### FORTHCOMING, NEW AND RECENT

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Celebrated the world over today for his genius in combining traditional aesthetics with modern design, Tarun Tahiliani is renowned for being one of the pioneers of Indian sartorial renaissance. Over the twenty-five years of his extraordinary career, Tahiliani has most assiduously worked towards and forged the inspiring design philosophy of an ‘India Modern’.

With the transcendent vision to not just preserve but also reinvent Indian vestiary customs and practices, Tahiliani triumphantly infused the country’s drape culture with contemporary tailoring, sense of structure and silhouettes. The result has been an innovative array of fluid-yet-structured styles that have become synonymous with the studio’s name—the Mughal miniature jewelled tees, the structured draped dress, the concept sari, the chikankari separates and, mostly, the corseted embroidery bridalwear with seamed panelled veils that contour over the body, caressing a woman’s curves.

Tahiliani’s eclectic and iconic designs that surpass couture boundaries have been showcased internationally, at fashion weeks throughout the world—from Milan to London, and donned by Indian celebrities and fashionistas to international popstars and fashion icons such as Lady Gaga and Winnie Harlow.

This stunning volume on Tarun Tahiliani’s work presents an account of the scintillating range of the atelier, from couture, bridal wear, menswear, and prêt-a-porter lines that are a brilliant synthesis of Indian textile heritage and international fashion sensibilities. Conceptualized as a stream-of-consciousness montage of photographs, sketches, foldouts and interwoven with essays by top fashion writers and sociologists, this publication endeavours to offer insight into the mindset, workings, and evolution of one of contemporary India’s pre-eminent design studios and its evolution.

Alia Allana is currently a staff reporter at Fountain Ink. Allana also regularly contributes to several dailies on the subjects of foreign policy, the Middle East, crime, fashion, and social media. Fern Mallis is former Executive Director, Council of Fashion Designers of America. Nonita Kalra is a noted Indian fashion journalist who is currently the editor-at-large for Harper’s Bazaar India. Sujata Assomull is fashion journalist and author and contributing editor with Vogue India.
Silver and Gold: Visions of Arcadia
The Amrapali Collection of Indian Jewellery

Usha R. Balakrishnan

For as long as Indians have adorned themselves, they have sought to wear jewels that conveyed beauty, power and status. Jewels are believed to provide protection, hope, luck and well-being. More than 40 years ago, two friends, united by a passion for the decorative arts, embarked on an exploration of these unique jewels of India. They were motivated by the everyday jewels of the people in the villages—to discover the sources of their inspiration and to unravel the complex ritual of adornment that resulted in ornaments being fabricated for every part of the body, from the top of the head to the toes. What resulted were visions of Arcadia, leading to the creation of the Amrapali Collection of Indian Jewellery, one of the largest collections of pastoral silver jewellery in the world.

The manifold communities that this collection represents come from different religions, with linguistic differences and diverse cultural sensibilities, but the land that the jewels encompass is geographically contiguous. Beyond adornment, the Amrapali collection presents a vision of harmony with nature, with forms and motifs that draw upon nature and the cosmos, and materials like shells, grass and bone. They exhibit the amazing technical expertise of simple gold- and silversmiths. This volume presents the jewels in all their glory, not as museum objects or as relics of the past, but as a visual language communicating design, aesthetics, tradition and above all, the artistic expression of adorning the body.

Dr. Usha R. Balakrishnan is the Chief Curator of the World Diamond Museum and a pre-eminent historian of Indian jewellery. She is the author or coauthor of several publications, including Dance of the Peacock: Jewellery Traditions of India, Jewels of the Nizams, and, most recently, Treasures of the Deccan: Jewels of the Nizams. Curatorial projects include ‘India: Jewels that Enchanted the World’ at the Moscow Kremlin Museum, ‘Enduring Splendor: The Jewelry of India’s Thar Desert’ at the Fowler Museum, Los Angeles, and ‘Shringara: Adornment’ at the CSMVS Museum, Mumbai.
Over millennia, as traditions were forged and materials harnessed, the human capacity for decorating everyday life resulted in myriad manifestations across objects. A vision to capture the subcontinent’s material culture resulted in the creation of the Amrapali Museum, Jaipur. It is testament to the skills of craftsmanship, materiality and aesthetics that have dictated the form, shape and functionality of our everyday art objects.

Amidst the tumultuous timeline of our past, what was saved and why was it saved are crucial questions that help us understand the changing nature of everyday objects. This volume shines a light on the place of objects in times of transition, examining the Amrapali Museum’s rare collection through filters of shape, typology, aesthetics, craftsmanship, materiality and use. Through its holdings, the author compares and contextualizes objects with other related examples across time periods and centres of production, helping us map crucial indicators such as the evolution of shape and design, craft advancement and changing aesthetics. Through this volume, the preservation of these fragments from the past now allows us a rare opportunity to celebrate India’s civilization and its craft culture.

Pramod Kumar K.G., an independent scholar and researcher, is the co-founder of Eka Archiving Services, India’s first museum advisory firm. His primary area of interest is material culture from the Indian subcontinent and towards this he has curated several exhibitions in India and overseas, besides lecturing extensively on the subjects worldwide. He also helped curate and set up the Amrapali Museum, Jaipur, besides exhibitions at the National Museum of India, National Gallery of Modern Art, Delhi, and multiple galleries at the City Palace Museums of Udaipur, Jaipur and Hyderabad. He is widely published and some of his books include Posing for Posterity: Royal Indian Portraits and Nemai Ghosh: Satyajit Ray and Beyond. He also instituted the Jaipur Literature Festival and was till recently the co-director of Mountain Echoes, the Bhutan Literature Festival.
One of the most prominent painters of his generation, S.H. Raza changed the course of modernism in India. After an early stint in Bombay, where he was a founding member of the Progressive Artists’ Group, he moved to France, where he spent the next fifty years. This volume explores Raza’s artistic trajectory from the time of his arrival in Paris, as well as his contribution to the development of modernism in the Indian subcontinent.

Beginning with early works developed in India before 1947, the essays in this volume analyze Raza’s later abstraction processes and landscapes. His strong thrust towards non-figurative art, and subsequent influences from European and American modernism, combined with Raza’s own memories and impressions of India and led him to a skilful negotiation between Indian spirituality and Western abstraction. Raza’s bold, failed experiment with the French Cubist style is also explored here, leading to the crucial moment when he decided he had to unlearn everything he knew. In addition to the essays, an anthology of previously unpublished letters offer glimpses of the master at work, and a detailed chronobiography situates him within the transcultural dynamics of the 1950s to the 1980s.

