

# A Report on



**Participation of Dr. B. L. Malla**

**In**

## **2017 International Rock Art Festival of Helan Mountain Rock Art**

**At**

**Yinchuan of Ninxia Province**

**&**

**Post Festival Field Investigations on Jiayuguan Heishan  
Mountain Rock Art of Gansu province (China)**

**(15<sup>th</sup>-25<sup>st</sup> July, 2017)**



**ADI DRISHYA DEPARTMENT  
INDIRA GANDHI NATIONAL CENTRE FOR THE ARTS  
NEW DELHI**

The 2017 International Rock Art Festival of Helan Mountain Rock Art at Yinchuan (Ninxia Province) and the Post Festival Symposiums and Field Investigations on Jiayuguan Heishan Mountain Rock Art (Gansu province) in China was held from 15<sup>th</sup>-25<sup>st</sup> July, 2017. The events(s) was jointly organised by The Administration of Rock Art, Helan Mountain, Yinchuan; Centre for Rock Art Study & Exchange, Helan Mountain; Institute of Rock Art Protection and Research, Helan Mountain; Yinchuan Bureau of Culture, Broadcasting, Television, Press and Publication; Yinchuan Sports Tourism Bureau; Yinchuan Literature Art Association; Yinchuan News Media Group; Han Meilin Art Museum; Helan Mountain Cultural Tourism Investment and development Co. Ltd.; Academy of Jiayu Pass Silk Road (the Great Wall) and Northwest Normal University, Lanzhou.

**Helanshan Rock Art**

On day one (16/07/2017) after breakfast, as per the programme, the delegates were taken to the Helanshan Rock Art Park for the opening ceremony of the festival. The internationally renowned Chinese artist Han Mei Lin formally inaugurated the event and equally internationally reputed rock art expert from Italy Professor Emmanuel Anati gave the keynote address at this occasion. Dr. B. L. Malla represented the Indira Gandhi National Centre for the Arts (IGNCA), New Delhi (India) in the event.



Rock Art Festival of Helan Mountain Rock Art at Yinchuan inaugurated by internationally renowned Chinese artist Han Mei Lin



Entrance of Rock Art Museum, Yinchuan

After the inaugural function the delegates were shown the recently established rock art galleries of the World Rock Art Museum. The multimedia display of the museum is beautifully planned continent wise, an attempt has been made to create a prehistoric environment in the museum. The display is not only beautifully planned but educative also. IGNCA can get some lessons from its display which we may experiment in our proposed rock art park and rock art gallery.



Multimedia display at the Museum



Painting at Han Meilin Art Museum

Soon after the visit to World Rock Art Museum, the delegates were taken around the Han Meilin Art Museum. This museum has been established in the name of leading artist of China, Han Mei Lin, who was Chief Guest during the inaugural function. The museum displays all the personal collection of the artist which he has made in different mediums. His creations are inspired from the earliest rock art to modern to contemporary art forms.

In the first academic session in the afternoon, the newly appointed Director of the World Rock Art Museum Dr. Zhang Shaozhi introduced the delegates in his welcome speech. He also highlighted the salient features of his department and Helan Mountain Rock Art. It was followed by the Key note speech by Prof. Emmanuel Anati, in which his main focus was on the different typologies of the prehistoric art. After the key note speech, some Chinese scholars presented their papers mainly on the rock art of the Helan Mountain.



Dr. Zhang Shaozhi , Director of the World Rock Art Museum delivering welcome speech



Engravings at Gao Fu Pass of Helan Mountain

On 17/08/2017, the delegates were taken to a rock art site- Gao Fu Pass of Helan Mountain. The Helan Mountain stretches 250km from the south to north, blocking the Tengery desert as a natural barrier and known to be an oasis of the hinder land. Since ancient times, this region was

famous for its inherited history and a clear evidence of this is reflected in the thousands of rock art depictions in the mountain cliffs. These depictions unveil the cultural connotations of the prehistoric life, religious worship and primitive art of the region. It is a natural concentrated museum of rock art with various themes. Human faces were depicted in different mask forms and these were referred to religious activities of particular period. Religious portraiture can be seen in form of reproductive symbols, totem worship, hand prints etc. Many other depictions like humans engaged in various activities including hunting and dancing, grazing of animals are also seen in the area. While recognising the importance of the Helan Mountain rock art it was listed in the National Key Protective Historical Relics by the State Council in 1996.



