of Bhojpuri Migrants: Situating the Archive Through a Contemporary Lens/ Silences of Seas: Sea A Non-Archive?

Panel Chair and Discussant:

Lakshmi Subramanian (BITS Pilani, Goa)

7:00pm Conference Dinner

Wednesday, Nov 27

10:00–11:15am

Symposium Panel 6

Vivek Gupta (SOAS University of London)
*Imagining Somnath: Mirabilia Indiae in Islamicate
Cosmographies of South Asia*

Priyani Roy Choudhury (Humboldt-Universität
zu Berlin)
*The Plantain on the Pillar: A Visual Arc Between
Fatehpur Sikri and the Indian Ocean Rim*

Panel Chair and Discussant:

Rajarshi Ghose (Centre for Studies in Social Sci-
ences, Calcutta)

11:15–11:30am Tea and CoffeeBreak

11:30–12:45pm

Symposium Panel 7

Sandipan Mitra (Presidency University, Kolkata)
*Human Models: Colonialism, Anthropology and the
Global Circulation of the Clay Works of Krishnana-
gar*

William Bamber (University of Washington,
Seattle)

*From Ottoman Istanbulin to Hyderabad Sherwani:
A Transnational Men's Style in late-19th Century
South Asia, 1869–1911*

Panel Chair and Discussant:

Rosinka Chaudhuri (Centre for Studies in Social
Sciences, Calcutta)

12:45–1:45pm Lunch

1:45–3:00pm

Symposium Panel 8

Saomya Agarwal (Universität Heidelberg)
*The Heterogeneous Temporalities of the Painted
Cenotaphs of Shekhawati*

Shradda Bhatawadekar (Brandenburgische
Technische Universität, Cottbus-Senftenberg)
*A Railway Station as a Visual Narrative: Under-
standing the Railway Heritage of India in a Global
Context. The Case of Chhatrapati Shivaji Maharaj
Terminus, Mumbai*

Panel Chair and Discussant:

Prachi Deshpande (Centre for Studies in Social
Sciences, Calcutta)

3:00–4:15pm

Symposium Panel 9

Jessica Bachmann (University of Washington,
Seattle)
*Towards a Material and Cultural History of Soviet
Book Consumption in Post-Colonial South Asia,
1954–1973*

Irene López Arnaiz (Universidad de Madrid)
*A Transcultural and Transdisciplinary Modernism:
The Meeting of Indian Dances and the Parisian
Avante-garde*

Panel Chair and Discussant:

Trina Nileena Banerjee (Centre for Studies in
Social Sciences, Calcutta)

4:15–4:30pm Tea and Coffee Break

4:30–6:00pm Introduction to the visual archives of CSSSC

by Kamalika Mukherjee

Thursday, Nov 28

8:15am Departure/ Travel to Chennai

Flight 6E 563

12:30–1:45pm Lunch at Dakshina Chitra Museum

with Deborah Thiagarajan and Sharath Nambiar, both directors of Dakshina Chitra Museum

1:45–2:00pm Introduction to the Museum

by Deborah Thiagarajan

2:00pm Tour of Dakshina Chitra Museum

with Deborah Thiagarajan, Sharath Nambiar, and Suresh Sethuraman

6:00pm Dance performance

at Dakshina Chitra, followed by dinner on campus

Friday, Nov 29

9:45am Meeting at Dakshina Chitra Museum

10:00–12:00pm Round Table Conversation: 'The Indian Home as an Archive'

Deborah Thiagarajan (Dakshina Chitra Museum/ Madras Craft Foundation, Chennai),

Rathi Jafer (Indo-Korea Cultural and Information Centre, Chennai)

Benny Kuriakose (architect, Chennai),

Sadanand Menon (arts curator, editor, columnist, photographer)

12:00–1:00pm Lunch at Dakshina Chitra Museum

1:00–6:00pm Visit of Mahabalipuram: 'Temples as Archives'

Saturday, Nov 30

9:45am Meeting at Dakshina Chitra Museum

10:00–11:45am Hands-on Workshop: 'Making Things in India'

11:45–12:00pm Break

12:00–12:30pm Discussion

following the workshop

12:30–1:00pm Wrap-up Discussion:

Academy final wrap-up discussion: *India and the World: New Arcs of Knowledge*

1:00–2:00pm Lunch

2:00pm End of Academy/ Departure from Chennai

Participants and Projects

Saumya Agarwal

is a PhD student at the Cluster of Transcultural Studies at Heidelberg University, Germany. In her thesis, she historicizes the wall paintings of Shekhawati, an under-researched area of visual culture. Agarwal analyzes visual material to understand transformations effected by transcultural contacts. The primary transformation, she sheds light on, is the changing conception of the temporal with the introduction of a mechanized clock time. Concepts of temporality are also linked to her larger research interests in heritage practices and archives. Agarwal actively engaged in exploring both themes in a global context during her time as a research fellow at the Musée du quai Branly, Paris (2016-17). She holds an MPhil, MA and BA in Literary Studies from the University of Delhi. She has worked as a lecturer of English Literature at the University of Delhi for several years. As an extension of her research interests, she frequently writes commentaries on visual culture, iconography and contemporary politics for newspapers and independent news websites.

The Heterogeneous Temporalities of the Painted Cenotaphs of Shekhawati

The Shekhawati region in Rajasthan is famous for its painted buildings. Financed by the Marwari merchant community, the paintings flourished during the period of accelerated European contact (1750-1950). Hybrid images are thus the hallmark of these structures. Images like Christ smoking a cigar, Hindu gods listening to the gramophone and flying in automobiles or Queen Victoria glancing askance at a copulating couple, are some iconic examples. Hybridity though, in both architecture and art, predates the colonial contact. Telling examples of this are the opulently painted mortuary monuments or *chattris*. A result of the Indo-Islamic encounter,

the *chattri*, was popularized by the Mughals, and subsequently emulated by Rajput royalty. In her paper, Agarwal will analyze the appropriation of these structures by the merchant community of Shekhawati as an entry into history, that is, an attempt to defeat death and oblivion through monumentalization. Yet, such memorialization is at odds with Hindu notions of eschatology, and the thematics of the paintings decorating these structures, like the representations of the avatars of Vishnu, often create a counter-narrative. By analyzing the competing notions of time, one linear and the other cyclical, created by the structure and the paintings within, Agarwal will elucidate hybrid temporalities. Furthermore, she will use this discussion on temporalities to reflect upon the contemporary heritagization practices in the area that are often divided between conservation and preservation efforts.

Jessica Bachman

is a PhD candidate in the History Department at the University of Washington. She specializes in modern South Asian and global Cold War history. Her dissertation looks at the USSR's establishment of the world's largest global book translation and publication program during the Cold War and analyzes its cultural and social effects across South Asia. She has received grants from the Mellon Foundation, SSRC, Fulbright-Hays, American Councils, and CAORC to conduct two years of dissertation research in Russia and India where she will be based between 2018 and 2020. Prior to graduate school, she worked as a journalist in Moscow, Saint Petersburg, and Bangalore reporting for Thomson Reuters, the Economist, Time, and other publications. Bachman also runs an oral history project entitled *Bollywood and Bolsheviks* which features oral history interviews with former South Asian translators, distributors, and readers of Soviet books. The online project originally formed

part of a 2016 exhibition entitled *Bollywood and Bolsheviks: Indo-Soviet Collaboration in Literature and Film, 1954-1991*, which Bachman organized at the University of Washington's Suzzallo and Allen Library.

Towards a Material and Cultural History of Soviet Book Consumption in Post-Colonial South Asia, 1954-1973

In Western academic discourse, Soviet books are often characterized as “weapons” which were strategically deployed during the Cold War in an ideological battle for the “hearts and minds” of the decolonizing Third World. This paper challenges the utility of this military metaphor by looking at what readers from post-colonial South Asia actually did with Soviet books. Applying Arjun Appadurai’s well-known argument that things, like people, have social lives to the study of material and textual objects that remain stubbornly pigeonholed as “propaganda,” Bachman argues that for many South Asian readers, the widespread circulation of Soviet books on the subcontinent between the early 1950s and 1990s served as an exciting opportunity to create new cultural objects. Her analysis, based on a reading of archival sources and letters from India, Pakistan, and Sri Lanka reveals how a variety of imaginative bricolage practices emerged out of readers’ material engagements with Soviet books and associated printed ephemera (e.g. dustjackets, photographs, color illustrations, pocket calendars). In doing so, Bachman sheds light on how everyday individuals were able to cultivate a sense of belonging both at home and in the world in a post-colonial context where paper was always in short supply, book ownership was a luxury, and local print media was rarely produced using multi-tone offsetting printing processes.