Accompanying the S.H. Raza exhibition at the Centre Pompidou in Paris in 2021, this catalogue presents a compelling overview of Raza’s work and the highlights of his journey.

Yashodhara Dalmia is a noted art historian and independent curator based in New Delhi. The author of several acclaimed books on Indian modernism, she curated the inaugural exhibition at Mumbai's National Gallery of Modern Art, titled 'The Moderns' in 1996. Catherine David is the deputy director of the National Museum of Modern Art at the Centre Pompidou in Paris, where she has spearheaded an internationally diverse program. She is widely published, having authored several books and articles. Ashvin E. Rajagopalan is an art historian and the Director of the Piramal Museum of Art, Mumbai. He is well known for his books on modern and contemporary Indian art, such as Smriti and C. Douglas: The Mind of an Artist.
Ganesh Haloi, an artist of the 20th century, born in Jamalpur, Mymensingh (now in Bangladesh) moved to Calcutta after the Partition in 1950. Witness to India’s resilient culture, its freedom and struggle for its secular modernism, Haloi was among the artists of the generation who have played a significant role in the shaping of Indian modern art.

Ganesh Haloi has cultivated a singular vocabulary of abstraction and landscape. This painterly world is textured with knowledge references that the artist is attuned to over decades—from realms as diverse as archaeology, ancient architecture, art history, sacred philosophy and poetry. Haloi’s works are exercises in bringing life to the genre of landscape painting through the assembly of disparate symbolic forms. Throughout his oeuvre, as in his thinking, there is never a separation between the nature within and the nature without.

With extensive essays by eminent art critics and interspersed with previously unpublished illustrated folios and sketches of work from throughout his life, this monograph documents Haloi’s earth-toned abstract vocabulary that has drawn over time on a vast breadth of iconography, ideas, and movements. In his paintings, Haloi is an itinerant traveller and so is the viewer—within strangely unbound time, one takes passage across the vastness of landscape, a floating geometry, the seduction of lines.

With contributions by Iftikhar Dadi, Natasha Ginwala, Roobina Karode, Soumik Nandy Majumdar, Lawrence Rinder, Adam Szymczyk and Jesal Thacker.

Natasha Ginwala is a curator, researcher and writer. She is Associate Curator at Gropius Bau, Berlin and Artistic Director of the 13th Gwangju Biennale. Jesal Thacker is an artist by training and founder of Bodhana Arts and Research Foundation, which documents, archives, analyses and exhibits work of modern and contemporary artists. Iftikhar Dadi is an associate professor in Cornell’s Department of History of Art. Adam Szymczyk is Curator at Large, Stedelijk Museum, Amsterdam and was Artistic Director, documenta 14. Lawrence Rinder is a curator and has been director of Berkeley Art Museum and Pacific Film Archive (BAMPFA) from 2008 to 2020. Soumik Nandy Majumdar teaches presently in Department of History of Art, Visva Bharati University, Santiniketan. Roobina Karode is Director and Chief Curator, Kiran Nadar Museum of Art.
In the unique culture of Pushtimarg, a Vaishnava sect founded by Vallabha Charya in the 15th century, art and devotion are deeply intertwined. A captivating volume, *Shringara of Shrinathji*, catalogues a set of previously unpublished miniature paintings of the Pushtimarg tradition from the collection of late Shri Gokul Lal Mehta.

Pushtimarg lays great stress on worship of the deity Shrinathji through the joys of life and living and devotion through *kirtan* (devotional poems), *bhog* (offerings of sumptuous food and beverages), *shringara* (offerings of adornment, through dressing and ornamentation), and decoration and painting. The paintings constitute the Nathdwara school, so named because the image of Shrinathji is enshrined in a temple in Nathdwara, Rajasthan.

The sixty splendid artworks reproduced for the first time in this book were executed during the dynamic stewardship of Tilkayat Govardhanlalji (1862–1934 AD), who was a great patron of the arts. Under his patronage, Nathdwara painting reached its zenith. The collection’s period and the high quality of workmanship make it very likely that this set of Nathdwara miniature paintings were painted by Sukhdev Kishandas Gaur, the *mukhia* (chief artist) of the temple. Documenting the high degree of skill in draughtsmanship, portraiture and in composition, expositions by artist Amit Ambalal accompany the lavish, high-quality photographic reproductions of these beautiful paintings in this volume. Introducing the readers to the visual world of the Pushtimarg as well as the spirit of Nathdwara, this publication in a special boxed edition will be of interest for collectors and general public alike.

Amit Ambalal is an eminent contemporary Indian artist whose work forms part of prestigious collections in India and abroad including the British Museum and Victoria & Albert Museum, London. He has also authored the landmark volume *Krishna as Shrinathji: Rajasthani Paintings from Nathdvara* (Mapin, 1987) on the subject of Pushtimarg and Nathdwara paintings and recently written the Foreword to *In the Service of Krishna* (Mapin, 2019).

Vikram Goyal is one of India’s leading product and interior designers. Having lived in diverse corners of the world he educated himself in the finer nuances of both oriental and occidental styles. Returning to India in 2000, he co-founded Kama Ayurveda, with a view to promote the goodness of Ayurveda and soon after started Viya to work with local artisans and materials. Goyal is the recipient of multiple design awards.
The World Heritage Sites listed by The United Nations Educational, Scientific and Cultural Organization (UNESCO) are places on Earth that are of Outstanding Universal Value to humanity, to be protected for future generations to appreciate and enjoy. UNESCO has inscribed 38 such sites in India, all of which are presented in this volume, together with beautiful illustrations and commentary by heritage experts and conservationists.

The cultural sites in India are a rich repository of the country’s glorious past—from the earliest periods of rock art, Buddhist caves and Hindu temples, Sultanate and Mughal forts, palaces, tombs and memorials, medieval Hindu and Islamic cities, step-wells and observatories to Portuguese churches, Victorian and Art Deco ensembles to 20th-century industrial and modern heritage sites. The natural and mixed sites include national parks of exceptional natural beauty, flora and fauna and, sites of long interaction between people and the landscape.

