23rd Session of  
Indian Art History Congress, 2014  
11th-13th November 2014

SEMINAR REPORT

Day 1, 11th November 2014

Inaugural Programme

Dr. Venu Vasudevan, Director General of the National Museum and Vice-Chancellor of the National Museum Institute delivered the welcome address to the dignitaries and participants of the conference. After welcoming all the dignitaries and participants, he spoke about the committed teamwork of the National Museum Institute and National Museum in organizing the event and expressed the hope that the deliberations of the speakers would take the discipline forward, enriching the field of art history. The introductory address was delivered by Prof. (Dr.) Maruti Nandan Prasad Tiwari, General Secretary of the Indian Art History Congress. He outlined the objectives of the Indian Art History Congress. These included: holding national seminars each year, promoting awareness of our own heritage, involving and encouraging young research scholars. The inaugural function also saw the release of Kala journal of the Indian Art History Congress, Icon NMI journal of History of Art and Proceedings of the Indian Art History Congress by Hon'ble Secretary, Culture. The conference was inaugurated by Shri. Ravindra Singh, Hon'ble Secretary, Culture who also gave the inaugural speech. He spoke about the massive digitization projects for museums undertaken by the Ministry of Culture. He emphasized on the need to explore Indian relations with East Asia from the ancient period onwards to fully understand shared cultural pasts. He gave the audience a brief about Project Mausam, initiated by the Ministry of Culture. It looks at the Indian Ocean as a cultural landscape. Dr. R.D. Choudhury, Chairman of the Indian Art History Congress, addressed the audience and highlighted the importance of such conferences. Prof. (Dr.) M.K. Dhavalikar delivered his scholarly presidential address. The vote of thanks was delivered by Prof. (Dr.) Anupa Pande, Head, Department of History and Art and Dean, National Museum Institute.

In the first session of the first day, Prof. A.L. Srivastava delivered the K.D. Vajpayee Memorial Lecture. He discussed a Gajalakshmi sculpture from a small devakulika at Bundi, Rajasthan. The uniqueness of this sculpture lay in the fact that Lakshmi was being anointed by eight elephants. He gave a comprehensive discourse on the iconography of this sculpture.

Day 1

In venue I, the second session was chaired by Prof. (Dr.) Prafulla Kumar Nayak. It had three papers.
Dr. Paru Bal Sidhu spoke on ‘The Pottery-Styles of the Post-Harappan Chalcolithic Cultures of North-West and North India’. The paper attempted to explore the pottery styles of post-Harappan Chalcolithic cultures of northwest and north India covering the regions of Harappa, Swat Valley, Haryana, Punjab, and also parts of western Uttar Pradesh. She gave an insight into the techniques, motifs, shapes and various types of pottery.

Dr. Iravati spoke on ‘Influence and Confluence of Indian, Greco-Roman and Scythian Theatre: Reflected in Ancient Indian Art and Architecture’. The paper provided an insight into the influences of Greco-Roman and Scythian theatre in ancient Indian art and architecture, which also created an artistic interface for assimilation of other art forms, including music, art and architecture.

Dr. Chithra Madhavan spoke on the ‘Cross-Cultural assimilation between the Chalukyas of Badami and Pallavas of Vatapi’. The paper attempted to trace the cross-cultural relation between the two dynasties of the Deccan, the Western Chalukyas and Pallavas, through a comparative analysis of the iconographic and stylistic features of sculptural forms depicting Hindu divinities.

The third session was chaired by Prof. (Dr.) Anupa Pande. It had one paper.

Dr. Vinay Kumar spoke on the ‘Transformation of West Asian and Greco-Roman Elements in Mauryan Art’. The paper explored such transformations seen through West Asian and Roman elements in Mauryan art. It attempted to prove that the motifs depicted in Mauryan art were not merely imitation or influx from foreign lands, but they were incorporation through conscious efforts as per the Indian ethos.

The fourth session was chaired by Prof. Nirmala Sharma.

Shubha Banerji spoke on ‘Cross-Cultural Assimilation: A Comparative Study of Indian and Pre-Columbian Art’. The paper offered a comparative study of Indian art and Pre-Columbian art and discussed cultural and artistic similarities between the two continents by discussing certain parallel art forms from northeast India, like- pottery, textiles, weaving and shamanistic ritual objects.