William Bamber

Originally from Britain, Bamber is a PhD candidate in the University of Washington’s Interdisciplinary Near and Middle East Studies program, with an additional specialization in South Asian studies. His research focuses on the global history of the nineteenth-century, with particular emphasis on historical evolutions of male costume and masculinity, movements of aesthetic forms and the social history of Ottoman Turkey and South Asia. He completed his MA in Turkish studies at Sabancı University in Istanbul and is now in the final stages of his dissertation, supported by an ACLS-Mellon writing fellowship.

From Ottoman Istanbulin to Hyderabad Sherwani: A Transnational Men’s Style in late-19th Century South Asia

This paper traces the history of the Hyderabad sherwani jacket, from its origins in a mid-19th century Ottoman men’s style to becoming the embodiment of revitalized Hyderabad regional identity. Bamber argues that the distinctive aesthetic which evolved around the sherwani with fez/rumi topi exemplifies new notions of urbane modernity then emerging across the region, which sought to express a civilized, cosmopolitan, yet consciously non-Western identity. The wide popularization of an Ottoman style across South and Southeast Asia, moreover, illustrates the growing importance of other transnational networks than the European-imperial, not only political-economically but also in the realm of aesthetic exchange. Bamber draws on collections of costume, studio portraiture and Urdu popular print to document the material evolution, uses and meanings progressively constructed through the style. Initially characterized by sober shades and plain fabrics, the 1890s saw a resurgence of bright colors, bold patterning and silk, as Hyderabad statesmen sought to resuscitate domestic textile production and assert a new national aesthetics. Unlike other regions where the topi-sherwani style became associated with

Muslim nationalism, here it became a favorite anecdotal proof of the communal harmony particular to Hyderabad and the historical Deccan, where educated Hindus and Muslims could not be distinguished by dress.

Ross Lee Bernhaut

is a second-year doctoral student in the History of Art at the University of Michigan, Ann Arbor. Bernhaut's research focuses on the art and architecture of medieval South Asia. However, his interests are manifold and span from the Himalayas to Southeast Asia, and from premodern visual culture to modern art and historiography. He has worked as an intern and curatorial research assistant in the Department of Asian Art at the Metropolitan Museum of Art, New York. He has also presented research on the intersection of artistic and yogic influences in the Himalayan landscape paintings of Nicholas Roerich at the *46th Annual Conference on South Asia* at the University of Wisconsin, Madison. Ross holds an MA in the History of Art from the University of Pennsylvania (2018) and a BA in the History of Art from the University of Michigan (2016).

The Making and Remaking of the Jain Rock-Cut Sculptures at Gwalior: Expressions in Text, Image, and Stone

Carved into the outcroppings of Gwalior hill in Madhya Pradesh are more than 1,500 Jain images, mainly Tirthankaras and their attendants. While some of the images were fashioned in the seventh century, the majority were completed in the mid-fifteenth century in a proliferation of Digambara Jain sculptural activity implicating the monastic community, lay patrons, and local rulers. This paper queries the ways in which these images have, since their initial fabrication, been continually made and remade at various moments in history by different communities. In order to analyze the

discursive, pictorial, and literal reshaping of these Jain monuments Bernhaut will primarily examine three sorts of evidence: The written testimony originally composed in Chaghatay Turkish and recorded in the Baburnama, the corresponding painting from a late-sixteenth-century Persian manuscript translation of the Baburnama, and the material remains of the Jain sculptures themselves. This triangulation of textual, painted, and archaeological evidence complicates conventional synchronic and unidimensional scholarly accounts of image making and marring at Gwalior. He also considers the subsequent Jain replastering of the heads on many of the Jinas, the association of a miracle story with a colossal image of Parshvanatha, and the rock-hewn sculptures' eventual transformation into an archaeological site in the colonial period.

Shraddha Bhatawadekar

is a research associate at the Brandenburg University of Technology, Cottbus-Senftenberg, Germany and affiliated with the DFG Research Training Group "Cultural and Technological Significance of Historic Buildings". She is currently pursuing her PhD on the topic of Indian railway heritage, with a special focus on Chhatrapati Shivaji Maharaj Terminus, a UNESCO World Heritage Site located in the city of Mumbai. Using a critical lens, she aims to develop a holistic understanding of its cultural significance. Bhatawadekar obtained an MA in Ancient Indian History, Culture and Archaeology from Deccan College Post-Graduate and Research Institute, Pune, India. She has actively worked in the field of heritage management and conservation. She takes special interest in heritage education and has organized several outreach programs. She has written widely on the topics of heritage, culture and tourism in academic journals, books as well as in regional newspapers and magazines.

Bhatawadekar has received the Fulbright-Nehru Academic and Professional Excellence Fellowship (2015–16) and the Alexander von Humboldt German Chancellor Fellowship (2016–17), which has further reinforced a transcultural approach to her research.

A Railway Station as a Visual Narrative: Understanding the Railway Heritage of India in a Global Context. The Case of Chhatrapati Shivaji Maharaj Terminus, Mumbai

Railway stations built in the late 19th and early 20th century constitute a part of a larger process of internationalization, which witnessed the transfer of technology, material, people and knowledge across the world. Therefore, international influences are evident in station architecture, aesthetics, engineering and technological advancements. But at the same time, adaptations to suit local conditions have shaped and reshaped these processes, resulting in a hybrid product. Viewing the station building as an archive can offer numerous glimpses into this exchange and amalgam. This subject is hitherto insufficiently researched in the Indian context. In her PhD research, Bhatawadekar focuses on the Chhatrapati Shivaji Maharaj Railway Terminus (CSMT), a UNESCO World Heritage Site in Mumbai, and aims at exploring its multi-layered cultural significance. She will look at the period from 1853 when the railways first ran in Mumbai until the end of the 1920s. She attempts to read the station along with other visual and literary material and draw on select processes, contexts and actors to demonstrate the hybridity of station development. This paper aims at establishing the holistic significance of railway heritage, while also placing the narrative of Indian railway heritage within a global context.

Nuno Grancho

is an architect, urban planner, architectural historian and theorist. He works at the intersection of architecture, planning, material culture and colonial practices and its relationship with the transatlantic world and (post)colonial Asia from the early 16th century up to the present day. Within this field, his research is focused on questions of human and material agency, the epistemology and geopolitics of architecture and urbanism as a technique of social intervention. Grancho specializes in the ties between colonialism, architecture and urbanism and has written widely about architecture, urbanism, art and architecture of empire, infrastructure, and the cultural landscape of European colonialism. Grancho holds a PhD in architecture and urbanism from the University of Coimbra (2017). In 2012, Grancho was a visiting researcher at the Centre for Environmental Planning and Technology (CEPT), Architecture and Settlement Conservation Department, Ahmedabad, India. In 2014 and 2015, Grancho was a visiting researcher at SOAS University of London. Since 2017, Grancho has been a research fellow at DINÂMIA'CET- University Institute of Lisbon (ISCTE-IUL).

Asia on the Move: Two-Way Processes, Data and Legacy of Architectural History from Former Portuguese Colonial Territories in India

This research project aims to produce a new and bilateral understanding of the spread of Portuguese colonial architecture and urbanism across India since the 17th century (post-Enlightenment) and conversely the imprint of Indian architecture on Portuguese Western architecture and urbanism by focusing on its semantics and materiality of objects and images, engaging both Western and non-Western environments. It posits that the bilateral colonial channel (e.g. architecture made by the Portuguese in India), represented but one aspect of a larger multifac-

eted history that is equally the heritage of many other cultures and communities. By combining the disciplines of art history and architectural history with museum studies and area studies, the intention is to map and analyze more complex and under-rated dissemination patterns and border-crossing relationships between Europe and India. By using objects and images (drawings in travelogues, Indian urban cartography, etc.) produced and used in the Indian subcontinent and neglected in the West, Grancho seeks to explore different historical and literary representations as sources for the production of knowledge and to reflect on the culture/power nexus, in a transnational scope. The scientific focus will be on the development of a model for documenting and analyzing the transregional and transnational mobility, transfer and translation of architecture and urbanism between Europe and India as well as its appropriation. The emphasis of this research project will be on the mapping of the built environment itself as a key to documenting and studying the emergence of European architecture and urbanism in India and the counterpart, the imprint of Indian architecture on Portuguese Western architecture and urbanism, and all the transnational issues at stake. This should allow us to gain a better understanding of how European architectural and urban knowledge, expertise and practices have disseminated outside of Europe in sometimes sinuous ways that cross national, colonial and linguistic boundaries.