Dr. Shikha Jain has worked on several nomination dossiers for India and other Asian countries. Vinay Sheel Oberoi, a retired Indian Administrative Services (IAS) Officer, served as the Ambassador & Permanent Delegate of India to UNESCO from 2010 to 2014. Rohit Chawla is one of India’s leading contemporary photographers. Amareswar Galla is currently Chief Curator, Amaravathi Heritage Centre and Museum, Amaravathi Heritage Town. Janhvi Sharma is Joint Director General, Archaeological Survey of India (ASI), overseeing all World Heritage Sites in India for ASI. Amita Baig is a heritage management consultant with 30 years’ experience in heritage preservation and sustainable tourism in India. Dr. Jyoti Pandey Sharma is a Professor of Architecture at Deenbandhu Chhotu Ram University of Science and Technology, Haryana. Dr. V B Mathur is Dean of Wildlife Institute of India, a UNESCO Category 2 Centre for Asia Pacific. Dr. Rohit Jigyasu, a conservation architect and risk management professional, is the Programme Officer at ICCROM in Sharjah, UAE. Kiran Joshi is the President of ICOMOS India. Dr. Sonali Ghosh is the former Conservator of Forests and Deputy Director of Manas Tiger Reserve, Assam. Eric Falt is currently Director, UNESCO India Cluster Office.
Following Hitler’s rise to power in interwar Germany, the biggest German film studios of the day found themselves being taken over by the Nazi Party for propaganda purposes. Many artists and filmmakers, Jewish and non-Jewish, who wished to escape the coercive, persecutory atmosphere, migrated westward; less well known is their eastward movement to India, where German and East European émigrés found work in the Bombay film industry. Among them was the cinematographer Josef Wirsching, who moved to Bombay in the 1930s. In his films for Bombay Talkies, he frequently framed characters through arches, doorways and windows; favoured eccentric camera angles; and masterfully moulded light to create shadows and pools of darkness. These techniques lent themselves beautifully to Bombay Talkies’ melodramatic screenplays, and thus was the crisis of the alienated individual in post-war Europe transferred to the crisis of the modernising self in a colonised nation.

While scores of books on Indian film and its “pioneers” exist, there is little memory of Josef Wirsching. This illustrated volume invites a variety of film historians and scholars to analyse the cultural significance of Wirsching’s photographic archive, thereby situating a film pioneer back into the history of Bombay cinema.

With contributions by Sudhir Mahadevan, Priya Jaikumar, Rachel Dwyer, Debashree Mukherjee, Kaushik Bhaumik, Virchand Dharamsey and Eleanor Halsall.

Sudhir Mahadevan is Associate Professor of Film Studies in the Department of Comparative Literature, Cinema & Media at the University of Washington, Seattle. Priya Jaikumar is Professor of Cinematic Arts in the Division of Cinema and Media Studies at the University of Southern California. Rachel Dwyer is Professor of Indian Cultures and Cinema at SOAS, University of London. Debashree Mukherjee teaches film and media in the Department of Middle Eastern, South Asian and African Studies at Columbia University in New York. Kaushik Bhaumik is Associate Professor of Cinema Studies at the School of Arts and Aesthetics at Jawaharlal Nehru University, Delhi. Virchand Dharamsey is the author of numerous articles on the history of Indian cinema. Eleanor Halsall is a film historian whose current research focuses on German film studios as part of the STUDIOSEC project.
Jali
Windows of Divine Light in Mughal Art and Architecture

Navina Najat Haidar
with contributions by Mitchell Abdul Karim Crites, George Michell and Ebba Koch • photographs by Abhinav Goswami

A *jali* is a perforated stone or latticed screen, with ornamental patterns which draw on the compositional rhythms of calligraphy and geometry. In the parts of Asia and the Mediterranean where solar rays are strongest and brightest is where *ustads*, or master artisans, were able to evolve an aesthetic language of light. *Jalis* share a common aim to bring filtered light into enclosed spaces, while providing protection and privacy. Additionally, they shape the atmosphere of a sacred space, augment the grandeur of palaces and enhance the charm of domestic interiors.

This volume explores the delicate beauty of more than two hundred *jalis* across India, from fourteenth-century examples in Delhi to those designed by contemporary artists. From temple designs of the Gujarat Sultanates, imperial symbolism and Sufi allusions in Mughal *jalis*, the innovations and adaptations of *jalis* across Rajasthan and central India and, further south, calligraphy in stone relief and pierced stone in the Deccan—this lavishly illustrated volume reveals the poetry etched in these stone screens.

Navina Najat Haidar is a curator in the Department of Islamic Art at The Metropolitan Museum of Art’s department of Islamic art. Mitchell Abdul Karim Crites is an American art historian, who has lived and worked in India for more than fifty years. George Michell, an authority on South Asian architecture, has made the study of South Indian architecture and archaeology his life’s work. Ebba Koch, preeminent art and architectural historian, is presently a professor at the Institute of Art History in Vienna, Austria and a senior researcher at the Austrian Academy of Sciences. Abhinav Goswami, based in Vrindavan, is trained as an archaeologist, photographer and temple priest.
Tantra (literally, “loom, weave, system”) denotes the esoteric traditions of Hinduism and Buddhism that co-developed around the middle of the 1st millennium CE. Starting in the 1950s, the writer, art collector and museum curator Ajit Mookerjee assembled an outstanding collection of over 400 artefacts consisting of paintings, sculptures, scrolls, textiles and ritual objects, which together form a rare representation of the core images of Tantra and Indian art in National Museum, New Delhi. This collection has several rare masterpieces of cosmology, astronomy, astrology, palmistry, ritual accessories and sacred textiles of Tantric, Hindu, Buddhist and Jaina traditions.

Treasures of Tantra in Indian Art is a definitive study of this spectacular collection. It explores primal images, rare icons of Tantric deities, Tantric yoga illustrations, and ritual and meditational yantras. Other chapters cover unusual representations of image poetry, erotic paintings, varieties of cosmograms and ceremonial accessories. This volume gives an authentic interpretation of Tantra’s artistic heritage, and establishes the relationship of Tantra art with other religious currents and classical Indian art.

Dr. Madhu Khanna (PhD, Oxford University, 1986) is a noted scholar of Indic Studies with a specialisation in Hindu Tantra. At present, she is Tagore National Fellow at the National Museum, New Delhi. Until recently, she was the Director of the Centre for Study of Comparative Religions and Civilizations at Jamia Millia Islamia, New Delhi. She has authored seminal books in the field of Tantra, two of which have been translated into several languages. She is the Founder and Chairperson of the Tantra Foundation in New Delhi.
Devotion and Splendour
The Story of the Caves at Ajanta
Rupika Chawla

The Ajanta Caves, in western India, are rock-cut Buddhist cave monuments, worked upon from the 2nd century BCE to about the 6th century CE and containing paintings and sculptures described as among the finest surviving examples of ancient Indian art. This volume, by the noted scholar of art Rupika Chawla, explores the life of the Buddha and his teachings through the paintings of Ajanta.