Prof. Rajaram Sharma spoke on the ‘Presence of Buddhist Concepts of Art in the Christianized Roman Empire (Byzantine Empire) and Vice Versa’. The paper drew parallels between Indian and Christian art. The similarities were drawn in the architectural forms and the paintings of these cultures based on archeological and literary sources.

The second session in Venue 2 was chaired by Prof. (Dr.) V L Dharurkar. It had three papers.

Shreyashi Chaudhuri spoke on ‘Fabulous Animals in the Art of Bharhut: An Interlace of Mythology, Philosophy and Symbolism’. Her paper discussed the variety of early mythical
creatures called *ihamrigas* portrayed in the art of Bharhut and other ancient sites up to the Gupta period.

Vinay Kumar Gupta spoke on ‘Kushana Devakula at Mant - A Reappraisal’ His paper was based on the discovery of a unique Kushana shrine at Mant in Mathura based on the Samkarshana/ Balarama image from the Mant shrine in the archaeological records of ASI.


The **third session** was chaired by (Dr.) Lokesh Chandra. There were three papers in this session.

Dr. Tirthraraj Bhoi spoke on ‘Images of Muchalinda Buddha from Ganiapali, Odisha: Some Observations’ He presented an artistic and analytic-historical account of Muchalinda Buddha as seen in the western part of ancient Odisha called Dandakaranya.

Dr. U.C. Dwivedi spoke on an analytical study ‘Simhanada Avalokiteshvara - An Assimilation of Shiva as Avalokiteshvara’ Their paper was based on a study of Simhanada Avalokiteshvara. They also highlighted the various the cross-cultural attributes seen in sculptures dating from 7th-8th century C.E. in Eastern India.

Pranshu Samdarshi spoke on the ‘The Imagery of Vajrayogini: Analyzing the Symbolism of Yogic Practices in Buddhist Tantra Iconography’ His paper explored the religious and visual imagery and the symbolism associated with Vajrayogini, with special reference to the temples of Kathmandu valley, Nepal.

The **fourth session** was chaired by Prof. Shekhar Chandra Joshi. It had two papers.

Sama Haq spoke on ‘Kamrateng Chakata Senapati Trailokavijaya ï In Search of the Universal Commander’ Her paper focused on the art historical, sociological and religious development behind the manifestation of Trailokyavijaya in Tantric Buddhism as seen in India, Tibet and Southeast Asia.

Abira Bhattacharya spoke on ‘Composite Images of Buddhist Goddesses in the Art of Eastern India: An Iconographic and Artistic Study (8th -12th century C.E.)’ Her paper examined the artistic style and iconography of syncretic forms of Tara with reference to the dynastic art of the Bhaumakaras and Pala art.
The **second session** in **Venue 3** was chaired by Prof. Devendra Handa. It had three papers.

Gunjan Verma spoke on *Representation of Indian symbols and Deities on Indo-Greek Coins* She analysed coins from the period of four Indo-Greek Kings including Agathocles, Pantaleon, Apollodotus and Meander which reflected both assimilation and cross-cultural influences.

Dr. Renu Thakur spoke on *Cross-Cultural Influences on Early Indian Coins* She traced the history of coinage in India from Indo-Greek to the Gupta period and analysed the cross-cultural influences as reflected in these coins.

Dr. Sanghamitra Baudh spoke on *किंतु धर्म के विकास में अशोक के ये देवधर्मान ध्यादंक अभिलेखों का योगदान* She gave a detailed analysis of Ashokan pillar edicts and highlighted the importance of sending emissaries to south and south-east Asia for the spread of Buddhism.

The **third session** was chaired by Prof. C.P. Sinha. It had three papers.

Dr. Jagdish Parshad spoke on *Ancient Srughna: A Brahmi Lipishala* was presented by. The paper showcased rare terracotta figurines of nude children learning Brahmi alphabets datable to the Sunga period excavated from Yamunanagar district, Haryana.

Prof. Maruti Nandan Prasad Tiwari spoke on *Parshvanatha Jaina Temple of Khajuraho-Rare Example of Assimilation* It dealt with the assimilation of Brahmanical deities such as Lakshmi-Narayana, Balarama-Revati and Rama-Sita in the Parsvanath Jain Temple of Khajuraho. He said that harmony and assimilation was the rationale behind the composite forms, and hence, the process of assimilation was always in force in India.

