



TRACING THE EVOLUTION OF PHOTOGRAPHY AND BACKDROP PAINTING IN INDIAN PHOTO STUDIOS: KOLKATA'S ARTISTIC LEGACY AND PRACTICES

Paramita Biswas¹ & Dr. Shreekant Gour²

RESEARCH ARTICLE



Author Details:

¹ Research Scholar,
Department of Visual Arts,
University of Kalyani,
Kalyani, Nadia, West Bengal, India;
² Professor,
Department of Education,
University of Kalyani,
Kalyani, Nadia, West Bengal, India

Corresponding Author:

Paramita Biswas

DOI:

<https://doi.org/10.70096/tssr.250303060>

Abstract

Photography studios emerged shortly after the invention of the camera around the mid 1800s. From that time on, backdrop painting began to be used in studios according to customer demand. Backdrop painting in Indian photo studios was not merely a decorative practice. It was an art form deeply rooted in the socio-cultural fabric of the time. These paintings served multiple purposes from enhancing the aesthetic appeal of portraits to symbolizing status, identity and aspirations of the subjects. Kolkata, as a hub of artistic innovation and cultural exchange played a crucial role in shaping the evolution of this art form. The photo studios of Kolkata became a melting pot of ideas where traditional Indian art techniques blended with modern influences to create distinctive backdrops that captured the imagination of many. This study explores the emergence of photography and backdrop painting in Indian photo studios with a particular focus on Kolkata. The research aims to trace the historical development of these artistic practices and identify the reasons behind the use of backdrop painting in photo studios. A comprehensive methodology including primary source analysis, contextual literature review and photographic documentation were used in this study. The study reveals the history of photography and how backdrop painting became integral to early photography in India as well as in Kolkata. The analysis shows that backdrop painting in Kolkata was influenced by both traditional Indian art and Western photographic practices creating a unique cultural blend. The study also investigates the role of these backdrops in enhancing the visual narrative of portraits, providing aesthetic appeal, cultural symbolism and business benefits for the studios. Ultimately, the research highlights the significance of backdrop painting in preserving India artistic heritage and its continued influence on modern photography.

Keywords: *Photography, Backdrop Painting, Hand painting, Photo Studio, India, Kolkata*

1. Introduction

Photography was introduced in the 19th century in India. It changed how people captured and preserved memories. Photo studios played a key role in this cultural change. In India, especially in Kolkata, photography became popular. It blended with the regions rich artistic traditions. As photography studios expanded, backdrop painting appeared as a new art form. Skilled artists hand-painted these backdrops, they became an important part of studio photography (MacDougall, 1992). The backdrops turned simple portraits into detailed visual stories. Backdrop painting became a key feature in photo studios of India as well as in Kolkata. Backdrop painting added beauty and depth to the photographs. These carefully crafted backdrops reflected the artistic tastes and social dreams of that era (Roberts, 1998). Photography backdrops serve as the background in photos and videos. They enhance the overall quality of the image by providing a distinctive surface that complements the subject. Backdrops are particularly crucial for conveying the theme of a photo. Many photographers prefer plain backdrops because they eliminate distractions, allowing the subject to stand out more prominently in the frame. Even in today's digital age, backdrops remain widely used in studios due to their simplicity and effectiveness. Editing images on a computer can be time-consuming, and many photographers find that using photography backdrops is a more efficient choice for studio work (Chinwalla, 1960). This study aims to trace the emergence and evolution of photography and backdrop painting in Indian photo studios with a particular focus on Kolkata. It seeks to explore the reasons behind the enduring appeal of backdrop painting, examining how these artistic practices evolved and why they became integral to the photographic tradition in the region (Peter, 2018). Through this exploration, the study will shed light on the cultural and historical significance of backdrop painting in the context of Indian photography, preserving an understanding of Kolkata's unique artistic heritage.

2. Objectives

- To trace the emergence of photography and backdrop painting in photo studio in India as well as in Kolkata,

- To find out the reasons behind the subject of backdrop painting in photo studio.

3. Methodology

This study adopts a comprehensive and interdisciplinary methodology to trace the evolution of backdrop painting in Indian photo studios particularly in Kolkata. The research integrates the following techniques to explore the present study.

