

THE MUSEUM



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Chhatrapati Shivaji Maharaj Vastu Sangrahalaya

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The Lakshmi Mittal and Family South Asia Institute, Harvard University

cordially invite you to a 2-part lecture

Art and Science of the Forbes Pigment Collection

by
Narayan Khandekar

Color and Pigments in Indian Painting

by
Jinah Kim

Thursday, 9 August 2018, 6 pm
Auditorium, Visitors' Centre, CSMVS

A part of the event is supported by Jai & Sugandha Hiremath – Hikal Ltd. **HİKAL**

* A Nayika and Her Lover, painting from a Rasamanjari (A Bouquet of Delights) series, c. 1660–1670 | Painted, Opaque watercolor, gold, and beetle-wing cases on paper; actual: 23.4 x 33 cm (9 3/16 x 13 in.)
Harvard Art Museums/Arthur M. Sackler Museum, Gift of John Kenneth Galbraith, 1972.74 | Photo: Imaging Department © President and Fellows of Harvard College



Art and Science of the Forbes Pigment Collection

by
Narayan Khandekar

Narayan Khandekar tells us about the Forbes Pigment Collection. It will cover the reasons why Edward Waldo Forbes started collecting pigments, how the collection grew, new additions to the collection and how it is used now by using case studies from the activities of the Straus Center for Conservation and Technical Studies, Harvard Art Museums.

Narayan Khandekar leads the Straus Center's (Harvard Art Museums) conservation and research activities, as well as those for the Center for the Technical Study of Modern Art. Specializing in the scientific analysis of paintings and painted surfaces, he has published extensively on the subject. He curates the Forbes Pigment Collection and the Gettens Collection of Binding Media and Varnishes.



Color and Pigments in Indian Painting

by
Jinah Kim

Jinah Kim is the Gardner Cowles Associate Professor of History of Art and Architecture. Professor Kim's research and teaching interests cover a broad range of topics with special interests in intertextuality of text-image relationship, art and politics, female representations and patronage, issues regarding re-appropriation of sacred objects, and post-colonial discourse in the field of South and Southeast Asian Art.

How blue is Krishna? Does the Sanskrit term "kr̥ṣṇa" mean blue? Color experience is highly subjective, and color terms pose semiotic challenges. A fluid semantic range in Sanskrit makes it even more challenging to identify which color a color term denotes. Here, the data gleaned from scientific analysis of pigments and the study of material and physical aspects of paintings as objects can help unpack the role of artists in shaping the way we see color. Identifying pigments in use in Indian miniature painting and reading them in close comparison with the colors discussed in theoretical texts and artistic treatises, afford us a glimpse into artists' intimate, embodied knowledge of each color's material properties. This talk will demonstrate how efforts to contextualize the analytical data on pigments with art historical questions can help advance our understanding of color and pigments in the history of painting beyond a matter of confirmation of a pigment's use.