Dr. Shanti Swaroop Sinha spoke on *Assimilation of Vaidik-Puranic Goddesses in Jaina Art and Tradition with Special Reference to Sarasvati, Lakshmi and Saptamatrika* He discussed the representation of Saraswati, Lakshmi and Chakreshwari Ambika in Jain Temples. He showed images of Lakshmi and Saraswati surrounded by Jain Tirthankaras and acharyas.

The **fourth session** was chaired by Dr. U.C. Dwivedi. It had three papers.

Dr. Anand Prakash Srivastava spoke on *Assimilation and Composite Images with Special Reference to Ellora* He discussed Ardhanarisvara and Harihara at Ellora and compared them with Harihara images at Osian.

Prof. (Dr.) V. L. Dharurkar spoke on *Assimilation and Composite Images with Special Reference to Ellora* He discussed Chota Kailasa and Saiva Kailasa at Ellora, the nomenclature itself representing syncretism. He postulated that Vardhamana performed miracles and was made Mahavira.

Prof. (Dr.) Usha Rani Tiwari spoke on *The Art of Osian: A Unique Centre of Assimilation* She emphasized the co-existence of Brahmanical and Jain temples at Osian and their subsequent
impact at Khajuraho. She discussed the emergence of a new trinity including Ganesha, Surya and Mahisasuramardini in Khajuraho.

The session concluded with an enlightening talk by Dr. Kapila Vatsayana in which she gave a new perspective to look at the theme of this year’s conference. She suggested that we turn the title around. She spoke of an experience that comes from a single source of totality which manifests itself in a holistic way instead of a divisive one.

Day 2

The first session on the second day in venue 1 was chaired by Prof. (Dr.) T.P. Sankarkutty Nair. It had three papers.

Dr. Anand Burdhan spoke on ‘Chakrambuja Mandala: A Cosmograph of Philosophical Inclusivism’ The paper explored the cosmological symbolism of Chakrambhuja Mandala in literary sources and its formulation in the architectonic configuration of temples. It corroborated that the domical ceiling of a temple (vitana) is often decorated by mandala which symbolizes the cosmos wherein the Chakrambuja- Mandala occupies a significant place.

S. Padma Priya spoke on ‘Sambava of Garuda: A Unique Visual Articulation’ He discussed a unique sculptural relief from Alagunambi Temple, Tamil Nadu. The anthropomorphic form of Garuda in this narrative panel reveals the rich literary imagination of an episode from the ‘Adi Parva’ Mahabharata and this composite form reveals the rhythm and flow of the sculptor’s extraordinary visual articulation.

Dr. Manoj Kumar Kurmi spoke on ‘Bhagwati Gange Sculpture of Vinobha Ashram: Cultural Significance’ He discussed a unique representation of Bhagawati Gange, housed at Vinoba Bhave museum, Pavnar and also tried to make stylistic comparisons with other representational forms of the goddesses. It also discussed the role of conservation techniques in preservation of the aesthetic values of the sculpture.

The second session was chaired by Prof. (Dr.) M.K. Dhavalikar. It had three papers.

Dr. Devangana Desai spoke on ‘Assimilation of Tortoise as an Avatara of Vishnu’ She traced the development of Kurma or Kachappa in Hindu mythology and literary sources, starting from the rudimentary depiction as the Adi Kurma and Kurmasila up till the realization of Kurma avatara by the Puranas. The paper outlined the development of Kurma avatara in art with various examples of Nri Kurma, Vishnu-Narayana from Lakshmana temple of Khajuraho.

Prof. (Dr.) Prafulla Kumar Nayak spoke on ‘Vishnu-Krishna Image’ He highlighted some rare depictions of Vishnu-Krishna from Odisha based on the iconographic and stylistic distinction of the same and its variations.
Dr. Preeta Nayar spoke on Diversity and Evolutionary Trends of the Leonine Faces of Narasimha Sculptures in India. The paper underlined the diversity of facial features and expressions of Narasimha sculptures found in India and traced their evolutionary trends and stylistic development within a long time bracket of 3rd century to 19th century CE.

The third session was chaired by Prof. (Dr.) Himanshu Prabha Ray. It had three papers.

Dr. Bhagabat Tripathy spoke on ðœUma ì Maheshvara Images in Odishan Artðô She traced the sculptural development of Uma-Maheshwara images in Orissan art from 6th and 9th century CE. He said that the most exquisite workmanship motif of Uma-Maheshvara in the Khilatesvara temple is a masterpiece of Odishan art.