- **Primary Source Analysis:** The study began with an in-depth analysis of primary sources, including early photographs, studio catalogues, advertisements and art journals. These sources were accessed from archives, libraries and private collections in Kolkata and other major Indian cities. The aim was to map the timeline of the emergence and evolution of backdrop painting in photo studios, focusing on its initial adoption and subsequent developments.
- **Contextual Literature Review:** A thorough review of secondary literature was conducted and encompassing the history of photography in India as well as in Kolkata. This review provided the necessary context to understand the interplay between photography and backdrop painting and to position Kolkata as a significant centre of this artistic tradition.
- **Documentation of Backdrops:** Detailed photographic documentation of the backdrops was carried out, focusing on various aspects such as thematic elements, stylistic features and the use of colour and perspective. This documentation served as the foundation for analysing the artistic techniques employed and for comparing different periods and styles within the tradition of backdrop painting.
- **Qualitative Data Analysis:** The qualitative data were systematically analysed to identify key themes, patterns and insights. This analysis was structured around the core objectives of the study, such as tracing the evolution of backdrop painting, understanding the artistic techniques and assessing the cultural significance of these artworks within Kolkata photo studio tradition.
- **Thematic Synthesis:** The findings were synthesized into a cohesive narrative that highlights the artistic, cultural and historical dimensions of backdrop painting in Kolkata. This study seeks to offer a thorough exploration of the evolution and reasons of backdrop painting in Indian photo studios, particularly in Kolkata by combining the diverse methodological approaches. The research not only documents the artistic legacy of this tradition but also contributes to the preservation and appreciation of a significant aspect of India cultural heritage.

4. The Emergence of Photography and Backdrop Painting in Photo Studio in India as well as in Kolkata

4.1. Emergence of Photography Studio in India

The Emergence of Photography and Backdrop Painting in Photo Studio in India as well as in Kolkata According to some historians, the studio was formed in Agra in 1862 by British photographers Charles Shepherd and Arthur Robertson. It was named Shepherd & Robertson. The studio then relocated to Shimla. It joined with Howard, Bourne & Shepherd, which was founded by three men Charles Shepherd, Samuel Bourne, and William Howard. But the studio has been permanently closed since 1991. Howard studio on Esplanade Row in Kolkata (formerly Calcutta) dates back to 1840. It was first established in Shimla around 1863. Some of their early works are housed at Cambridge University Library.

Samuel Bourne came to India in 1863, primarily for the photography business. Together, he and William Howard opened the 'Howard & Bourne' studio in Shimla. In 1862, they established a photography studio in Agra called 'Shepherd & Robertson'. In 1863, they moved to Simla. Following Robertson departure, Shepherd formed Howard, Bourne & Shepherd with Bourne and Howard. Shepherd travelled on the first of three major Himalayan photographic trips in 1863. He followed this with another trip in 1866 and a preceding expedition to Kashmir in 1864. His work from this period has been extensively chronicled in photographic history. Shepherd rose to become one of India finest photographers at the time (Dewan, 2016). Meanwhile, Charles Shepherd, a master printer, remained in Shimla. He oversaw the company commercial distribution and printing. Bourne work was included in European public shows during the 1860s. This included the Paris Universal Exposition in 1867. Between 1863 and 1870, he submitted several dispatches to The British Journal of Photography. The company became a well-known distributor of Indian landscape vistas. It catered to visitors and British clients. The company prospered despite severe competition in the commercial photography market. After Howard departure in 1866, the company was renamed Bourne & Shepherd. Bourne briefly returned to England in 1867 to marry. He then returned to supervise the new Calcutta branch. The studio swiftly grew to become one of India major photographic establishments. During its peak, their work was widely marketed through wholesale distributors in Britain. The studio was favoured by both the British Raj elite and the Indian monarchy. In 1870, Bourne retired from the photography business by selling his studio shares. The new studio of Bourne Shepherd in Kolkata was destroyed in a fire on 6th February, 1991. After Bourne departure, Colin Murray oversaw new photographic work from 1840 until 1884. Charles Shepherd then continued to photograph in the 1870s with at least sixteen European helpers. The Bombay branch opened around 1876. It was supervised by Charles Shepherd until he departed India in 1879. Operations continued at the Bombay branch until around 1902. In 1880, the firm extended its services to Lahore for a month. They advertised in local newspapers, which was critical to the success of many photographers at the time (Martin & Ranganathan, 2024). From 1870 to 1911, the company sent photographers to Burma, Nepal, Singapore and Sri Lanka, to Photograph various Architectural features of Rajputana (1904-05). The company also employed Indian photographers. Bourne & Shepherd were appointed as official photographers at the Delhi Durbar in 1911, photographing the coronation of Emperor George and Empress Mary of India (Agarwal, 2023). The studio ownership changed several times over the years. The succession of proprietors is largely unknown. Arthur Mussel white, the last

European owner, bought the studio in the 1930s. Mussel white staged an auction in 1955. This was after a severe drop in commerce caused by India independence, the departure of the European population, and the dissolution of princely states. The studio was later purchased by its current owners. The structure is now recognized as a heritage property (Falconer, 2006).

