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## INDIRA GANDHI NATIONAL CENTRE FOR THE ARTS Annual Report 2012-13

### Introduction

The Indira Gandhi National Centre for the Arts (IGNCA), established in the memory of Smt. Indira Gandhi, in 1987, is envisioned as an autonomous national level institution encompassing the study and experience of all the arts -- each form with its own integrity, yet possessing a dimension of mutual interdependence and inter-relatedness with nature, the social structure and cosmology.

This perspective of the arts, integrated with and essential to the larger matrix of human culture, flows from Smt. Gandhi's recognition of the role of the arts as essential to the 'integral quality of a person, at home with himself and society.' It embodies the holistic world-view so forcefully articulated throughout the Indian tradition and emphasised by modern Indian leaders, especially Mahatma Gandhi and Rabindranath Tagore.

The IGNCA's view of the arts encompasses a wide area of studies, such as creative and critical literature, written and oral; the visual arts, ranging from architecture, sculpture, painting and graphics to general material culture; photography and film; the performing arts of music, dance and theatre in their broadest connotation; and festivals, fairs and in lifestyles that have an artistic dimension. The Centre also aims at exploring, studying and enhancing the dialogue between India and her neighbours in areas pertaining to the arts, and also between communities in India and the world over sharing a similar global perspective.

The uniqueness and strength of the IGNCA's approach to the arts lies in the fact that it does not segregate the folk and the classical, the oral and the aural, the written and the spoken,

the old and the modern. Here, the emphasis is on the connectivity and continuity between the diverse fields that ultimately relate to human-to-human and human-to-nature symbiosis.

The IGNCA manifests its academic and research work through its publications, multi-media products, international and national seminars, conferences, exhibitions and lecture series. Schools and other institutions of learning are within the ambit of the outreach programme of the IGNCA. It complements its research by cross disciplinary landscape studies in the field to promote and ingest cultural inputs in development models.

#### **The principal aims of the Centre are:**

- To serve as a major resource centre for the arts, especially written, oral and visual;
- To undertake research and publication of reference works, glossaries, dictionaries and encyclopaedias concerning the arts, the humanities and cultural heritage;
- To establish a folk arts (including those of tribes) division with a core collection for conducting systematic, scientific studies and live presentations;
- To provide a forum for creative and critical dialogue between and among the diverse arts -- traditional and contemporary -- through performances, exhibitions, multi-media projections, conferences, seminars and workshops.
- To foster dialogues between the arts and contemporary ideas in philosophy, science and technology, with a view to bridging the gap that often occurs between the modern science disciplines on the one hand and the arts and culture, including



traditional skills and knowledge, on the other;

- To evolve models of research programmes and arts administration that are appropriate and significant to the Indian ethos;
- To elucidate the formative and dynamic factors in the complex web of interactions between and among the diverse social strata, communities and regions;
- To promote awareness of and sensitivity to historical and cultural linkages between India and other parts of the world;
- To develop a network of communication with national and international institutions of arts and culture, and to affiliate with Universities and other institutions of higher learning in India and abroad, for the purpose of expanding the knowledge base in the arts, humanities and cultural heritage.

## Organisation

To fulfil the mandate outlined in the Deed of Declaration of the IGNCA and achieve its principal aims, the Centre functions through five Divisions that are autonomous in structure but interconnected in implementation of programmes.

The **Kalanidhi Division** comprises a Reference Library of multi-media collections, which include printed books, slides, microfilms, photographs and audio-visual material, a conservation laboratory, a multi-media unit and the Cultural Archives.

The **Kalakosa Division** undertakes fundamental research and investigates intellectual traditions in their multi-layered and multi-disciplinary dimensions and cultural connections. Through its research and publication activities, it endeavours to place the arts within the integral framework of

a cultural system, combining the textual with the oral, the visual with the aural, life and arts, and theory with practice. It has initiated long-term programmes for (a) **Kalatattvakosa** - a lexicon of fundamental concepts and interdisciplinary glossaries/ thesauruses on basic technical terminologies in arts and crafts; (b) **Kalamulasastra** - a series of fundamental texts of Indian arts; (c) **Kalasamalocana** - a series of reprints of critical writings on Indian arts; (d) A multi-volume encyclopaedia of Indian arts; and (e) Area Studies.

The **Janapada Sampada Division** complements the programmes of **Kalakosa**. Its focus shifts from the text to the context of the rich and variegated heritage of rural and small scale societies. Its activities focus on lifestyle study programmes comprising the *Lokaparampara*, which revolves around a community, and the *Kshetra-sampada*, which revolves around a region. It has developed (a) a core collection of material and documentation of folk arts and crafts including those of tribes; (b) multi-media presentations; and (c) multi-disciplinary lifestyle studies of tribal communities for evolving alternative models for the study of the Indian cultural phenomena and noumenon in their totality and mutuality, and the inter-webbing of environmental, ecological, agricultural, socio-economic, cultural and political parameters.

The **Kaladarsana Division** provides a forum for inter-disciplinary seminars, exhibitions and performances on unified themes and concepts. *Bal Jagat*, the programme for children, comes under this Division's activities. **Kaladarsana** opens windows between India and the world by disseminating the IGNCA's research in visual and tactile forms.

**Kalanidhi** and **Kalakosa** concentrate on the collection of primary and secondary material, exploration of fundamental concepts,





identification of principles of form, elucidation of technical terminologies at the level of theory and text (*shastra*) and intellectual discourse (*vimarsha*) and interpretation at the level of *marga*. **Janapada Sampada** and **Kaladarsana** focus on manifestations, processes, life functions, lifestyles and oral traditions at the level of *loka*, *desa* and *jana*. Together, the programmes of these four Divisions place the arts in their original context of life patterns, subsistence and resource management strategies and its relationship with natural and social sciences disciplines. The methodology of research, programming and final output are analogous, thus making the work of each Division complement the programmes of the others.

In addition to these four Divisions, the **Cultural Informatics Laboratory (CIL)** established in 1994 with UNDP assistance has emerged as a world-class documentation unit that demonstrates how cultural heritage can be recreated virtually, in an integrated perception of culture as the fulcrum of a sustainable strategy for management of life and environment, comprising human and non-human, organic and inorganic communities. It also acts as a focal point for digitisation and long term preservation of rare manuscripts, books, photographs, slides and audio-video collections, not only of the IGNCA but also of other organisations under the Ministry of Culture.

The **Sutradhara Division** provides administrative, managerial and organisational support and services to all the other Divisions.

As is obvious on the logo of the IGNCA the programmes of all Divisions are interrelated and all sections participate in all programmes.

### Formation of the Trust

In pursuance of the Government of India, Ministry of Human Resource Development

(Department of Arts) Resolution No. F.16-7/86-Arts dated March 19, 1987, the Indira Gandhi National Centre for the Arts Trust was constituted and registered at New Delhi on March 24, 1987. Initially established with seven members, it has been reconstituted from time to time.

The names of Trustees and the Executive Committee Members, as on March 31, 2013 are given in Annexure I and II.

### Highlights of programmes of 2012-13

#### Celebrating 25 years of IGNCA

2012-13 was landmark in the history of the IGNCA. It was established on 19 November 1987, twenty-five years ago. To mark this, a number of programmes were held during the year.

In a glittering ceremony held at Rashtrapati Bhawan on 19 November 2012, the President of India inaugurated the celebrations. Speaking on the occasion he said “Today, as India stands at the threshold of substantive economic progress and scientific development, the role of culture as a balancing factor between progress and the inner needs of an individual; between his spiritual quest and material aspirations; between technological advancement and the need to maintain ecological parity cannot be over-emphasised. The role of institutions



Hon'ble President of India Shri Pranab Mukherjee releasing the collection of 11 DVDs. From L to R are: Dr Kapila Vatsyayan, Shri Chinmaya R. Gharekhan, Shri Pranab Mukherjee, Smt Chandresh Kumari Katoch and Smt Dipali Khanna



such as IGNCA becomes more significant in this context. Recognising the stellar contribution of IGNCA over the years, I am happy to note that the President's Secretariat is presently collaborating with IGNCA for undertaking a multi-volume project on various aspects of Rashtrapati Bhavan's archaeological history, its making, its art and cultural artefacts. I wish the project all success."

Minister for Culture Smt Chandresh Kumari Katoch said "In such a short span the IGNCA has created an academic niche both at the national and international level through its numerous publications, conferences, exhibitions, multimedia presentations, ethnographic films, DVD-s, and the digital database on arts and culture. Its programmes on Southeast Asia, China, and Eurasia have been pioneering in many ways. I once again congratulate the IGNCA on its 25th anniversary and look forward to working with the Institute in evolving and developing programmes, concrete projects to take this cause, this vision of Mrs. Gandhi further and forward."

Giving an account of the IGNCA's work in the past 25 years, Shri Chinmaya Gharekhan, President IGNCA Trust said "An institution, like a nation, cannot and must not rest on its laurels. There is much that needs to be done. Over the past two decades, discourses have changed, there are far greater expectations, the speed at which communication and information are transmitted across the globe has increased exponentially. The IGNCA must keep up with that pace, widen its outreach, become more visible, broaden its public interface, take up new studies, initiate new programmes and enlarge its network with universities and institutions within India and abroad."

Dr (Mrs) Kapila Vatsyayan, founder Trustee and the first Director of the IGNCA said "At the inauguration the then Prime Minister

Rajiv Gandhi planted five saplings and floated five lamps into a lotus pond. These trees grow to heaven and spread roots to regenerate." She added that as envisaged, the IGNCA is a Centre for the sciences and the arts." "The perennial values for which this country shines will be articulated here" she said and quoted Mrs Indira Gandhi's words "A Home at home and a Home in the world."

Ms Dipali Khanna, Member Secretary, IGNCA, in her Vote of Thanks assured that the IGNCA will continue to build on its strengths and reach out to a wider network of institutions and larger audience.

Honourable President of India released an 11-DVD set of IGNCA documentaries, on the occasion of Silver Jubilee inaugurations of the IGNCA, on November 19, 2012.

Following this inauguration, the IGNCA organized a number of programmes comprising exhibitions, concerts and academic activities.

**As part of Silver Jubilee Celebrations of IGNCA, a music concert was organised on 'Dhrupad'** by Gundecha Brothers on November 20-21, 2012. Shri Umakant Gundecha and Shri Ramakant Gundecha were the performers on the first day. The second day was marked by 'Violin Jugalbandi' by Prof. T. N. Krishnan and Dr. N Rajam at the IGNCA's Auditorium, C.V. Mess Road.

Appropriately, the IGNCA hosted a major international conference on Prehistoric Rock Art. Several scholars from different parts of the world attended the conference, including Dr. Andrew Rozwadowski (Poland); Prof. Zhang Yasha, (China); Dr. Zhu Lifeng (China); Dr. Pindi Setiawan (Indonesia) ; Dr. Robert G. Bednarik (Australia); Prof. Jane Balme (Australia); Dr. Gori Tumi Echevarria Lope (Peru); Dr. Racso Fernandez Ortega (Cuba); Dr. Lawrence Loendorf (USA); Dr.





*Reproductions of Rock Art, at the International Rock Art Exhibition*

Erwin Neumayer (Austria); Prof. Hipolito Collado Giraldo (Spain); Dr. Patrick Paillet (France); Prof. Emmanuel Anati (Italy); Dr. Zulfiqar Ali Kalhoro (Pakistan)

Veteran scholar on Rock Art Dr Yashodara Mathpal, who has been associated with the IGNCA right from its inception, was honoured for his lifetime's work in the field. The other Indian scholars who attended the conference included Prof. V. H. Sonawane ; Prof. Jagannath Dash ; Dr. Debendra Behura ; Dr. Narayan Vyas ; Dr. S.B. Ota; Dr. (Ms.) Nandini B. Sahu; Dr. Somnath Chakraverty ; Dr. Murari Lal Sharma ; Rt. Col. Dr. A.K. Prasad ; Dr. Tashi Ldawa ; Dr. Dwipen Bazbaruah ; Dr. B. R. Mani ; Dr. R.C. Agrawal ; Prof. S.C. Mallik ; Prof. K. Rajan ; Dr. N. Chandramauli ; Dr. M. Raghu Ram ; Prof. Ajit Kumar ; Dr. Jenee Peter ; Dr. Yashodhar Mathpal and Shri B.M. Pande.