Dr. Manjushree Rao spoke on ðœOutstanding Ardhanarishvara Images from Madhya Pradeshðô The paper discussed the iconographic development of Ardhanarishvara images found from 6th to 12th century C.E. from various districts of Madhya Pradesh.

Saurabh Pal spoke on ðœArdhanarishvara form of Shiva in Chola periodðô He emphasized the religious and cultural assimilation of Shiva and Shakti cult in the Chola province through the composite form of Ardhanarishvara.

Vidya Chaudhary spoke on ðœHarihara khestra at Sonepurðô The paper gave an insight on a region in Bihar which came to be known as Harihara khestra, citing various mythological, socio-political and historical reasons for the same.

The fourth session was chaired by Dr. Devangana Desai. It had three papers.

Aparajita Bhattacharya spoke on ðœImagining the Gods as One: Two Hari-Hara Images from Mitavali and Vidisha at the Confluence of Artistic Innovations and Religious Traditionsðô She focused on the development of early images of Harihara, dated between 4th century- 6th century CE, found from north and central India, which are presently preserved in museum collections.

Dr. V.K. Mathur spoke on ðœPahari Hari-Hara Paintings in the National Museum Collection, Indiaðô He focused on two rare depictions of Harihara from the two Pahari schools of miniature paintings, Kangra and Basholi, from the National Museum collection. The paper discussed the myths and mythology related to the divinity and also the iconography prescribed in various textual; accounts, like- Matsya Purana, Shilpa Ratna etc.

The first session on the second day in venue 2 was chaired by Prof. (Dr.) Maruti Nandan Prasad Tiwari. It had two papers.

Prof (Dr.) Kumud Kanitkar spoke on ðœAssimilation of Surya: With Specific Reference to Inscriptions, Temples and Images of Surya in Maharashtraðô Her paper traced the journey of Surya from principal ðœGodðô to one of four subsidiary gods in Maharashtra with the help of temple sculptures and inscriptions.
Prof. (Dr.) D.S. Somashekhar and Dr. Sarvamangala spoke on 'Siva, Vishnu and Aditya and their Syncretic Forms as Reflected in Early Karnataka Sculptures'. This paper focused on the depiction of Harihara sculptures from early Kadambas to early medieval period as reflected in Karnataka art.

The **second session** was chaired by Prof. (Dr.) D.S. Somashekhar. It had four papers.

Kanika Gupta spoke on 'Lajjagauri Sculptures of Ter'. The paper was based on a study of fertility cult of Lajjagauri, analysed through sculptures, found from the ancient city of Ter in Osmanabad district of Maharashtra.

The third paper was presented by Dr. Radhakrishanan Ganeshan. The paper was titled 'The composite form of Hanubhairava which combines the iconographic form of Hanuman and Bhairava, as seen in the Guler paintings of the Bharat Kala Bhavan Collection.'

T Kanu Priya Rathore spoke on 'The Magical Form of Navanarigunjara: A Composite Being Reflected in Indian Art'. In her paper, the cultural significance of a creative composite animal form of Vishnu, *Navanarigunjara* in religious and secular themes of Odishan *patachitras* and mural tradition in Rajasthan was discussed.

Prof. (Dr.) Ishwar Sharan Vishwakarma spoke on 'Vishvakarma in Indian Art and Their Cultural Assimilations'. In this paper, the concept, tradition, and assimilation of multifaceted Vishvakarma with other gods and goddesses was discussed.

Dr. Kiran Kumari spoke on 'Bharatiya kala ke antar-sanskritik sambandh: sanatan dharma, bauddh dharma evam jain dharma'. She spoke about the cross-cultural assimilation in Hindu, Buddhist and Jain philosophy.

The third session was chaired by Prof. (Dr.) Kumud Kanitkar. It had two papers.

Dr. Neeta Yadav spoke on 'Assimilation and Composite Form in Indian Art at Cross-Cultural Levels'. Her paper focused on the composite forms of the image of Sarabha, an incarnation of Shiva in the composite form of man, bird and beast along with discussing the historical and philosophical approach to understand this form.

Dr. Shashi Bala Srivastava spoke on 'Composite Forms in Indian Sculptures' wherein she focused on the emergence of Brahmanical and the non Brahmanical cults while tracing a variety of composite sculptures.

