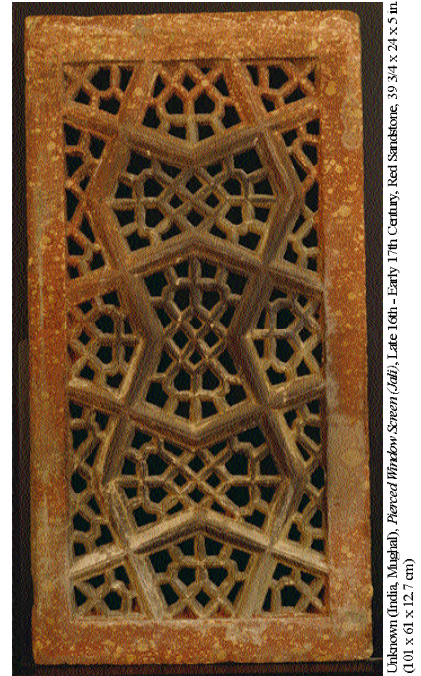


**L.A. Louver Thirty-Year Anniversary Exhibitions**  
**Art of the Indian Court: Architectural Elements, Jalis and Paintings**  
**from Terence McInerney (second floor gallery)**  
**Peter Shelton: *godspipes* (first floor)**

**Art of the Indian Court: Architectural Elements, Jalis and Paintings**  
**from Terence McInerney (second floor gallery)**  
**January 6 – February 11, 2006**  
**Opening reception: Friday, January 6, 7:00-9:00 p.m.**

**Venice, CA** – In January 2006, L.A. Louver will celebrate its 30<sup>th</sup> anniversary with an exhibition of Indian architectural elements, jalis and miniature paintings from the collection of renowned Indian art dealer and scholar Terence McInerney.

The exhibition includes seven architectural elements, including jalis, carved from stone during the time of the Mughal Empire (1526-1857). Jalis were used extensively in Indian architecture as window screens, room dividers, and railings for thrones, platforms, terraces, and balconies. As window screens, the jalis served to reduce glare and shade inhabitants from bright sunlight, while permitting air to circulate. During the day, their intricate geometry created patterns on the floor that shifted with the passage of the sun. The exhibition will include three jalis and three architectural reliefs carved from red sandstone, which date from the late sixteenth through early seventeenth centuries. A seventh sculpture dating from the eighteenth century, carved from white marble and decorated with a geometric pattern of overlapping banana leaves, originally served as a water chute or chadar.

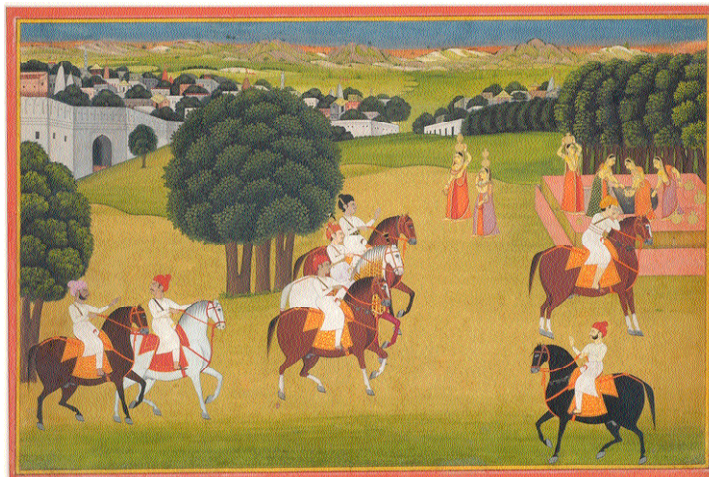


Unknown (India, Mughal), *Perforated Window Screen (Jali)*, Late 16th – Early 17th Century, Red Sandstone, 39 3/4 x 24 x 5 in. (1.01 x 61 x 12.7 cm)

The exhibition also features approximately a dozen Indian paintings and drawings made between the late sixteenth and nineteenth centuries, including examples from the Jaipur, Bilaspur, Bikaner, Mewar and Jhilai schools of painting. For centuries, miniature paintings have been treasured possessions of the Indian

upper classes. Intimate, intricate and colorful, the paintings are made of opaque watercolor on paper, sometimes highlighted with gold or silver, while the drawings are comprised of black ink and charcoal. The works convey the culture and landscape of the country, and address romantic subjects that were beloved by the Indian Court.