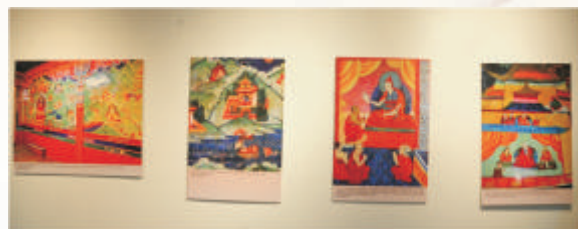
The IGNCA mounted a very meaningful exhibition on Rock Art. A section of the exhibition also travelled to different cities in the country. The exhibition was acclaimed by the academic community. A special effort was made to reach out to children so that they would be exposed to the rich cultural heritage of India.

One of the focuses of the 25<sup>th</sup> year celebrations was on Dr Ananda K Coomaraswamy, whose 17 books have been published by the IGNCA. Lectures were held on Dr Coomaraswamy and books were published. The concluding

programme of the Silver Jubilee was a lecture by Dr Roger Lipsey on the life and works of Dr Coomaraswamy.

### **Collaborative Programmes**

A seminar and exhibition was held from 10 to 18 February 2013 on 'Atisha Dipankar Jnanasri', a great Buddhist saint philosopher of 10<sup>th</sup>-11<sup>th</sup> century CE. The event was inaugurated by Delhi University's Vice-Chancellor, Prof. Dinesh Singh and was widely covered by the media. The event included demonstrations on sand *mandalas* and butter sculptures created by Buddhist monks.



*Scenes from the life of 'Atisha Dipankar Jnanasri'*

International Women's Day (8 March) was celebrated in the IGNCA, with the Union Minister for Culture, Smt. Chandresh Kumari Katoch flagging off four exhibitions on and by women. A workshop of women artists from all over India and a year-long nation-wide campaign on the theme 'Cultural Barriers in Women's Health' were also organised.



*Artists at 'Uttar –Dakshin, Interactions between Hindustani and Carnatic Music System'*

The IGNCA hosted 'Uttar-Dakshin– Interactions between Hindustani and Carnatic Music System'. The event, inaugurated by Dr. Karan Singh, Member of Parliament, witnessed lively discussions between legendary musicians from both genres. The



programme was covered by DD Bharati from May 6 - 10, 2013.

The IGNCA signed a MoU with All India Radio to share resources and organise events together. Under this, two programmes were held: A Tribute to Pandit Ravi Shankar by the

*Vadya Vrinda* of AIR and a concert to pay tribute to Lalgudi G Jayaraman, who passed away in April 2013.

The Division-wise summary of activities of the IGNCA for the year 2012-13 is as follows:





## KALANIDHI

Kalanidhi Division comprises four sections. First, (a) is a unique Reference Library, which houses the personal collections of great scholars including Suniti Kumar Chatterjee, Hazari Prasad Diwedi, Mahesh Niyogi, Milada Ganguly and now Dr (Mrs) Kapila Vatsyayan. (B) The IGNCA has a rare collection of microfilms and microfiches of unpublished manuscripts from major Indian collections and libraries, for example the Oriental Manuscripts Library, Trivandrum, the Bhandarkar Library, Pune and the Oriental Manuscripts Library, Mysore. Besides it has microfilms and microfiches of material in foreign collections, particularly UK, Germany, France, China and Russia. (C) The IGNCA Library houses one of the vast collections of slides. With over 100,000 slides, the unit offers a rich resource for research and reference. (D) Kalanidhi has been collecting material from the personal collections of eminent personalities, be it photographs eg Raja Deen Dayal, Henri Cartier Bresson, Sunil Janah,, or textiles or audio-visual material. This is the Cultural Archives. This section also has a well-equipped Conservation Lab. Besides catering to all the in-house needs for conservation of varied material like paper, paper mache, wood, textiles and ethnographic objects, the Conservation Lab also extended professional help to other organizations. (E) The Digital Archives of the IGNCA is the storehouse of the IGNCA's documentations and researches in soft format. Called the Media Centre, this unit has the physical copies of documentation of lifestyle studies and programmes at the IGNCA. (F) The Cultural Informatics Lab (CIL) is part of the academic resource of the IGNCA. It works as an interface between academic work and technology. The CIL's projects evolve out of the research-documentation of the academic projects of IGNCA.

The primary objective of Kalanidhi is to serve as a major resource centre for the arts especially written, oral and visual source material. It is designed to provide support services for research activities of various Divisions of the IGNCA. It also acts as a national facilitation centre for scholars and researchers from India and abroad.

The reference library has a large collection of source material in the areas of humanities and the arts. It consists of books, journals, microfilm of unpublished manuscripts in Sanskrit, *Pali*, Persian and Arabic, photographs and slides on varied subjects including archaeology, philosophy, religion and ritual studies, history and anthropology, art and literature as well as folk, pastoral and community studies.

**A detailed report of the activities of Kalanidhi Division (2012-13) is given below:-**

### **(A) The Reference Library**

#### **Acquisition of books and journals:**

##### **Books**

During the year, 1652 books were acquired by the reference library on the basis of the recommendations of the Book Acquisition Committee. These have been classified and catalogued using a standard international format MARC-21.

##### **Journals**

The library subscribes to 204 journals. The subject areas covered are: anthropology, architecture, arts, bibliography, book reviews, computer and information technology, conservation, culture, dance, folklore, history, humanities, library and information science, linguistics, literature, museum studies, music, numismatics, oriental studies, performing arts, philosophy, puppetry, religion, science, sociology, social science, theatre and area studies.



More than 2500 issues of journals were received and 525 back volumes were accessioned. The library has the following online databases which can be accessed by researchers through the intranet:

1. **Humanities International Complete**
2. **Wilson Art Abstracts**
3. **JSTOR**
4. **J-Gate, Arts and Humanities**

Kalanidhi is an institutional member of various national and international bodies including International Federation of Library Association and Institutions (IFLA), The Hague.

### **Digital Archives**

A project called Digital Repository of Art and Culture has been started in collaboration with C-DAC, Pune. As a part of this, approximately 1000 rare books and 600 DVDs have been uploaded on the Centre's server.

### **Circulation and Reference**

The Kalanidhi Reference Library enrolled 181 members during the year. The library was used by over 3000 scholars.

Several groups of students of library science visited the reference library, including a team of 22 library professionals from NIFT, 25 students from Gujarat University and 48 students from Pondicherry University.

### **Bibliography Unit**

A **Bibliography on Mahabharata** was compiled during the year. There are two sections in this -- i) print material with 1026 records and ii) non-print material consisting of 667 manuscripts and 231 slides. It also has an author index. The bibliography has been distributed among major libraries.

The publication Annual Bibliography of

Indian Archaeology (ABIA) made considerable progress during the year. Approximately 1700 bibliographic records were compiled for Volume IV of the publication using CDS-ISIS. Editing of these records is in progress. On the basis of a request received from Kern Institute, Leiden, 19 old volumes of ABIA were digitized with the help of CIL and sent to the institute.

ABIA was published by the Kern Institute, Leiden during 1926-73. In 1996, the International Institute for Asian Studies (IIAS), Leiden proposed to re-start the compilation of this bibliography in collaboration with others. The new version is called ABIA South and Southeast Asian Art and Archaeology Index (ABIA Index). The IGNCA was the nodal office in India for the project last year.

### **Manuscripts Unit**

The manuscript library contains 2,50,000 Sanskrit manuscripts out of which cataloguing records of 2,26,000 manuscripts are available through OPAC (Online Public Access Catalogue). The catalogue has been created in MARC-21 format in Libsys Premia Database.

### **(B) Reprography Unit**

The reprography unit of Kalanidhi is primarily concerned with microfilming of rare and unpublished manuscripts that are available in heritage libraries and personal collections spread all over the country.

At present, the Unit is working at the following places:

- i) Oriental Research Institute, Mysore, Karnataka
- ii) Sri Jain Moodbidri Mutt, Karnataka
- iii) Rajasthan Oriental Research institute (RORI), Udaipur, Rajasthan
- iv) K.S. Granthsahala, Thrissur, Kerala



The Unit finalised new projects at the following places:

- i) Vaidyamadham Valiya Narayanan Namboodiri--Dakshina Moorthy Trust, Palakkad, Kerala
- ii) Vadakke Madham Brahmaswam, Thrissur, Kerala.
- iii) Sukrtindra Oriental Research Institute, Ernakulam, Kerala.

### (C) Slide Unit

The Unit has slides drawn from collections of Indian and foreign sources. Some of the important collections are:

One of the objectives of Kalanidhi is to establish a comprehensive photograph and slide library. The Slide Unit acquired approximately 7000 digital images from various sources, including images from the renowned photo-historian Shri Benoy Behl on Indian art and architecture. During the year, 852 images were accessioned from the following museum collections:

- i) Ambari Archaeology site, Guwahati, Assam
- ii) District Museum, Tezpur, Assam
- iii) State Museum, Itanagar, Arunachal Pradesh
- iv) District Museum, Bomdila, Arunachal Pradesh

Some important digital images were added on women craft persons through in-house sources.

Slides on the land, culture and people of Arunachal Pradesh were digitized and 69 DVD's containing 4107 slides were received. The Unit now has over 98,425 slides including digital images and photo negatives.

### (D) Cultural Archives

The Cultural Archives of the IGNCA

comprises collections of rare material, including ethnographic material, scrolls, photographs, paintings and personal collections. This year the following activities were done:

1. The major tasks of shifting and unpacking of the archival collections were completed.
2. Documentation of some recently acquired collections, such as those of Dr. Ananda K. Coomaraswamy and Dr. Kapila Vatsyayan commenced during the year.
3. Listing of photographs of precious jewellery items in the Coorg collection was completed.
4. Digitization of video films in the archives is in progress. Over 100 video films have been digitized so far.

### Conservation Unit

The Conservation Unit of the IGNCA is a modern and technologically well-equipped centre. It serves both in-house conservation needs and also undertakes assignments for other institutions. The following were the main activities of the Unit during the year:

### Seminar

#### 'Museum Security'

The Conservation Unit organized a two-day seminar on 'Museum Security' on February 21 - 22, 2013 at the IGNCA. It was inaugurated by Dr. V. Venu, Director General, National



Experts at a conference on Museum Security





Museum, and Vice Chancellor, National Museum Institute.

Thirty papers were presented during the seminar by experts and scholars from across the country. Some of the speakers were: Dr. K. Mrutyunjaya Rao, Head, Deptt. of Fine Arts, Yogi Vemana University, Kadapa, A.P, Dr. V.Ramana, Assistant Professor, Department of Museology, M. S. University, Baroda, Ms. Joyee Roy Ghosh, Asst. Curator, Victoria Memorial Hall, Kolkata, Dr. V. Jeyaraj, Director, Hepzibah Institute of Heritage Conservation, Chennai, Sri Manoj Kumar, Taxidermist, Regional Museum of Natural History, Bhopal. M.P and Dr. Sima Yadav, Associate Professor, DIHRM, New Delhi. It was attended by scholars, museum/archive keepers, conservators, students and museum security personnel. The subjects included the protection of museum objects against theft and intrusion, decay, damage, fire and other disasters and the safety of visitors and staff. The seminar addressed the concerns of cultural institutions as well as archaeological sites. The proceedings of the seminar are being collated for the preparation of a practical guide to museum security and protection.

### Workshop

#### **'Re-organization of Storage with special reference to Documentation'**

The IGNCA in Collaboration with the International Centre for the Study of Preservation and Restoration of Cultural Property (ICCROM), organised a two-week workshop in Delhi on 'Re-organisation of Storage with Special Reference to Documentation' from April 15 - 26, 2013.

ICCROM and UNESCO who bear the responsibility for conservation of cultural property at the international level have jointly developed a methodology that helps small and medium sized museums to reorganize their

storages.

During the workshop, fifteen young Indian professionals were trained on creating a complete documentation system including the accession book, the main index, a location system, a movement book, two secondary indexes, and individual files. As a case study, the storage of the IGNCA's Janapada Sampada collection was taken up. This Workshop re-arranged the collections, allowing the Centre to actively use it for the benefit of researchers and visitors. The **National Museum of Cataluña** was a partner in the programme.