Vivek Gupta

is an art historian of the Islamic, South Asian, and Indian Ocean worlds. His doctoral thesis, *Wonder Reoriented: Manuscripts and Experience in Islamicate Societies of South Asia (ca. 1450–1600)*, will be submitted in 2019–2020 at SOAS University of London, History of Art and Archaeology. His thesis offers the first full-length study of how the genre of the Islamicate cosmography transformed in South Asia through an analysis of roughly 50 illustrated manuscripts. From

June 2019 onwards, he holds a research placement at the British Library on illumination in Persian manuscripts. In September 2019, he co-organized the symposium *Connected Courts: Art of the South Asian Sultanates* at the University of Oxford. His current research considers word and image, transculturation, Arabic in South Asia, and the relationship between contemporary and premodern practices. His research has been supported by the Smithsonian Institution, the Social Sciences Research Council, the Kamran Djam Fellowship for Iranian Studies, the Saraswati Dalmia Fellowship for Indian Art, and the Santander Mobility Award. His academic publications have appeared in *Archives of Asian Art*, *caa.reviews*, and the *Encyclopedia of Indian Religions*.

Imagining Somnath: *Mirabilia Indiae* in Islamicate Cosmographies of South Asia

While the wonders of India or "*mirabilia indiae*" have been a source of interest for scholars focused on the premodern West, they have been largely neglected within the field of South Asian illustrated manuscripts. In premodern India, wonder was integrated into scholarly curricula as knowledge fertile for transcultural innovations. Its popularity in the medieval Islamicate world inspired many Indic literary and material forms of expression. Because India has served as the site and source of wonder, Gupta explores how this concept was reoriented in an Asian context ca. 1450 to 1600. The holy site of Somnath intrigued the makers of fifteenth- and sixteenth-century Islamicate cosmographical encyclopaedias of South Asia. Dated to the mid-fifteenth century, the earliest known illustrated wonders-of-creation manuscript possibly made in the subcontinent passed through the Deccan cities of Bidar and Bijapur. Unlike contemporary Persian cosmographies, this manuscript's map of the world has labels of specific sites such as Somnath, Patan, and Telangana. Through an exploration of roughly 50 illustrated cosmo-

graphical manuscripts, this presentation examines topographical wonders such as Somnath. In so doing, it examines how these manuscripts situated specific Indian phenomena not only on the map of the world, but also in the entire universe.

Natasha Kimmet

is a Postdoctoral Research Fellow at the University of Vienna and member of the Austrian Science Fund project “Cultural Formation and Transformation: Shahi Art and Architecture from Afghanistan to the West Tibetan at the Dawn of the Islamic Era”. Her current research investigates Buddhist clay sculpture production in the Shahi Kingdoms. Kimmet received her PhD in Art History from the University of Vienna in 2019, with a specialization in the art and architecture of South Asia, Tibet, and the Himalayas. Her doctoral research was supported by a fellowship from the Center for Interdisciplinary Research and Documentation of Inner and South Asian Cultural History. Kimmet has taught in the Kabul Museum Project Curator Training Program in collaboration with the National Museum of Afghanistan, and was the 2015–2017 Curatorial Fellow at the Rubin Museum of Art, where she curated the exhibition *Monumental Lhasa: Fortress, Palace, Temple*. She has published several articles examining secular and religious art and architecture in the Western Himalayas.

Buddhist Clay Sculpture Production in the Shahi Kingdoms

This project offers a critical investigation of the clay heads and sculptural fragments attributed to Akhnur and Ushkur in India’s Jammu-Kashmir region at the Eastern extremity of the Shahi kingdoms (7th–10th centuries CE). The research aims to bring together the objects now dispersed in museum collections worldwide to better articulate how they were produced and used. These two groups of sculptures (tentatively

datable to the 6th–7th and 7th–8th centuries, respectively) differ stylistically, yet indicate related production techniques and functions as found across the Shahi kingdoms. While clay became the preferred medium in eastern Afghanistan and Pakistan around the 6th century, inadequate scholarly attention has been given to the subject. Kimmet reassesses the popular identification of the Akhnur and Ushkur objects as terracotta, instead following the argument of Varma (1970) that they are unbaked clay. The scarce architectural and archaeological evidence and comparison to late Gupta terracottas as well as clay objects in Afghanistan and Central Asia further indicate that the Akhnur and Ushkur objects were likely affixed to a Buddhist architectural setting and assembled in a narrative context. These sculpture fragments allow the examination of new arcs of knowledge across a vast expanse of Inner and South Asia during a period of intense cultural mobility. This paper considers the significance of these objects for defining the corpus of Shahi material culture and its transmission across the northwest of the Indian subcontinent.

Sarojini Lewis

has a background in visual studies and fine art with a specialization in archival photography, video art and book arts. She is currently working as a researcher, artist and curator. Besides her doctoral research at Jawaharlal Nehru University, New Delhi, her visual work and curated projects display a fascination with history, the landscape, the city, the environment and its user. What would unite them, what kind of view is there, on what is it focused? Repetitive elements in Lewis’ research are photographs of objects, people, migration and moments that reveal forgotten situations and function as visual traces and fragments, creating narratives leading to new perspectives. Lewis has participated in several projects of the Goethe-Institut (2018–2015) and in artists books in permanent art collections such as the Tate Britain and British Library. She

was part of curation project in Social Science Institute GB Pant in Allahabad (2018), Kochi Biennale (2016), for Contemporary Art Tent in Rotterdam (2018) or Stroom NL (2018), and several international exhibitions such as Museum Escravidão e Liberdade in Brazil (2018) or PIVO Sao Paulo (2019).

Visuals of Bhojpuri Migrants: Situating the Archive Through a Contemporary Lens/ Silences of Seas: Sea A Non-Archive?

This research attempts a comparative study of archival photographs and contemporary art from different destination colonies of indentured labourers from India, who migrated in the mid-nineteenth century to Surinam, British Guiana, Trinidad, Jamaica and Mauritius. Lewis aims to understand how identity formation was influenced by diverse circumstances of migrant communities in the Caribbean and Indian Ocean. The present generation of India diaspora living in the destination colonies has migration roots mostly from the Bhojpuri area in India, where people had the agricultural skills to work with sugarcane. This region covers the western part of Bihar and eastern Uttar Pradesh. In recent years, a number of contemporary artists of this diaspora have turned to archival photographs to creatively engage with the process of their identity formation. Migration processes are not single events as, between origin and destinations, multiple connections have evolved. Migration is a process where places and people are connected beyond distances and political borders. Artists from the Caribbean and Indian Ocean established a visual language that points to multiple interpretations on identity and memory. Silences of the sea are connected to colonial documentation; scholars like Guatra Bahadur and Marina Carter unravel several experiences of female indentured labourers. These experiences are kept like hidden memories of the sea in several archives. The absence of photographs made on ships and sea passages reminds us of

a silent zone; visual documentation from ships rarely reveal female experience. The archive thus has a blind spot that urges us to drift away from the colonial documentation. In this research, Lewis presents a series of archival photographs made of indentured labourers on board of ships and show how in this material one can speak of an absence of female representation. Diaries and female testimonies can be connected to these boat journeys and used as a contemporary lens from artists who visualised the situations absent from photographs.

Irene López Arnaiz

holds a PhD in Art History from the Complutense University of Madrid (Spain). She has a BA in Art History and an MA in Museum and Heritage Studies. She is a member of Trama Research Project and she currently collaborates with the Thyssen-Bornemisza National Museum in a project of coordination of guides and organization of contents related to the permanent collection and temporary exhibitions, within the framework of Corporate Events Programme. Between 2014 and 2018 she was a Predoctoral Fellow at Complutense University of Madrid. She has completed five research stays in Paris and London at Institut national d'histoire de l'art (INHA), Centre d'études de l'Inde et de l'Asie du Sud (CEIAS, EHEE-CNRS) and Victoria and Albert Museum, financed by several scholarships.

