

印度现代艺术展

Modern Art of India:
The Ethos of Modernity

四川博物院
深圳博物馆
浙江省博物馆 编



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NATIONAL GALLERY OF MODERN ART

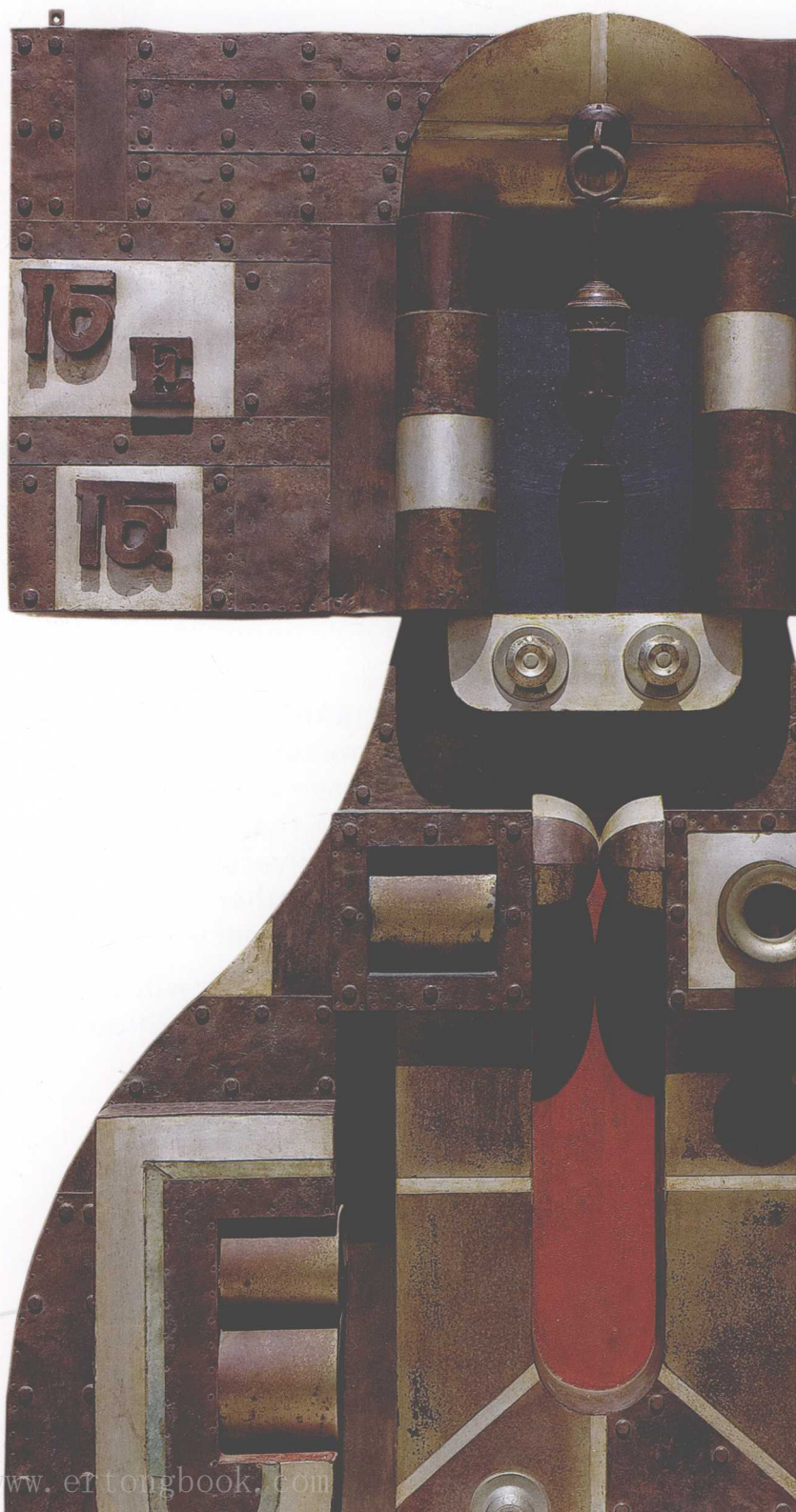
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New Delhi, 29th April, 2010

Message

It is a matter of immense pleasure that the National Gallery of Modern Art, New Delhi is presenting a magnificent exhibition of the visual expressions that have formed the basis for the contemporary art practices in the country, on the occasion of the 'Festival of India in China' travelling across three museums, Sichuan Museum, Shenzhen Museum and Zhejiang Provincial Museum.