### Exhibition

#### **'Raja Deen Dayal: The Studio Archives from IGNCA Collection' held at Guwahati**

The IGNCA has one of the rarest collection of glass plate negatives of Raja Deen Dayal. A major exhibition of select prints from this vast collection was held in 2011. A section of this exhibition 'Raja Deen Dayal: The Studio Archives from IGNCA Collection', was organised from March 11 - 16, 2013 at the State Art Gallery, Guwahati. The exhibition drew substantial attention.

### Media Centre

The Media Centre is integral to the vision and structure of the IGNCA. It plays an important role in the programme of all the other divisions of the IGNCA.

As a support to the reference library it has documented interviews with many distinguished scholars from India and abroad, including Mulk Raj Anand, Kalyani Kuttyamma, B V Karanth and Zohra Sehgal.

It has also recorded the performances of great musicians like Ustad Fahimuddin Daggarr.

The Media Centre is an indispensable part of the programmes of the Janapada Sampada Division for documenting lifestyle studies.



The major documentations done by the Media Centre this year were: 'Gharana Music' and the project 'Women Seers and Saints of India.'

The Media Centre also undertook audio/visual documentation of the research projects of all Divisions and facilitated all the events in the area of audio/visual operations.

Fifty hours of documentaries, produced by the Media Centre, were telecast by DD-Bharati. Some of the programmes telecast were:

The prestigious collection of B.D. Garga was fully addressed and accessioning of all its holdings was completed. The accessioned material included photographs, negatives, posters, lobby cards, etc. The Collection was acquired by the IGNCA last year. During this year, data entry of 3839 photographs, negatives, booklets, handbills and listing of 250 magazines were completed.

### Dissemination through Doordarshan

On the occasion of Silver Jubilee celebrations of IGNCA, a MoU was signed between IGNCA and Doordarshan for telecast of IGNCA programmes on DD-Bharati on a regular basis. Telecast started on November 19, 2012 with 'Zohra Unmasked'- an interview with the renowned theatre person Zohra Sehgal by Dr. Kapila Vatsyayan. Telecast of IGNCA programmes on DD-Bharati continued during the year.

### Digitization

- (i) 170 audio cassettes of IGNCA were digitized through in-house resources
- (ii) From the Dr. (Mrs) Kapila Vatsyayan's personal collection with the Cultural Archives, 427 video tapes of old formats were digitized and format upgraded to DVCAM.

### DVD Publication

- (i) Bulk publication of 500 DVD copies each

of six films and re-publication of 100 copies each of four films for release on July 23, 2013 – the Annual Day of Janapada Sampada Division.

### Important Documentations

- (i) Documentation of *Athirathram Yagna* at Mathathur, Thrissur, Kerala April 1- 6, 2012 was completed.
- (ii) Interview was done of Ms. Mohapora (Mirasen) at Rampur (UP), June 6, 2012.

### Upgrading of Equipment

Towards procurement of high-end audio/video equipments for the Media Centre, a MoU has been signed with M/s BECIL, a PSU under the Ministry of Information & Broadcasting. The equipments would be delivered in August 2013.

### General Report

The Media Centre carried out day-to-day work of editing and other post-production work on various programmes and projects of the IGNCA.

### Kalanidhi's contribution to Exhibitions & Seminars held at IGNCA

Kalanidhi is indispensable for the academic programmes of the IGNCA. Exhibition of books are organized by Kalanidhi during conferences as with other programmes.

1. During the Conference of Rock Art in December 2012, books on the theme were displayed. during the Rock Art seminar in December, 2012.
2. The exhibition of water colour reproductions by Dr. Yashodhar Mathpal on the 'Rock art of Bhimbetka' came from the Kalanidhi Cultural Archives.
3. An exhibition of rare and important books by/on Ananda .Coomaraswamy were displayed during the lecture by Prof.



Ratan Parimoo on March 19, 2013.

4. The Documentation Officer visited Patiala, Punjab from March 20 - 31, 2013 and documented the traditional *Phulkari* embroidery. This documentation has been added to the slides collection.
5. A Hindi Book exhibition was held during the Hindi *Pakhwada* in September, 2012.
6. An illustrated lecture by Ms. Shilla Rana on *Amarnath Yatra* was organised in October, 2012.

#### **Lectures hosted by Kalanidhi Division**

- i. Lecture on 'Contribution of Thakur Jaidev Singh in Indian Musical World' by Dr. Urmila Sharma on August 8, 2012.
- ii. Lecture on '*Shastric* Canons vis-à-vis Current Practice of Indian Classical Music' by Vidushi Krishna Bhat on May 25, 2012
- iii. Lecture on 'Music in Indian Arts' by Pt. Vidyadhar Vyas, former Vice-Chancellor, Bharatkhande Music Institute, Lucknow on April 27, 2012.
- iv. Shri Muhammed K.K., former Director (North), Archaeological Survey of India (ASI) delivered a lecture on 'Dacoits, Illegal Mining and Conservation of Temples in Chambal Valley' on February 7, 2013. He gave a first-hand account of the conservation of temples at Bateshwar, Chambal valley located in Central India. He explained how the dacoits of the region were indulging in illegal mining and creating problems for the local population and how the ASI overcame these challenges and protected the monument. Bateshwar, once a neglected site, has now become a tourist destination after the ASI's concerted efforts.





## Cultural Informatics Lab

The Cultural Informatics Lab (CIL) was created to establish synergies between the disciplines of art and information technology leading to usage, development and demonstration of new technology in documentation. Some of the pioneering work by the IGNCA in the field of technology application in art and culture during this period are as follows:

### Digital Dissemination of Cultural Contents

#### Electronic Publications of Thematic Multimedia DVDs

CIL is engaged in the production of several thematic multi-media projects. Each project has a renowned scholar in that particular field. These projects are disseminated to the public through DVDs. Following is the status of some of the projects:

The IGNCA had initiated six major multimedia projects focusing on either a monument, literary creation, folk theme, ritual and iconography. The status report on three of these projects is as follows:

#### 1. *Brhadisvara Temple*

Brhadisvara is a very important and complex project of the IGNCA under the Kshetra Sampada project of the Janapada Sampada Division. The Brhadisvara temple in Tanjavur in Tamil Nadu was identified for a multidisciplinary study. The project was conceived by Dr (Mrs) Kapila Vatsyayan. The subject scholar in the project is Dr R Nagaswamy.

In this on-going project, this year, the following tasks were completed.

The part relating to the 'Introduction' of the temple was re-developed covering

all its aspects. Accordingly, new graphics, images, animation and music were prepared. The draft was reviewed thoroughly and was integrated into a 20 minutes long video.

In the 'Monument' part, a virtual tour of the site was introduced before exploring details of each shrine and sub-shrine of the temple e.g., *Vimana*, *Mandapa Chandikeshvara* shrine, enclosure, inner *gopuram*, outer *gopuram*, *Amman* shrine, *Subramaniyam* shrine, *Nandi mandapa*, *Ganesha* shrine, *Natraja* shrine, *Dhvaja stambha*, *Torana* arch and *Karuvardhar* shrine with their architecture, iconography, murals and inscriptions.

Cognitive map for the 'Iconography' section and dance *karanas* is almost complete. Audio recitation by an expert will now be included. Rituals and festivals and music and dance are also in the process of integration.

#### 2. *Gita Govinda*

*Gita Govinda* is a long-standing programme of the IGNCA. It presents on six platforms, only six of the *Gita Govinda* songs and shows how through multimedia an audience could become familiar with the range or the spread of *Gita Govinda* in India. How the song has penetrated into the pictorial, musical, and dance traditions of India. Some years ago (1998) the IGNCA had mounted six platforms where a viewer could familiarize the song either through music, dance or paintings, each



*Geetgovind in Mewar style of painting*



in various styles. The CIL has now undertaken to bring out an interactive multimedia DVD.

The project was conceived by Dr (Mrs) Kapila Vatsyayan and assisted by many scholars. The status report on the project is as follows: A selection of paintings on the same subject has also been completed. The 'Introduction' is in the final stage of integration.

### 3. *Devanarayana*

*Devnarayana* is the name of a folk deity worshipped by the pastoral communities of *Gujjars* in Rajasthan and Madhya Pradesh.

This project was conceived by Dr Aditya Mailk

The project was discussed with Prof. Aditya Malik to undertake content verification and completion of the missing part of the project during his visits to India in June and December 2013.

### *Kalasampada*

**Kalasampada** is a digital repository of content and information integrated with a user-friendly interface. The application has been developed to document, preserve, manage and disseminate the rich archival holdings of the IGNCA.

The Collection includes about 15000 digitized books and 26,377 digitized manuscripts from ORLS Srinagar, Allahabad Museum, Viswa Bharati, Directorate of

Historical and Antiquarian Studies (DHAS), Kamrupa Anusandhan Samiti etc. The scholars can locate the manuscripts either through a random search or a specific search under keywords like Title, Author, Commentary, Commentator, Repository, Subject, Language and Illustration. Over 51,500 visuals including digitized paintings of Rabindranath Tagore have been integrated for online access. Detailed metadata of 586 ethnographic objects, 99 video documentaries and 8 audio clips has been integrated for easy retrieval. The IGNCA in-house Reports (Cultural Mapping of India), Bibliographies, the newsletter *Vihangama* and the journal *Kalakalpa* etc. have been linked to help the scholars in accessing information.

### Cultural Cartography

Training was extended to three IGNCA employees at NATMO and NIIT GIS. A database for archaeological sites in Orissa was compiled and those of the North-East States are being compiled. Demonstration of partially linked contents of Orissa was presented in the SAARC International Conference.

### IGNCA Website

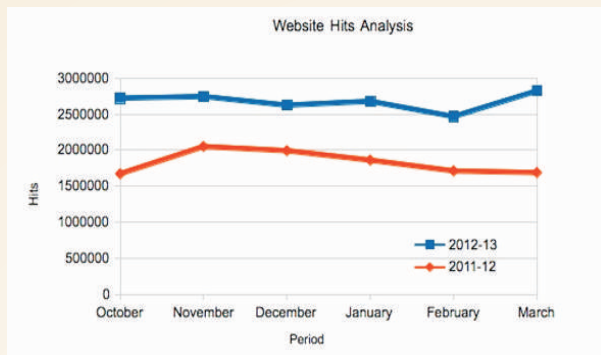
The website is regularly updated with information about ensuing events organised by IGNCA for information of the viewers. . As per NIC statistics, the average website hits during the period October 2012- March 2013 was 26,75,000 per month.

- a) Details of archaeological sites from a number of districts of Rajasthan like Jhalawar (250 sites), Karauli (360 sites), Boondi (400 sites), Bhilwara (530 sites), Sawai Madhopur (483 sites), Nagaur (491 sites), Udaipur (566 sites) along with reports in PDF, digital images, and video clips were linked to the website.
- b) Video clips of IGNCA's Silver Jubilee Celebrations were uploaded on the



*A part of the Devnarayan Phad*





website with links to three clips on Youtube.

- c) Documentaries on the Indian Classical Music Series (17 Video Clips) were linked from the related pages.
- d) Three video clips of the 'Public Lectures on Music Series' were uploaded on YouTube along with the complete series of lectures in audio format.
- e) Complete details of the Rock Art International Conference 2012 with 29 video clips were linked to the site.
- f) The 'Memorial Lectures' page was updated on the website.

#### Digital Resource Augmentation

- 1. 720 microfilm rolls containing 1,27,585

folios of manuscripts were digitized from the IGNCA collection.

- 2. 1,92,238 pages (of books, reports, catalogues and files) have been digitized.
- 3. A total of 27,947 rare photographs of ASI (out of 50,000) have been digitized till date. (The project was suspended from September 2012 due to shifting of ASI office).

#### Other activities

- 1. A capacity building workshop for officials of the National Institute of Fashion Technology (NIFT) was held at the IGNCA in July 2012.
- 2. A Parliamentary Committee to review the functioning of cultural institutions visited IGNCA in July 2012.
- 3. A paper titled 'Cultural Cartography – Prospects and Perils' was presented at the SAARC International Conference on 'Archaeology of Buddhism: Recent Discoveries in South Asia' held from August 22 - 24, 2012 at Colombo, Sri Lanka.





## KALAKOSA

The **Kalakosa** Division serves as the main research and publication wing of the Centre and carries out investigations in the intellectual and textual tradition connected with the Arts in their multi-layered and multi-disciplinary dimension. It endeavours to place the arts within the integral framework of a cultural system, combining the textual with the oral, the visual with the aural and theory with practice.