Beginning with the mathematical and architectural achievements of the Vedic age which influenced the carvings of the Ajanta Caves, the author traces the birth of the Buddha and his path to enlightenment through the paintings. Several of his basic tenets are discussed with Ajanta images as the central point, including his conversions, attitudes to women and the growth of his sangha. The various dynasties who propagated Buddhism—including the Satvahanas, under whom the making of the Caves commenced—and the defeat of various patrons, which led to the abandonment of the Caves, are explored with relevant images. Separate chapters highlight the Jataka tales, influenced by Hindu and Buddhist oral traditions, Naga (humanised versions of snakes) stories, and the history of maritime trade as narrated by the paintings in the Ajanta Caves.

Rupika Chawla is a conservator of paintings who has restored several Ravi Varma art works. She is also a curator, and imparts training in conservation. She has written extensively on contemporary Indian art and is the author of the seminal work *Raja Ravi Varma: Painter of Colonial India* (Mapin, reprinted 2019).
Ellora attempts the first systematic overview of the Ellora cave temples, a UNESCO World Heritage Site. The origin of rock-cut architecture in India may be traced to the indigenous tradition of using natural caverns by ascetics and mendicants. The earliest rock-cut excavations were patronised by the Mauryan Emperor Ashoka in the Barabar and Nagarjuni Hills around 250 BCE. Between 200 BCE to 200 CE Buddhist chaityas and viharas were excavated along ancient trade routes. In tracing the evolution of rock-cut temples, the Ellora cave temple site is the only site that houses Buddhist, Brahmanical and Jain caves. These rock-cut cave temples were excavated between 600–1000 CE.

Ellora looks into each of these groups of rock-cut temples by religion, patronage and stylistic influences each patron dynasty drew from surrounding regions. Essays and analyses by scholars bring a comprehensive understanding of the chronology, stylistic development and documentation of the 34 main caves and lesser caves of the site. Additionally, this volume also includes extensive photographic documentation and ground plans of the most significant caves.

With contributions by Pia Brancaccio, Vidya Dehejia, Deepanjana Klein, Lisa N. Owen and Walter Spink.

Pia Brancaccio is Associate Professor of Art History at Drexel University. Her research focuses on Buddhist art from South Asia. Vidya Dehejia is the Barbara Stoler Miller Professor of Indian and South Asian Art at Columbia University and has authored numerous books on South Asian art. Deepanjana Klein is the International Head of Department for Contemporary Indian & Classical Indian, Himalayan and Southeast Asian Art at Christie’s. Lisa N. Owen is currently an Associate Professor at University of North Texas. Her research focuses on ancient and medieval rock-cut monuments in India. Walter Spink is Professor Emeritus, History of Art, at the University of Michigan. He has published widely and is considered a leading authority on Indian art. Arno Klein is Director of the MATTER Lab (Mind-Assisting Technologies for Therapy, Education, and Research) at the Child Mind Institute in Manhattan.
Gauri Dancers
Waswo X. Waswo
with contributions by Pramod Kumar KG and Sonika Soni, photographic hand-painting by Rajesh Soni

Gauri (also known as Gauri or Gavari) is celebrated by tribal communities in the southern part of Rajasthan as a forty-day festival that entails fasting and celebration in honour of Lord Shiva and his consort, the Goddess Parvati. Public performances put on as part of the revelry include dance, storytelling, music and worship.

The tradition of the Gauri dance has been celebrated for centuries, and this is the first major publication in English on this mystical and enchanting practice. Photographer Waswo X. Waswo has joined with art historian Sonika Soni to create this book that delves into the esoteric world of Gauri dance.

Through Waswo’s distinctive studio portraiture, with the photographic prints hand-painted by hand-colourist Rajesh Soni, the astonishing visuals of Gauri costuming and performers is presented in beautiful colour prints hand-painted by hand-colourist Rajesh Soni, the astonishing dance.

Waswo X. Waswo is a photographer and writer, noted for his chemical process sepia-toned photographs of India, and also hand-coloured portraits made at his studio in Udaipur, Rajasthan. Rajesh Soni is a third generation Rajasthani hand-colourist, also known for his abilities at drawing, painting, and photography. Sonika Soni has a master’s in art history from the Faculty of Fine Arts, MSU Baroda, and a postgraduate diploma in Museology and Conservation from CSMVS, Mumbai. Pramod Kumar KG is founder and managing director of Eka Cultural Resources & Research.

“...the only English-language book on the style. There is an element of the fantastical in the book Gauri Dancers by artist Waswo X. Waswo.’

—Avantika Bhuyan, Livemint

Photography
136 pages, 93 photographs and 4 drawings
8.35 x 10.43” (210 x 265 mm), hc
₹1800 | $50 | £35
Fall 2019

Life and Culture in Northeast India
Dipti Bhalla Verma and Shiv Kunal Verma

Journeying eastward from the massif of Kanchenjunga, which dominates the Indo-Nepal border, the authors take us through Sikkim, Assam, Meghalaya and Arunachal Pradesh before moving southwards along the Naga Patkai Range to the hill states of Nagaland, Manipur and Mizoram, coming to a halt in Tripura. The Northeast is home to many indigenous tribes—diverse peoples with distinct cultures—whose long and complex histories of migration, settlement, and eventual accession to independent India are traced here. Detailed glimpses into the lives and beliefs of these communities also lay bare the grave ecological threats facing this fragile region, with the rapid depletion of natural resources. Providing ballast to this comprehensive inquiry are stunning visuals of the Himalayan Range and the many diverse ecosystems of the Northeast, including the Khangchendzonga, Manas and Kaziranga National Parks, all UNESCO World Heritage Sites.

Dipti Bhalla Verma is an alumna of the Film and Television Institute of India and the Australian Film School, Sydney. Besides co-authoring the Northeast Trilogy, she has produced, directed and edited some of the most highly acclaimed films on the Indian Armed Forces. Shiv Kunal Verma is a filmmaker and writer, and the author of The Long Road to Siachen and The War That Wasn’t, as well as the Northeast Trilogy, a seminal work that for the first time documented the entire eastern region of India.

