



# Indira Gandhi National Centre for the Arts

cordially invites you for a lecture

**Ananda K. Coomaraswamy (1876-1947)**

## **Revisiting a Legacy**

by

**Prof. Ratan Parimoo**

on

19 March 2013 at 5.00 p.m.

in the Lecture Hall,

11, Mansingh Road, New Delhi- 110 001



**Ananda Kentish Coomaraswamy**, a Srilankan Tamil by origin, emerged as one of the pioneering scholars on Indian art during the first half of the twentieth century and his works on Indian art are regarded as foundational in scope and significance. Born of a Tamil father and a Christian English mother, he was trained as a geologist and mineralogist. By the second decade of the last century he devoted himself to the study of Indian art, began his own art collection and for sometime associated with the Revivalist-Swadeshi Movement initiated by the illustrious Tagore family in Kolkata. One of his first major works was the collection *The Dance of Shiva: Fourteen Indian Essays* (1918). *Rajput Painting* (1916) again was a collection of essays published over a period of time through which he drew attention to the indigenous schools of painting which he designated by the appellation 'Rajput'. By the 1920s he had settled in Boston in the USA, where he embarked on his epoch-making works, *Yaksas* (1928) and its expanded sequel *Yakshas II* (1931), the essays "The Origin of the Buddha Image" (1927), "Ancient Indian Terracottas" and "Sri Lakshmi" in the 1920s, to mention a few. His *History of Indian and Indonesian Art* (1927) was the first art historical study of the development of Indian sculpture and architecture. He also published a series of volumes on the Indian Art collection in Boston. During the 1930s and 1940s he particularly wrote a series of essays on the conceptual correlations between Indian art and systems of philosophy, dwelling on a range of ideas and notions central to Indian and Oriental worldview, in compilations like *The Transformation of Nature in Art* (1934), *The Christian and Oriental or True Philosophy of Art* (1939), *Why Exhibit Works of Art* (1943) and *Figures of Speech or Figures of Thought* (1946). Among his abiding interests was the spirituality in Indian art and its apparent parallels with European Christian Theology.

**Prof. Ratan Parimoo** has been Head of the Department of Art History & Aesthetics and the Dean of the Faculty of Fine Arts, M. S. University of Baroda. Besides being a leading art historian who is equally well-grounded in both contemporary as well as traditional arts of India, he is also a renowned painter. He is at the same time one of the leading and respected art pedagogues in the country. Prof. Parimoo studied History of European Art at the prestigious Courtauld Institute of Art as a Commonwealth scholar. He received the Rockefeller Grant to travel in the U.S.A., where he studied Indian Sculpture briefly under the great art historian, Stella Kramrisch. Apart from the several volumes he has edited, his individual publications include: *Paintings of the Three Tagores: Abanindranath, Gaganendranath and Rabindranath*; *Studies in Modern Indian Art*; *Sculpture of Sheshasayi Vishnu*; *Life of Buddha in Indian Sculpture*; *Essays on New Art History*; and *Studies in Indian Sculpture*. Dr. Parimoo has been awarded the Jawaharlal Nehru Fellowship. He is currently the Director of L.D. Museum & N.C. Mehta Gallery, Ahmedabad.