



Mavadappu, Tamil Nadu

decided to take the exhibition to other parts of the country as circulating/mobile exhibition to spread awareness among school children, college and university students and general public at large. The exhibition was earlier hosted respectively at Banaras Hindu University, Varanasi (5th to 28th March, 2013), then in Sri-manta Sankardeva Kalashetra, Guwahati (12th April to 3rd

May, 2013), at Odisha State Museum, Bhubaneswar (18th May to 23rd June, 2013), at Department of History, Pondicherry University, Puducherry (25th July to 25th August, 2013), at National Gallery of Modern Arts, Bengaluru (3rd December, 2013 to 3rd January, 2014) at Center for Heritage Studies, Thripunithura, Kerala (28th November to 28th December, 2014), at Sangsetha Mahal Palace Complex, Thanjavur, Tamil-nadu (6th May-21st June, 2015), at ASI, Puratatva Bhavan, Seminar Hills, Nagpur from 19th Nov-31st Dec, 2015, at Regional Science City, Lucknow from (26th April-31st May, 2016), at Himachal State Museum, Shimla (15th June - 24th July, 2016) and at Panjab University, Chandigarh (10th August – 31st September, 2016).



Lekhaneonda, Sundergarh, Odisha

An exhibition on the 'Indian Rock Art' was on display in Yinchuan City, China for about one year from 26th August, 2014 to 30th September, 2015. For the present exhibition, exhibits are chosen from five continents of the world: Africa, Asia, Australia, Europe, North and South America. A representative collection of the significant and important traditions are displayed continent wise. This exhibition creates, for the viewer, a degree of experiential contact with prehistoric art. It



Khajuri Village, Rayagada, Odisha

provides the basis for entering into the changing aspects of the living arts of man. It is believed that man's awareness of the world around came through his primeval sense of sight and sound. These two senses have stimulated artists' expressions visual and aural in the prehistoric past as well as in the contemporary cultures. The present exhibition also showcases the 'living art traditions' of three communities - the Lanjia-Sauras of Odisha, the Rathwa-Bhils of Gujarat and the Warlis of Maharashtra just to give a glimpse of continuity of artistic traditions in Indian context.



Venue:

Arvitti Bhawan

**Indira Gandhi Rashtriya Manav Sangrahalaya (IGRMS)
Shymala Hills, Bhopal
Madhya Pradesh-462013**

The World of **Rock Art** Exhibition

(17th February-15th March, 2017)



Organised by

**Indira Gandhi National Centre for the Arts
New Delhi**

(Ministry of Culture, Govt. of India)

in collaboration with

**Indira Gandhi Rashtriya Manav Sangrahalaya (IGRMS)
Bhopal, Madhya Pradesh**



Rock art of the world is a fascinating saga of human endeavour to translate his aesthetic sensitivity into reality. From time immemorial the early man started to record the world around him and his activities for the life sustenance and to bring forth his progenies to flourish. He lived in the natural caves and shelters which he decorated with paintings and engravings; the subject matter that he could see in nature and life around



Animals petroglyphs, Pilbara Western Australia

him. Rock art is known from almost all corners of the world, except Antarctica. Evidences are found from all the continents starting from the Old World i.e. Africa, Asia, Australia, Europe, North and South America. Asia is the largest continent of the world and has diverse art heritage. The huge area can be divided into five regions; Central, West, East, South and Southeast Asia. In Central Asia the two most important rock art zones are Tamgaly of Kazakhstan and Altai mountains.



Domestic bull, Messak, Libya

Major concentrations of petroglyphs are found from the arid regions of Saudi Arabia, Nagev Desert of Israel in West Asia. In South Asia, countries like India and Pakistan are rich in rock art heritage. Bhimbetka in Madhya Pradesh (India) has been inscribed by UNESCO as a World Heritage Site. The quantity and quality of Indian rock art can vie with the art of any other country. In East Asia,

China and Japan are two important countries with rich concentration of rock art. In the East and Southeast Asia, rock art sites are reported from Indonesia, Myanmar etc. Several techniques are employed to execute rock art like; shallow carvings, scraping, pecking, finger fluting and polishing in case of petroglyphs (engravings) while in pictographs, painting and stenciling are the two major techniques.