### Programme 'A'

#### *Kalatattvakosa*

*(A Lexicon of Fundamental Concepts of Indian Arts)*

**Kalatattvakosa** (KTK) is a lexicon of fundamental concepts of Indian Arts. Under this programme, a list of about 250 terms of the concepts was drawn up after extensive research and deliberations with eminent scholars. Each concept is investigated through some 300 primary texts of various disciplines. Since 1988, when the first volume of this series was published, six volumes have been brought out on the themes of Pervasive Terms, Space and Time, Primal Elements, Manifestation of Nature, Form/Shape and Appearance/Symbolic Shape respectively. During this year, the editing work of articles received for KTK Vol.VII continued. Subject cards of forthcoming volumes were also prepared.

Volume VII on the theme of **Substratum/Abode: Sthana/Ayatana** contains the following terms:

1. *Sthana/Ayatana*
2. *Tirtha*
3. *Kunda*
4. *Skambha/Stambha*
5. *Kona/Asra/Vrta*

6. *Citi/Caitya/Stupa*

7. *Sannivesa/Samsthana*

### Reference Cards

Preparation of reference cards for various projects under the **Kalakosa** project is the major task of the Eastern Regional Centre (ERC), Varanasi. During the year 2869 typed cards (252 cards on KTK Vol. VIII, 160 cards on KTK, Vol. IX, and 2232 cards on other terms) selected from various texts were prepared. At present, the ERC possesses 65,456 cards.

### Programme 'B'

#### *Kalamulasastra*

*(Series of Fundamental Texts bearing on the Arts)*

The **Kalamulasastra** series is the second on-going programme of the Division. It is a long term research and publication programme. In this ambitious series, critical editions of fundamental texts relating to Indian arts ranging from architecture, sculpture and painting to music, dance and theatre are published along with suitable English (in some cases Hindi) translations with annotations, commentaries, indices, etc.

It is a very important programme of the IGNCA. It seeks to bring to fore fundamental texts relevant to the arts, as also pertaining to specific arts. It has drawn up an ambitious programme of collating manuscripts, editing



*A Consort pays Tribute to Guru on Gurupurnima*



them, preparing an authentic text and translating them into English. It endeavours to explicate the textual tradition of the arts in different regions of India over a period of nearly millennia. No such programme has been conceived and pursued by either the Indologists or the art historians. The publications of the Kalamulshastra clearly demonstrate the vigorous discourse on these subjects in different parts of India on specific arts as also theory and practice of these arts. With this in view the IGNCA has already published 29 texts in 74 volumes, where the original and the translation have been printed face to face. In this enterprise both Indian and foreign scholars are engaged. During the year, the following 12 books were prepared and brought to the final stages of publication:

#### **Texts on Rituals**

- 1 *Kanvasatapatha Brahmana*  
Edited and translated by Dr. C R Swaminathan
- 2 *Baudhayana Srouta Sutra (Bhavasvamin Bhasya)*  
Edited by Prof. Dharmadhikari
- 3 *Sacitra Vaidika Kosa*  
Hindi Translation by Dr Manoj Mishra

#### **Texts from Agama & Siksha**

- 4 *Vatulasuddhagama*  
Edited/translated by Prof. P S Filliozat & Dr Vasundhara Filliozat
- 5 *Yajnavalkya Siksa*  
Edited and translated by Dr N D Sharma

#### **Texts on Architecture**

- 6 *Vastumandana*  
Edited and translated by Dr Anusuya Bhowmick

#### **7 *Samarangana Sutradhara***

(This is a very difficult text of Bhoj)

Edited and translated by Prof P P Apte and Dr C V Kamal

#### **Texts on Music**

#### **8 *Ragavibodha***

Edited and translated by Prof. Ranganayaki Ayyangar

#### **9 *Sangitasudhakara***

Edited and translated by Prof R Sathyanarayana

#### **10 *Kohalamatam***

Edited and translated by Prof R Sathyanarayana

#### **11 *Sangita Makaranda***

Edited and translated by Dr M. Vijayalakshmi

#### **Text on Poetics**

#### **12 *Rasagangadhara***

Edited and translated by Prof. Rama Ranjan Mukherji

The following two publications are also under preparation:

1. Collected Papers of Sh. M. C. Joshi
2. Catalogue on *Bhand Pather*

The Division has been organizing seminars on various themes. The seminar proceedings are under preparation for publication:

1. Proceedings of Seminar on *Puranas*
2. Proceedings of Seminar on *Agamas*
3. Proceedings of Seminar on Vedic Heritage of the North-East
4. Proceedings of Seminar on *Vakh* and *Vacana*





## Programme 'C'

### *Kalasamalocana Series*

(A Series of Publications on Critical Scholarship and Research)

The series comprises publications of critical writings on different facets of the arts and aesthetics. One part of the series concentrates on the works of eminent scholars who have dwelt upon the fundamental concepts, identified perennial sources and created bridges of communications by juxtaposing diverse traditions. The criterion of these publications is the value of the works for their cross-cultural perception, multi-disciplinary approach and inaccessibility for reasons of language or being out of print. The series deals with revisions and thematically re-arranged editions and translations of a select number of authors and their works. The most important part of this programme is bringing out reprints of the collected works of Dr. Ananda K. Coomaraswamy based on the author's authentic revision. So far, 17 volumes have been brought out under this as part of the series. In addition, 30 other works have also

been published so far in this series.

### The following volumes were published this year

**Medieval Indian Legacy: Linguistic and Literary:** Monograph based on the Suniti Kumar Chatterjee Memorial Lecture delivered by Prof. Indra Nath Chaudhuri on March 6, 2011.

**Ajanta : Handbook of Paintings** by Prof. D. Schlingloff (English version of the original in German) in 3 volumes was sent to the press.

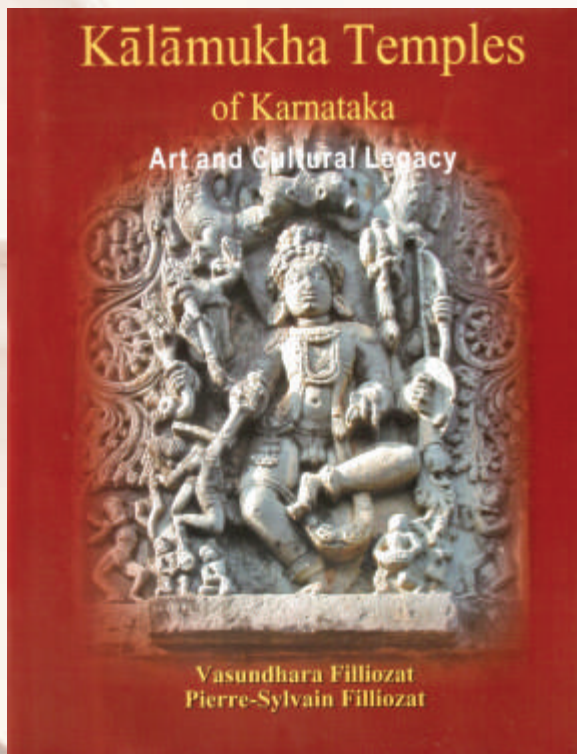
### Following publications are under various stages of preparation for publication:

- i. Illustrated *Balisattra Bhagavat Purana* (in two volumes)
- ii. Indo Portuguese Embroideries : Context Art History
- iii. Indian Temple Architecture through the *Samaranganasutradhara*
- iv. *Ujjawala Nilamani* of Sri Rupa Goswami

Five volumes of Ananda K. Coomaraswamy are being re-printed. They are:

1. *Time and Eternity*
2. *What is Civilization*
3. *Selected Letters of Ananda K Coomaraswamy*
4. *Yaksa : Essays on the Water Cosmology*
5. *Essays on Early Indian Architecture*

- x. Monograph based on the seminar on Ananda K. Coomaraswamy
- xi. *Sangita Sahitya Darsana* : Collected Essays of Thakur Jaidev Singh
- xii. *Rasa Desa*: Commentary on *Kelimal* of Swami Haridas
- xiii. Numismatic Art of India Vols. III & IV







xiv. Asian Aesthetic Theories and Art Forms  
(outcome of major conference)

xv. Over the decades Foreword and Introductions have been written on the volumes of Kalatattvakosa, Kalamulshastra and Kalasamalochana and other publications. Each of these Foreword/Introduction states the concept and plan of the institution and interlinks one text with another be it in terms of interlocation of intra-regional dialogue in India. Most of these Forewords/ Introductions have been written by Dr. (Mrs) Kapila Vatsyayan. But there have been others also. A publication of select foreword/introduction is being prepared.

### Programmes

The following programmes were organised this year:

### Seminars

1. A Seminar on '**India and Azerbaijan– Nizami Gunjawi Celebrations**' was hosted by the Division in collaboration with the Embassy of Azerbaijan on November 29-30, 2012. The 20<sup>th</sup> anniversary of Indo-Azerbaijan diplomatic and cultural relations coincided with the 870th anniversary of the great *Sukhan salari shuarai*, poet Nizami Gunjawi. The theme was found most appropriate for highlighting the long standing cultural and artistic bonds between the two countries. It presented



*A hand-woven carpet from Azerbaijan, an exhibit from 'India-Azerbaijan – Nizami Gunjawi Celebrations'*

Nizami Gunjawi's works relating to India, his deep love and regard for Indian men of arts and the pen (*ahli qalam*). The programme comprised a seminar, exhibition, music and dance performances and field tours.

2. A National Seminar on **Vakh and Vacana (March 4 - 5, 2013, Delhi)**: A two-day seminar was organized by the Division. Scholars and observers from Bangalore, Mysore, Pondicherry, Kashmir, Pune and Delhi participated. This programme was the first of its kind, as it explored the research potential of two similar but geographically distant traditions of wisdom and spirituality. Ms Sushma Kalla recited and sang the Lal Vakh and Ms Anjali Kaul performed a dance-drama titled 'Lal-Ded, a spiritual journey. Ms Neela Kodli sang the vacanas in Carnatic style and Dr Vasundhara Doraiswami performed the vacanas in Bharatanatyam style along with her



*A session of the Conference on 'Vachan and Vakh'*



troupe. On both days, performances were held complementing the theme of the seminar.

### Lectures

1. Two lectures on '**The Power of Words : Understanding Indian Culture Through its Key Concepts**' and '**Deciphering Indian Arts: The Project of Fundamental Texts *Kalamulasastra***' were delivered by Prof. Bettina Baumer on March 12-13, 2013. These lectures focus on the significance and importance of the two fundamental publications in the series *Kalatattvakosa* and the *Kalamulasastra* of IGNCA in the modern perspective.
2. '**Smile in Sanskrit Literature and Indian Art**' by Prof. P. S. Filliozat, November 23, 2012
3. '**Vatulasuddhakhya Tantra and its influence on Kannada Literature**' by Dr. Vasundhara Filliozat, November 23, 2012
4. **Sastra and Prayoga Programme** - Two public lectures on **Music Appreciation** by Prof. Amlan Das Gupta and Shri Irfan Zuberi and two musical performances by **Pandit Rajashekhar Mansur** and **Ustad Mohammed Ahmed Warsi Nasiri Qawwal** were organized on February 4 - 5, 2013 under this programme at New

Delhi. The event was organised in collaboration with Naad Saagar Archives, Delhi

### Scholars' meet

**A meeting of Regional Traditional Scholars** was organized at Bangalore in February, 2013 in collaboration with the Veda Vigyan Maha Paathshala, Art of Living Ashram, Bangalore. The meeting was aimed at identifying scholars from the Southern states as well as identifying new texts for the *Kalamulasastra* series. Dr Abhiram Subndaram, Dr A.S. Sundar Murthy, Dr G. Gyanananda, Dr R.. Nandakumar, Dr Jayaraman, Dr Hanumant Rao, and Sivacharya Sivaswami Sri Sri Ravi Shankar were among those who participated in the meet.

### Area Studies

The IGNCA has paid special attention to India and South East Asia. It has initiated several programmes over the decades to the study of the cultural exchange and mutual influence between India and other nations in the region.

### South East Asia

#### I. Publication

Copy editing of the publication 'The Art of Indonesia' compiled by Dr Bachchan Kumar was completed. This book contains 20 articles by renowned scholars of Indonesian Studies. The papers were edited in consultation with the contributors.