Photography
260 pages, 318 colour photographs and 12 Maps
9 x 11” (228.6 x 280 mm), hc
₹1950 | $55 | £50
Sept 2020

Moulding the Void
Mother in the Making
Peter Bjørn Franceschi • with translations by Minati Kar • Foreword by Shri Pranab Mukherjee, Fmr. President of India

The Goddess Devi, the primordial Shakti, is worshipped during the autumnal festival of Durga Puja in Bengal every year. In this volume, Peter Bjørn Franceschi presents a photographic exploration of the mother goddess in the making, a visual diary of the clay idols from conception to finished form. Accompanying these photographs are verses from Sankaracharya’s poetic work in Sanskrit, Saundaryalahari (Waves of Beauty), translated by the scholar Minati Kar. The work is a paean to the Goddess Durga, entwining Advaita Vedanta and Tantra philosophy. Delving deep into the philosophical and artistic aspects of the divinity of Goddess Durga, this volume is a visual celebration of her many forms and artists who have occupied a centuries-old caesura between devotion and art.

Peter Bjørn Franceschi is a Danish visual artist working from Copenhagen, Kolkata and southern France. Trained as a glass artist from the Danish Institute of Design, he presently works in a wide range of media. His work has been exhibited in galleries and museums in Europe, the Middle East and India.

“...incredible... Kumartuli, the home of master artists who craft the idols of the Devis, comes alive in the book.”

—Nirmal Jovial, The Week

Photography
280 pages, 192 photographs, 8.25 x 9.70” (210 x 247 mm), hc
₹5000 | $65 | £52
Spring 2019
Monsoon Mosques
Arrival of Islam and the Development of a Mosque Vernacular
Patricia Tusa Fels

For centuries, monsoon winds brought traders from the Middle East to India, and onward to Malaysia and the Indonesian archipelago. Once the new religion of Islam had been established in the land of Arabia, merchants carried their faith to the many ports of call around the Indian Ocean. As Islam peacefully spread through the Indian Ocean littoral, the coastal trading cities responded in extraordinary ways. Modifying the form of the local tropical buildings of timber and stone, communities created a stylistic hybrid for their houses of prayer, the ubiquitous village mosque. An exceptional vernacular ensued, reflecting the unique combination of environment, local materials and building skills, trade and the traders. This volume celebrates a finely curated selection of centuries-old mosques in Kerala, Sumatra, Java and Malaysia.

Patricia Tusa Fels, an architect and historic preservationist, is the founder of PTF Architects. She has written about and worked on conservation projects in the United States, Italy, Malaysia, India and Indonesia. The research for her first book, Mosques of Cochin (Mapin, 2011), was funded by the Ford Foundation. In addition to a lengthy career in architecture, she has written for a wide variety of journals.

One Continuous Line
Art, Architecture and Urbanism of Aditya Prakash
Vikramaditya Prakash

Aditya Prakash (1924–2008) belonged to the first generation of Indian modernists that came into its own in the Nehruvian era. Built around a multidisciplinary oeuvre that was unique amongst his peers, Prakash’s life was dedicated to finding the “one continuous line” which linked art—as the search for the beautiful, architecture—as the enabler of life, and planning—as the ethic of protecting the interests of poor.

Interspersed with a series of visual essays, this book is conceived as an introduction to Prakash’s vast body of work. Besides practising architecture, he was an academic, a prolific painter, sculptor, furniture designer, stage set-designer, poet and public speaker. This volume documents Prakash’s education as an architect in Delhi and London, his early modernist works, his deep artistic impulses, his love of theatre, and his efforts to rally a culture of academic inquiry. The narrative describes his successes and failures, his arguments for and against modernism, postmodernism and globalization, and his passion for sustainable urbanism, the animal and the acoustic. The book concludes with an interpretive essay on Prakash’s life and legacy, along with lavish illustrations of a portfolio of select works.

Vikramaditya Prakash, an architect, architectural historian and theorist, is Professor of Architecture at the University of Washington in Seattle.

“More than just a biography, this book is a critical assessment of Aditya Prakash’s oeuvre as a designer, painter and philosopher, and above all as a man positioned in the complex webbing of modernity, post-colonialism and nation building.”
—Mark M. Jarzombek, Professor of History, Theory and Criticism, MIT

“This book charts the intellectual odyssey of the pioneering artist, architect and urban planner, Aditya Prakash, a multi-talented renaissance man. Embellished with valuable historic photographs, the text delivers a riveting account of the formative Nehruvian era through the eyes of one of its important actors.”
—Partha Mitter, writer and historian of art and culture

“At once deeply moving and seriously informative, this book details a life in architecture in post-Independence India dedicated to social service, education, and environmental reform. Written with passion, judicious assessment and engaging narrative, Vikram Prakash traces the career of Aditya Prakash as it moves from early education in London to the office of Le Corbusier and Pierre Jeanneret at Chandigarh, and thence to his directorship of the Chandigarh College of Architecture.”
—Anthony Vidler, Professor of Architecture, The Cooper Union
A lot is known about Sayed Haider Raza and his 73-year-long career as one of India’s most prominent modernists. It would even seem that every aspect of his journey is thoroughly documented and researched. Yet, much of the period that he spent in Bombay between the years 1943 and 1950 remains a mystery, and is ironically shrouded under the weight of his own legacy. This book attempts to shed light on the earliest decade of Raza’s career, which, in addition to being little known, is also widely overlooked in terms of historical relevance.

The research, for the first time, aims to provide a microscopic view into Raza’s life—his commercial commissions, travel, personal life, associations with Europeans who settled there, and position in the nascent art world—within the larger context of the thriving metropolis of Bombay during the decade of the 1940s. In retracing his footsteps chronologically, it seeks to present a much deeper understanding of his artistic origins, all the while being a much larger case study in how artists struggle, explore and emerge over the years!

Ashvin E. Rajagopalan is an art historian and the Director of the Piramal Museum of Art, Mumbai. He is well known for his books on modern and contemporary Indian art, such as Smriti and C. Douglas: The Mind of an Artist. Sanjana Srinivasan is a researcher at Ashvita’s, Chennai, with a background in Art Writing from the School of Visual Arts (SVA).