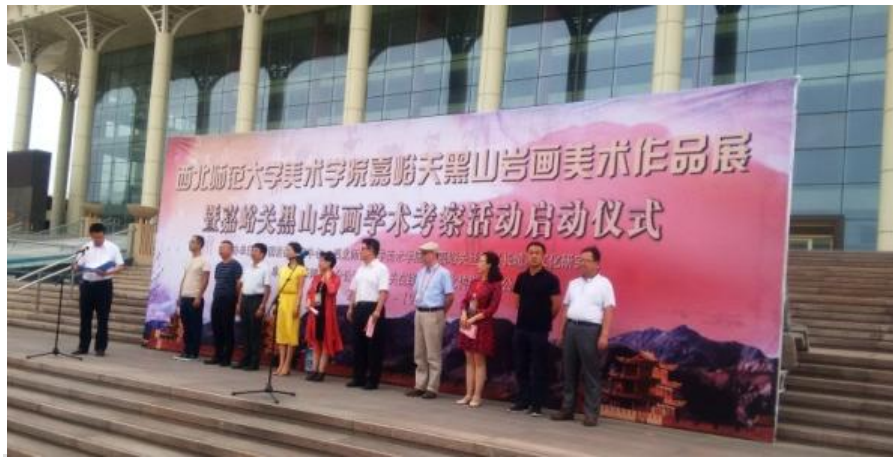
Helan Mountain rock art

### Heishan Rock Art

On 17/07/2017 evening, the delegates left for Jiayuguan to participate in the 2017 Heishan Rock Art symposium and field investigations. They reached Jiayuguan on 18<sup>th</sup> July, 2017 afternoon. Jiayuguan is located in the northwest part of Gansu province and is the beginning of the western end of Ming dynasty Great Wall, the ancient Silk Road traffic crossroads. It is a modern emerging industrial tourism city. Because of superior geographical advantage and convenient traffic

conditions, the city has become a tourist distributing centre in hexi corridor. Jiayuguan city in recent years, successively won the China excellent tourism city, national tourism standardization demonstration city, national sanitary city, national environmental protection model city national garden city, national model city “win” achieved”, “national fitness demonstration cities in China”.

On 19/07/2017 morning, the 2017 Heishan Rock Art symposium was formally inaugurated by the Mayor of the Jiayuguan at Jiayuguan Cultural centre. It was followed by a visit to an exhibition on rock art, organised by the students of the university at the same venue. After it, the delegates visited the City Museum.



Mayor of the Jiayuguan inaugurating Heishan Rock Art symposium

Jiayuguan City Museum is really a textbook on the development history of Jiayuguan City. It covers a total building area of 11038.sq meters and with 21.45 meters high, the exhibition hall occupied 6520 sq meters. The display of the Jiayuguan City Museum is magnificent having rich photographs, practical models and 4D Cinema and an overall plan model map combating with high-tech measures to re-demonstrate the development offering tourists with rich knowledge and interesting interactive display.



Displays of Silk route caravan and a replica of rock art site in Gansu Province at Jiayuguan City Museum

On 19/07/2017 afternoon, we had a field trip to Black Mountain Montenegro rock paintings called "Montenegro cliff shallow stone carving", located in the northwest of Jiayuguan about 10-20km of the Montenegro Canyon steep diffs, is believed to be a real life record of nomadic production area of Montenegro in ancient times. Contents depicted are hunting, riding and shooting practice, dance and other



**Field trip to Black Mountain Montenegro.**



**Depiction of dancing figures on rock surface at Black Mountain Montenegro.**

scenes as well as many in sheep, cattle, deer, dogs, camels, birds, chickens, fish and other animal images. Montenegro rock painting is the unique cultural heritage and cultural landscape of the city. It occupies an important position in the world of rock paintings, whose long history, profound connotation, exquisite art is amazing.

