

Nouvelle mise en perspective d'un corpus de peintures *awadhi* occidentalisantes

Between 1760 and 1795, the Oudh grows rapidly as it takes advantage of the Mughals' weakening, and appeals to many business men from both the Mughal aristocracy and the European military corps. Steeped in art, classical culture and a taste for curio, this elite contributes to the blossoming of a rich and diverse pictorial style, affected by multiple influences.

With this study, our wish is to put a group of paintings in perspective. We believe they were executed in Oudh at that time for a few art patrons with a taste for European-inspired iconography. Scattered today in different collections, those paintings had never been brought together, although they present a consistency of themes and styles that argue for a common time and place of production. Those works also offer an original colour scheme consisting in painting the main subject in bright colour on a black background.

This new presentation gives the opportunity to compare paintings and models, to assess the artists' iconographic licence and to explore the question of time of production.