The **fourth session** was chaired by Prof. (Dr.) R.D. Choudhury. It had three papers.
Prof. (Dr.) Paromita Das spoke on 'Foreign Elements in the Art of Assam' Her paper was based on interpreting foreign motifs and elements in the ancient and early medieval art of Assam from the 16th century C.E. onwards in the Ahom kingdom with reference to the region of Sibsagar.

Dr. Nripen Chandra Das spoke on 'Mother Goddess Kamakhya: A Look into Cross-Cultural Assimilation and Composite Forms in the Temple of the Primeval Deity at Nilachal' This paper discussed the cross-cultural assimilation in the worship of the Devi and composite forms in the art and architecture of the Kamakhya temple.

Prof. (Dr.) T.P. Sankaran Kutty Nair spoke on 'Cross-Cultural Assimilation and Genesis of Kerala Art and Architecture' His paper dealt with the composite forms of architecture, sculpture, painting etc. through various stages of assimilation and cross-cultural processes in Kerala.

The fifth session of the second day was chaired by Prof. (Dr.) A.K. Das. It four papers.

Shubhashree Purkayastha spoke on 'The Ahom Dynasty of Assam: A Case of Socio-Cultural Assimilation' Her paper focused on the intangible heritage of the Ahom Dynasty in the form of art and architectural heritage such as at Rang Ghar, Kareng Ghar and the temples of the Shiva Dol Complex.

Prof. (Dr.) Shekhar Chandra Joshi spoke on 'Cultural Assimilation and Composite forms in the Art of Uttarakhand' The aim of his paper was to highlight the cross-cultural assimilation and composite forms of Uttarakhand art by surveying its past and present traditions and scenario in Indian Art.

Dr. Sheetal Rana spoke on 'Pantheistic Interfusion in Markula Temple, Lahaul: With Special Reference to the Image of Devi' The focus of her paper was on the amalgamation of the Buddhist tantric system with the esoteric Shiva and Shakti cults with reference to famous wooden temples dedicated to Kali known as Markula Devi located at Udaipur, Himachal Pradesh.

Dr. Amita Agrawal spoke on 'A Study of Canonical Injunction of Harihara Hiranyagarbha Image of Nepal' Her paper discussed the Harihara Hiranyagarbha form in Nepali sculpture and architecture, by creating a direct cross-cultural assimilation and parallels with Indian art traditions.

Dr. S. Chakraborty spoke about the evolution of Krishna Kali which is a composite form of Lord Krishna and the goddess Kali.
**Venue 3**

The **first session** was chaired by Prof. (Dr.) Sunita Zaidi. It had three papers.

Sohini Singh spoke on *Composite Forms in the Sultanate Architecture of Chanderi: 15th century C.E.* She discussed the assimilation and amalgamation of indigenous architectural members and decorative motifs which imparted a composite character to the 15th century sultanate architecture of Chanderi. Edifices such as Jama Masjid, Delhi Darwaza, Koshak Mahal and Badal Mahal Darwaza were taken up as case studies.

Richa Singh spoke on *Composite Forms, Symbolisms and Mughal Imperial Ideology* The motifs she discussed included *gajagala*, winged dragon, *Simurgh* and putty. She also studied the paintings which were employed to portray an association between divinity and royalty.

Komal Pande spoke on *Sufi Architecture in Awadh: Exploring the Aspect of Cross-Cultural Assimilation at Dargah of Dewa Sharif* She spoke of the Hindu-Muslim cultural assimilation as seen in Dewa Sharif which follows the Hindu lunar calendar.

The **second session** was chaired by Dr. B.L. Malla, it had three papers.

Rupali Yadav spoke on *Kota Murals: Cross-Cultural Glimpses from the 17th Century C.E.* She highlighted the cross-cultural hybridization as seen in Kota Murals with a special reference to the Dari-khana. She pointed out the influence of the Vallabha Samproday in the choice of themes along with the long standing features of Indian art and Mughal Court.

Dr. Priya Thakur spoke on *Sibi Paintings: An Assimilation of Ideas in Interweaved Cultural Space and Time* She analysed the wall paintings on the ceiling of the Narasimha Swamy Temple at Sibi, located in Karnataka. She analysed an allegorical painting of Tipu Sultan.

Gomathi Gowda spoke on *The Changing Aesthetics of the Grama-Devata Worship in Karnataka* She discussed the religious narratives about the Mother Goddess cult and its transition from folk to classical with special reference to the cult of the folk goddess Maramma.

The **third session** was chaired by Dr. Vijay Mathur, it had four papers.