Songs of the Soil: Modernist Melody
The Art of Manoj Dutta
Manasij Majumdar

Manoj Dutta was born in Kolkata (then Calcutta) in 1956. Despite having no formal art education, he soon came to the fore as a talented artist in the late seventies. His art stands out for being rooted in native styles, and indeed, his works look inalienably Indian more often than not. However, he isn’t simply recycling ideas from the traditional or the Bengal schools of art. While relying on traditional ideas of art for visual meaning-formation—particularly folk art—Dutta integrates these modes with a distinct modern sensibility, especially in his treatment of contemporary events.

This volume by the renowned art critic Manasij Majumdar takes as its subject Manoj Dutta, by the author’s own admission one of his favourite artists. Majumdar has admired for many years Dutta’s paintings and drawings, which tend to look spontaneously home-grown, yet modernist at the same time. Today, his works have travelled far and wide, admired and collected by art-lovers worldwide, who appreciate in his art a lucid, unalloyed expression of something very much native to the Indian soil. Based on the collections accessible in Kolkata and Delhi, as well as Dutta’s own collection, the author traces here the major trends in the artist’s oeuvre, revealing its unique blend of “Indianiness” and personal idiom.

Manasij Majumdar taught English in a college under Calcutta University as a reader, and writes on art and literature in Bengali and English. He has been a regular art critic for The Telegraph, Business Standard, and the Bengali weekly Desh between 1986 and 1999. He is the author of several books, including Imprint of a Soul on the art of Bikash Bhattacharjee, Close to the Event on prints and paintings of Amitabha Bannerji, among others, and has contributed to Panitosh Sen: In Retrospect (Mapin, 2002).
Modern Indian Painting
Jane & Kito de Boer Collection
Edited by Rob Dean and Giles Tillotson

This volume presents a survey of Indian painting from the late 19th century to the present day, drawn from the private collection of Jane and Kito de Boer—remarkable for its broad historical scope and wide range of artists. The book clearly delineates major developments over a long period of time, while contextualising them with previously unpublished examples by major artists.

With contributions by Rob Dean, Giles Tillotson, Partha Mitter, Yashodhara Dalmia, Sanjoy Kumar Mallik and Sona Datta

Rob Dean has worked as a specialist of modern and classical Indian paintings for both Christie’s and Sotheby’s and now works independently as a gallerist, lecturer, and art consultant. Giles Tillotson is a writer and lecturer on Indian history and architecture. He is currently Consultant Director at the Maharaja Sawai Man Singh II Museum, City Palace, Jaipur. Partha Mitter is a writer and historian of art and culture, specialising in the reception of Indian art in the West, as well as in modernity, art and identity in India. Yashodhara Dalmia is an art historian, writer and independent curator based in New Delhi. Sanjoy Kumar Mallik is an Associate Professor and Head of the Department of History of Art at Kala Bhavana, Visva Bharati (Santiniketan). Sona Datta is an art historian and cultural collaborator who until recently was Head of South Asian art at the Peabody Essex Museum.

“The book holds a host of revelations—you might come across lesser-known works by [significant artists] but [also those] who have been ignored in popular discourse over time.”
—Avantika Bhuyan, Architectural Digest India

“… [an] enormous compendium… What unravel are layers of deliberations and ponderings, like the opening petals of a blooming lotus.”
—Akrita Reyar, Times Now
Ganesh Haloi was born in Jamalpur, in present-day Bangladesh, in 1936, and moved to Kolkata in 1950. The set of paintings explored in this volume, also published in association with Akar Prakar Gallery, Kolkata, attempts to illuminate these recent works. Haloi reacts profoundly with an inevitable pain. This is an enchanting experience, which resurrects the mapping out of a metaphorical space in the mind which is India.

Soumik Nandy Majumdar presently teaches in Department of History of Art, Visva Bharati University, Santiniketan, in the areas of Indian Folk and Tribal Art, Indian Traditional Arts, Modern European Art and Chinese and Japanese Art. He is also the author of 8 Bengal Masters (Mapin, 2015). Majumdar writes regularly in Bengali and English for various journals.

The The bindu has been the leitmotif in S.H. Raza’s work, growing in meaning over many years. To this primordial symbol he was introduced as a boy of eight years, in his native village of Kakaiya in Madhya Pradesh. The intensity of the experience remained, pursuing him as a lodestar, surfacing many years later when he was in France with dynamic force as The Black Sun.

Raza’s concern with nature was to explore the elementary principles of time and space which govern the universe. To express these fundamental concepts which form the basis of Indian thought, he used the principles of pure geometry. His use of the point, line square, circle and triangle compose part of a universal language, explored equally by the pioneers of abstract art in 20th century Europe and traditional shilpins in ancient India. This book traces the evolution of a vision over fifty years of painting. It is a meditative ... rumination on the artist's journey. With contributions by Susan S. Bean, Daniel Herwitz, Tom Keen, Prasannan Parthasarathi, Gayatri Sinha, Boon Hui Tan, Marguerite Charugundla and Kent Changundula.

Marguerite Charugundla is currently a Global Council Member on Asian Arts and Culture, and co-founder of Tamarind Art Gallery, New York.

Published in association with Tamarind Art Gallery, New York, and Asia Society Museum, New York.

Lightning was created in 1975, during a controversial period in India's history, to be the backdrop of then Prime Minister Indira Gandhi's Emergency speech. Titled Lightning, because it came about in a flash, the masterpiece was made up of twelve massive panels with ten wild, white horses charging through an open space. The significance of the painting is heightened not only by its sheer size or brilliant rendering but also by the times it was executed during and the ideologies it stands for. This book was conceived in honour of Husain, and various anecdotal stories and interviews on the painting form a part of this book. It is an attempt to create a whole story around this masterpiece, every brush stroke and every inch of the canvas has a story, secretly tucked away in the midst of the powerfully rendered horses, that is left for the beholder to decipher.

With contributions by Natasha Ginwala, Ranjit Hoskote, Girish Shahane, Dilip Chitre, Suhanya Raffel, Dilip Gaonkar, Jayoti Dhar, Bernardo Kastrup, and Shumon Basar.

Natasha Ginwala is a curator and researcher, and writes on contemporary art and visual culture in various publications.

“The monograph, a marvellously produced tome, attempts to chronicle [Kallat’s artistic] shifts over time... it is a meditative ... rumination on the artist’s journey.”