4.2. Emergence of Photography in India

Photography arrived in India shortly after its invention in the mid 19th century. The first known photo studio in India was established around 1863. Early photographers in India were primarily European, including British officials and expatriates who documented the landscape, architecture, and people of the subcontinent. These photographs were initially used for documenting and surveying purposes by the British colonial administration (Rahaab, 2010). As the technology became more accessible, Indian photographers began to adopt it. By the late 19th century, photography had gained popularity among Indian elites and the burgeoning middle class. Studios started to appear in major cities, offering portrait services to the public (Rycroft, 2004). Photography became a means for Indians to assert their identity and status often through carefully posed studio portraits.

4.3. Backdrop Painting in Photo Studios

Backdrop painting became an integral part of early photographic studios. Since photography at the time was primarily conducted indoors due to the limitations of early equipment, studios used painted backdrops to create various settings (Tankha, 2010). These backdrops often depicted idyllic landscapes, palatial interiors or symbolic imagery allowing subjects to be portrayed in an idealized environment. In India, backdrop painting was heavily influenced by traditional Indian art forms, including miniature painting and mural traditions. These backdrops were often richly detailed and imbued with cultural and religious symbolism providing a unique blend of Indian aesthetics with the new medium of photography (Müller, 2018).

4.4. Emergence of Photography and backdrop painting in Kolkata

Kolkata (then Calcutta) played a pivotal role in the development of photography and backdrop painting in India. As the capital of British India until 1911, Kolkata was a hub for cultural exchange and technological innovation. The city saw the establishment of some of the earliest photographic studios in the country. By the late 19th and early 20th centuries, Kolkata had a thriving photography scene. Studios like Bourne & Shepherd, which was one of the oldest photographic studios in India, catered to both European and Indian clientele (Schwartz, 1995). Local artists and photographers in Calcutta (Kolkata) at the time began experimenting with backdrop painting based on customer demand. Inside a photo studio sometimes backdrop painting was used a garden, sometimes as a decorated room. This gave rise to a distinct style of studio photography where the backdrop became a significant element of the portrait enhancing the narrative and aesthetic appeal (Sinha, 2010). Many Photographers opened studios as professionals 107, Neel Madhav Dey, Bengal Photographers (established 1862) of Radhabazar was one of them. Mrs. Mayer opened Zenana Studio in Calcutta in the 60s of the 19th century to allow veiled women to take pictures. There, the photographer, who was a woman was escorted into the studio in a curtain-covered palanquin. But Bengali girls did not remain behind; they also came forward to learn photography and opened studios. Among them, Sarojini Ghosh of 32 Cornwallis Street, Annapurna Dutta, Chanchala Bala Dasi of No. 5 B. B. Rosie Lane and others are notable (Scott, 2020).

The combination of photography and backdrop painting in Kolkata and across India created a unique visual culture. These studios documented not just the faces of the people but also the social and cultural milieu of the time (Gupta, 2015). The tradition of backdrop painting continued well into the 20th century even as photographic techniques evolved. Today, the legacy of these early studios can be seen in the continued popularity of painted backdrops in Indian photography, particularly in wedding and formal portrait photography (Rajadurai et al., 2022). The blend of photography and backdrop painting remains a testament to the creativity and adaptability of Indian artists in embracing new technologies while preserving traditional aesthetics

4.5. Development of Hand-Painted Backdrops

Hand-painted scenic backdrops were a hallmark of early portrait photography studios. This trend lasted from the 1860s to the 1920s. These early backdrops were typically made of raw cotton. They were painted with tempera or chalk. Landscapes and intricate architectural interiors were common themes. These backdrops produced unique and artistic photographs when paired with specific lighting (Desmond, 1985). However, the advent of digital cameras changed photography. It became more versatile. People preferred real locations over constructed scenes. This led to a decline in the popularity of hand-painted backdrops. But at that time, the film industry experienced an unexpected resurgence where hand-painted backdrops became a staple in the golden age of cinema. These meticulously crafted backdrops appeared in some of most Indian iconic films, creating a sense of realism that captivated audiences. However, as digital technology advanced, these hand-painted backdrops were gradually replaced by green screens and high-tech special effects. As hand held cameras became more popular, people preferred real locations over constructed landscapes (Dewan, 2007).