*Thakur Gyan Singh Watches a Prince Receiving Water from Women at a Village Well*, (Rajasthan, India, Jaipur School, circa 1780) depicts a member of the Devgarh royal house, who was an important patron of painting. Seated on horseback in the center of the painting, Thakur Gyan's riding



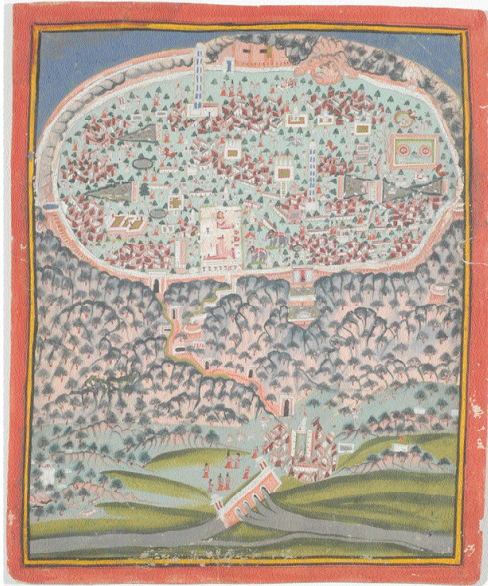
Unknown (India, Rajasthan, Jaipur School), *Thakur Gyan Singh Watches a Prince Receiving Water from Women at a Village Well*, circa 1780, opaque watercolor and gold on paper, red borders, Paper: 15 3/4 x 23 in. (40 x 58.4 cm)

companions are noblemen Thakur Sajja Singh and Kunvar Sadat Singh. The three men are watching a prince receiving water at a well – a favored romantic subject of eighteenth century Indian painting.

*The Wedding of Krishna*, (Rajasthan, India, Bikaner School, circa 1590-1600) portrays the blue-skinned god Krishna and his new wife in the presence of a Brahmin priest who propitiates the gods by pouring clarified butter into the sacrificial flame. The composition includes many rich details, and exemplifies the delicate and intricate nature of miniature paintings of the period: the central figures are depicted beneath a wedding canopy festooned with auspicious leaves; a second Brahmin priest is seated among ritual vessels, and three female attendants carry platters of flowers and food. The attendant on the left of the composition is departing a small chamber, its interior a rectangular block of red that appears in many paintings from this renowned series illustrating the *Bhagavata Purana*, a principal Hindu epic.



Unknown (India, Rajasthan, Bikaner School), *The Wedding of Krishna*. Illustration from a dispersed series of a the *Bhagavata Purana* (Book Ten), circa 1590-1600, opaque watercolor on paper heightened with gold, wide brown paper borders. Paper: 9 1/2 x 11 7/8 in., (24.1 x 30.2 cm)



Unknown (India, Rajasthan, Mewar School), *Overview of the City of Chitor*, 18th Century opaque watercolor on paper heightened with silver; red borders. Paper: 18 1/4 x 14 7/8 in. (46.4 x 37.8 cm)

*Overview of the City of Chitor* (Rajasthan India, Mewar School, eighteenth century) conveys the strategic importance and might of the once glorious city and ancient capital of Mewar State in Southeastern Rajasthan. One of the most fiercely contested seats of power in India, Chitor crowns a seven mile long hill, covering 700 acres with its fortifications, temples, towers and palaces. Heavily fortified and defended from the eighth to the sixteenth century, the city was successfully besieged by the Mughal emperor Akbar in 1567.

Concurrent to **Art of the Indian Court: Architectural Elements, Jalis and Paintings from Terence McInerney, L.A.** Louver presents **Peter Shelton: *godspipes*** in the first floor galleries.



For further information and visuals, please contact:  
 Elizabeth East, L.A. Louver, 45 North Venice Boulevard,  
 Venice, CA 90291, USA  
 telephone 310-822-4955; fax: 310-821-7529;  
 e-mail: Elizabeth@lalouver.com; website: www.lalouver.com