A Transcultural and Transdisciplinary Modernism: The Meeting of Indian Dances and the Parisian Avant-garde

This paper poses a critical study of Indian performing traditions as one of the numerous and eclectic elements that fostered the forging of western modernism and a more extensive global modernism in a time when, as a result of imperial politics, Europe discovered different cultures and artistic traditions. This investigation shows

the essential role these processes of interchange played in the Parisian artistic avant-garde between the end of the 19th century and the first half of the 20th century. It seems necessary to restore the role Indian dancers played during their travels to France from 1838 onwards. In these travels, they revealed to Western audiences their performing traditions, which would later become a fertile source of inspiration for both artists and dancers based in the West. Moreover, it is seemingly indispensable to highlight the contribution of “Hindu female dancers” to this same modernism throughout a whole set of complex mechanisms they developed in relation to the image forged around their predecessors. This work thus enhances their invaluable role in the artistic panorama, not only as pioneers of early modern dance, but also as active drivers of the configuration of modernism in other artistic fields in a time when painters and sculptors found in the art of dance the materialization of their own creative concerns.

Mohit Manohar

is a PhD Candidate in the History of Art at Yale University. He is writing his dissertation on the Deccani city of Daulatabad, focusing on its architectural and urban history in the fourteenth century. Other areas of interest include Mughal and Deccani painting, colonial Indian architecture, and the historiography of South Asian Islamic art. Recent publications include a catalog entry on the influence of John Ruskin’s political-economic theory on Gandhi. Manohar also writes fiction and his short stories have appeared in American literary journals. He received a BA in art history and creative writing from Princeton University.

Making and Remaking the Tomb of Sher Shah Suri in British India

What was the colonial understanding of “architectural restoration” and how have these shaped extant pre-colonial monuments in South Asia?

Can South Asian buildings, drastically altered by the British, also be thought of as British heritage? Manohar’s paper wrestles with these questions by focusing on the 1882–83 “restoration” of the tomb of Sher Shah Suri in Sasaram (built 1545 CE). The tomb initially had a *chhatra* (domed pavilion) crowning its main dome, but H. H. Cole, then Curator of Ancient Monuments in India, complained that it did not resemble other “Pathan tombs,” most of which were crowned by a finial. He was convinced that the *chhatra* was not original to the tomb and demanded it be replaced by a finial. His “renovation” thus drastically altered the building’s form, making an unusual tomb profile—there are very few extant tombs with a crowning *chhatra*—appear usual. Manohar takes a critical look at this “restoration.” He rehabilitates the *chhatra* to the main dome of Sher Shah Suri’s tomb and analyzes how its placement complicates the building’s program. Manohar further theorizes why the *chhatra* was removed from the tomb by contextualizing its role in Indo-Saracenic buildings that were contemporary to this “restoration.”

Sandipan Mitra

is a doctoral candidate in sociology at Presidency University, Kolkata. He has previously obtained a BA and an MA in sociology from Presidency University and an MPhil from the Centre for Studies in Social Sciences, Calcutta. His MPhil dissertation examined the ways in which anthropology as a discipline developed out of an intersection of multiple scholarly fields and institutional sites in colonial Bengal. Mitra’s current research explores the connections between anthropology and governance in India by focusing on the intersections of anthropological imagination, pedagogic practices and governmental techniques. His PhD thesis assimilates metropolitan debates across anthropology, political economy and economics, colonial and post-colonial governmental practices, works of Indian anthropologists, and the politics of empire and nation-states in non-Western countries. He is

interested in the history of Bengal, the history of anthropology, anthropology of states and the political economy of Indian society. He is a recipient of the Sahapedia-UNESCO Fellowship (2018) and was a part of the research team which prepared the dossier for the nomination of the Durga Pujas of Kolkata for possible inscription on UNESCO's Representative List of Intangible Cultural Heritage (ICH) of Humanity (2019).

Human Models: Colonialism, Anthropology and the Global Circulation of the Clay Works of Krishnanagar

The clay art of Krishnanagar in Nadia is an integral component of Bengal's vibrant cultural heritage. It has thrived under royal patronage since the mid-eighteenth century. During the second half of the nineteenth century, it attained global prominence as life-size and miniature human models made by the artists of Krishnanagar became a major point of attraction at transnational exhibition spaces, from where they often found their way into museums. Unlike the mechanically-prepared shoddy plaster casts of human skulls and fossils that were then used by phrenologists and paleontologists as legitimate means of reproducing knowledge, the scientific authority of these manually made clay models and their replicas was derived from their precision and realistic appeal. It was their life-like appearance which made them popular among the colonial anthropologists who were obsessed with using such techniques of study that offered an objective guarantee of certainty. The 'science of man' therefore realised itself by appropriating an indigenous art form that could potentially bridge the gap between reality and representation. This project intends to explore the relationship between anthropology and the clay art of Krishnanagar by closely probing the lives of the human models within the anthropological galleries of the Calcutta International Exhibition (1883-1884) and the Indian Museum and their travels across the imperial world. Simultaneously, it also aims to think of the con-

nection between science and art, objectivity and aesthetics in general. In doing so, it argues that the colonial encounter with this art form acted as a formative site for anthropology in India. The larger objective of Mitra's work is to comprehend the epistemological status of these human models within the emerging knowledge practices of the nineteenth century.

Joeeta Pal

is a PhD student at Jawaharlal Nehru University, New Delhi. Her thesis attempts to trace the various modes of engagement with death in early Buddhism between the fourth century BCE and the fourth century CE. The study discerns the practices and ideas relating to mourning, memorialization and the different spaces allocated to the two by using historical, archaeological and art-historical sources. Her MPhil dissertation looked at multivalent death practices at sites of the Indus Valley Civilization through an analysis of burials at Kalibangan and Lothal. Pal's other research interests include prehistoric burials and the politics of death in more recent times.

The Afterlife of Kanheri: The Multiple Participants in an Extended Mortuary Tradition

This paper shall argue that a place can retain the imprint of death even after its abandonment. It makes this argument on the basis of a spatial analysis of the site of Kanheri. Located in the contemporary city of Mumbai, its Buddhist occupation may be dated to between the second and tenth centuries CE. The site housed a Buddhist monastic settlement with a *chaitya*, rooms for monks, water tanks and a high density of 'votive' stupas. By the tenth century, Buddhist monks had ended their occupation of the site. Kanheri, however, did not disappear into obscurity and different groups including Portuguese travelers, colonial explorers and the locals have engaged with the memorial stupas in different ways. Every act of remembrance involves an element of forget-

ting. While the Buddhist past of the caves seems to have been forgotten, the Buddhist manner of memorialization remained. The identification of the place with death and memory is likely to have been from the residual memories of the locals passed through oral tradition but the familiarity of all humans with death is likely to have also enabled such an association. Pal's paper thus looks to explain how the identification of Kanheri as a site for memorialization was recognized and utilized by groups that were unfamiliar with Buddhism and how they chose to become a part of the site. That the space of the stupas was meaningful to them in death and memorialization is worthy of recognition.

Nimra Rizvi

is a doctoral student at the Centre for Historical Studies of Jawaharlal Nehru University, New Delhi. Her thesis is titled *Articulating Power and Culture through Objects of Value: Awadh and the World 1740-1857*. She is particularly interested in exploring production and circulation of objects in Awadh and aims that her work on material culture will open new avenues into studying the vibrantly disruptive socio-cultural histories of the eighteenth and early-nineteenth century in India. Rizvi heads a project on the oral history documentation of Awadh with a Lucknow based organization, *Sanatkada*. As a part of this project, she has co-edited four volumes titled, *Feminists of Awadh Par Salaam: Kuch Qisse Yaadien aur Baatiien* (2014), *Filmi Duniya Mein Awadh* (2015), *Lucknow Ki Rachi Basi Tehzeeb* (2016), *Lucknow ki Reha'ish: At Home in Lucknow* (2017). Rizvi is also the Co-Director of Mahindra Sanatkada Lucknow Festival, an annual festival of history, music, literature, cuisine, craft and weaves that is held in Lucknow. As a part of this festival, she has curated three exhibitions, *Dar o Deewar* (2017), *Francisi Awadhi Ta'alluqaat* (2018) and *Husn e Karigari e Awadh* (2019).