On 20/07/2017 morning, the first academic session on the Heishan Mountain rock art was conducted. The first session was chaired by Professor Wang Jian Min of Minzu University, Beijing and following four lectures were delivered in this session: Rock art of Whole World: A Kind of Early Language of Human being by Professor Emmanuel Anati; The Graph of Birds in Black Mountain Rock Art by Professor Zhang Yasha; Introduction to Rock Art of Black Mountain, Gansu by Professor Sun Yuan Deng; Rock Art of India and China: a Comparative Study by Dr. B. L. Malla. The second session was chaired by Prof. Anati and the following four papers were presented in that session: Rock Art Protection and Research by Dr. Liyongxiano; Rock Art of Northern China by Dr. Zhangwen Ting; Depiction of Animals in Rock Art by Professor Ekaterina Devlet; Rock Art and Field Ethnography by Dr. Wangjian Min.



**Dr. B. L. Malla delivering a lecture on Rock Art of India and China: A Comparative Study**



**Dr. B. L. Malla chairing the IV<sup>th</sup> academic session**

The fourth academic session which was chaired by Dr. B. L. Malla was held on 21<sup>st</sup> July, 2017 morning. The following four presentations were made in this session: Symbolic Characteristic Features and Symbolic Meaning of Northern China Rock Art by Professor Wuchuke; The Manifestation of Pagoda in North India and China by Dr. Meenakshi; Distribution of Gansu Rock art by Professor Pang Ying; The Early Stage of Rock art in South Siberia by Professor Alice M. Tratebas. The fourth session was chaired by Professor Li Yongxian and almost all the papers presented in this session were related to Rock Art of China. The presentations include Shaman Image of Xin Jiang by Dr. Han Jante; Rock Art of Black Mountain: An Art of Natural Landscape by Dr. Yang Chao; Thematic Analysis of Rock Art by Dr. Tong Shan; Simple Analysis of Yongchang Rock Art by Dr. Yuexiao Dong; Comparative Study between Black Mountain and Lianyungang's Rock Art by Professor Zhang Yasha. In the afternoon of 20<sup>th</sup> and 21<sup>st</sup> July, 2017 the delegates were taken for field investigations. On 20<sup>th</sup> July, 2017 a visit to



**Delegates on field investigations**

Shiguanxia (pass) and Muozigou sites was made. These two sites are very significant in the Heishan Rock Art of Gansu province.



**A view of Wei-Jin Brick Mural Tomb (Under Ground Gallery)**

developments of the Wei and Jin Dynasties, and also giving an insight into this ancient Chinese feudal society. Mainly painted realistically and earlier than Mogao Grottoes, Wei-Jin Art Gallery provides an example of unmixed Chinese realism art-fling in gaps in the fields of painting between the Wei and Jin periods. These are also considered to be highly valuable for historic research.

On 21<sup>st</sup> July, 2017 a visit to Under Ground Gallery – Wei Jin Brick Mural Tomb of Han and Jin Dynasty was made. Located about 18 kilometres northeast of Jiayuguan, Wei-Jin Brick Mural Tomb is a big tomb group with over 1,400 tombs built between the 3<sup>rd</sup> to 5<sup>th</sup> centuries during the Wei and Jin dynasties. Renowned as the largest subterranean art gallery in the world, it reflects the political, cultural, military, and scientific