#### II. Conference:

An International Conference on the 'Atisha Dipankara Jnanasri and Cultural Renaissance' was organised from January 16-18, 2013 at New Delhi. The Conference was attended by renowned scholars of ten Asian and European countries. Prof. Kaie Mochizuki, renowned Buddhist Scholar and Professor



A view of the panels at the exhibition on 'Atisha Dipankar Jnanasri'





at Minobusan University, Japan presented the keynote address on 'Some Problems in Studying on Atisha.' Besides, 32 papers were presented in 10 sessions.

### III. Exhibition:

An exhibition was organised on 'Atisha and Cultural Renaissance'. The exhibition was held in twin art gallery from January 16-23, 2013. The life and contributions of Atisha Dipankara were comprehensively reflected on 60 photographic panels.

### IV. International Collaboration

**A three-member delegation from Yogyakarta State University (YSU), Yogyakarta, Indonesia visited the IGNCA on October 8, 2012 to discuss possible academic collaborations between IGNCA and YSU. The two sides explored the possibilities of collaborative exchanges relating to publications, organising conferences bilaterally and exchange of scholars.**

### VI. Research Papers prepared:

1. Aesthetics of Classical Central Javanese literature and Its Social Values'
2. *Saivism* in Ancient Cambodia as revealed from *Sdok Kak Thom* Inscription'

### Visual Arts Department

The Department of Visual Arts was set up in October 2009. Its major objectives are to document works of great masters and works of historic importance, curate and hold exhibitions, identify sources pertaining to visual arts for archiving and organising workshops, seminars and lectures in the area of visual arts – painting, sculpture, graphics and photography.

The following programmes were organised

during the year:

- a. Comparative Aesthetics'- A series of three lectures by Dr G. B. Mohan Thampi on November 21, 22 and 23, 2012. The topics of the lectures were:
  - i. The Rhetoric of Allegory: A Comparative Study of Three Plays
  - ii. Reception Aesthetics, Reader-Response Theory and the Concept of the *Sahrdaya*
  - iii. The Play Impulse in Schiller's Aesthetics and the *Lila* Concept in Indian Culture
- b. Shri Girish Sahane delivered a lecture on 'Containing Multitudes; Four Decades of Representing Bombay in Art' on December 17, 2012
- c. Lecture by Shri Lawrence Liang on 'Philosophy of Archiving: Implications of Intellectual Property to Policy Advocacy' on January 15, 2013
- d. Panel discussion on the occasion of International Women's Day on the theme 'Absent Bodies Present Selves' on March 11, 2013. The participants were Ms. Sheba Chhachhi, Prof. Parul Dave Mukherjee and Ms Mithu Sen and the discussions were moderated by Ms. Gayatri Sinha
- e. Lecture by Rituparna Basu on 'Stella Kramrisch and the Unknown India: A Study of her Writings, Art Collection and Display in the US (1950-1993)' on March 15, 2013
- f. Lecture by Prof Ratan Parimoo on 'Ananda K Coomaraswamy (1876-1947): Revisiting a Legacy' on March 19, 2013





## JANAPADA SAMPADA

The Janapada Sampada Division undertakes research and documentation on the contextual aspects of culture including life style, traditions, folklore and art practices of communities from the eco-cultural and socio-economic points of view. Concentrating on oral traditions, it has a wide spectrum covering regional studies from a multidisciplinary perspective, with an emphasis on the inter-relationship between different cultural groups and communities. The activities of this Division broadly come under: (A) Ethnographic Collection; (B) Multimedia Presentations and Events; (C) Lifestyle Studies, which has two programmes (i) *Loka Parampara* and (ii) *Kshetra Sampada*.

### Programme 'A':

#### Ethnographic Collections:

The core collections comprising originals, reproductions and reprographic formats are acquired as basic resource materials for research, analysis and dissemination.

**Visual Storage:** A visual storage system has been developed in the Division.

#### Research Project:

A study and documentation of *Pattam Katha* (Scroll narration) Traditions of Andhra Pradesh by Prof. N. Bhaktavathsala Reddy, Folklore Society of South Indian Languages (FOSSILS) has been initiated. The project seeks to document the *kula puranas* and *Mahabharata* narrations in *pattam katha* tradition of the Telengana region of Andhra Pradesh. Extensive fieldwork was carried out in the respective areas to document the text, context and functions of *patam katha* tradition.

#### Documentation:

- Photo documentation of *Santokba* scroll

and *Phulkari* collection was done. The *Santokba* scroll is the illustration of *Mahabharata*, up to *Shanti Parv*, in about 1200 metres. It was acquired by the IGNCA several years ago and has been exhibited on various occasions.

- The *Phulkari* collection was acquired by the IGNCA nearly 15 years ago and is part of the ethnographic collection of the Janapada Sampada division.
- Documentation of 1093 ethnographic objects from the North East region was completed. Manual database is ready and its computerization is underway.

### Workshops:

#### *Pavakathakali: Glove Puppets of Kerala -*

An Interactive Workshop for Children and Puppeteers was organised from January 14-18, 2013 at IGNCA in collaboration with Natanakairali, Kerala. The highlights included demonstration of puppet-making, storytelling and performances and was attended by children from government and private schools, children from slum colonies and also differently-abled children from special schools. To encourage dialogue and exchange between artistes, interactive sessions with puppeteers based in Delhi were also organised as part of the workshop.

Editing of *Pavakathakali*, which was documented during the workshop in Kerala, was completed and the DVD was released.



*Pava kathakali performance, the glove-puppet tradition from Kerala*



*Children at the International Rock Art Exhibition*

### Exhibitions

**Akhyan**, an Exhibition of Masks, Puppets and Scrolls was organized as part of the International Conference on 'De-territorializing Diversities: Culture, Literature and Language of the Indigenous (Comprehending Fluidity of Cultural Borders)' at Maharaja Agrasen College, University of Delhi from February 6 - 16, 2013. The exhibition was a smaller version of the major *Akhyan* Exhibition held at IGNCA in October-November, 2010.



*The shadow puppets at the exhibition 'Akhyan' – masks, puppets and scrolls*

The same exhibition was also put up at University of Delhi from February 22 - 24, 2013 on the occasion of the University's annual cultural programme, *Antardhvani*.

### Programme 'B':

#### *Adi Drishya:*

One of the major academic programmes of the

IGNCA relates to exploring the artistic manifestations emanating from the primary sense perceptions of humans. Man's first awareness of the world came through his primeval sense of sight (*Adi Drishya*) and ability to hear (*Adi Shravya*).

#### **Rock Art Unit:**

The following work was done by the Unit during 2012-13:

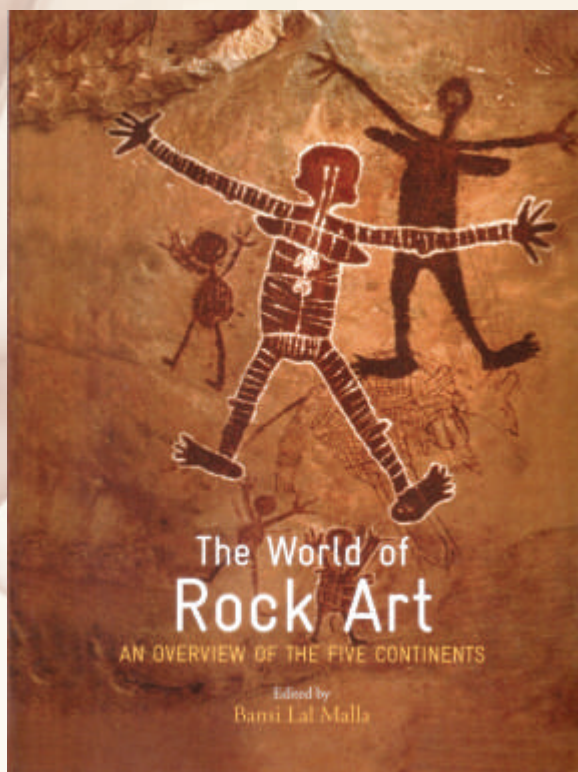
#### **International Conference on Pre-Historic Rock Art**

- (i) International Conference on Rock Art was held from December 6-13, 2012.
- (ii) Exhibition on Indian Rock Art and Rock Art in World Context from December 6, 2012 to January 23, 2013.
- (iii) Special Lectures on Rock Art of Five Continents by subject experts Prof. Robert Bednarik, Prof. V.H. Sonawane, Prof. Emmanuel Anati, Dr. K. K. Chakravarty and Prof. Lawrence Loendorf was organised from December 7–11, 2012.
- (iv) Workshops for school children and visitors were held from December 7 - 12, 2012.
- (v) Visit to Bundi Rock Art Site (Rajasthan) was undertaken from December 13 - 14, 2012.



*Prof. Robert Bednarik and Dr Kapila Vatsyayan at the Rock Art Conference*





### Publications

On the inaugural function of International conference on Rock Art 2012, the following publications were released:

- (i) *Global Rock Art* edited by B.L. Malla and V.H. Sonawane.
- (ii) *Rock Art of Andhra Pradesh: A New Synthesis* by N. Chandramouli, General Editor, B.L. Malla.
- (iii) *The World of Rock Art: An Overview of Five Continents* edited by B. L. Malla.
- (iv) *Rock Art: A Catalogue* (Exhibition on Rock Art, 2012) edited by S. S. Biswas.
- (v) *Understanding Rock Art in Context* (Brochure of International Conference on Rock Art 2012) edited by B. L. Malla.

'*Rock Art Studies*' in two parts containing the proceedings of the International Conference is under preparation for publication.

### DVD Release

Three DVDs based on IGNCA documentation

were released during the inauguration of International conference on Rock Art:

- (i) Rock Art of Jammu & Kashmir (Ladakh)
- (ii) Rock Art of Jharkhand
- (iii) Rock Art of India
- (iv) Making of DVD's on Rock Art of Andhra Pradesh, Tamil Nadu and Rajasthan is in process.

### Outreach Programme

#### Travelling Exhibition

A section of the International Rock Art Exhibition was converted into a travelling exhibition. It was mounted at Bharat Kala Bhawan, BHU, Varanasi, from March 5 – 28, 2013. This exhibition will move to more areas in the coming year.

### Lectures

During the exhibition at Varanasi, the following lectures were hosted by the IGNCA:

Prof. Radha Kant Verma delivered a lecture on 'The Rock art of Northern Vindhyan Region' on March 5, 2013

Prof. Jaganath Pal delivered a lecture on 'Prehistoric Rock Art in Vindhyas in Uttar Pradesh and Adjoining areas in North-Central India' on March 6, 2013

### Consolidation of Field Data: Manual and



*A scene from the performance Bidesiya*





## Digital

- (i) Short descriptions of 600 accessioned photographs of Jharkhand were added.
- (ii) Digital and manual accessioning along with short description of 200 photographs of Andhra Pradesh was completed.
- (iii) Segregation and categorisation of 6,000 photographs of digital and prints of photographs of Rock Art sites in Rajasthan, Andhra Pradesh and Tamil Nadu were completed.
- (iv) Manual and digital accessioning of photographs from Andhra Pradesh, Tamil Nadu and Rajasthan is in process. The other digital data like GPS and video is in the process of consolidation and production of maps and DVD's.

## Programme 'C'

### Lifestyle Studies

The focus of this programme is on the oral traditions of different communities. Here, artistic expressions are seen as embedded in distinctive lifestyles and life functions. The two main areas under this programme are *Loka Parampara* and *Kshetra Sampada*.

### LOKAPARAMPARA

The emphasis under the *Loka Parampara* programme is on the lifestyles of communities as manifested through their physical and ecological habitats, socio-cultural and economic processes and aesthetic and creative life world. The projects under this programme revolve around field-based studies. The major projects and programmes conducted during the year are as follows:

### Projects:

#### Living Traditions of Mahabharata

The *Mahabharata* Project initiated in 2010 is an ongoing research project for mapping the

living traditions of the epic in India. Research and documentation in Kerala, Tamil Nadu and Garhwal were conducted in 2012-13. Publication of the symposium papers of '*Jaya Utsav*' 2011 is in the final stage.

- *Documentation of Duryodhana Temple in Kerala by Dr. Sreekala S. and Aravan Festival of Tamil Nadu by Dr. Simon John* were done as part of the *Mahabharata* project.
- The film, 'Dance of the Pandavas' by Sh. Sudheer Gupta, documenting the living traditions of *Mahabharata* in the *Mahasu* area of Uttarakhand and Himachal Pradesh has been completed.
- *Translation of Gondi Mahabharata* (from Gondi to Hindi) was completed.

