

Thinking Beyond the Centre

While much of modern Indian art history, and indeed global art history, tends to focus on works produced in major cities, India has been home to critical developments in rural and alternative centres throughout the 20th and 21st centuries. This lesson attempts to push back against a single canon for modern and contemporary Indian art limited to cosmopolitan urban centres. Although it is beyond the scope of this short course, it's important to note that the asymmetries we are examining between art centred in metropolitan cities and other artistic centres, parallel other imbalances in global and South Asian art histories as a whole. One example of this is the way histories of South Asian art often become India-centric due to the country's political and economic dominance and sheer size, despite Bangladesh, Pakistan, Sri Lanka, and Nepal being home to vibrant artistic movements. Let's explore a few case studies of artists and styles from new and remote centres of art in India. A closer look at these will give you a sense of the richness, diversity, and scope of modern and contemporary art in the region that is inclusive of long under-represented visual languages and artistic practices.

This document is part of an online course on Modern & Contemporary Indian Art. Click [here](#) to access.

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