**Paintings of Wei and Jin Dynasties on tiles at Wei-Jin Art Gallery (Interpretation Centre of Under Ground Gallery)**

On 22<sup>nd</sup> July, 2017 a visit to Jiayuguan pass was made. The Pass was built in 1372 during Ming dynasty. It is located in the choke point of ancient Silk Road and the transportation between west and east of China. It is considered as the most magnificent and well preserved military fortress along the Great Wall. The pass is located 4 kilometres away from the down town. The pass consists of inner section, ramparts, outer section, gate towers, and corner towers. It is a square structure with a circumference of 640 meters, 11.7 meters in height and a total area of 26, 00 sq. meters. It has Rouyuan, Guanghua and Jiayuguan Towers rising in symmetrical in structure, and majestic in appearance. The watch towers Pavilion, Well Pavilion and Guerrilla Mansion, Guandi Temple, Theatre. On western gate tower is inscribed three words “Jiayu Pass”. 100 meters west of the pass, there is a tablet inscribed a word “Mighty Pass No.1 under Heaven”.



**General view of Jiayuguan pass**

On 23<sup>rd</sup> July, 2017 afternoon we landed in Lanzhou, the capital of Gansu province. We were the guests of the Northwest Normal University at Lanzhou. Credited as “the Cradle of Teachers Education in Western China”, Northwest Normal University (NWNNU) is a major university under the joint administration of the People’s Government of Gansu Province and the Ministry of Education of China. It is also one of the 14 state-supported universities in Western China.

On 24<sup>th</sup> July, 2017 morning a few special lectures by some foreign scholars were delivered in the Northwest Normal University. Dr. B. L. Malla delivered a talk on “Interpreting Rock Art in India and China Context”. In his talk his main focus was on the rock art being an unbiased art form has its roots in the boundary less globe. That way it represents the art of humanity. It represents the lifestyle, behaviour, mythology and other day to day activities of the people of the prehistoric era. India and China are fortunate enough to have this form of art in abundance. Even they are more fortunate to have enough material at their disposition to interpret/decipher it. In both the countries, in most of the cases, the archaeological and ethnographical context of rock art sites is intact, which is not possible in most of the cases in European context. They have lost it due to the industrialisation or many other reasons. So their interpretation is mainly based on psycho-analytical approach.



**Dr. B. L. Malla delivering a talk on Interpreting Rock Art in India and China Context**



**Displays showing history of University at Northwest Normal University Museum**

In the afternoon of 24<sup>th</sup> July, 2017 a visit to the University Museum was undertaken. The ground floor of the museum displays the history of the university. The other floors of the museum display the evolution of earth, human being, geomorphology, flora

and fauna, etc. in a very systematic way, while creating the gallery/theme specific environment for display, while using multimedia very efficiently and effectively. A visit to the museums in China is highly enriching.



**Display showing human evolution at University Museum**

On 25<sup>th</sup> July, 2017 a visit to Gansu Provincial Museum, Lanzhou was undertaken. It is one of the earliest integrative local history museums in China. Its predecessor, Gansu Provincial Scientific Education Centre founded by the Sino-British Board of Directors on Boxer Indemnity in 1939, is the only one of its kind in northwest China then. In 1999, Gansu provincial government set up a project investing 150 million RMB Yuan in the reorganization and expansion of the original exhibition building of Gansu Provincial Museum. The new exhibition building was opened to the public on Dec 26, 2006. Five permanent exhibitions are on display in Gansu Provincial Museum, these are Civilization along the Silk Road within Gansu, Painted Pottery from Gansu, Paleontological Fossil of Gansu, Solemnity and Majesty – Buddhist Art of Gansu and Revolutionary History of Gansu – Towards 1949. Three out of these five permanent exhibitions; Civilization along the Silk Roads within Gansu, Painted Pottery from Gansu and Paleontological Fossil of Gansu won the national award of Seventh Ten Excellent Exhibitions for the Year 2005-2006 and the exhibition Solemnity and Majesty – Buddhist Art of Gansu won the national award of Ninth Ten Excellent Exhibitions for the Year 2009-2010. The total number of the present collection of Gansu Provincial Museum reaches 350,000 pieces. The most precious cultural relics are 16 pieces (sets) of national treasure and 721 pieces (sets) of first grade under national protection, 2777 pieces (sets) of second grade under national protection and 48241 pieces (sets) of the third grade under national protection. Those with unique characteristics among all in the museum collection are paleontological fossil specimens of the Cretaceous Period, painted potteries of the Neolithic Age, bronze wares of the Shang and Zhou dynasties, remained treasures of the Han and Tang dynasties concerning the Silk Road, porcelain wares of the Song, Yuan, Ming and Qing dynasties, wood carvings, silk fabrics and paintings especially bronze of a galloping horse of the Eastern Han Dynasty and brick painting with image of a messenger of the Wei & Jin Dynasties have been made respectively China's tourist and postal symbol.