#### Living Traditions of Ramkatha

Editing of *Bundeli geeto me Ramkatha* from Madhya Pradesh and *Mewati Ramkatha 'Lanka Chadai'* from Rajasthan have been completed.

### Traditional Knowledge System

#### Paddy Growing Cultures

The Division has initiated a major research project on the subject of 'Paddy Growing Cultures' during the year 2012. The major areas of research under this project are the history, origin and communities involved; agricultural processes, ecology and resource management; rituals, folklore and performance; State policy and governance. Three workshops were organized by the Division in order to explore the possibilities for research collaboration with regional institutions and scholars.

The first workshop (Southern region) was organized at Pondicherry from December 5 - 7, 2011 in collaboration with Department of Anthropology, Pondicherry University.

The second workshop (Eastern region) was organized at Bhubaneswar on March 3-4,



2012 in collaboration with Prof. K. K. Basa, Department of Anthropology, Utkal University and Secretary, Centre for Heritage Studies, Bhubaneswar, Odisha.

The third workshop (North East region) was organized at Shillong on April 9-10, 2012 in collaboration with Dept. of Cultural and Creative Studies, North East Hill University, Shillong. The Division also organized a review meeting of paddy projects for the North East and Eastern Region on August 17, 2012. expert committee constituted for the purpose recommended the following projects for collaboration.

The ongoing projects are:

#### **I. Southern Region**

- 1. Paddy Cultivation: The Determinant of Land Revenue Assessment and Inland Water Resource Management in Tamil Nadu India – A Study, in collaboration with the Department of Public Administration, Pondicherry University:** This research intends to study the political and administrative arrangements made by the Government of India in erstwhile Madras Presidency (1902-1956) for making paddy cultivation a sustainable means of agriculture. The study also looks at the inland water resource management and land revenue collection.
- 2. Ecological and Ethno-cultural examination of the rise and fall in rice bio diversity in Southern India with special reference to the Western Ghats in Collaboration with the Salim Ali Centre for Ornithology and Natural History, Coimbatore:** The research aims at identifying and documenting the diversity of the traditional rice varieties of the Western Ghats and its associated traditional knowledge. The projects looks at the Important Rice Areas (IRAs) based

on rice biodiversity, ecological status, agronomical practices, commercial and socio religious importance and incorporates historical changes in rice cultivation practices.

- 3. Reconstructing Pragmatic and Semiotic Depictions of Paddy in Sangam Literature** in collaboration with the Department of Folklore, School of Performing Arts, Madurai Kamaraj University, Madurai: The project would highlight the cultural significance of 'paddy' in ancient Indian civilization through 'Sangam literary text'.
- 4. Documentation, Transliteration and Translation of Oral Narratives of Kerala on Paddy** in collaboration with Folkland, Kerala. The project would explore, transliterate and translate the oral narratives and songs associated with paddy cultures in different regions of Kerala. The empirical data would be collected through fieldwork and ethnographic research methodology.
- 5. Paddy Growing Culture in Tulunad Region of Karnataka: An Anthropological Study With Special Focus on Rituals Associated With Paddy and Paddy Cultivation** in collaboration with the Society for Indian Medical Anthropology, Mysore: The project identifies and study the social and religious rituals associated with paddy. It also looks at the factors for cause of decrease of land use for cultivation of paddy and population involved in paddy cultivation.
- 6. Annotated Bibliography of Paddy Growing Cultures in South India** in collaboration with the Department of Anthropology, Pondicherry University, Pondicherry: This project intends to bring out an annotated bibliography of published/unpublished research works in





the form of books, monographs, articles, reports, theses and dissertations related to paddy growing cultures in South India. The Bibliography will cover the literature of four southern states – Tamil Nadu, Andhra Pradesh, Karnataka, Kerala and the Union Territory of Pondicherry.

7. **Documentation of Material Culture with Special Reference to Traditional Lift Irrigation Technology, Tools and Implements Associated with Paddy Growing Cultures of Tamil Nadu** in collaboration with the **Folklore Resources and Research Centre, St. Xavier's College, Palayamkottai, Tamil Nadu**: The project studies the traditional irrigation systems with special reference to *Kamalai & Yeatram* – the traditional lift irrigation systems of paddy cultivation in the Southern districts of Tamil Nadu.
8. **Paddy Culture in Kuttanadu, Kerala: Folk Traditions, Rituals and Festivals** in collaboration with the **School of International Relations and Politics, Mahatma Gandhi University, Kottayam Kerala**: The project endeavours to document the significance of paddy in rituals, beliefs and life cycle practices. It also attempts at establishing an understanding of the spiritual and ancestral connections and the structure and poetics in the rice/paddy related rituals. The study will develop a lexicon of words associated with paddy in Kuttanadu region.

## II. Eastern Region

1. **Culture of Paddy among Munda, Santhal, Oraon and Sadans in Jharkhand: Cultural Anthropology Dimensions**, in collaboration with the **Asian Institute for Sustainable Development, Ranchi, Jharkhand**: This study intends to document the cultural practices such as life cycle ceremonies,

fairs and festivals, rituals, oral narratives, songs, tales, cuisines etc. associated with Paddy.

2. **Traditional wisdom and Agronomical Practices of Paddy/Rice Culture of Munda, Santhal, Oraon and Sadans of Jharkhand**, in collaboration with **XISS, Jharkhand**: The **wisdom tradition** i.e. land and water management; ecology and seasons; traditional techniques, tools and implements; process of cultivation, production and distribution; knowledge of seeds and seedling; manure ring and pest control etc. will be documented under this study.

## III. North Eastern Region

- 1) **Paddy Growing Tradition in Multi Community Areas of Assam**, in collaboration with **Damdama College, Assam**. The proposed study intends to document the historical perspective of paddy growing, festivals, beliefs, rituals, as well as study the commonalities and synchronizing agents among the various communities – Hindus, Muslims and *Bodos* in Hojai area of Assam. This study will be a qualitative analysis based on primary and secondary sources.
- 2) **Rice and Ab Chaa: Practices and Stories from Garo Hills**, in collaboration with the **Department of Anthropology, North Eastern Hill University, Meghalaya**. This study proposes to document the oral narratives, stories, songs, rituals etc. and also examine the role and status of rice among *Garos* in Meghalaya.
- 3) **Rice in the Social life of the Karbis**, in collaboration with the **Tribal Studies Centre, Assam University, Diphu Campus, Karbi Anglong, Assam**. The study aims at documenting the cultural practices, recording oral songs, folk





dances, and to translate and transliterate the text and songs and chants related to rice cultivation. It will also explore the role of gender and its relation to land/property.

### **Cultural Identity and its Manifestations in Arts**

**A Study of the *Mallanna* Epic: Cult, Practices and Social Identity of *Gollas*** is being done by Prof. P. Saubachary, Dravidian University, Kuppam, Andhra Pradesh. This project documents, transcribes and translates the epic of *Mallanna* in audio and video forms in its full length including the cult traditions that surrounds the epic and the ethnography of the *Gollas* which is vital in analyzing the epic and the cult of *Mallanna*. *Mallanna* is a folk deity of the pastoral communities of Andhra. An annual festival is held by them, which includes narration of the story of *Mallanna*. Fieldwork has been conducted in the cult areas of *Mallanna* in the Telangana districts – Warangal, Medak, Nalgonda and Mahboobnagar.

### **Confluence of Traditions and Composite Culture**

The project **Echoes from the Heart** deals with the compilation and translation into English of writings in Urdu by Muslim women between 1920 and 1950 with a view to establishing their contribution in lending support to the freedom struggle and in bringing to the fore the reformist movements within the community. Ms. Noor Zaheer (who writes on women) has submitted the final manuscript which is in four volumes.

### **Life and Works of Dr. Rashid Jahan**

This project is on the life of Dr Rashid Jahan (1905-1953), who was a multi-faceted personality. She was a doctor, a dedicated member of the Communist Party and one of the founding members of the Progressive Writers Movement. This project on her is

biographical and includes a compilation of her works in translation. Dr. Rakhshanda Jalil has submitted the final manuscript along with the photographs. An agreement has been signed with Women's Unlimited for the publication of the work. It is also proposed that an exhibition will be curated by Dr. Jalil at the IGNCA at the time of release of the book.

### ***Aqeedat ke Rang - Hind Islamic Tahzeeb ke Rang***

The Janapada Sampada Division is in the process of bringing out a publication ***Aqeedat ke Rang - Hind Islamic Tahzeeb ke Rang***. It will include research papers that were presented in the two seminars and public lectures delivered under the *Aqeedat ke Rang* Programme. The work of transcription and translation of the papers presented in Urdu has been completed and editing is in progress.

### **Documentation of Arabic -Malayalam and the Linguistic-Cultural Traditions of *Mappila* Muslims of Kerala**

This project by Dr. M.H Ilias seeks to undertake ethnographic documentation of a locally devised language, Arabic-Malayalam of *Mappila* Muslims of Kerala, which is on the verge of extinction. The focus is to record the art forms and cultural traditions of the *Mappila* community, which are closely intertwined with this language. The project covers documentation of art forms and cultural performances like *oppana*, *kolkali*, *nercca*, *kaimuttukali*, *paricamuttukali* of the *Mappila* community. It also undertakes transcription, translation and transliteration of *mappillappattu*, *padappattu*, *kissapattu*, *kalyanapaatu* or wedding songs, *madhu pattukal* and *vattappattu*. Audio-visual documentation is over. Monograph is under preparation.

### **Performance Traditions of Christians of Kerala: *Chavittu Natakam* and *Margamkali***



This project has been initiated for the research and documentation of *Chavittu Natakam* and *Margamkali* within the context of their history and evolution in Kerala, It will also cover the nuances of performance and practices with reference to the Christian community and their contribution to the larger cultural milieu. The project is being executed by Shri Samkutty Pattomkary.

### **Changing Urbanscapes and Emerging Ritual Sphere**

The migrating communities from various parts of India into urban pockets carry with them their rituals and practices, in all their original colour and fervour. This project is an attempt to document this phenomenon. The following were the activities this year under this project:

- 1) First phase of the audio-visual documentation *Chhath*, *Kawariya* and *Durga Puja* has been completed.
- 2) Talk on 'De-territorializing Diversities: Cultures, Literatures and Languages of the Indigenous' was delivered by Prof. Molly Kaushal during the two-day international conference on February 6-7, 2013, at Maharaja Agrasen College, University of Delhi.
- 3) Public lecture on 'Changing Urbanscape and Emerging Ritual Spheres: Case Study of *Chhath Puja*' was delivered by Shri Kirti Azad on February 14, 2013.

### **Translation and Transliteration of the Gaddi Epic Saveen**

Documentation of *Gaddi Ballads* -- The following versions have been translated: *Ainchalis* by *Naaku*, *Shiv Katha* by Kirpa Ram, *Bhagat Ram: Nag Leela*, *Puran Bhagat ki Kahani*, *Mor Dhawaj ki katha*, *Neeru Bhagat ki Katha*, *Gopi Chand ki Katha*.

### **National Inventory on Intangible Cultural Heritage (ICH)**

A national inventory on Intangible Cultural Heritage of India has been initiated by the Division in which 30 forms have been included. Work on the inventory continues under the supervision of Prof. Molly Kaushal. This inventory is available on the website of IGNCA.

### **North East Study Programme**

#### **Ongoing Research Projects**

#### **1. Islamic Heritage of North-East India with specific reference to the Brahmaputra and Barak Valley in Assam and Manipur**

This project, in collaboration with Prof. Abu Ahmed, IIT, Guwahati, is an attempt to document the Islamic Heritage of Assam and Manipur in three broad geographical locations – the Brahmaputra Valley, the Barak Valley and the Imphal Valley. The project endeavours to map the influence of local folk traditions of the Muslims, including their languages, marriage rituals, caste system, life-cycle ceremonies, dresses and food habits. The documentation of heritage buildings such as mosques, *maqtabas*, *madrassas*, *khankas* and *mazaars* and the local influences on the architecture of these buildings also form a part of this project.

The project has been completed and final reports and films received. Manuscripts has been sent for academic evaluation to subject experts and reports received.