—Anindita Ghose, LiveMint

Published in association with Nature Morte, New Delhi, Galerie Templon, Paris, Chemould Prescott Road, Mumbai.
Mutable
Ceramic and Clay Art in India Since 1947
Sindhura D.M. • with Introduction by Annapurna Garimella and an essay by Kristine Michael

This volume is the first major publication on the vast varieties of ceramic histories and practices in India. The result of the 2017 exhibition ‘Mutable’ at the Piramal Museum of Art, this book archives the work of hereditary potters, industrial ceramics, studio pottery and artists who use clay as a medium.

Situated within the larger context of the post-Independence craft revival, this volume pays keen attention to the transnational histories of practice and class. The section Shift explores the local and international lineages of Indian studio pottery. Object discusses the ways in which clay has been a unique medium of expression for many artists. Utility considers the development of Indian ceramic industries, through lenses of economics and class. Form takes as its subject hereditary potters who negotiate modern-day artistic spaces. Perception focuses on the low-fired water container and its web of connections with its makers and users. The very mutability of clay and its shaper serves as a model framework for the study of a contemporary individual folk and tribal artist.

An eminent scholar of Indian art and popular visual culture, Jyotindra Jain has published extensively in the areas of his Indian art and craft traditions. He is presently a Member of the International Advisory of the Humboldt Forum, Berlin, a Tagore National Fellow, and co-editor of Marg Publications, Mumbai.

Published in association with Piramal Museum of Art, Mumbai

Jangarh Singh Shyam
A Conjuror’s Archive
Jyotindra Jain

Before any sound critical framework could be evolved around the artist Jangarh Singh Shyam as the originator of an extraordinary individualistic idiom of painting, ruthless market forces came to dominate his art, claiming Jangarh himself as their first casualty. In 2001, while trying to finish a commission at a museum in Japan, Jangarh committed suicide. He was 40. This book is a first attempt to construct an equitable account of his prodigious body of work that founded his legacy. As a critical analysis of his oeuvre, this book also serves as a model framework for the study of a contemporary individual folk and tribal artist.

An eminent scholar of Indian art and popular visual culture, Jyotindra Jain has published extensively in the areas of his Indian art and craft traditions. He is presently a Member of the International Advisory of the Humboldt Forum, Berlin, a Tagore National Fellow, and co-editor of Marg Publications, Mumbai.

Published in association with Museum of Art and Photography (MAP), Bangalore

Dhun Karkaria, who passed away in 2019, was part of the first batch of students to graduate from the prestigious National Institute of Design, Ahmedabad. A respected designer, he was also part of the core group which started the Centre for Environment Education, and he had a keen interest in the natural world and in heritage sites. In this lively and engaging book, written before he passed away, he proposes to start a conversation about his philosophy of design and life. Striking a defiant, witty note against the prevailing ethos of greed and complacency, he urges the young designer to disregard dogma and produce work that is honest and courageous.

Dhun Karkaria enjoyed a long and distinguished career in design and headed Karizma Communications, based in Ahmedabad.

Sindhura D.M., an art historian, was one of the curators of the exhibition ‘Mutable’ at the Piramal Museum of Art. Kristine Michael is an Indian ceramist and writer. Annapurna Garimella, a scholar of Indian art, was also a curator of the ‘Mutable’ exhibition.

Forever Irreverent
Design Quotes and ‘Con’ventional Wisdom of Dhun Karkaria
Dhun Karkaria

This volume tells the story of postcards from 1892 to 1947 and covers India, Pakistan and Sri Lanka, providing a visual archaeology of the British Raj. The first book on this subject, Paper Jewels is also the first to showcase hundreds of professionally restored images in original format.

Omar Khan has researched early photography and ephemera of the subcontinent for thirty years. Khan’s previous book is From Kashmir to Kabul: The Photographs of John Burke and William Baker 1860-1900 (Prestel/ Gallimard/ Mapin, 2002).

“Omar Khan’s comprehensive and meticulous examination of the postcard phenomenon in India represents a major contribution to the history of this often overlooked medium.”
—John Falconer, author and former Curator of Photographs, The British Library

“Omar Khan’s Paper Jewels is a refreshing account of the Raj, brought to life through a delightful collection of postcards… More than a must-read, it is a must-have volume.”
—Shashi Tharoor, author and Member of Parliament

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—Shashi Tharoor, author and Member of Parliament
In the Service of Krishna
Illustrating the Lives of Eighty-Four Vaishnavas from a 1702 Manuscript
Emilia Bachrach

The Pushtimarg, or the Path of Grace, is a Hindu tradition whose ritual worship of the deity Krishna has developed in close relationship to a distinct genre of early-modern Hindi prose hagiography. This volume introduces readers to the most popular hagiographic text of the Pushtimarg, the Chaurasi Vaishnavan ki Varta, or “Narratives of Eighty-Four Vaishnavas,” which tells the sacred life stories of the community’s first preceptor Vallabhacharya (1497–1531) and his most beloved disciples. This book has developed in close relationship to a distinct tradition whose ritual worship of the deity Krishna everyday with intimate experiences of the Divine. In the Service of Krishna focuses on the only extant Chaurasi Vaishnavan ki Varta manuscript dated to the beginning of the 18th century, in which pictures can tell stories that unite the traditions of the Pushtimarg (Path of Grace). On one of his trips to the pilgrimage town of Nathdwara, he encountered manorath paintings, whose unusual visual elements attracted his attention immediately. Manorath (“mind’s vehicle”) paintings are a visual representation of the pilgrim’s wish to enter into mutual communication with a divine Pushti Marg icon. The popular manoraths in this collection, which employ mixed media and photo-realism techniques, illustrate worshippers in the presence of Shrinathji. These images had a deep emotional resonance for worshippers because they embodied both the corporeal pilgrimage to Nathdwara as also the inner devotional experience. As author Isabella Nardi demonstrates, the paintings in this collection are not merely souvenirs of a pilgrimage trip; they represent the worshippers’ journey to Nathdwara for a darshan with their beloved and revered deity. With pilgrims as patrons, these manoraths are truly portraits of devotion.

Emilia Bachrach is an Assistant Professor at Oberlin College in Ohio, where she teaches classes in South Asian religions and gender studies. She has also written about the pichhavi painting traditions of the Pushtimarg, as a contributor to the book Gates of the Lord (Mapin, 2015).