**A representative display of painted Pottery, Paleontological Fossil, Buddhist Art and Revolutionary History of Gansu at Gansu Provincial Museum, Lanzhou**



## II

During the period of academic investigations of Heishan Mountain Rock Art, Dr. B. L. Malla delivered a lecture on Rock Art of India and China: A Comparative Study on 21<sup>st</sup> July, 2017. The lecture was well received by the participants. A brief summary of the paper presented by Dr. B. L. Malla is below:

### Rock Art of India and China: A Comparative Study

#### I. Interchange of Cultures

India and China, the two giants are unique examples of unbroken 21<sup>st</sup> century civilisations. They are naturally a pair of sister countries with a hoary past. The prehistoric periods of both the countries has been long and full of events. All along, the Silk Road played a significant role in facilitating India-China cultural, commercial and technological exchanges. Historically speaking, the interchange of cultures between India and China has taken place for more than two thousand years back as is evident from the “*Buddhacharita*” or the classical biography of Lord Buddha. Soon after the cultural entrepreneurs, students, teachers and traders from India and China visited centres of learning and pilgrimage in both the countries. Along the silk route, Khotan, Turpan and Kucha became prominent centres of Buddhism and India-China exchanges.

#### II. Rock Art and Archaeology

Archaeologically speaking, Kashmir had a highly developed Neolithic culture spread throughout the length and breadth of the valley. The investigations in high altitude Ladakh for last couple of decades have brought to light a large number of petroglyphs from different areas mostly confining to the ancient routes and passes connecting two valleys in Ladakh and also connecting Ladakh with surrounding areas particularly Central Asia. It is interesting to note that in Nubra valley the ancient route to Karakoram and further beyond to China lies on the left bank of river Nubra near village Sasoma. This evidence not only establishes the early human contact with neighbouring areas, but also establishes human movement within the valley. Rock art of Himalayas and Tibetan plateau and its adjacent areas in China have definite connections. That is why we find universality of content and style in the rock art of Heishan, Jingtai and of other places of China and rock art of India, especially from the Himalayan region (Ladakh, Spiti etc).



Engravings of concentric circles and animal figures at Huangya Gou (L) and Spiti, Himachal Pradesh(R).

Jiayuguan and Heishan rock art lies in the middle part of Hexi Corridor, Gansu Province, China. Heishan is located in the north-west corner of Jiayuguan city, belonging to the Mazongshan branch. Under the southern slope of Heishan, there are Huge Mush, the Second Mush, and Shiguanxia etc. Shiguanxia was the transport routes of the Silk Road. The rock art sites of this area are distributed in the black mountain's Mozi ditch and Jiaohao ditch, the south of black mountain's Shiguan Narrow, Jiaohe Ditch, Hongliu Ditch and Sidaoguxing Ditch. The rock art is mainly engraved on the cliffs on

both sides of the valley. The images are vividly depicted with rough, strong lines. It contains animals and people. Jingtai county is located in the eastern end of the Hexi Corridor, Gansu province hinterland North area, southern margin of Tengger Desert. It lies in the east of the Yellow River and Jingyuan county, Pingchuan District across the river. More than 100 pictures have been reported so far from the area. These pictures are rich in content and style; bold and abstract patterns display the author's imagination, have the original strong colour and give us a kind of mystery.