5. The Reasons behind the Subject of Backdrop Painting in Photo Studio

A photographer crafts a captivating story through the lens much like a talented painter brings beauty to a canvas, using crucial tools like backdrops and foreground elements. The backdrop plays a vital role in adding character and style to photos, all the while keeping the subject as the main focus. Few reasons to use studio backdrop paintings –

- **Long-Term Investment:** Investing in high-quality backdrops is a one-time expense that offers lasting benefits. Their durability, particularly when properly cared for allows for convenient storage in the studio without occupying much

space. Microfiber backdrops, known for their wrinkle-resistant properties are an excellent choice for longevity (Rycroft, 2004).

- **Time-Efficient and Cost Effective:** The time spent on post-production editing can be significantly reduced by selecting quality backdrops. Wrinkles' and unappealing outdoor backgrounds often require extensive editing. Choosing a dependable backdrop minimizes the need for time-consuming edits improving the efficiency of your photography business. With modern backdrops being more affordable than ever, they represent a cost-effective investment. The durability of quality backdrops ensures a higher return on investment, allowing photographers to take on more projects, thereby boosting profitability (Rahaab, 2010).
- **Variety of Options:** Studio backdrops come in a wide array of choices, each offering a different feel to your photos. Whether it is simple backdrops for a professional look creatively styled ones for a casual atmosphere or themed backdrops for special occasions, the variety enhances the storytelling aspect of your photography. Abstract and designer backdrops add depth and meaning to your compositions. Backdrops enabled photographers to tell a story or convey a narrative through their images (Gupta, 2015). The choice of backdrop could suggest a particular context or mood adding layers of meaning to the photograph. Many backdrops included symbolic elements that conveyed deeper meanings, such as prosperity, spirituality or adventure, enhancing the overall narrative of the portrait (Schwartz, 1995).
- **Indoor and Outdoor Flexibility:** The portability of the studio backdrops makes them ideal for both indoor and outdoor photo shoots. Foldable vinyl and microfiber backdrops are particularly convenient for transport unlike the bulkier rolled seamless paper backdrops. This versatility ensures that backdrops can seamlessly enhance any photography setting. Early photographic processes such as the daguerreotype and wet plate process required long exposure times and stable lighting conditions which necessitated indoor photography. This led to the need for controlled studio environments where backdrops could simulate various settings. Without the modern ability to take photographs easily outdoors or in natural settings, painted backdrops provided a practical solution, enabling photographers to create diverse scenes within the confines of a studio (Hapgood, 2015).
- **Providing Context and Creating Atmosphere:** Custom backdrops helped set the scene and context for the photograph. For instance, a backdrop of a historical monument or a picturesque landscape could transport the subject to a different place or time adding narrative depth to the image. The choice of backdrop could evoke specific moods or atmospheres (Rajadurai et al., 2022). This was particularly important in portrait photography where the goal was often to convey the subject personality or social status. Studio backdrops create a unique atmosphere that enhances the overall quality of photographs. Backdrops are important for photographers who want to create excellent work. They not only ensure customer satisfaction but also increase the chances of repeat business and referrals.
- **Aesthetic and Artistic Enhancement:** Backdrop painting allowed photographers and artists to showcase their creativity and skill. Each backdrop was a form of artistic expression, contributing to the overall composition of the photograph. Backdrop paintings were used to create visually appealing settings for portraits (Yashadatta, 2008). They allowed studios to offer a range of backgrounds that suited different styles, themes and occasions from traditional landscapes to more elaborate and artistic designs (Rycroft, 2004). Painted backdrops allowed photographers to enhance the visual appeal of portraits by adding artistic and thematic elements that complemented the subject. This transformed simple portraits into more elaborate and visually striking compositions. Backdrops offered a way to personalize portraits by reflecting the client tastes, aspirations or cultural identity. Clients could choose backdrops that resonated with their personal stories such as idyllic landscapes, grand interiors or cultural symbols (Guha, 2010).
- **Cultural Symbolism and Identity:** In regions like Kolkata, backdrops could reflect local cultural, historical or artistic themes. This helped in preserving and celebrating local heritage and traditions through the medium of photography. In India, backdrop paintings were often infused with traditional motifs, religious symbols and elements of local art allowing subjects to be photographed in settings that reflected their cultural heritage and social status (Sinha, 2010). During the colonial period, having one's portrait taken in front of a grand, painted backdrop was a status symbol. These backdrops often depicted scenes of wealth, power, or beauty which aligned with the aspirations of the emerging middle class and the elite.
- **Commercial and Business Considerations:** Offering a variety of backdrops could attract a broader clientele as it provided more options for customers to choose from. This could be a significant factor in the commercial success of a photo studio. The variety of backdrops available in a studio could attract a wider range of clients, offering them more options to suit their preferences (Karen & Peck, 2010). This helped studios to differentiate themselves and cater to diverse tastes. Painted backdrops was reusable making them a cost-effective solution for studios photography. A single backdrop could be used for numerous clients each time offering a different perspective or angle making it versatile and economically beneficial.
- **Blending Tradition with Modernity:** Backdrops often included elements that documented historical and cultural trends, providing valuable insights into the era aesthetics and societal values. Backdrop painting allowed for a fusion of traditional painting techniques with the modern technology of photography (Agarwal, 2023). This not only preserved elements of classical art but also adapted them to new mediums, creating a unique genre of visual art. In regions like Kolkata, where traditional art forms were highly valued, backdrop painting in photo studios became a way to integrate familiar artistic practices into the new and rapidly popularizing medium of photography.