The exhibition ***Modern Art of India : The Ethos of Modernity***, provides a comprehensive overview of Indian Culture, the various influences that have been amalgamated by the artists forming a large body of work that has helped in building national identity. The richness and diversity of the creative expression provides fertile ground for further development, and is a direct result of imbibed sensibilities from various cultures throughout its history.

I am sure this exhibition will provide a deep insight into the various aspects of Indian art through the ages and will be a visual feast to the viewers.


(Jawhar Sircar)

致 辞

我非常高兴，值此“中国印度节”在四川博物院和深圳博物馆、浙江省博物馆巡展之际，新德里的国家现代美术馆呈现了它的各种视觉表达艺术，这是印度当代艺术实践之基。

《印度现代艺术展》综合展示了印度的文化，综合展示了国家认同过程中艺术家的大量作品以及它们的影响。这些创造性的表达方式是如此丰富、如此多样，既滋养了未来的艺术发展，同时又是历史进程中汲取不同文化养分的结果。

我相信，本次展览将是一场视觉盛宴，让我们有机会深入探究印度艺术发展的全景。

印度文化部部长
杰瓦·辛加

FOREWORD

The exhibition *Modern Art of India: The Ethos of Modernity* is an attempt to provide a comprehensive overview of the developments in the field of art beginning from the 1850's. The exhibition includes works of some of the most outstanding artists and their visual expressions created during these times.

Through the ages social, political, cultural and aesthetic concerns have been explored and expressed through the v am of tradition and conceptual abilities unique to this country. This intermingling of various cultural influences has produced distinctive styles of representation and a pictorial language that represents the history of visual development over the last 150 years.

The exhibition encompasses the convergence of British artistic sensibilities. Their prevailing taste in landscapes and studio portraiture with the prevalent miniature style of painting, conferring due notice to the unknown Indian artists of the 19th century. It establishes the domain of professional Indian photography, painting and sculpture and its influence on popular taste.

Some of the leading schools of thought from the early 20th century have been covered. The fascination of the Bengal School artists with Indian history and mythology, the exhibits broadly trace the major movements and engagements of Indian art. 20th century saw a shift in the pictorial language from the Romanticised India as it coincided with the period of Swadeshi and nationalism. Thereafter, emerged Rabindranath Tagore's Santiniketan turning the artists attention to art as a serious and committed vocation. It became the hub of absorption with landscape and application of art in multiple aspects of everyday life. In the 1940's with the increased exposure and an independent nation on the horizon the desire to strive for a more international, modern language transformed the pictorial mode.

The 1960's and 1970's brought about a sea change in the pictorial language. The exhibition records the quest for modernism along with the usage of an abstract language synonymous with that time. Depiction of the artists adaptation to abstraction can be seen only as an amalgam of distinct western and Indian elements. The sculptural and the monumental involvement with a variety of materials and sensibilities are amply visible in the preoccupation of the artist with modern and post-modern interfaces. The unique and distinctive assimilation enables the Indian artists to establish an exceptional place within the international scenario of contemporary art practices drawing inspiration from current times and the culturally diverse past.

The exhibition I am confident would help in creating a larger understanding of India's distinctive past and the exemplary present.

Prof. Rajeev Lochan

序 言

《印度现代艺术展》旨在展现自19世纪50年代以来印度艺术发展的概貌。展览融汇了诸多艺术大家的杰作以及他们在这—时代的视觉表达艺术。

古往今来，借助于视觉媒体，社会、政治、文化和美学各方面得到了充分的展现和表达，文化史在画卷上栩栩如生。画卷代表着那些深刻影响社会发展的历程和人们的精神渴求，时刻提醒着人们。印度浸染了一部动乱喧嚣的历史，一些具有传统理念和概念思考能力的艺术家充分描绘了这段历史，成为这个国家独有的艺术形态。不同文化的交融创造出了独特的艺术展现手法和绘画语言，讲述着一百五十多年的视觉发展史。

画展还浓缩了英国的艺术感知力。英国绘画作品对风景画和画室小型肖像画情有独钟，这被19世纪许多未知名的印度画家所关注，印度的职业摄影、绘画、雕塑艺术以及这些艺术对流行品味的影响由此开始。