Group of animal engravings at Shiguan Narrow (L) and Likitse, Ladakh (R).

Yaks are the main rock art images in the Qinghai-Tibet plateau. These animals are found in the high altitude region. Within the rock art of this area, there are many images of the yak, which is considered a religious symbol to these people. Prominent engravings of yaks are also found in the petroglyphs at Spiti and Ladakh region. A bird figure usually found engraved on the boulders in the regions of Qinghai plateau, Spiti valley and Ladakh region is known as Khyung, a mythical bird venerated in the traditional Bon religion. In the ancient Zhang-Zhung culture, there is evidence that this bird was worshipped. Sun, moon, trees and birds were the representative of original Bon religion in which nature and natural forces were worshipped. The same bird is depicted in rock art of Himalayas (Ladakh, Spiti) and Tibetan plateau. The similarity of themes like concentric circles, anthropomorphs, deer, mascoids and other geometric designs are found in the rock art of Jiangtai and rock art of north-west of India.



Engraving of a Yak at Sidaouxing Ditch, China.



Yak engraving at Domkhar, Ladakh.



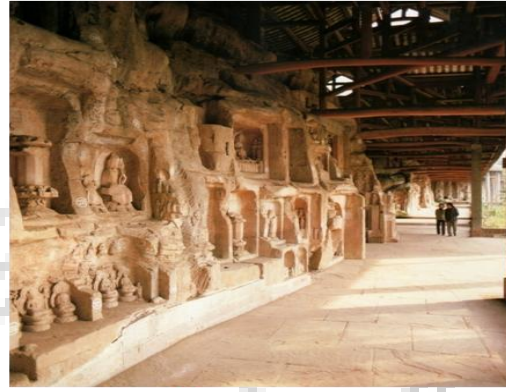
Yak figures from, Rutok, Upper Tibet

The art of even later periods of both the countries have witnessed the interchange of thought currents and artistic exchanges. For example, Dazu has the glimpses of ancient cultural undercurrent between India and China. The rock art of western Indian Buddhist caves and the sculptural and painted art traditions of India inspired the rock art of China at many sites including the grottoes at 70 sites in Chongqing's Dazu County forming a large ritual site of Tantric or mystic Buddhism. The amazing grottoes and painted sculptures of Avalokitesvara, Amitabha, Manjusri,

Kshitigarbha, Vairochana, Samantabhadra and thousand Buddha panels of Dazu and Ajanta, the Manushi Buddhas from Dazu and Ellora, the *Mahaparinirvana* scene of the Buddha from Dazu and western Indian caves and *Kalachakra* depiction of Dazu and of the monasteries of Ladakh and many such examples have close similarities in style and execution which are suggestive of a direct inspiration from Indian art.



Ajanta



Dazu

The Silk Road played an important role in the cultural undercurrents. The exchange of ideas seems to have followed the southern branch of Silk Route through Xinjiang via Dunhuang and Lanzhou as well as via Chengdu to Dazu. Buddhist rock art co-existed with Taoism and Confucianism in Dazu as it co-existed with some Saivism and Jainism in western Indian rock-cut caves. Dazu represents the typical Chinese Buddhist grottoes in comparison with the art of western Xinjiang region which has more Indian association.

Both the countries have a rich heritage of our shared tradition of exchanges in Buddhism, Xuan Zhang, Tagore, Kotnis, Nalanda, Yoga and Cinema. But, there is much more to learn from Indian and Chinese contributions through mutual cultural relationships. By interchanging our cultural resources we shall achieve a cultural renaissance and create a new world civilisation. The collaborative venture between India and China in the field of cultural studies can open new horizons and cooperation between the two nations. Comprehensive and comparative studies in this field will also help in opening up and revealing the antiquity of both the countries in time and space.

