

FRANCESCA GALLOWAY

LUHRING
AUGUSTINE
TRIBECA

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Court, Epic, Spirit: Indian Art 15th – 19th Century

January 26 – March 24, 2022

Opening reception: Wednesday January 26, 6pm – 8pm

Luhring Augustine, in association with Francesca Galloway, is pleased to present *Court, Epic, Spirit: Indian Art 15th – 19th Century*, a show of historical artworks from India opening on January 26 at Luhring Augustine Tribeca. The showcase marks the first time Luhring Augustine has partnered with the London-based gallery Francesca Galloway, internationally renowned in the field of Indian art. *Court, Epic, Spirit* will present a variety of artworks including textiles, paintings, and courtly objects. Grounding the works in their historical context, the selection will offer insights into artistic and cultural movements in India during this time.

The title of the exhibition refers to three key lenses through which to view the multi-faceted and extraordinarily inventive arts of India: court, epic, spirit. With these organizing principles as a guide, the exceptional and iconic works of art in the installation can be more fully considered and understood.

A fine and grand 17th century panel from a lavish royal tent will be among the exhibition's featured objects. The panel is part of an important group thought to have been produced in the Deccan, a region of central India. For both Rajput and Mughal rulers, tents were immensely important, especially to the latter given the nomadic lifestyle required to govern their vast empire.

Indian painting is above all a storytelling medium, created to illustrate epic texts. These narratives, and the paintings that accompanied them were an integral aspect of the region's cultural traditions throughout this period. A work of particular importance in the exhibition is a recently discovered 16th century painting from the early Imperial Mughal manuscript of the great epic, the *Hamzanama* ('Story of Hamza'), one of the supreme achievements of Indian art. Commissioned by a young Emperor Akbar, it is the only known folio depicting this episode and represents a significant addition to the scholarship, not least because it was painted by Dasvant, a master artist in the Imperial atelier.

Also significant to the artistic output of the region were artworks focusing on the idea of worship – some depicting and enabling acts of revery, and some imbued with spiritual power. Hindu *ragamala* paintings depict verses that in turn evoke a mode of music. Through a very unusual group of 17th century *ragamala* paintings, most likely from the northern Deccan, the connection between sound, image, and spirit can be explored. Their wild sense of colour and proportion, coupled with stark architecture and sumptuous textiles, lend these paintings an assured and individual aesthetic. Another focal point of the show will be a masterpiece of painting on cloth illustrating *Dana Lila*, or Krishna playfully demanding a toll from the *gopis*. This type of Deccani *pichhvai*, a painted cotton temple cloth, is rare, with only a handful of examples in museum collections around the world.

An additional highlight of the exhibition is the facade of a magnificent late 18th – early 19th century Mughal-style pleasure pavilion, a large-scale architectural marvel. The pavilion is installed at our Bushwick location and available to view by appointment. *Court, Epic, Spirit: Indian Art 15th – 19th Century* will be on view at our Tribeca location through March 24, 2022 and will be accompanied by an illustrated catalogue.

For information on the exhibition or to schedule a viewing of the pavilion, please contact Leah Horowitz at 212-206-9100 or leah@luhringaugustine.com

For press requests, please contact Caroline Burghardt at caroline@luhringaugustine.com

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Figure 1

A painted cotton two-niche Qanat panel

Golconda region of the Coromandel Coast, mid-17th century
Mordant-painted and -dyed and resist-dyed plain-weave cotton
Textile 92 1/8 x 75 1/4 inches (234 x 191 cm)
Stretcher 96 1/2 x 80 1/2 inches (245 x 204.5 cm)



Figure 2

Floorspread with medallion pattern, woven for the Mughal court

Mughal, Gujarat, second half of the 17th century
Silk velvet, solid pile and pile-warp substitution
119 1/4 x 71 1/4 inches (303 x 181 cm)