Cultural Transactions through Object Circulation: Awadh and the World, 1750-1857

Traditionally, the history of Awadh has been subsumed under the meta-narratives of the Mughal Empire's decline decentralized control, and the establishment of colonial authority. This is due to the nature of the colonial archive as well as the academic gaze that has been trained by this archive of political correspondences, secret reports and agricultural surveys. Rizvi argues for a need to negotiate with the material culture of this period by examining lists, inventories, travelogues, paintings, letters and journals of the Nawab, Company officials and other Europeans in Awadh to challenge existing narratives centering political and economic decay, decline and supremacy of British authority. She argues that objects in circulation became instruments of educating, enquiring, subjugating, impersonating, imperializing and dominating a wide range people and institutions. The paper will explore the material collections of collectors like Claude Martin, Jean Baptiste Gentil and Antoine Polier, the process and method of collecting, as well as debates around the person of the collector. The second part of this paper will explore how objects from these collections became sites of knowledge production in Awadh and about Awadh in Europe, thus pointing to a cultural efflorescence that set the tone for interactions across individuals, cultures, spaces and borders.

Priyani Roy Choudhury

is a researcher currently based in New Delhi. She is pursuing her PhD at the Institut für Kunst- und Bildgeschichte at Humboldt-Universität zu Berlin. Her doctoral research, *Fashioning of a Mughal City: Fatehpur Sikri*, takes a close look into the making of the city in the context of the architectural and cultural environs of sixteenth

century India. Between October 2013–2017, Roy Choudhury was a fellow of the research and fellowship program *Connecting Art Histories in the Museum: The Mediterranean and Asia 400–1650* (Kunsthistorisches Institut in Florenz – Max-Planck-Institut/ Staatliche Museen zu Berlin). Under its aegis she was placed at the Museum für Islamische Kunst, Berlin, where she co-curated, alongside Julia Gonella, the exhibition *Mystic Travellers: Sufis, Ascetics and Holy Men* in 2016.

The Plantain on the Pillar: A Visual Arc Between Fatehpur Sikri and the Indian Ocean Rim

Certain pillars in the palace complex at Fatehpur Sikri carry micro representations of the banana or plantain tree. Sometimes laden with heavy conical flowers, every blade of leaf is marked with subtle alterations each time it's repeated. Scholarship on Fatehpur Sikri consistently describes these images and those of similar heritage as 'Hindu/Jain motifs'. Thereby it feeds a narrative which fashions Fatehpur Sikri as a monument to 'syncretic' values. Yet in the very demarcation of individual traditions, such descriptions become exclusionary of the culturally complex histories and meanings that these motifs embody. How does one, for instance, read the plantain on the pillar crafted in sixteenth-century Fatehpur Sikri in juxtaposition with the same motif found on the grave of Umar al-Kazeruni (c.1333) in Khambhat (Cambay) in Gujarat, or on a gravestone in Oman from the fourteenth century and another found in Sumatra from the fifteenth? Preeminent ports such as Cambay served as axes of maritime trade and as well as sites of production. The conquest of Gujarat beginning in 1571 allowed the Mughals access to these pivotal hubs of aesthetic heritage. The last decade has seen a turn towards connecting art histories over large geopolitical matrices. It has therefore become imperative to reassess our approach to ornamental motifs used in the Indian sub-continent, especially

when they do not stay confined to a single artistic lineage or to territorial boundaries. Roy Choudhury's paper will attempt to address this through an exploration of the translocation of a single motif between completely different temporal, spatial, and material contexts.

Mrinalini Sil

is a PhD research scholar of Visual Arts in the School of Arts and Aesthetics at Jawaharlal Nehru University, New Delhi. Having received her MA in History at Jadavpur University, Kolkata, she completed her MPhil titled *Painting in Murshidabad in the eighteenth century: An exploration of the patterns of art patronage* at the School of Arts and Aesthetics at JNU. Finding the transitional period of eighteenth century most exciting in terms of the migration of ideas, people, artistic styles and forms, her MPhil dissertation dealt with patterns of art patronage in eighteenth century Murshidabad paintings. Working further on Murshidabad paintings for her doctoral thesis, her research interests broadly include provincial Mughal styles of painting, the sociology of art production in early modern India and notions of patronage and collection of art in early-modern India. She had received the UK Travel Award from the Nehru Trust for the Indian Collections at the Victoria and Albert Museum and the Sahapedia-UNESCO Fellowship and has presented several papers in different national and international conferences over the years

Collection and Commission: Formation of the 'Nabobs' Oriental Art Collections from Eighteenth-Century Bengal

The second half of the eighteenth-century in Bengal saw the extension of the English presence beyond the political and mercantile realm, where the 'Nabobs' of the Company emerged as eminent collectors and patrons unraveling a fascinating but complicated tale of art col-

lection and patronage. The Company ‘Nabobs’ looted, commissioned, collected, quested for and preserved the best of the arts of eighteenth-century Bengal. The materials collected by these men offer corporeal evidence of a time and place in which parallel cultural idioms and social ambitions worked to produce cross-cultural fusion, making the second half of the eighteenth century one of the most complex, perplexing but captivating and compelling of times. Thus, understanding these ‘Nabobs’ as active agents of transculturation, this paper will seek to probe into the conceptual and visual categories constructed around colonial collecting. The eighteenth-century in Bengal witnessed indiscriminate looting and plundering of oriental riches by early English administrators like Robert Clive to a careful patronage and curation of artworks to satisfy the encyclopedic interests that shaped the sensibilities of the first generation of Orientalists like Sir Elijah Impey and Richard Johnson. In this context the paper will bring to the fore an illustrated *Razmnama* manuscript belonging to Sir Elijah Impey and a set of *Ragamala* paintings from Richard Johnson’s collection (both done in the Murshidabad style) in an attempt to trace the patterns of synthesis and exchange that took place in the interstices between culture, traditions, artistic styles and aesthetic sensibilities in the twilight period of the Mughal empire’s waning away and emergence of the British one. Highlighting the complex cultural entanglements of this period, an endeavor will be made to investigate the interrelation between colonial art patronage and collecting as a means of self-fashioning that evolved along with the emergence of the proto-colonial intelligentsia in eighteenth-century Bengal.

Parul Singh

is a doctoral candidate from School of Arts and Aesthetics, Jawaharlal Nehru University, New Delhi. For her doctoral thesis, she is investigating the visual culture of Awadh during the reign

of Wajid Ali Shah, the last king of Awadh (r. 1847-1856). Her research re-examines the visual culture of Awadh in light of its complex socio-political milieu, its royal political aspirations, tastes, influences and underlying traditions. Investigation of this visual culture reveals its importance for maintaining, and fortifying the power of the king. Parul has been awarded the NTICVA (Nehru Trust for the Indian Collection at Victoria and Albert Museum) UK Visiting Fellowship (2015), NTICVA- CWIT (Charles Wallace India Trust) joint study grant (2016), Inlaks Shivdasani Foundation travel grant (2015) and a study grant by the John Bissel Foundation (2017).

Framing Reality: Photo-Mimetic Portraiture in the Windsor Castle Ishqnama Illustrated Manuscript

The Windsor Castle Ishqnama is an illustrated manuscript of an autobiographical text written in 1851 by Wajid Ali Shah, the last king of Awadh detailing his love life. Hinging between two different eras, the Ishqnama Illustrations cite different scopic regimes at play in nineteenth-century Awadh, as well as amalgamate elements of a wider visual nexus in photographs, painting, and theatre. The images are hybrid and self-conscious and are a site in which emerging technologies such as photography, along with the western system of single-point perspective, are used in the traditionally-valued format of the Islamicate illustrated manuscript. These paintings disrupt the customary depiction of an idealised portraiture of royal women, as they are now depicted using photographically realistic faces, juxtaposed with bodies rendered in the proportion types of idealised women. Produced at a specific spacio-temporal point in history, this curious hybrid set of paintings can be situated within a larger field of other fin de siècle photo-based images manipulated by techniques such as overpainting, collages and doubling, or the ‘xeno-real’ calendar images of gods made at the juncture of impending disintegration of the old

order as it reacted to the emerging technology of photography. These images unravel and question wider beliefs regarding the relationship between image and reality, appearances and photographic 'truths'. They present a critical moment in the development of a modern structure of vision, control and staging and also raise issues about selfhood, self-presentation and sexuality.