### III

During his visit to China Dr. B. L. Malla, Project Director, Adi Drishya Department, IGNC, New Delhi had a fruitful discussions with many scholars of China and other parts of the world, which includes



Dr. Malla with Mongolian delegation

Professor Ekaterina Devlet, Head of the Centre for Palaeoart Studies, Institute of Archaeology, Russian Academy of Sciences, Dm. Ulianove st., 19, Moscow, 117036, Russia; Professor Emmanuel Anati, President, Centre for Prehistoria, Italy; Dr. Alice M. Tratebas, Bureau of Land management, Newcastle Resource area 1101 Washington Blvd., Newcastle, Wyoming 82701; Professor Zhang Yasha, Director, Rock Art Research Association of

China (RARAC), Minzu University; Professor Yufang Wang, Vice President, College of Fine Arts, Northwest Normal University Northwest Normal University, Academy of Fine Arts, Annin West Road No. 967, Lanzhou City Gansu province 730070 P.R. China; Professor Tian Shu, Vice President, Member of National Supervisory Committee of History Education, Northwest Normal University ; Professor Wu Jiakai, Director , China North Rock Art Research Institution, Honder University of I.M.N.U, 29Airport Road, Huhhot, Inner Mongolia; Dr. Xinchang Chen, Chairman, Academy of Jiayu Pass, Silk road (the Great Wall); Mr. Han Mei Lin, Renowned Artist, No.68 Jiukeshu East Road, Liyuan town, Tongzhou District, Beijing; Mr. Li Yugang, Chinese Film Actor/Singer.

### **India-China Collaboration**

During my interaction with Professor Zhang Yasha of Minzu University she has shown her keen interest to continue with our collaboration in the field of rock art and allied subjects which had started about five years back. We are working out the areas of joint interest and modalities for their execution through an agreement between the two institutions, which may be signed in October, 2018. They will be inviting an Indian delegation of five scholars to participate in the International Symposium on Cong Yuan Rock Art: Interaction between South-western China, Sothern Asia and South-eastern Asia in October 2018 and want to



**Dr. Malla with Prof. Zhang Yasha, Prof. Annati and Ms. Ariela Fradkin**

sign the agreement during that period with IGNCA. Both the institutions have agreed in principle for the following collaborations: Proposed Collaborative Project on Himalayan Rock Art; Comparative Studies on Rock Art; Indian Rock Art Exhibition at Minzu University and at Guangxi or Yunnan in 2018-19 and a joint exhibition and seminar at Bhopal (2019-20); Academic Research and Publications which includes translation of important volumes into Chinese language; Catalogue, bilingual volumes, joint publication on research status of Indian and Chinese Rock Art, Data sharing, Dissemination and Management etc. We are now in the process of drafting of the MOU.

### **India-Russia Collaboration**

During my interaction with Professor Ekaterina Devlet, Head of the Centre for Palaeoart Studies, Institute of Archaeology, Russian Academy of Sciences, Dm. Ulianove st., 19, Moscow, 117036, Russia has desired for a collaborative venture in the field of rock art and allied subjects. We have received a formal proposal from her in this regard. If agreed with the proposal, we may then work out the modalities of the collaboration with them.



**Professor Ekaterina Devlet, Head of the Centre for Palaeoart Studies, Institute of Archaeology, Russian Academy of Sciences, Moscow, Russia**



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04.08.2017 No 14102/ 2115-1698

To the Director of the Rock Art Department  
of the Indira Gandhi National Center for the Arts  
(IGNCA)  
11, Mansingh Road, New Delhi, India 110001  
**Dr. B.L. Malla**

Dear Dr. Malla,

It was great to meet you at the International Rock Art Summit of Helan Mountain, China, which was held in Yinchuan, Ningxia, China in July. It was extremely interesting and informative to learn from your presentation report about versatile and vivid studies of rock art which are carried out by the Indira Gandhi National Center for the Arts in India.