Published in association with Archer Art Gallery, Ahmedabad

Portraits of Devotion
Popular Manorath Paintings from Nathdwara in the Collection of Anil Relia
Isabella Nardi

Art collector Anil Relia had always admired the miniature paintings that grew out of the religious traditions of the Pushtimarg. On one of his trips to the pilgrimage town of Nathdwara, he encountered manorath paintings, whose unusual visual elements attracted his attention immediately. Manorath (“mind’s vehicle”) paintings are a visual representation of the pilgrim’s wish to enter into mutual communication with a divine Pushti Marg icon. The popular manoraths in this collection, which employ mixed media and photo-realism techniques, illustrate worshippers in the presence of Shrinathji. These images had a deep emotional resonance for worshippers because they embodied both the corporeal pilgrimage to Nathdwara as also the inner devotional experience. As author Isabella Nardi demonstrates, the paintings in this collection are not merely souvenirs of a pilgrimage trip; they represent the worshippers’ journey to Nathdwara for a darshan with their beloved and revered deity. With pilgrims as patrons, these manoraths are truly portraits of devotion.

Isabella Nardi (PhD, SOAS, University of London) specializes in South Asian painting and visual culture from the sixteenth to the twentieth centuries, with particular reference to northern India.

If there is one grand tale that has impacted Asia, it has to be the Ramayana, the great Indian epic. In this sumptuously illustrated volume, the author highlights the various South and Southeast Asian traditions and variations of the tale, with nearly a hundred superb watercolour paintings. From India, the Rama tale is presumed to have travelled along three routes—by land, the northern route took the story from Punjab and Kashmir into China, Tibet, and East Turkestan; by sea, the southern route carried the story from Gujarat and South India into Java, Sumatra, and Malaya; and again by land, the eastern route delivered the story from Bengal into Burma, Thailand, Laos, and to some extent, Cambodia and Vietnam. In Indonesia and Malaysia, the epic has been incorporated into the Islamic tradition; Theravadha Buddhism in Thailand and Cambodia adopted Hindu divinities from the Rama story into its fold. With stunning original art, this volume celebrates this all-inclusive tradition of the epic, foregrounding it as a cultural phenomenon across time and space.

Natasha Sarkar is an artist and academic who has taught at several universities across the United States and Asia.

Whose Ramayana Is It Anyway?
Natasha Sarkar

The career of Y.G. Srimati—classical singer, musician, dancer and painter—represents a continuum in which each of these skills and experiences merged, influencing and pollinating each other. As John Guy demonstrates in this sumptuous volume, as a painter of the mid and late twentieth century, Srimati embodied a traditionalist position, steadfast in her vision of an Indian style, one which resonated with those who knew India best.

John Guy is the Florence and Herbert Irving Curator of the Arts of South and Southeast Asia at The Metropolitan Museum of Art, New York. He has curated numerous international exhibitions and is widely published in journals and collected volumes.

“Dr. John Guy... makes an important contribution for the recognition of Srimati’s contribution to Modern Indian Art. The catalogue... is exemplary...”
—New Indian Express

“If artists like [Avinita] Sher-Gil boldly defied norms by looking west for inspiration, Srimati remained affixed to her eastern roots—absorbed in the profusion of mythologies, histories, and folk tales from the subcontinent—with as much steadfastness and courage of conviction.”
—Somak Choshal, Open

In the Service of Krishna
Illustrating the Lives of Eighty-Four Vaishnavas from a 1702 Manuscript
Emilia Bachrach

Portraits of Devotion
Popular Manorath Paintings from Nathdwara in the Collection of Anil Relia
Isabella Nardi

Whose Ramayana Is It Anyway?
Natasha Sarkar

Art and Independence
Y.G. Srimati and the Indian Style
John Guy

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Gandhi Bhawan: Documenting and Conserving Modern Heritage of India

Dr. Shikha Jain and Vanicka Arora

Balkrishna Doshi
Paths Uncharted

With Foreword by Antoine Wilmering

Dr. Balkrishna Doshi is foremost among the modern Indian architects. An urban planner and educator for the past 70 years, Dr. Doshi is a Fellow of the Royal Institute of British Architects and a Fellow of the Indian Institute of Architects. In 2018, Doshi was selected as the Pritzker Architecture Prize Laureate, internationally known as architecture’s highest honour.

Apart from his international fame as an architect, Doshi is equally known as an educator and institution builder. This autobiography captures Doshi’s career from his childhood to his studies in Bombay and London, his work at Atelier Le Corbusier in Paris and collaboration with Louis I. Kahn for IIM Ahmedabad. It recounts his meetings with the most remarkable persons in his own and allied fields, and his equally remarkable patrons. Doshi’s life—from the time he was born into a modest family in the by-lanes of Pune, and his struggles and tenacity to excel in his chosen fields—is a fascinating and inspiring story. Put together for the first time, from the lifelong diaries and notes maintained by him, Paths Uncharted is a personal recounting of this remarkable journey unfolding over more than 80 years and across all the continents.

Gautam Bhatia
Blueprint

How does one view the cumulative work of one’s life? For Gautam Bhatia, this book is not merely a record of his professional legacy, but also a profound examination of his life in architecture. This volume brings together several of the author’s built works, and detailed essays and illustrations, to lay out his philosophy of design and to demonstrate how his practice became not just a tool for solving problems, but also a mode of personal expression.

Yatin Pandya
Courtyard Houses of India

In ancient Indian sciences, the courtyard assumes the central position as brahmathana, the nucleus of the living environment. It provided for an open-to-sky outdoor space while being away from the public eye, and thus suited an introverted lifestyle. In this book, the author traces the metaphorical, mythical, socio-cultural, environmental and spatial roles of the courtyard in the domestic architecture of India—from early civilization and Vedic times to Islamic and colonial influences.

This volume documents traditional as well as vernacular courtyard dwelling types across India within diverse climatic, cultural as well as geographic zones. It then discerns the spatial elements constituting the court, and the arts, crafts and other elements integral to the court. Lavishly illustrated, this volume attempts to understand the presence and resolution, continued use and adaptation as well as the diverse interpretations and abstractions of the courtyard.

Yatin Pandya is a practising architect with his firm FOOTPRINTS E.A.R.T.H. He is the author of several books, including Concepts of Space in Traditional Indian Architecture (Mapin) and Elements of Spacemaking (Mapin) for which he has won the IIA Award for Excellence in Architecture in Research category in 2012 and 2014, respectively.
BACKLIST

Celebrating Rahim
Abdul Rahim Khan-i-Khanan
ISBN: 978-1-935677-08-6 (Grantha)
₹2950 | $60 | £40 • 2017 •

Raja Ravi Varma
Painter of Colonial India
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