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Dehejia not only presents an exhaustive description, she offers interpretation and critical analysis valuable to the first approacher of indian art and to the scholar but she also writes in a very pleasant way. An art book that is also a real pleasure to read

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Synopsis. The Indian subcontinent offers an extraordinary visual feast. Considering Indian art within a chronological framework, Vidya Dehejia analyses the great cities of the Indus civilization, the serene Buddha image, the intriguing art of cave sites, the sophisticated temple-building traditions, the luxurious art of the Mughal court, the palaces and pavilions of Rajasthan, the churches of Portuguese Goa, the various forms of art in the British Raj and the issues related to taking Indian ...

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Indian Art. Art and Ideas. London: Phaidon, 1997, 1998, 2000, 2002. Japanese and Greek editions issue. 1997 Vidya Dehejia. Barbara Stoler Miller Professor of Indian & South Asian Art Department of Art History & Archaeology Columbia University, New York, NY 10027, USA.

Vidya Dehejia

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Indian Art by Vidya Dehejia Books on Indian Art are mainly written for scholars in the academic world. Unfortunately, that kind of makes them inaccessible to the general public. In my opinion, this is also a reason why most of us do not understand

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and hence appreciate the rich aesthetic traditions of ancient India.

Indian Art by Vidya Dehejia - Book Review - Anu Reviews

Vidya Dehejia Barbara Stoler Miller Professor of Indian and South Asian Art. South Asian Art Ph.D., Cambridge University, 1967. Contact Information. Phone: (212) 854-5691 Email: Office: 910 Schermerhorn Office Hours: Wednesdays, 11-1 by appointment For further information and to download articles, please visit vidyadehejia.com

Vidya Dehejia - Faculty - Department of Art History and ...

Vidya Dehejia is Barbara Stoler Miller Professor of Indian and South Asian Art at Columbia University. She was awarded the Padma Bhushan by the Indian government. Dehejia has also been appointed to the Mario Miranda Visiting Research Professorship at the Goa University. She was educated at the University of Cambridge, England.

Vidya Dehejia - Wikipedia

Vidya Dehejia, curator of Indian art at the Smithsonian Institution, is up to the task. She sets the scene with an invaluable chapter explaining ancient Indian theories of

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art and aesthetics, including the responsibilities of the viewer.

Indian Art: Dehejia, Vidya: 9780714834962: Amazon.com: Books

Vidya Dehejia is the Barbara Stoler Miller Professor of Indian Art at Columbia University, where she has taught since 1982. She holds a BA, an MA, and a PhD from Cambridge University and a BA from St. Xavier ' s College, Bombay University. She is the author of many books, catalogs and essays on topics in the cultural and intellectual history of India.

Vidya Dehejia: Biography - National Gallery of Art

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Indian Art A&i - Vidya Dehejia - Google Books. From the exuberant carvings of Hindu temples to the elegant symmetry of the Taj Mahal, from the luminous wall-paintings of Ajanta to the vibrant...

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Vidya Dehejia is Associate Director and Chief Curator at the Arthur M Sackler Gallery and Freer Gallery of Art at the Smithsonian Institution, Washington, DC. Her publications include *Discourse in Early Buddhist Art*, *Visual Narratives of India and Slaves of the Lord: The Path of the Tamil Saints*.

Indian Art : Vidya Dehejia : 9780714834962

This lecture course offers an introduction to 2000 years of art on the Indian subcontinent. It is divided into four discrete segments devoted to the art of Buddhism, the emergence and development of the Hindu temple, art under India ' s Islamic rulers, and the art of colonial and post-colonial India.

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Vidya Dehejia ' s book, Indian Art, more than a art book, xrt really an very insightful telling of the history and culture of one of the most dynamic places on earth.

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Vidya Dehejia, the Barbara Stoler Miller Professor of Indian and South Asian Art, wanted to delve into the workmanship that went into their production and see how Hindus used them. These figures didn ' t sit permanently in temples, but were portable images that were carried in festival processions, festooned with flowers and jewels.

Art Historian Vidya Dehejia Illuminates Chola Indian ...

Vidya Dehejia is Barbara Stoler Miller Professor of Indian and South Asian Art at Columbia University. She was awarded the Padma Bhushan (the third-highest civilian award in the Republic of India) by the Indian government. She has also been appointed to the Mario Miranda Visiting Research Professorship at Goa University.

Vidya Dehejia on the Yoginis: goddesses of Tantra ...

Vidya Dehejia is Barbara Stoler Miller Professor of Indian and South Asian Art at

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Columbia University. She was awarded the Padma Bhushan by the Indian government. [1] [2] [3] [4] Dehejia has also been appointed to the Mario Miranda Visiting Research Professorship at the Goa University .

A full and up-to-date history of the subcontinent's artistic heritage.

The rule of the Chola dynasty in South India between the ninth and thirteenth centuries was a period of unparalleled creativity in Indian art. Known as the Golden Age of Tamil Culture, the Chola period produced dynamic royal personalities who shaped the artistic activity of their times. Art of the Imperial Cholas examines the dynasty's architectural and sculptural achievements, which stand among the masterpieces of India.