I was delighted to learn, from the discussion on the report and a very warm and friendly conversation which came further, how much attention is paid to the study of mask and maskoid rock art images. It was also fascinating to hear that an international event focused on studying and discussing the mask phenomenon in the world culture took place in India some time ago. Since the Institute of Archeology is thoroughly and fruitfully studying this topic in the framework of the projects concerning the rock art of Southern Siberia, the Far East and Central Asia, I would be pleased to have an opportunity to have a volume published on the base of this discussion. The website of the Indira Gandhi National Center for the Arts is very informative but I failed to find this proceeding. Could you, please, let me know whether there is any possible way to get it?

The Institute of Archeology Russian Academy of Sciences expresses a lively interest in establishing long-term bilateral partnership with the Indira Gandhi National Center for the Arts and hopes that the prospects of cooperation between Indian and Russian scientists/ experts will promote cultural dialogue and improve the research of rock art. We may think of joint ventures in the field of rock art studies, which includes comparative studies, India-Russia Rock Art Exhibition at Institute of Archeology Russian Academy of Sciences and also in IGNCA, exchange of publications, joint publications (bilingual/ translation) on rock art and allied subjects and data sharing. If agreed in principle, we may work out other modalities of the collaboration and prepare a MOU accordingly to be signed by the heads of the two institutions.

Cordially,

Ekaterina Devlet  
Prof., Head of the Centre for Paleoart Studies  
Institute of Archeology Russian Academy of Sciences

## India – Italy Collaboration (Hindi edition of EXPRESSION)

During my interaction with Emmanuel Anati, President UISPP-CISENP it was felt to bring out the Hindi edition of the EXPRESSION, an interdisciplinary journal to benefit Indian scholars from the latest researches in the different fields of research. He has agreed in principle to sell copyright of Hindi edition of EXPRESSION to IGNCA. But he demands 30% of selling cost of each EXPRESSION journal (at least of 1000 copies of each edition). We may decide whether we should publish its Hindi edition. If so, we may try to negotiate with him about the terms and conditions. The details of the Journal are given below.

**EXPRESSION:** THE INTERNATIONAL E-JOURNAL OF ART, ARCHAEOLOGY & CONCEPTUAL ANTHROPOLOGY.

A Quarterly published by Atelier. Edit for the Commission on Intellectual and Spiritual Expressions of Non-Literate Peoples (UISPP-CISENP).

President: Professor Emmanuel Anati  
Editor-in-Chief: Lysa Hochroth, Ph.D.

A unique illustrated academic e-journal has grown out of the collaborative meeting of minds of prehistorians, historians, art history researchers, archaeologists, semioticians, linguists, psychoanalysts, neurologists, archaeologists and anthropologists working in different countries to decipher the meaning and value of the human footsteps.

UISPP-CISENP is now inviting you to join our interdisciplinary dialogue on the intellectual and spiritual expressions of non literate peoples. As a collective force in Conceptual Anthropology, which includes the various disciplines of the human and social sciences, CISENP aims at debate and creative discussion to encourage comparative study. The idea is to invent together new ways of sharing insight and consider issues emerging from this burgeoning, interpretative field of research.

**EXPRESSION** is first focusing on *human expressions* - all traces emanating from ancient, modern, and contemporary non-literate peoples to unlock the nature of human language, cognition and spiritual thinking. Pre-literate children, prehistoric *Homo sapiens*, and traditional tribes without written or alphabetic orthography, such as North American Indians and contemporary Amazonians, use various different means to express themselves without using words. Sounds, like whistling and humming, gestures, like pointing, or fully developed sign language systems, body movements, choreographed dances, as well as the arranging, creating and composing of paintings, engravings, and objects, evidence intangible intellectual and spiritual thought at work.

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