The subject matter of the rock art is also varied; starting from the simplest geometrical lines found in the Panaramitee tradition of Australia to complex geometrical designs executed by the Chumash people of California. Animals are the most favoured subjects of the early man as they were their source of life sustenance. Naturalistic repre-

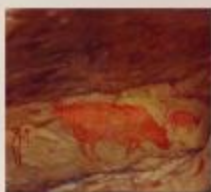


Humans, Gobustan Azerbaijan



Lascaux cave, Dordogne, France

sentation of wild animals and hunting scenes are thus the most common subject. Possessing brute-power might have been the most desired concern for the early man and as such representations of their anthropo- (Half human and half animal features) are commonly found from the Paleolithic period of Europe to the South African Bushman paintings. After the introduction of domestication of plants and animals, the complexity of human life style in material culture as well as in social life was well evidenced in the diverse nature of depictions. The Anthropomorphic figures of the Coso range, California, the shamanistic representations of Texas, representations of the ancestral beings from Australia, depictions of the Bushman myths from Southern Africa are the reflections of the religious beliefs, myths and customs of early man. In this great diversity of the rock art heritage, instances of the universality of human mind is also mirrored in the depictions of cupules and hand prints found almost in all the corners of the world.



Human and Animals Bundi, Rajasthan

In India, the earliest discovery of prehistoric rock art was made twelve years before the discovery of Alta Mira in Spain. Archibald Carlyle discovered rock paintings at Sohaghat in the Mirzapur district of Uttar Pradesh in 1867. Central India is one of the richest zone for prehistoric rock art in India and has a large number of rock art sites which are in natural ecological settings and looks like a paradise and geomorphologically endowed with various hilly ranges like Satpura and Vindhya. It has got varied forest resources, rich fertile soils, perennial river valleys like Narmada, Tapi, Chambal, Shipra, Son, Mahanadi, Betwa, Indrawati etc. These places are, therefore, a meeting ground for different cultures since earliest times. Sources of water, availability of raw materials for making tools, edible roots and fruits provided ideal habitat for the early man. In Madhya Pradesh, rock art sites have been documented from as many as twenty eight districts of the state. Among these, Hoshangabad, Raisen, Sagar, Mandasaur, Sehore and Bhopal account for the largest concentration of rock art sites. The important sites in the state are Bhimbetka group, Adamgarh-Pachmarhi group, Katholia, Jaora, Firangi, Shyamli hills, Mahadeo, Chhibar Nala, Chat-



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Battle Scene, Inora, Raisen, Madhya Pradesh

eral hundred rock shelters in Central India. The most important of his discoveries is Bhimbetka in Madhya Pradesh (A UNESCO World Heritage Site), which has one of the largest concentrations of rock paintings in India. The images on the rock surfaces include anthropomorphic, zoomorphic and geometric figures. Other forms include social groups, objects of transport, plants and flowers. The vast majority of paintings are in single colour, although bi-chrome and polychrome imageries are also known, though rarely. The Pachmarhi Hills and the surrounding Mahadeo hills are also rich regarding rock art treasure in the state, these hills are located in the Satpura ranges and are thickly vegetated with rich and diverse floral and faunal life. In Indian rock paintings it is only the rock art of Pachmarhi which contain the unique depiction of head hunting. Unlike in Bhimbetka, there are numerous shelters and painted shelters scattered all over the Pachmarhi Hills. Almost all the stages from hunting to food gathering to domestication of animals to historical phases are found depicted in the rock art of central India.



Kilvalai, Tamilnadu

The present exposition 'The World of Rock Art' is culled out from the Exhibition on Rock Art organised during the International Rock Art Conference, at the Indira Gandhi National Centre for the Arts (IGNCA), New Delhi from 6th December, 2012 to 25th January, 2013. After getting a very positive feedback from a cross section of the society comprising; scholars, media persons, public servants and general public, it was

-urbhuj Nala, Gandhi Sagar Dam, Naguri, etc. An interesting feature of rock art study in Madhya Pradesh is the excavation(s) of some of the painted rock shelters thus providing concrete archaeological evidence regarding the date of the paintings.

Dr. V. S. Wakankar, the father of Indian Rock Art studies had discovered sev-



Katholia, Sehore, Madhya Pradesh