Prof. (Dr.) Anupa Pande spoke on *A Note on the Syncretic Ragachitra Nata Narayana of the Kangra Ragachitra Collection of the National Museum, India* She discussed the iconography of the syncretic *Ragachitra* Nata Narayana from Kangra, housed in the National Museum, New Delhi. The textual evidence was based entirely upon primary sources. A comparative iconographical analysis was made with ragachitra Nat Narayana from the Gem Palace collection of Mewar.

Dr. Naval Krishna spoke on *An Ustad’s Awesome Ustadi through Assimilation of Styles and Using Composite Figures in the mid-17th Century Vaikuntha Dashana Painting of Bikaner School* He essentially discussed the diplomacy of immigrating Mughal artists in the Bikaner
court, who, to please the patron, ended up creating paintings which showed assimilative influences. He also dovetailed the concepts of Rasa and psychological attitudes in the paper.

Dr. Kanak Lata Singh spoke on Deccani Miniature Paintings: Exploring Cross-Cultural Assimilation and Composite Forms. She discussed the Turkish and Persian influences in Deccani miniature painting and showed paintings from the National Museum Collection.

Poonam Rekhi spoke on Composite Animal Images in Deccani Miniature Paintings. She discussed the various levels of meaning attributed to composite animals and traced their antecedents. She highlighted the cross-pollination of ideas, religions and cultures that produced these images. The images discussed included Al-Buraq, calligraphic horse and composite elephants.

The fourth session chaired by Dr. D.P. Sharma, it had four papers.

Indra Vats spoke on The Art of Miniature Paintings under Indian and Persian Artists in Mughal Court. She discussed the collaboration between Indian and Persian artists during Akbar’s reign with specific reference to the Baburnama in the collection of the National Museum, New Delhi.

Sushmit Sharma spoke on Mughal Daggers: A Unique Hybrid of Migrating Traditions. He highlighted the decorative aspect of daggers as opposed to their functional aspect and that possessing intricately ornamented daggers was a matter of prestige.

Namita Malik spoke on Turk fHkfRr fp= o jktLFkkO xqtxkds jaks o Nis (resist dyeing) oL= uferk efyd. She traced the history of resist dyeing along with discussing the resist dyeing process.

Dr. Jasminder Kaur spoke on Cakxky dh ckywpj lkM+h ,oa bldk vyadkfjd Lo:I She discussed the historicity and process of weaving of Balucheri sarees from silk, speaking of 14 different designs.

**Day 3, 13th November 2014**

**The first session in Venue 1** was chaired by Prof. Prof. (Dr.) Preety A. Trivedi. It had three papers.

Kanu Chatterjee spoke on the topic European in Grammar ï Indian in Syntax: The Indo-Portuguese Art and Architecture of Goa 16th ï 18th century C.E. His paper highlighted the historical development of the Indo-Portuguese art and architecture of Goa from 16th ï 18th century C.E. and attempted to outline the architectonic features of churches vis-a-vis Indian shrines.
Jagtej Kaur Grewal spoke on the ‘Interface among Artistic Practices: Image Making at the Cis-Sutlej Courts’ She examined the portraits of cis-sutlej Punjab between c. 1850 – 1930. The emergence of space and pictorial approaches seen in these paintings evolved out of the cross-cultural influences and amalgamation of Indian miniature styles with the photo-realistic rendition of the British school.

**The second session** was chaired by Prof. (Dr.) Usha Rani Tiwari. It had three papers.

Prof. (Dr.) Preety A. Trivedi spoke on ‘Artist Illustrators of Indian Myths and Stories- A Glance into their Cross-Cultural Contribution to Indian Art History’ She discussed the contribution of three European artists, J.Lockwood Kipling, Evelyn Paul and Warwick Goble to Indian art, who illustrated Indian themes from mythology themes and local legends, for many books. Their works reflected a synthesis of European concepts and Indian miniature style and also inspirations from Bengal School which led to the formation of a unique stylistic idiom.

Rige Shib spoke on ‘Understanding Cross-Cultural Assimilation through Informal Education in Museums: With Special Reference to National Museum Collection’ Her paper explored the importance of informal education as a tool by the museums for understanding the cross-cultural assimilation in respect to art with special reference to communicative mediums used for younger audience group.