So, the use of backdrop painting in photo studios was driven by a combination of technical necessity, artistic expression, cultural symbolism and commercial strategy. It allowed photographers to overcome the limitations of early photography while also offering clients a way to express their identity, status and stories through carefully chosen visual settings.

6. Summary and Conclusion

The study of backdrop painting in Indian photo studios, with a focus on Kolkata, reveals a fascinating intersection of artistic tradition and photographic innovation. Emerging in the 19th century alongside the rise of photography, backdrop painting evolved into a distinctive art form that significantly enhanced the visual narratives of studio portraits. In Kolkata, the rich cultural and artistic environment fostered the development of backdrop painting merging traditional techniques with contemporary influences to create unique and compelling visual backdrops. The historical research and archival analysis demonstrate that backdrop painting served not only as an artistic embellishment but also as a reflection of socio-cultural dynamics and aspirations. With its prominent role in early portrait photography, the craft of backdrop painting illustrates a continuity of artistic expression that adapts to technological advances and changing tastes. The hand-painted backdrops of the 19th and early 20th centuries characterized by their intricate designs and thematic diversity were more than mere decorations; they were integral to the storytelling and emotional depth of photographs. The fieldwork, interviews and technical analysis underscore the enduring appeal of backdrop painting even in the face of modern photographic techniques and digital technologies. The findings highlight the value of backdrop painting as a long-term investment in photographic quality, its role in enhancing aesthetic appeal and its contribution to the cultural and historical documentation of the era. Despite the rise of digital backdrops and green screens, the resurgence of hand-painted backdrops in contemporary photography reaffirms their unique and irreplaceable charm.

In conclusion, the study not only documents the historical evolution and artistic significance of backdrop painting in Kolkata photo studios but also celebrates its enduring legacy. A deeper understanding of Kolkata's artistic heritage and the pivotal role that backdrop painting played in shaping the visual culture of Indian photography is gained through the preservation and appreciation of this art form.

Acknowledgment: No

Author's Contribution: *Paramita Biswas:* Data Collection, Literature Review, Methodology, Analysis, Drafting, Referencing and *Dr. Shreekant Gour:* Methodology, Analysis, Drafting, Referencing

Funding: No

Declaration: All the authors have given consent for the publication.