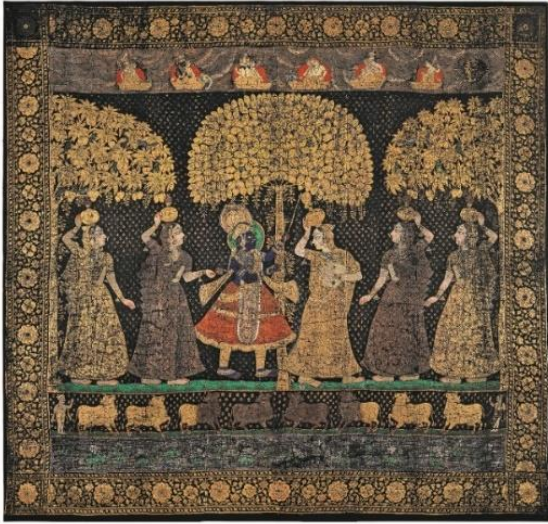


Figure 3

Pichhvai of Dana Lila (the demanding of toll)

Deccan, possibly Hyderabad, mid-19th century

Cotton; with stencilled and painted design, gold and silver applied

with an adhesive and painted pigments, including copper acetate arsenite ('emerald green')

Textile: 101 x 94 1/4 inches (256.5 x 239.5 cm)

Stretcher: 101 1/8 x 96 1/8 inches (257 x 244 cm)



Figure 4

Amir Hamza clings to the Rukh's legs to carry him home across the sea Folio from the *Dastan-i Amir Hamza (Hamzanama or 'Story of Hamza')* commissioned by the Emperor Akbar

Imperial Mughal, attributed to Dasvant, c. 1565

Opaque pigments and gold on cotton with paper support for the text

Folio: 27 7/8 x 20 7/8 inches (70.7 x 53 cm)

Painting: 25 x 20 7/8 inches (63.5 x 53 cm)

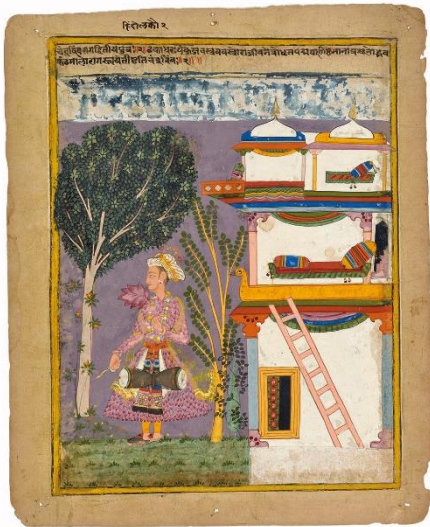


Figure 5
Chandrabimba raga, second son of Hindola raga
From a dispersed Ragamala series, north Deccan, 1630–50
Opaque pigments and gold on paper
Folio: 13 1/8 x 10 3/4 inches (33.3 x 27.2 cm)
Painting: 11 3/8 x 8 7/8 inches (29.0 x 22.5 cm)

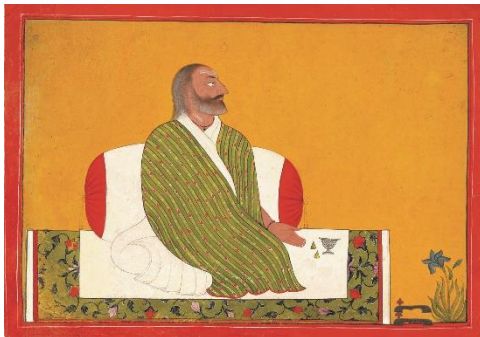


Figure 6
A man of commanding presence
Attributed to the Master at the Court of Mankot, c. 1700–1730
Opaque pigments on paper; red border with black inner rule
and white inner and outer rules
Folio: 8 x 11 1/8 inches (20.3 x 28.4 cm)
Painting: 7 1/8 x 10 1/8 inches (17.8 x 25.8 cm)



Figure 7
Arcaded Portico / Pleasure Pavilion
India, Agra, c. 1800
Sandstone and brick
180 x 144 x 144 inches (457.2 x 365.76 x 365.76 cm)