画展展出了20世纪初以来部分主要思想流派，如孟加拉派艺术家对印度历史和神话的痴迷，作品追溯了影响印度艺术发展历程的主要运动和事件。20世纪，印度绘画语言渐渐偏离浪漫主义，与抵制英货运动时期和高涨的民族主义相吻合。此后，罗宾德拉纳特·泰戈尔的“圣蒂尼克坦”出现了，艺术家们开始将艺术视作一种严肃和需要认真投入的职业。这个“职业”从山水中吸纳养分，并将艺术运用于日常生活的各个方面。20世纪40年代，随着印度与外界接触增多，民族独立即将实现，进一步走向国际化、现代化的绘画语言驱动着绘画风格的转变。

20世纪60年代和70年代，绘画语言经历了显著的变化。展览记录了对现代主义的追求和对当时流行的抽象语言的使用。艺术家对抽象风格的调适可以被视为西方和印度截然不同的艺术元素的结合。雕塑和纪念碑的不同材料和感知在同时拥有现代和后现代风格的艺术家里体现得淋漓尽致。匠心独运的印度艺术家融会贯通的超凡本领，汲取了当下和过去多元文化的精华与灵感，成就了印度在当代世界艺术领域举足轻重的地位。

我相信，本次展览定能让我们更好地了解印度那出色的过去和值得借鉴的当下。

印度国家现代美术馆

瑞杰夫·卢臣教授

PREFACE

China and India, two neighboring countries, have an enduring history of friendship and communication. During 2000-old years after the Qin Dynasty, Buddhism spread from India to China and exerted a profound impact on Chinese history and culture, while the Chinese paper-making, silk, porcelain and tea were diffused into India, enriching the Indian culture. Besides, the two countries witnessed strengthening ties and prosperous cultural exchanges after gaining freedom and independence. To commemorate the 60th anniversary of the diplomatic ties, the two countries hold the "Festival of China" and "Festival of India" in 2010 reciprocally and this exhibition: "Modern Art of India" held in Sichuan Museum, Shenzhen Museum and Zhejiang Provincial Museum constitutes an integral part of the "Festival of India" in China. Ninety-seven paintings and sculpture gems from the National Gallery of Modern Art in New Delhi, India are exhibited, outlining the art development in India since 1850s.

In the eyes of the world, India is an ancient and mystic country, having nurtured glorious ancient civilization in literature, art, philosophy, religion and natural science. In addition, modern India has scored great achievements in science, technology and culture. After experiencing the ruling of foreign nations and national rejuvenation, a unique modern Indian art featured by an integration of traditional Indian culture and modern Western art was created, emphasizing specialty and recognition of national identity and thus, displaying its fabulous charm on the modern art stage in the world.

It is my belief that the Chinese visitors can get to know modern India and modern Indian art better and be a bridge between the cultural exchanges and mutual understanding of two countries through this exhibition. I wish this exhibition a complete success.

Director of Sichuan Museum Sheng Jianwu

Director of Shenzhen Museum Ye Yang

Director of Zhejiang Provincial Museum Chen Hao


序

中印两国人民毗邻而居，彼此的友好交往源远流长。秦汉以降的两千余年岁月中，印度的佛教传入中国并对中国历史文化产生深远影响，而中国的造纸、丝绸、瓷器、茶叶传入印度，也极大地丰富了印度文化。中印解放和独立后，两国关系不断发展，文化交往日益繁荣。为庆祝中印两国建交60周年，2010年两国互办“中国节”和“印度节”。此次在四川博物院、深圳博物馆和浙江省博物馆举办的“印度现代艺术展”就是中国印度节的重要组成部分。本次展览展出97件来自印度新德里国家现代美术馆的馆藏绘画和雕塑珍品，呈现了19世纪50年代以来印度艺术发展的概貌。

在世人的眼中，印度是一个古老神秘的国度，在文学、艺术、哲学、宗教、自然科学等方面创造了灿烂辉煌的古印度文明。而现代印度在科技和文化上取得的成就，亦颇为可观。在经历了异族统治和民族复兴的时代变迁后，印度现代艺术创造出一种融合印度传统文化与西方现代艺术的独特艺术品格，强调对特性的追求和对民族身份的认同，在世界现代艺术舞台上呈现独具魅力的一面。