Sanjib Kumar Singh and Tejpal Singh spoke on ‘Indian Art Exhibition (s): Ambassador of Cross-Cultural Assimilation: A study of exhibits sent from Archeological section of National Museum during 1999-2014’ Their paper discussed the role and cultural aspects of art exhibitions as an ambassador of cross-cultural assimilation. It primarily focused on the archaeological objects of the National Museum collection from 1999-2014.

**In Venue 2, the first session** was chaired by Prof. (Dr.) Jyotindra Jain. It had three papers.

Ruchi Kumar spoke on ‘Cheerabawji and Matlog: An Analysis of Visual Culture of Ancestral Steles of Bhil Tribe in Rajasthan’ Her paper focused on the Bhil tribe in Rajasthan, through performative rituals and equestrian steles in southern Rajasthan.

Shiv Shankar spoke on ‘Some Composite Tribal Deities of Bastar: In Special Reference to Dhokra Craft’ The focus of this paper was on studying some important tribal deities of Bastar who are worshipped in a composite form along with the technique, regional and cultural aspects of these deities.

Virien Chopra spoke on ‘Pattachitras in the Modern Age: A Look at the Modern Avatara of Patua Art’ His paper focused on the assimilation of cross-cultural motif of pattachitraart form as a dynamic model of expression in contemporary Indian folk art by pattachitra artists such as SwarnaChitrakar and Manu Chitrakar.
The last session was chaired by Prof. (Dr.) Ishwar SharanVishwakarma. Three papers were presented in the last session.

Isha Singh spoke on ‘Local Deities in Art: A Composite Representation or Manifestations of Mainstream Religion?’ She examined the dialectics between the tribal and the non-tribal sentiments and its contribution in Indian art, with reference to local deities.

Dr. Jayalakshmi Yegnaswamy spoke on ‘Goddess Caudeshvari, Contextualization and Visual Syncretism: with an Emphasis on Karnataka’ She analysed the cross-cultural mythologies, social and political understanding and the case of assimilation and composite of a visual form of goddess Caudeshvari’s cult in Karnataka.

Dr. Umesh Kumar Singh spoke on ‘The aesthetics of Harihara sculptures in Patna Museum’ He discussed the cross-cultural and assimilative influences in some prominent sculptures of Harihara from the Museum Collection.

In venue 3, the first session was chaired by Prof. Rajiv Lochan, it had four papers.

Joyee Roy spoke on ‘Paintings of Abanindranath Tagore - Paradigm of Cross-Cultural Assimilation and Composite Forms in Indian Art’ She discussed the different facets and phases of Abanindranath Tagore’s paintings and showcased his works including Krishna-lila series, Buddha and Sujata, the passing of Shahjahan. All in the collection of the Victoria Memorial Hall, Kolkata.

Gopal Prasad Mandal spoke on ‘Analytical Analysis of Cross-Cultural Assimilation and Composite Forms in Modern Indian Sculpture’ He traced the evolution of modern Indian sculpture and discussed the influence of Modern western art movements on modern Indian sculpture.

Dr. Arundhati Dasgupta spoke on ‘Animal Studies of Abani Sen: Assimilation of Eclectic Influences of Modern Western and Far-Eastern Art’ She spoke about the assimilative strands visible in paintings such as bull; life light and lizards; Jubilant depicting horses; waiting and meditation depicting cranes and Parliament depicting crows.

Vladimir Zaitsev spoke on ‘Nicholas Roerich: Evolution of Sacred Imagery of Asian the Mountain Landscape’ He discussed the paintings of Roerich and the themes of ahimsa, new forms of symbolism, mysticism and universalism and his philosophical observation about the Himalayas.

The second session was chaired by Prof. (Dr.) Paromita Das, it had two papers.

Dr. Shifa Haq spoke on ‘Representing Absence: Survivor Art in Kashmir through Works of Masood Hussain’ Her paper discussed the composite use of traditional artistry and indigenous crafts such as lattice work, papier-mâché and architectural motifs from Kashmir in Hussain’s
paintings. Paintings titled ‘Those who disappeared’ ‘Look behind the Canvas’ and ‘The Missing Link’ were discussed during the paper.

Sarah Haq spoke on ‘From Mellas to Malls: A Critical Analysis of the Historicity of Tattoo Art in India’ She traced the cultural and social dynamics of tattoo art in urban India while drawing parallels with traditional folk art motifs and contemporary practices in the field of tattoo art. She discussed tattoo art of the various tribes and communities such as the Bhils and the Santhals in the West, the Nagas, Zommes and the Apatanis in the north-east.