Pimmanus Wibulsilp

is currently a lecturer at the Department of History, Faculty of Arts, Chulalongkorn University, Bangkok. After earning her BA in history from Chulalongkorn University, she moved to the Netherlands to pursue her graduate studies. She completed her MA in 2012 and received her PhD in April 2019 from the faculty of Humanities, Leiden University. Her doctoral thesis is titled *Nawabi Karnatak: Muhammad Ali Khan in the Making of a Mughal Successor State in Pre-colonial South India, 1749-1795*. It is aimed to re-write the history of an eighteenth-century South Indian state through the voices and perspectives of its local ruler, in order to bring it out of the old Eurocentric frameworks. Her main interests are the early modern history of South Asia and Thailand (Ayutthaya), especially on the aspects of cross-cultural encounters and transnational relationships. In 2017, in cooperation with a Thai historian Bhawan Ruangsilp, Pimmanus published an article on Ayutthaya history titled *Ayutthaya and the Indian Ocean in the 17th and 18th Centuries: International Trade, Cosmopolitan Politics, and Transnational Networks* (Journal of the Siam Society, 2017, vol. 105, 97-114).

The Majestic Red Building that Burned Down: Reconsidering the Indo-Anglo Cultural Encounters and Exchanges in the Late Eighteenth-Century Nawabi Karnatak Through the History of the Chepauk Palace

The Chepauk Palace—a red building on Marina Beach, Chennai— returned to public attention in 2013 when a fire reduced it into state of ruin. While its major restoration still awaits the approval of the Indian government, this research wishes to bring the further attention of scholars and publics to this significant Indian-British shared heritage by providing some new meanings and perspectives to its history. Built by the so-called “puppet” of the British, designed by a British engineer, and known as the pioneer of Indo-Saracenic architectural style mainly developed by colonial architects, this building would have been seen unsurprisingly as a British colonial heritage—a symbol of British politico-cultural invasion imposed upon the defenseless local Indian society. However, this research argues that its founder, Nawab Muhammad Ali Khan, was far from being a puppet. He was an active player who fought the British domination inch by inch using many “soft” policies. In this light, the Chepauk palace was not only the major theater site where many interesting scenes of Indo-Anglo encounters and contests can be observed. The palace can also be seen as one of diverse tools which the Nawab calculat- ingly designed to fight against his British “ally.” Further, Chepauk Palace was also a witness of a highly tolerate and pragmatic pre-modern South Asian society.

Steering Committee

Hannah Baader

is Permanent Senior Research Fellow at the Kunsthistorisches Institut in Florenz – Max-Planck-Institut and Academic Program Director of the research and fellowship programs “Art Histories and Aesthetic Practices” and “4A Lab”. She holds a doctorate from the Freie Universität Berlin with a thesis on portraiture and languages of friendship and had research positions at the Bibliotheca Hertziana, Rome, and at the Freie Universität Berlin. From 2007 to 2012, she was Head of the Minerva Research Group “Art and the Cultivation of Nature 1200–1650”. Together with Kavita Singh, she has developed the Max-Planck Partner Group “The Temple and the Museum”, at JNU, New Delhi, since 2009. She obtained grants by the Gerda-Henkel-Stiftung as well as by the Getty Foundation for “Art, Space and Mobility in Early Ages of Globalization. The Mediterranean, Central Asia, and Indian Subcontinent”, together with Avinoam Shalem and Gerhard Wolf. In 2014 and 2016, she was Fellow at the Getty Research Institute, Los Angeles. In 2017 she was a Visiting Professor at Heidelberg University. Currently she is working on a book project on maritime iconology in early modern times as well as a coauthored book project of a transcultural art history before modernity.

Nachiket Chanchani

the convener of the Transregional Academy, is a tenured associate professor jointly appointed in the Department of the History of Art and Department of Asian Languages and Cultures at the University of Michigan, Ann Arbor, USA. Concurrently, he is Director of Graduate Studies in the History of Art Department. In Spring 2019, the University of Washington Press (Seattle) published his first monograph, *Mountain Temples and Temple Mountains: Architecture,*

Religion, and Nature in the Central Himalayas. His other writings are appearing in leading journals including *Archives of Asian Art*, *Artibus Asiae*, *Arts Asiatiques*, *History of Photography* and *Art in Translation*, in edited books, and on *The Hindu* newspaper's editorial pages. Chanchani has guest edited special issues of *Ars Orientalis* and *South Asian Studies*. He has been closely involved with curatorial projects at many art museums and has received fellowships from the Victoria and Albert Museum, Asian Cultural Council, Smithsonian Institution, Royal Netherlands Academy of Arts and Sciences, Kunsthistorisches Institut in Florenz – Max-Planck-Institut, Forum Transregionale Studien and other organizations. Chanchani is regularly invited to give special lectures across Asia, Europe, and North America and has led several curatorial and research training workshops in India.

Rosinka Chaudhuri

is Director and Professor of Cultural Studies at the Centre for Studies in Social Sciences, Calcutta (CSSSC). She was also invited to be appointed the first Mellon Professor of the Global South at Oxford University, 2017–18. She was awarded her DPhil. (PhD) from the University of Oxford in 1997, and the thesis was later published as her first book *Gentlemen Poets in Colonial Bengal: Emergent Nationalism and the Orientalist Project* (Seagull, 2002). Subsequently she has published two other books, *Freedom and Beef-Steaks: Colonial Calcutta Culture* (Orient Blackswan, 2012) and *The Literary Thing: History, Poetry and the Making of a Modern Literary Culture* (Oxford University Press, 2013; Peter Lang, 2014). She has edited four books, *Derozio, Poet of India: A Definitive Edition* (Oxford University Press, 2008), *The Indian Postcolonial* (with Elleke Boehmer, Routledge UK, 2010), *A History of Indian Poetry in English* (Cambridge University

Press, 2016), and, most recently, *An Acre of Green Grass and Other English Writings of Buddhadeva Bose* (Oxford University Press, 2018). She is on the editorial board of *Interventions: International Journal of Postcolonial Studies*, and has published widely in India and abroad. She has also translated and introduced the complete text of the letters Rabindranath Tagore wrote his niece, calling it *Letters from a Young Poet (1887-94)* (Penguin Modern Classics, 2014); this received an Honorable Mention in the category A.K. Ramanujan Prize for Translation (S. Asia) at the Association for Asian Studies Book Prizes 2016. Her current research is tentatively titled *True Heroes of Empire*.

Tapati Guha-Thakurta

is Professor of History and was the Director of the Centre for Studies in Social Sciences, Calcutta (CSSSC) from 2012 to 2017. Her two main books are *The Making of a New 'Indian' Art: Artists, Aesthetics and Nationalism in Bengal* (Cambridge University Press, 1992), and *Monuments, Objects, Histories: Institutions of Art in Colonial and Postcolonial India* (Columbia University Press, and Permanent Black, 2004). She is also the author of several exhibition monographs, among them, *Visual Worlds of Modern Bengal* (Seagull, Kolkata, 2002), *The Aesthetics of the Popular Print: Lithographs and Oleographs from 19th and 20th Century India* (Birla Academy of Art and Culture, Kolkata, 2006), *The City in the Archive: Calcutta's Visual Histories* (Calcutta: CSSSC, 2011). She has co-edited two anthologies of essays, *Theorising the Present: Essays for Partha Chatterjee* (Delhi: Oxford University Press, 2011) and *New Cultural Histories of India: Materiality and Practices* (Delhi: Oxford University Press, 2013). Her most recent book is titled *In the Name of the Goddess: The Durga Pujas of Contemporary Kolkata* (Delhi: Primus Books, 2015). In 2019, she was assigned the work of preparing a dossier on the Durga Pujas which has been submitted by the Government of India to UNESCO for inscription under its Repre-

sentative List of the Intangible Cultural Heritage of Humanity.

Deborah Thiagarajan

An avid museum goer, always intrigued by the nuances of cultures and languages, Deborah Thiagarajan has resided in India since 1970. Her academic journey includes a BA in Comparative Literature, an MA in International and Development Education, another MA in Cultural Anthropology and South Asian Regional Studies with a focus on the arts of India, and a PhD in Ancient Indian Art and Culture from the University of Madras. Thiagarajan founded the Madras Craft Foundation in 1984 with the goal of establishing a museum to represent the arts, crafts, architecture, and lifestyles of the south India, the inspiration of which came from her work in rural Tamil Nadu. Dakshina Chitra Museum opened in December 1996. The in-between years were filled with research, school programs, exhibitions, writing, fundraising, organizing, planning, visioning, and collecting. They also represented years of her work as a convener of the Indian National Trust for Art and Cultural Heritage (from 1984-98) with multiple listing projects and major campaigns on restoring the Cooum River's hydrology and on eradicating malaria, both working in tandem with the government. She has written numerous articles on architecture and museums and edited several books.