The first book to put the sacred and sensuous bronze statues from India ' s Chola dynasty in social context From the ninth through the thirteenth century, the Chola dynasty of southern India produced thousands of statues of Hindu deities, whose physical perfection was meant to reflect spiritual beauty and divine transcendence. During festivals, these bronze sculptures—including Shiva, referred to in a saintly vision as “ the thief who stole my heart ” —were adorned with jewels and flowers and paraded through towns as active participants in Chola worship. In this richly

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illustrated book, leading art historian Vidya Dehejia introduces the bronzes within the full context of Chola history, culture, and religion. In doing so, she brings the bronzes and Chola society to life before our very eyes. Dehejia presents the bronzes as material objects that interacted in meaningful ways with the people and practices of their era. Describing the role of the statues in everyday activities, she reveals not only the importance of the bronzes for the empire, but also little-known facets of Chola life. She considers the source of the copper and jewels used for the deities, proposing that the need for such resources may have influenced the Chola empire ' s political engagement with Sri Lanka. She also investigates the role of women patrons in bronze commissions and discusses the vast public records, many appearing here in translation for the first time, inscribed on temple walls. From the Cholas ' religious customs to their agriculture, politics, and even food, *The Thief Who Stole My Heart* offers an expansive and complete immersion in a community still accessible to us through its exquisite sacred art. Published in association with the National Gallery of Art, Washington, DC

Illustrations: Numerous B/w Illustrations Description: Story-telling is an ever popular activity that occurs across space and time. Which child has not sat enthralled by the magic of story-tellers, and which adult has not succumbed to the seduction of reenactments of great legends? India's ancient Buddhists capitalized on the lure of

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stories, portraying them visually in stone reliefs and painted murals, to introduce viewers to the Buddhist faith and to confirm them in their belief. Commencing in the first century BC, Buddhist monasteries across the Indian subcontinent were extensively decorated with visual narratives of varying sizes, from a mere twelve inch panel to an extensive fifty foot wall. This book is a pioneering exploration of the manner in which stories are told. It identifies seven modes of visual story-telling used by the artist in early India, considers the reason for one mode being chosen over another, and explores how the effect of a story on the viewer varied according to the manner chosen to portray it. The book is a contribution to the expanding sphere of art, historical investigation and also to the field of Buddhist studies.

Contents Preface Photographic Sources Discourse and Story 1. On Modes of Visual Narration 2. The Multivalent Sign in Early Buddhist Art 3. Text and Image II. Sites Of Narrative 4. Towards Narrative : Sanchi Stupa 5. Emergence of Visual Narrative : Bharhut Stupa 6. Narrative Achieves Assurance : Sanchi Stupa 7. Variations in Narrativity : Lesser Monasteries 8. Maturity of Narrative : Amaravati and Nagarjunakonda 9. Narrative Cycles at Gandhara 10. Ajanta's Painted Murals 11. The Narrative Tradition Recedes 12. Concluding Remarks

The sheer number of unfinished stone monuments in India is staggering and examples appear at some of India's most famous and well-studied sites that include rock-cut Ellora, Ajanta, and Mamallapuram. Unfinished work also appears on built temples celebrated for the intricacy of their sculpted decoration, such as those in

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Hoysala kingdom or in Orissa. This detailed study provides an overall coverage of India's unfinished work while addressing a range of issues related to stone-carving by examining a select number of monuments at specific sites. Instead of focusing on a site in its entirety, the study here focuses on specific issues of consequence in the context of unfinished work, as they gain an added weight and significance through discovery of their repetitive occurrence at site after site. At the heart of this book are the many varieties of unfinished stone carving that merit close observation to see what is there and what is not, and to appreciate that all the finished work has been through these various stages of being unfinished before reaching completion.

The sensuous human form-elegant and eye-catching-is the dominant feature of premodern Indian art. From the powerful god Shiva, greatest of all yogis and most beautiful of all beings, to stone dancers twisting along temple walls, the body in Indian art is always richly adorned. Alankara (ornament) protects the body and makes it complete and attractive; to be unornamented is to invite misfortune. In *The Body Adorned*, Vidya Dehejia, who has dedicated her career to the study of Indian art, draws on the literature of court poets, the hymns of saints and acharyas, and verses from inscriptions to illuminate premodern India's unique treatment of the sculpted and painted form. She focuses on the coexistence of sacred and sensuous images within the common boundaries of Buddhist, Jain, and Hindu "sacred spaces," redefining terms like "sacred" and "secular" in relation to Indian architecture. She also considers the paradox of passionate poetry, in which saints praised the sheer

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bodily beauty of the divine form, and nonsacred Rajput painted manuscripts, which freely inserted gods into the earthly realm of the courts. By juxtaposing visual and literary sources, Dehejia demonstrates the harmony between the sacred and the profane in classical Indian culture. Her synthesis of art, literature, and cultural materials not only generates an all-inclusive picture of the period but also revolutionizes our understanding of the cultural ethos of premodern India.

In China, mandarin ducks, said to mate for life, symbolize wedded bliss, and tiny red shoes are viewed as sexually arousing. In Japan, black hair once alluded covertly to passion and in the 20th century is explicitly erotic. Love is divine in India, enduring in temple sculpture in the form of rapturous couples, the territory of gods as well as mortals. Rich, wildly varied imagery infuses the art and literature of love in Asia. The universal themes of love denied, love fulfilled, of courtship, passion, and fertility are here treated in lively, color-illustrated essays by five distinguished contributors. Early Chinese art alluding to the theme of romance is explored along with the 13th-century tale, *The Story of the Western Wing*. Also examined are the Japanese *One Hundred Poets*, a luxury volume of poems assembled in the 17th century, and modern poetry by such writers as Takamura Kotaro. Stunning Rajput painting and poetry, the fascinating role of the sakhi, or messenger, in love-intrigues, and the dynamic temple sculpture at Khajuraho are featured in engrossing chapters about India. Whether

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depicting the theme of love as explicit embrace or entwined plum tree branches, Asian artists offer, in these compelling works of art and literature, continuing avenues of inspiration, sustenance, and delight.

Lives and poetry of Tamil saints.

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