我们相信，中国广大的观众可以通过这个展览更好地了解现代印度和印度现代艺术，为两国的文化交流和相互理解架起一座桥梁。祝展览取得圆满成功！

四川博物院院长 

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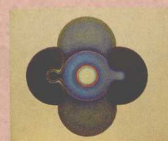
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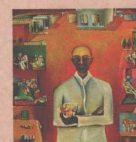
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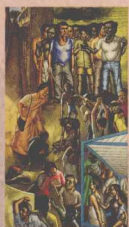
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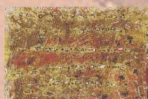
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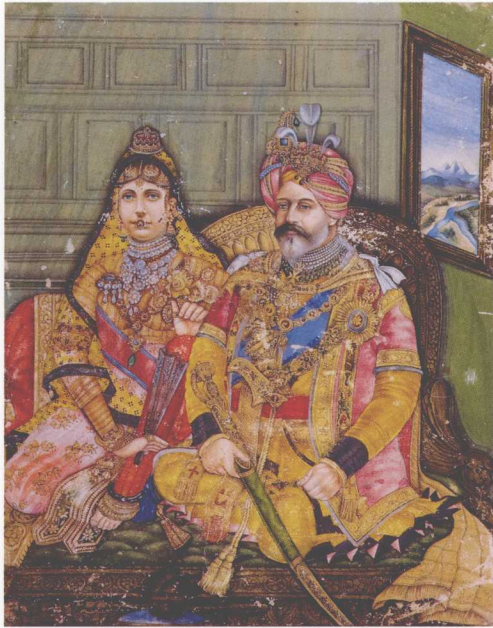
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Artist Unknown
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Tempera on paper
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Acc. No. 2336

佚名
旁遮普流派
着印度服的女王和爱德华国王
纸本蛋彩画
19.3 cm x 24.5 cm
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Introduction

The history of modern Indian art traces a complex and chequered trajectory. The Indian encounter with modernism was not the result of a natural evolution in the context of an industrialized economy. Unlike its Western counterparts, modernism in Indian art was a slow evolving process against the backdrop of severe ruptures in the social, economic and political fabric of the country especially in the context of the colonial encounter.

The Company Period and the emergence of 'gentlemen artists'

The history of Indian art can be traced to five millennia ago from when the earliest sculptural remnants have been found. The earliest surviving paintings date from the 2nd century BCE. The mural painting tradition continued alongside paintings in the miniature format on paper from the 14th century onwards. The primary themes of these paintings were sacred; images of deities and narrative scenes from mythologies forming the major corpus until the advent of the Mughals in the 16th century who encouraged 'secular' and contemporary events and people as the subjects for painting.

With the advent of the British East India Company in the 17th century a breach occurred in the political, social and economic spheres in various parts of the country; this subsequently deeply affected the tradition of Indian art. With the destruction of power of the princely courts, artists lost their local patronage. Artists were forced to cater to the demands of an open market, producing works that were popular commercially and could be created in a short span of time. Simultaneously, with the influx of British officials and subsequently their families, a new class of patrons was

Artist Unknown
Lucknow School
A European Army General with his Indian Begam
Oil on canvas
36.5 cm x 51 cm
Acc. No. 2301

佚名
勒克瑙流派
一名欧洲将军和他的印度贝格姆
帆布油画
36.5 cm x 51 cm
Acc. No. 2301



created, albeit one with very different tastes and new agendas. The earliest images that are symbolic of this period (now termed as Company period in reference to the new patrons of art and the political power of the time; The East India Company), were made by foreign artists who toured the country making paintings and prints. The best known amongst these include Tilly Kettle, William and Thomas Daniells and William Hodges.

These European artists recorded the new colony in prints and paintings that explored the vast landscapes, the numerous historical edifices and monuments and the many communities that inhabited the land. Filtered through the 'orientalist' lens, these works imaged India as an exotic and mysterious land in paintings depicting the ghats of Benaras, dancing girls in princely courts, colourful caste costumes, portraits of local rulers and their courtiers, different native occupations and the local flora and fauna.

The works produced by these artists are very significant in that they set the standards for a new aesthetic that was to be admired and emulated in the decades to come. Images of the artists at work depict the use of easels and canvases. Oil paintings and prints deployed the Western academic style with its emphasis on realism and linear perspective.

While the traditional arts were looked to as a repository from which the decorative and industrial arts could benefit, Indian artists were condemned as lacking in technical skills and the ability to faithfully reproduce in a realistic manner, objects and images from the optical world around. Local artists were trained in the western academic style of painting and off-shoots of the 'company school' were created in