Gerhard Wolf

is scientific member of the Max Planck Society and director at the Kunsthistorisches Institut in Florenz (since 2003). He received his PhD degree in art history from the University of Heidelberg 1989, and completed his habilitation in Berlin in 1994. He held the chair of art history at Trier University from 1998 to 2003. His numerous guest professorships took him to Paris (EHESS),

to Rome (Bibliotheca Hertziana), Vienna, Basel, Buenos Aires, Mexico City, Jerusalem, Mendrisio, Harvard University, Lugano, Chicago University, Istanbul (Boğaziçi University), Delhi (Jawaharlal Nehru University) and Zuerich (Heinrich Wölfflin Lectures). Since 2008 he has been honorary professor at the Humboldt University Berlin. He is a member of the Berlin-Brandenburgische Akademie der Wissenschaften and the German Council of Science and Humanities (Wissenschaftsrat, since 2013).

Guest Scholars

Trina Nileena Banerjee

After completing her MA in English Literature from Jadavpur University, Trina Nileena Banerjee proceeded to complete a Masters of Studies (MSt) in English at the University of Oxford. For her PhD, she worked on a history of women in the group theatre movement in Bengal between 1950 and 1980. She has also been researching the interfaces between women's movements and political theatre in contemporary Manipur for several years now. Her essays and reviews on these and other subjects have appeared in national and international journals, as well as in several edited volumes. Between 2011 and 2013, she taught at the Theatre and Performance Studies Department at the School of Arts and Aesthetics in Jawaharlal Nehru University. She is currently Assistant Professor in Cultural Studies at the Centre for Studies in Social Sciences, Calcutta. Her essays have been published in several edited volumes and national/international journals. She writes in both Bengali and English. Her research interests include Gender, Performance, Political Theatre, Theories of the Body, Postcolonial Theatre and South Asian History. She has also been a theatre and film actress, as well as a journalist and fiction writer. Her book *Performing Silence: Women in the Group Theatre Movement in Bengal* is forthcoming from Oxford University Press (India) in 2019-2020

Mustansir Dalvi

is Professor of Architecture at Sir JJ College of Architecture, Mumbai. He received his PhD from the Industrial Design Center at the Indian Institute of Technology, Bombay and for which he examined the city's Art Deco architecture from a semiotic perspective. His books include *The Romance of Red Stone: An Appreciation of Ornament on Islamic Architecture in India* (Super Book House, 2010), and *The Past as Present:*

Pedagogical Practices in Architecture at the Bombay School of Art (Urban Design Research Institute, 2016). Mustansir has also contributed chapters to several edited volumes including *New Architecture and Urbanism, Buildings that Shaped Mumbai*, and *Mulk Raj Anand: Shaping the Indian Modern*. He has also guest edited an issue of *Marg* devoted to twentieth-century Indian architecture. Mustansir has given many invited lectures at prominent venues including the Nehru Memorial Library in New Delhi and the Asiatic Society in Mumbai.

Prachi Deshpande

is Associate Professor of History at the Centre for Studies in Social Sciences, Calcutta. She has an MA from Jawaharlal Nehru University, and a PhD from Tufts University. Her research interests are in the social and cultural history of historiography, language, and regional identities, especially over the transition from the early modern into the colonial eras in the Indian subcontinent. She is the author of *Creative Pasts: Historical Memory and Identity in Western India, 1700-1960* (Columbia University Press/ Permanent Black, 2007). This book examined the emergence of modern history-writing practices in the Marathi-speaking areas of western India, and the importance of historical memory in shaping an enduring Marathi/Maharashtrian regional identity. She has published on the history of Marathi scripts and scribal practices, and is currently completing a book project on the cultural history of Marathi language practices across the early modern and the colonial modern eras. At the CSSSC, Deshpande teaches modules in courses on historiography, research methods, and academic writing. Before joining the Centre in 2010, Prachi was Associate Professor of History at the University of California, Berkeley.

Anju Dodiya

is an artist who lives and works in Mumbai. She has had 18 solo shows in India and abroad, which include the site-specific installation, *Throne of Frost* at the Laxmi Vilas Palace, Baroda, 2007; *Imagined Immortals*, Vadehra Art Gallery, New Delhi, 2014; *How to be Brave (in Pictures)*, Galerie Daniel Templon, Paris, 2016 and *The Air is a Mill of Hooks*, Bikaner House, New Delhi, 2018. Selected group participations include: *ARS 01, Unfolding Perspectives*, Museum of Contemporary Art, Kiasma, Helsinki, 2001; *New Narratives: Contemporary Art from India*, Chicago Cultural Centre, Chicago, 2007; *Making Worlds*, Venice Biennale, Venice, 2009; Beijing International Art Biennale, National Museum of China, Beijing, 2012; *Aesthetic Bind | Subject of Death*, Chemould Prescott Road, Mumbai, 2013; *The Eye and The Mind: New Interventions in Indian Art*, Guangdong Museum of Art, Guangzhou, Shanghai and Beijing, China, 2015; *Continuing Traditions*, Musée de la Toile de Jouy, France, 2015; *The Journey is the Destination: The Artist's Journey between Then and Now*, Jehangir Nicholson Art Foundation, Mumbai, 2016; and *Possibilities for a Non-Alienated Life*, Kochi Muziris Biennale, 2018. Anju's works are also housed in the National Gallery of Modern Art, New Delhi; Jehangir Nicholson Art Foundation, Mumbai; Kiran Nadar Museum of Art, New Delhi; The Art Institute of Chicago.

Rajarshi Ghose

is Assistant Professor in History at the Centre for Studies in Social Sciences, Calcutta. His academic interests include the study of medieval and modern South Asia with a focus on political, cultural, and economic histories. Recent publications include *Islamic Law and Imperial Space: British India as 'domain of Islam', circa 1803-1870* in the *Journal of Colonialism and Colonial History*. Rajarshi has presented papers at many venues including the Maulana Abul Kalam Azad Institute of Asian Studies, North Eastern

Hill University, and Tufts University. At CSSSC Rajarshi teaches such courses as Cultures of Postcoloniality, Vocabularies of Social Sciences, and Problems in Historical Writing and Method.

Rathi Jafer

received her PhD in English Literature from the University of Glasgow, UK. Since 2006, she has directed the Indo-Korea Cultural and Information Centre. This all-India center promotes intercultural dialogue between India and South Korea by facilitating a range of programs that draw on the rich traditions of both countries. Previously, she held leadership positions at the British Council in Chennai and an editorial position at British India Publications. Rathi has delivered papers on diverse topics in Colombo, Oxford, Manchester, Tokyo, Seoul and elsewhere. She is a trustee of Dakshina Chitra Museum, Adishakti Laboratory for Theater Art Research and a member of the Council of Directors of the Kodaikanal International School.

Benny Kuriakose

holds a doctorate from the Indian Institute of Technology, Madras and an MA in conservation studies from the University of York, UK. He received basic lessons in architecture under Laurie Baker's tutelage and began his career in 1984. He is well known for his role in the transplantation of the buildings in the Kerala Section of Dakshinachitra in Chennai and in designing public buildings. Major architectural works include the Muziris Heritage Project at the Institute of Palliative Medicine in Calicut, the design of the tsunami affected villages of Chinnangudi and Tarangmbadi in Nagapattinam District and the Anantya Resort in Kanyakumari. Kuriakose has authored the book *Conserving Timber Structures in India* (2007) and has edited *Guidelines for the Preparation of a Heritage Management Plan*. He has offered his services as consultant

to UNDP, UNESCO, various State Governments and other organizations.

Sanjoy Kumar Mallik

holds a PhD in Art History from the M.S. University of Baroda. He is currently the principal of the University of Kala-Bhavana, Visva-Bharti, Santiniketan where he is Professor in the Department of History of Art. He has taught a semester at the School of Arts & Aesthetics, Jawaharlal Nehru University, New Delhi. His publications include *Chittaprosad* (DAG, New Delhi, 2011), *Gopal Ghosh* (NGMA & Akar Prakar with MAPIN, 2013) and *Jamini Roy* (Rajya Charukala Parshad, Govt. of West Bengal, 2014). Mallik has edited a collection of essays on the Kalo Bari or the *Black House* (Visva-Bharati, 2016), a unique mud-architecture that serves as a hostel for visual arts students at Santiniketan. His teaching and research interests centre on the characteristics of the early modern in Indian art, the pictorial language of Indian miniature paintings and the expressive potential in terracotta temple decorations from Bengal.