#### **2. Re-visiting the Vaishnavite Renaissance in North East India**

Prof. Archana Barua, IIT, Guwahati is executing this project which focuses on the cultural dialogue between Assam and Manipur in the context of *Vaishnavite Renaissance* in the 15th and 16th centuries. Library consultation, bibliography, fieldwork and research





were carried out in the year 2011-12.

Final report has been received. Manuscripts were sent for academic evaluation to subject experts and their reports have been received.

### **3. Documentation of Textile Traditions of North Eastern States of India**

The National Institute of Design (NID), Ahmedabad has completed the first phase of work in the year 2011-12. In this phase, fieldwork and documentation were carried out in Arunachal Pradesh, Meghalaya, Assam and Nagaland. An interim report has been submitted and the consolidated report will be submitted after completion of the project.

### **4. Workshop cum developing books for children in the Languages of North-East through translation**

This is being done in collaboration with ANWESHA and the objective of this project is to bring out children's books in Assamese, *Bodo*, *Garo*, *Khasi*, Manipuri and *Mizo* through translation. The work has been completed and the final reports received.

### **5. Women in Aesthetic and Ethical Worlds: Exploring the Traditional and Institutional Practices of Communities in North East India**

This study, initiated in 2011, will explore two conceptual and theoretical areas i.e. aesthetic and ethical. It will map how theoretically these two issues have been handled by different traditions in the North East region. The main objective of the proposed research, being done by Prof. Bhagat Oinam, JNU, is to trace the status and role of women in traditional worldviews and institutional practices in ethnic communities. This project will deliver a research monograph, films and

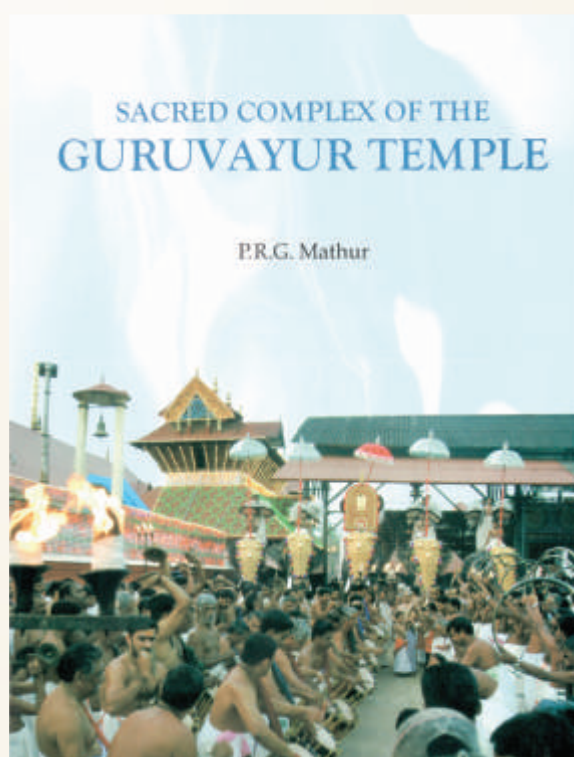
photographs.

### **6. Documentation and Revival of Women's Folk Opera-Moirang Jati**

The folk opera of Manipur- *Moirang Jati* is a dying art form. The IGNCA, in collaboration with Prof. Lokendra Arambam, Manipur aims to revive the dying form. The first workshop was organized in Moirang, Manipur for 20 days, and focused on psycho-physical training and arts of acting. The second workshop focused on visualizing the aspects of production of the play. Both these workshops contributed towards a production which was presented in the recently concluded IGNCA Indigenous Theatre Festival of North East India. This project will deliver a research monograph and audio visual documents and it will be completed in the year 2013.

### **7. Buddhism: A living Religion of North East (Arunachal Pradesh and Sikkim)**

A film, in collaboration with Bappa Ray Production, New Delhi has been initiated in the year 2012. This project aims to







document Buddhist traditions in the Himalayan region with special emphasis on Arunachal Pradesh and Sikkim. This project intends to focus on the monastic traditions, social life, culture and outlook of the communities as well as the repository of ancient *Thangkas* and manuscripts and displaying the architectural marvels of monasteries. This project will be completed in the year 2013.

### **Kshetra Sampada**

*Kshetra Sampada* envisages the study of a specific region, a place of worship and its units and its impact on the culture of the people surrounding it. The programme focuses on inter-linking the devotional, artistic, geographic, social and economic aspects of a particular centre, and what factors act towards its renewal and continuity. Under this programme, the following work has been done during the period under review:

### **Kerala Kshetram**

Final Report of the project on the Sacred Complex of the *Sabarimala Ayyappa* Temple by P. R. G. Mathur has been received. The report is under process of publication.

The re-publication of the 'Arts of Kerala *Kshetram*', a seminal work in this field of studies authored by Dr. (Mrs) Kapila Vatsyayan has been initiated.

### **Publications**

1. *Cultural heritage of Himalaya*: by P.S. Negi (in press)
2. *Language and Cultural Diversity* by Prof. D. P. Pattanayak (in press)
3. *Ramkatha in narrative, performance and pictorial traditions* (in press)
4. The Living Traditions of Mahabharata (editing is in final stage)
5. *Intercultural dialogue between South East*

*Asia and North East India* (work-in-progress)

6. *Sacred Temple of Sabarimala Ayyappa* by P.R.G. Mathur (work-in-progress)

### **Films**

The following films were produced by the Division:

1. **Documentation of Kumaoni Ramlila Tradition Ope-Rama** (Directed by Himanshu Joshi).
2. *Kauravas in Malanada: Documentation of the Duryadhana Temple in Kerala* (Dr. Sreekala S.)
3. *Under the Full Moon: The Aravan Fest* (Dr. Simon John)
4. *Panduan (of the Pandavas)* by Sh. Sudheer Gupta, documentation of the living traditions of Mahabharata in the *Mahasu* area of Uttarakhand and Himachal Pradesh.
5. *Pavakathakali Glove Puppets of Kerala*, IGNCA Production

### **Teej Utsav: Annual Day of Janapada Sampada Division**

The annual day of Janapada Sampada Division (which falls on the Teej) was celebrated on July 23, 2012. The Division organized a panel discussion on *Qasba Sanskriti*. Prof. Mushirul Hasan and Prof.



Artists performing at the Teej utsav



K.D. Tripathi participated in this event, which was chaired by Prof. Akhtarul Wasey. An exhibition entitled *Ramayani in Gond Painting* and a cultural programme based on *Kajri*, *Thumri*, *Viraha* and *Sawan Geet* rendition by Dr. Mannu Lal Yadav and Saira Begum from Varanasi were also a part of the celebrations.

### **Folklore: Endangered Languages and Cultures**

A three-day National Seminar was organized on this theme in collaboration with Indian Folklore Congress from December 17-19, 2012 at Central Institute of Indian Languages (CIIL) in Mysore. Scholars from the Division presented papers on various themes.

### ***Comprehending Fluidity of Cultural Borders***

An International Conference on 'De-territorializing Diversities Cultures, Literatures & Languages of the Indigenous' was organised on February 6-7, 2013 in collaboration with Maharaja Agrasen College, Delhi University. Prof. Molly Kaushal, Head of the Department, Janapada Sampada Division delivered the plenary address on 'Urbanism and Deterritorialisation of Ritual Sphere.



*An exhibit of 'Homelands: A 21st century of home, away and all the places in between'*

### **Homelands Exhibition**

As part of the Homelands Exhibition by the British Council, India, the Division organised a series of lectures by Ms. Sukrita Paul Kumar, Shri G. N. Devy and Shri Kirti Azad. A performance of *Bidesiya* folk theatre from Bihar was hosted to broaden the debate around the theme of migration and displacement as represented in literature, performance and visual arts.





## KALADARSANA

Kaladarsana seeks to communicate through exhibitions, performances and dialogues the essence of the academic resources of the institution. Kaladarsana presents diverse forms of the arts. It organises programmes which includes art exhibitions, cultural programs on music and dance, seminars and lectures. Providing appropriate venues for programmes is also looked after by this Division.

The Division was involved in the following activities during the year :

### Exhibitions/Events:

1. **'Loss of Identity'** – A Visual Art installation performance by Ms. Ratnabali Kant was held on April 4, 2012 at Gallery No. 1, Twin Art gallery of IGNCA. Her performance was supported by Ms. Smitha Cariappa, Shri.Vasudev C., Ms. Mangala A.M. in which she explored the complex world of identities and various colours.

2. A week-long event for celebration of International Women's day was organised at IGNCA from March 8 to 14, 2013. The

festival, **'Bhoomika-Role of Women in Cultural Heritage'** was inaugurated on March 8, 2013 by Union Minister of Culture, Smt. Chandresh Kumari Katoch. The programme was held in collaboration with IGRMS (Indira Gandhi Rashtriya Manav Sangrahalaya), Bhopal. The celebration witnessed the opening of four exhibitions, a) Culture in Women's Life by IGRMS; b) *Stree*: archetypes/alterbodies by Ms. Sajitha Shankar; c) Cultural Barriers in Women's Health (Global Health Advocates); d) Save Girl Child by cartoonist Shri Irfan Khan at the Twin Art Gallery, IGNCA. Alongside, there were dance performances by women from the North East; *Singarimelam*, a percussion performance by women from Kerala; artistes workshops/ demonstrations in basketry, clay modelling, painting etc which were held on the lawns of IGNCA. Lectures and panel discussions were also held including Dr. Subhadra Desai's presentations on 'Songs of Women Seers of India' at the Auditorium, C.V. Mess Road, at the end of the inaugural program. On the closing day i.e. March 14, 2013, Dr. (Mrs) Kapila Vatsyayan delivered a talk on 'Continuity in Indian Civilization-Role of Women.'



Skilled senior women artists from all over India were felicitated by the IGNCA on 8 March 2014 International Women's Day





### Public Lectures/Seminars/Workshops:

3. A one day '**Seminar and Folk Art Festival**' was organised in collaboration with All India Radio, Kannur and the Department of Music, Kannur University on August 21, 2012 at Payyanur. The seminar had Dr. M.V. Vishnu Namboothri, Dr. K.K. Karunakaran, Dr. E. Sridharan, Dr. P. Vasanthakumari as participants and Dr. A.K. Nambiar as moderator. The performance sessions had various artists like Shri Vengara Krishnan Panickar, Shri Kanhangad P. Damodaran Panickar, Dr. C.H. Surendran Nambiar performing on Marathukali; Ms. P. Lakshmi and party performing on *Singarimelam* and others.

4. A Seminar was held on '**Interaction between Hindustani and Carnatic Music Systems**' on March 23 and 24, 2013 at the Auditorium, IGNCA. It was inaugurated by Dr. Karan Singh, President ICCR and Member of Rajya Sabha. The music stalwarts from *Hindustani* genre who participated were Dr. Prabha Atre, Pandit Nayan Ghosh, Pandit Suresh Talwalkar and the *Carnatic* genre was represented by Shri Madurai G.S. Mani, Dr. M. Narmada and Dr. T.V. Gopalkrishnan. The sessions were moderated by Shri Arvind Parikh (President, IFFA) and Shri K. Ganesh Kumar (well -known *Abhang* singer from Maharashtra. On the evening of March 23, 2013, a concert on '*Abhangs and Bhajans*' was performed by Shri K. Ganesh Kumar and his troupe.



Artists at 'Uttar –Dakshin, Interactions between Hindustani and Carnatic Music System'

### Music Concerts

5. A two day '**Memorial Programme was held in remembrance of Ustad Rahim Fahimuddin Khan Dagar**' on July 27 and 28, 2012 at the Auditorium, C.V. Mess, Road. A DVD on Great Masters Series: Ustad Rahim Fahimuddin Khan Dagar was screened on the first day. Musical concerts were organized during the morning and evening sessions featuring various artistes like Shri Arnab Chatterjee (*dhrupad*), Smt. Rashmi Chakraborty (violin), Ustad Mohiuddin Baha'ud-din Dagar (*rudra veena*), Vidhushi Malti Gilani (*khayal*), Ustad Zia Fariduddin Dagar (*dhrupad*) and many others. A listening session was also held on the recordings of Ustad Rahim Fahimuddin Khan Dagar which was arranged by Shri Irfan Zuberi on the second day.