Competing Interest: No

References

1. Agarwal, K. (2023). Conceptual photography: Significance and future in Indian photography. *ShodhKosh: Journal of Visual and Performing Arts*, 4(2SE), 151–163. <https://doi.org/10.29121/shodhkosh.v4.i2SE.2023.527>
2. Chinwalla, R. J. (1960). Contemporary trends in Indian photography. *International Journal of Education and Technology*, 14(1), 15–54.
3. Desmond, R. (1985). Photography in Victorian India. *Journal of the Royal Society of Arts*, 134(53), 48–61.
4. Dewan, D. (2016). Useful but dangerous: Photography and the Madras School of Art, 1850–73. In D. Hutton & R. Brown (Eds.), *Rethinking place in South Asian and Islamic art, 1500–present* (pp. 226–252). Taylor & Francis.
5. Dewan, J. (2007). Sun pictures from the city of gold: Early photography in Bombay. In P. Godrej, R. Mehrotra, & P. Rohatgi (Eds.), *Bombay to Mumbai, changing perspectives* (pp. 112–127). The Marg Foundation.
6. Falconer, J. (2006). A passion for documentation: Architecture and ethnography. In V. Dehejia (Ed.), *India through the lens: Photography 1840–1911* (pp. 69–117). Mandala Publishing.
7. Guha, S. (2010). Archaeology, photography, histories. In S. Guha (Ed.), *The Marshall albums: Photography and archaeology* (pp. 10–67). New Delhi: Alkazi Collection of Photography and Mapin Publishing.
8. Gupta, A. (2015). Belatedness and simultaneity: A short history of photography from India. In *Postdate: Photography and inherited history in India* (pp. 24–35). Berkeley: University of California Press. (Exhibition Catalogue, San Jose Museum of Art)
9. Hapgood, S. (2015). *Early Bombay photography*. Mapin Publishing Pvt. Ltd. and Contemporary Arts Trust, Mumbai.
10. Karen, C., & Peck, J. (2010). Special issue on photography, archive and memory. *Photographies*, 4(3), 127–138.
11. MacDougall, D. (1992). Photo hierarchicus: Signs and mirrors in Indian photography. *Visual Anthropology*, 5(2), 103–129.
12. Martin, T., & Ranganathan, B. (2024). Beyond the frame: Exploring dimensions of colonial photography in India. *Shanlax International Journal of Arts, Science and Humanities*, 11(3), 91–97. <https://doi.org/10.34293/sijash.v11i3.6913>
13. Müller, K. (2018). Photography in India: From archives to contemporary practice. *South Asia: Journal of South Asian Studies*, 41(4), 927–929. <https://doi.org/10.1080/00856401.2018.1552642>
14. Peter, S. (2018). Elitism and its challengers: Educational development ideology in postcolonial India through the prism of film, 1950–1970. *International Journal of Educational Development*, 60, 1–9.
15. Rahaab, A. R. (2010). From Bombay to Mumbai, studios of the city. In *The artful pose: Early studio photography in Mumbai, c.1855–1940* (pp. 75–79). Ahmedabad: Mapin Publishing Pvt. Ltd.
16. Rajadurai, G., Krishnamoorthy, K., & Saravanakumar, A. R. (2022). A study of historical paintings inspired by Indian regions. *International Research Journal of Education and Technology*, 4(10), 75–79.
17. Roberts, J. (1998). *The art of interruption: Realism, photography and the everyday*. Manchester: Manchester University Press.

18. Rycroft, D. J. (2004). Capturing Birsa Munda: The virtuality of a colonial-era photograph. *Indian Folklore Research Journal*, 1(4), 53–68.
19. Schwartz, J. M. (1995). We make our tools and our tools make us: Lessons from photographs for the practice, politics, and poetics of diplomats. *Archivaria*, 4(5), 40–74.
20. Scott, G. (2020). Putting women in the picture: The role of photography in mobilizing support for the Indian emergency, 1975–77. In A. Blaney & C. Shah (Eds.), *Photography in India* (pp. 87–102). New York: Routledge.
21. Sinha, S. (2010). Facing the lens, women in Bombay's photographic studios. In *The artful pose: Early studio photography in Mumbai, c.1855–1940* (pp. 43–55). Ahmedabad: Mapin Publishing Pvt. Ltd.
22. Tankha, A. (2010). Early precedents, ethnographic photography in Bombay, 1855–1870. In *The artful pose: Early studio photography in Bombay, c.1855–1940* (pp. 27–41). Ahmedabad: Mapin Publishing Pvt. Ltd.
23. Yashadatta, A. (2008). Visual tradition and art pedagogy: Perception of exclusions. *The Journal of Interdisciplinary Policy Research and Action*, 2(4), 34–43.

Publisher's Note

The Social Science Review A Multidisciplinary Journal remains neutral with regard to jurisdictional claims in published data, map and institutional affiliations.

©The Author(s) 2025. Open Access.

This article is licensed under a Creative Commons Attribution 4.0 International License, which permits use, sharing, adaptation, distribution and reproduction in any medium or format, as long as you give appropriate credit to the original author(s) and the source, provide a link to the Creative Commons licence, and indicate if changes were made. If material is not included in the article's Creative Commons licence and your intended use is not permitted by statutory regulation or exceeds the permitted use, you will need to obtain permission directly from the copyright holder. To view a copy of this licence, visit <http://creativecommons.org/licenses/by/4.0/>