Sadanand Menon

works in the charged space between culture and politics. He is an editor, columnist, photographer, arts curator and stage lights designer. He has been in an executive/advisory capacity at the National Museum, Delhi; Lalit Kala Akademi, Delhi; National Gallery of Modern Art, Bengaluru; Indian Institute of Advanced Study, Shimla; National School of Drama, Delhi; Board for Intangible Cultural Heritage Delhi. He is trustee, Dakshinachitra, Chennai and Managing Trustee of the arts foundation, SPACES, Chennai. He has taught and lectured at various universities and colleges across India. A long-time collaborator with dancer and choreographer Chandralekha, he is deeply involved with issues connected with the creation of a contemporary Indian dance. Besides several art and photography exhibitions

and performing art events, he has curated landmark retrospectives of senior artists Dashrath Patel (NGMA, Delhi/Mumbai); Balan Nambiar (NGMA, Bengaluru) and S.G. Vasudev (NGMA, Bengaluru/Mumbai). Many of his essays are part of volumes on art, performance and politics, the latest being in the book *On Nationalism* (Aleph, 2016), along with Romila Thapar and A.G. Noorani. He is a recipient of Kerala Government's prestigious Kesari Balakrishna Pillai Award (2010) for his contributions to art criticism.

Sabyasachi Mukherjee

is Director General of Chhatrapati Shivaji Maharaj Vastu Sangrahalaya formerly the Prince of Wales Museum of Western India) and also Director of the Postgraduate (Diploma) Programme in Museology and Art Conservation at CSMVS Institute, University of Mumbai. Under his leadership CSMVS has undergone extensive modernisation, including refurbishment of the museum's main building and the establishment of a conservation centre, a new children's museum, an institutional archive, new galleries and educational initiatives. Mukherjee has organised numerous art exhibitions and international shows including *Mummy: The Inside Story*, *Cyrus Cylinder and Ancient Persia*, *What's in a Name? Shakespeare's First Folio in Mumbai* and *India and the World: A History in Nine Stories*. Mukherjee has lectured worldwide and is an active member of many professional committees. He has been a fellow of the Nehru Trust, Charles Wallace India Trust and the Salzburg Global Seminar. He holds an MA in Museology and an MA in Ancient Indian History, Culture and Archaeology from Maharaja Sayajirao University. The University of Edinburgh recently conferred upon him the degree of Doctor *honoris causa*.

Sharath Nambiar

is Director of the Dakshina Chitra Museum, Chennai. His responsibilities include initiating, coordinating, and overseeing all programs, events, exhibitions, and coordinating with cultural tourism team, curators, conservators, archivists, programme officers, education coordinators, consultants, and researchers. As director, he also manages all departments including the library, heritage houses, conservation laboratories, grounds and landscaping, accounts, sales and ticketing and works closely with craftspeople, performers, visiting artists and others.

Gieve Patel

is a painter and writer. His paintings are in numerous public and private collections including the National Gallery of Modern Art, New Delhi; Bharat Bhavan, Bhopal; Chatrapati Shivaji Maharaj Vastu Sangharalaya, Mumbai; Museum of Modern Art, Menton, France; Peabody Essex Museum, Massachusetts, USA; and others. He has participated in numerous solo and group shows in India and abroad, including: *Touched by Bhupen*, Galerie Mirchandani + Steinruecke, Mumbai (2013); *The Body Unbound*, Rubin Museum of Art, New York (2011); *Multiple Modernities: India, 1905-2005*, Philadelphia Museum of Art, USA (2008); *Coups de Coeur*, Halles de l'Île, Geneva (1987); *Bienale de Menton*, Cagnes-sur-Mer, France (1976); *Gateway Bombay*, Peabody Essex Museum, Massachusetts, USA (2007); and others. Gieve is also a well-known poet and playwright. He has published three collections of poems. His work *Collected Poems* was published by Poetrywala, Mumbai, in 2017. *Mister Behram and Other Plays*, a collection of his plays, was published by Seagull Books, Calcutta, in 2007. For the past twenty-three years, he has conducted a poetry workshop for school students at Rishi Valley School. Gieve is a recipient of the Woodrow Wilson Fellowship and the Rockefeller Fellowship.

Lakshmi Subramanian

currently Visiting Professor, Humanities and Social Sciences, BITS, Pilani-Goa. She has had a long and distinguished career during which she has taught at Visva Bharati, University of Calcutta, Centre for Studies in Social Sciences, Calcutta, and Jamia Millia Islamia. She has been a visiting professor at the Institute of Advanced Studies Nantes, University of Göttingen, University of Glasgow, University of Warsaw, and the Indian Institute of Science. Her research expertise includes maritime history, social and economic history of modern India, and a social history of music in twentieth-century India. Her publications include *The Sovereign and the Pirate: Ordering Maritime Subjects in India's Western Littoral* (Oxford University Press, 2017) and *From the Tanjore Court to the Madras Music Academy: A social history of music in South India* (Oxford University Press, 2006). Her most recent publication is on Gandhi and the idea of Sonic nationalism. She has also curated an exhibition titled *The Scholar-Musician and the Seni ustads* based on a collection of private papers acquired by the Centre for Studies in Social Sciences, Calcutta. The exhibition showcased among other things the potential that small private collections have in developing the emergent field of Public Humanities in India.

Institutional Framework

Transregional Academies are a format of the Forum Transregionale Studien and are part of the strategic cooperation with the Max Weber Foundation – German Humanities Institutes Abroad. They are supported by the German Federal Ministry for Education and Research (Bundesministerium für Bildung und Forschung, BMBF).

The Berlin-based **Forum Transregionale Studien** is a platform that promotes the internationalization of research in the humanities and social sciences. It is dedicated to a research agenda that systematically links disciplinary approaches and the expertise of area studies by focusing on entanglements and interactions across national, cultural, and regional borders. The Forum provides scope for collaboration among researchers with different regional and disciplinary perspectives and appoints researchers from all over the world as Fellows.

The research and fellowship program **Art Histories and Aesthetic Practices** at the Forum Transregionale Studien discusses the potential and contours of a plural history of art. It analyzes the connectivity of larger historical spaces as well as contact zones and investigates artistic phenomena in a comparative, transcultural approach. Art Histories and Aesthetic Practices aims to create a space of dialog for scholars from all continents and neighboring disciplines. This program engages scholars of Islamic, Asian, African, Australian, European art histories and the art histories of the Americas, as well as scholars from neighboring disciplines such as archaeology and other fields dealing with the history of visual cultures. The program is funded by the German Federal Ministry of Education and Research as a project at the Forum for Transregional Studies. It is directed by Hannah Baader and Gerhard Wolf, both Kunsthistorisches Institut in Florenz – Max-Planck-Institut.

The **Kunsthistorisches Institut in Florenz** is a research institute of the Max-Planck-Gesellschaft dedicated to the history of art and of architecture. Its main focus are the art and visual culture of Italy, Europe, and the Mediterranean in a global perspective. The Institute has a particular commitment to promoting young researchers. Current individual and cooperative projects at the Institute deal with trans-cultural dynamics, ethics and architecture, history of science and of museums, photography, the relation between aesthetics and ecology, languages of art and art history, and interactions between discourses on images and objects.

The **Centre for Studies in Social Sciences, Calcutta** is a premier research institute in Kolkata under the Indian Council of Social Science Research. It undertakes, aids and promotes research with special emphasis on the problems of Eastern region and West Bengal. The Centre also offers academic guidance, advanced training, and consultative services, and collaborates with organizations worldwide.

Dakshina Chitra, a project of the Madras Craft Foundation, is a cross cultural living museum of art, architecture, lifestyles, crafts, and performing arts of South India. Its mission is to exhibit, promote and preserve aspects of the broader, more inclusive cultures of India's Southern states and to bring these arts to the public in a participative, enjoyable, and engaging way.

The **Chhatrapati Shivaji Maharaj Vastu Sangrahalaya** (formerly The Prince of Wales Museum of Western India) is a leading art and history museum in Mumbai. It has a large collection of Asian and European art and its aim is to create awareness and sensitivity towards cultural heritage.

Notes