A concert in tribute to  
Ustad Rahim Fahimuddin Khan Dagar

6. A one day event on '**Guru Guha Music Festival**' was organised on September 30, 2012 at the Auditorium, C.V. Mess IGNCA. Highlights of the festival were : 1.) A Lecture by Prof. T.R. Subrahmaniam on 'Influence of *Dhrupad* in Muthuswami Dikshitar's compositions'; 2.) A music concert by Shri Neyveli R. Santhanagopalan, supported by Shri P.V. Ajay Namboodiri (vocal), Shri M.A. Sundareswaran (violin), Shri K.V. Prasad (*mridangam*), Shri Vaikom R. Gopalkrishnan (*ghatom*).

7. A music concert, '**Vadya Vrinda**' was held



in collaboration between All India Radio (AIR) and IGNCA on January 30, 2013 at the Auditorium, C.V. Mess Road, IGNCA. The event was an effort to pay tribute to Pandit Shri Ravi Shankar.



*Vadya Vrinda, tribute to Pandit Ravishankar*

### Participation in International Conferences:

(i) The In-charge of the SEAS visited Yogyakarta, Indonesia for participating in the XXII International Conference on Literature at the Yogyakarta State University from November 7 - 9, 2012. A paper entitled 'Aesthetics of Classical Central Javanese Literature: Its Social Values' was presented at the session of *Sastra, Kultur dan Subkultur*

(ii) The In-charge of the SEAS also participated in the 'International Conference on South-East Asia and India: Historical Interconnections in Art, Architecture and Culture of Laos, Thailand, Cambodia and

Vietnam' organized by Centre for Indic-Asian Studies, BPS Mahila Viswavidyalaya, Khanpur Kalan, Sonapat, Haryana from January 18 - 20, 2013. The paper presented at the Conference was 'Saivism in Ancient Cambodia as Revealed from *Sdok Kak Thom* Inscription'.

Transgender's Folklore (Dr. S Simon John), Religious Interaction in Manipur: A study of *Meitei* Myths and Legends (Ms. Jayanti Thokchom), The Legend of *Numolikunwori* and its association with the fort of Numoligarh, Assam (Shri Pranab Jyoti Sarma), Cinema's Folklore Imagination: Mythologicals and Devotionals in Early Indian Cinema (Ms. Sarah Rahman Niazi), *Emoinu*: The Goddess of Prosperity of the *Meitei* (Shri Homen A. Singh), and *Sabin Alun*: Reflections of *Ramayan* among the *Karbi* Tribe of Assam (Dr. Sangeeta Dutta).

Scholars of the Division presented papers on *Bijoy Panchali* as a historical source for the study of religious interaction in Manipur (Ms. Jayanti Thokchom), Re-imagining the Medieval Landscape: A Case Study of the Brahmaputra Valley of Assam (Shri Pranab Jyoti Sarma), Creativity, Expression and Preservation of *Tiwa* Art of North East India (Dr. Sangeeta Dutta), and Communication of Appearances: Dress as Identity (Ms. Pouriangthanliu)





## REGIONAL CENTRES

### EASTERN REGIONAL CENTRE, VARANASI

This regional centre was meant to work on the Kalatattvakosa series of the Kalakosa Division. It has done a seminal work of compiling the texts of Natyashastra.

Preparation of reference cards for the various projects under the **Kalakosa** project is the major task of this Regional Centre. This year 2869 typed cards (252 cards on KTK Vol. VII, 214 cards on KTK, Vol. VIII, 160 cards on KTK Vol. IX and 2232 cards on other terms) selected from various texts were prepared. At present IGNCA, Varanasi possesses 65,456 cards.

The following activities were undertaken this year:

#### Editing

##### 1. *Kalatattvakosa* Volume VII

Research scholars continued editing articles received for the *Kalatattvakosa* volumes. Seven out of 17 articles commissioned were received. Two workshops were held this year on May 31 and November 30, 2012. Volume VII of the *Kalatattvakosa* series was made ready for scholar verification. It includes preparation of line drawings and illustrations. The volume is nearing completion.

##### 2. Manuscript of *Natyashastra*

The task of collating the manuscript of *Natyashastra* is in progress. Its first part containing 13 chapters is nearing completion and expected to be submitted very soon.

##### 3. Monographs of lectures

a) A monograph containing papers of Special Lecture Series entitled 'Meaning and Beauty: *Shastric* Foundation of Indian Aesthetics' is nearing completion under the editorship of Prof. K.D. Tripathi,

b) A monograph on the recital of Folk Narratives '*Lokakhyana*: 2012' is also being prepared under editorship of Dr. Sanjay Kumar. Prof. K.D. Tripathi will be the General Editor,'

c) Proceeding of National Seminar on Indian and Western Philosophy of Language' (held in February, 2010) Prof. P.K. Mukhopadhyay has agreed to complete half the task the other half is to be completed by Prof. K.D. Tripathi, co-editor of the volume.

d) Apart from this, transcription work of the lecture delivered by Sanskrit scholar Prof. M.C. Bryski during his courtesy visit is going on.

#### Seminar/Lectures/Workshops

1.) On July 3, 2012 the ERC, Varanasi celebrated 24th Foundation Day of Kalakosa with a special lecture on 'Splendid Imagination of *Kalidsasa* with special reference to *Meghaduta*' delivered by Prof. Bishwanath Bhattacharya.

2.) A three-day Seminar on the 'Folk Ballads and Theatre of Southern Bihar, Western Chattisgarh as well as some other adjoining areas of Varanasi' (*Lokakhyana*, 2012) was held from October 17 - 19, 2012 in collaboration with Inter-Cultural Studies Centre, Banaras Hindu University (B.H.U.), Varanasi.

3.) A three-day National Seminar on '*Purvaranga*: Preliminaries to Indian Theatre' was hosted by ERC, from November 7 - 9, 2012 in collaboration with *Jnana Pravaha*, Varanasi. It was a programme of high academic importance, wherein presentation on '*Purvaranga*' according to *Natyashastra* was reconstructed under the direction of noted artiste and director, Prof. C.V. Chandrashekhar. The complete audio-visual documentation of the programme has been sent to the Media Centre for editing.





4.) The ERC started a Special Lecture Series on '*Different Dimensions of Indian Philosophy and Art*' as a part of the Silver Jubilee Celebrations of the IGNCA. The former Polish Ambassador, Prof. M.C. Bryski delivered the inaugural lecture on '*Abhinaya*' on January 5, 2013.

5.) Prof. Gautam V. Bajracarya from the US delivered a talk on '*The Connotation of Mithuna in the Context of Buddhist Art*' on January 18, 2013.

6.) As part of the Silver Jubilee celebrations of the IGNCA, '*Rangotsava*' a programme of classical Indian music based on *hori*, *thumari* was hosted by the IGNCA, Varanasi, in collaboration with Faculty of Music and Performing Arts and Inter-Cultural Studies Centre, B.H.U. on March 21 -22, 2013 at Pt. Onkar Nath Thakur Auditorium, Faculty of Performing Arts, B.H.U.

7.) Documentation of '*Lokakhyan*' performance from North and Central India was done for ERC Varanasi.

8.) Documentation of '*Purvaranga*' done at Varanasi organized by ERC, Varanasi in collaboration with *Jnana-Pravaha*, Varanasi.

9.) Documentation of '*Rangotsava*' by ERC Varanasi at Varanasi, March 21-22, 2013.

## **SOUTHERN REGIONAL CENTRE, BENGALURU**

The SRC, IGNCA has taken up several projects relating to the rich cultural heritage of the Southern region. It has carried out several valuable audio-visual documentations of art forms that are fast vanishing. Following are the major activities this year.

### **Seminar on '*Bhakti* - A Discourse'**

A National Seminar on *Bhakti* was organized by SRC in collaboration with the Karnataka Sahitya Academy on March 2, 2013 at VVS College for Women. Prof. S. Settar, Director

(Hon.), IGNCA SRC, inaugurated the seminar. Professor Krishnamurthy Hanur, G.B. Harish, O.L. Nagabhushanaswamy, P. Chandrika, K.G. Nagarajappa presented papers on various aspects of *Bhakti* and explained the role of *Bhakti* in religion, day to day life, and its bearings on spirituality and rituals.

### **Lecture on Ananda Kentish Coomaraswamy**

The SRC organised a lecture on Ananda Kentish Coomaraswamy on March 28, 2013 at Kuvempu Auditorium, Kannada Sahitya Parishath, Bangalore. Mr. Lakshmeesha Tolpadi spoke on Coomaraswamy's works and vision. Prof. S. Settar, Director (Honorable), IGNCA SRC chaired the lecture.

### ***Yakshagana performances***

*Yakshagana*, like a few other folk arts, is a male-dominated theatrical form. Women have entered into this arena only recently. One such group is *Yaksha Siri* which performed '*Magadha Vadhe*', an episode from the *Mahabharata* at Havyaka Mahasabha, Bangalore on February 17, 2013.

Another *Yakshagana* performance, *Girija Kalyana* was hosted by the SRC in coordination with VVS College for Women, Basaveshwaranagar. *Yaksha Siri* (R) organized *Girija Kalyana*, another performance on *Yakshagana* on March 2, 2013.

### ***Suggi Kunita* (Spring Festival):**

*Suggi Kunita* is a festival dance. It is performed by *Halakki Gowdas*, a tribal community of Karnataka. The performance takes place for a week and moves from one place to another, ending on the full moon day of the Holi festival. The group generally consists of 35 to 40 men. The main drum used for the dance is called '*Gummate*', the '*Suggi*



*Kunita*'. The event takes place once in two years. The dancers dress themselves in colourful costumes and wear a headgear made from softwood, decorated with carvings of birds and flowers, and carrying either a stick or a peacock feather while dancing. The troupe also comprises of a comic character called the '*Suginavaru*' or '*Hasyagararu*', who entertain the audience. The *Suggi* procession of singing and dancing to the beat of *Gummate* is greeted by every house-holder with *aarti*. The procession is believed to help in the eradication of diseases in the village, bring rainfall and fulfillment of wishes. It is an auspicious event which is followed by making offerings to Goddess *Kendada Masthiyamma* and God *Kari Masthiyappa*.

SRC organized a performance of this dance on March 24, 2013 in collaboration with the **ANEKA** - Narayana Joshi Charitable Trust (R) and **Nelaguli Goshala**, Gudaballi, Dhareshwar - Kumta (NK).

### **NORTH EAST CENTRE, GUWAHATI**

**The** North Eastern Regional Centre at Guwahati was set up four years ago to carry out the IGNCA's projects relating to the region. It functions from the Department of Anthropology, Guwahati University, under an Honorary Coordinator Prof. A. C. Bhagwati.

Most of the programmes of this regional centre are aligned to the Janapada Sampada *Division*.



### SUTRADHARA

Sutradhara is responsible for administrative and financial support to all the Divisions in their activities. Project proposals received from the Divisions are examined by this Unit to ensure that they *conform* to the guidelines laid down. It also coordinates with the Ministry of Culture with regard to financial grants and implementation of the Ministry's directions.

The Division conducted a cadre review and created promotional avenues for the employees of the IGNCA. A new Project Management Cell (PMC) has been set up for

review of on-going projects of the various Divisions and to coordinate with academics for monitoring the projects. Standard Operating Procedures have been introduced in order to streamline administrative procedures. New initiatives have been taken for increased use of *Rajbhasha* in IGNCA such as updating of website and constitution of the Official Language Implementation Committee. To update and enhance professional knowledge and skills for better performance of individuals in their work, guidelines have been framed for deputing the officials on various training programmes/workshops/seminars, etc.



*A session during Hindi Pakhwada*





## ANNEXURE I

### The Indira Gandhi National Centre for the Arts

#### Board of Trustees (as on 31.3.2012)

1. Shri Chinmaya R. Gharekhan  
President, IGNCA Trust  
C-362, Defence Colony,  
New Delhi 110 024
2. Dr . (Smt.) Kapila Vatsyayan  
85 SFS, DDA Flats  
Gulmohar Enclave  
New Delhi 110 049
3. Shri Salman Haider  
A-3, First Floor  
Nizamuddin East, New Delhi 110 003
4. Dr. Roddam Narasimha  
Chairman, Engineering Mechanics Unit  
Jawaharlal Nehru Centre for Advanced  
Scientific Research  
Jakkur P.O., Bangalore 560 646.
5. Prof. A. Ramachandran  
22, Bharati Colony  
Vikas Marg, Delhi 110 092
6. Shri Anil Baijal  
E-524, Greater Kailash  
New Delhi 110 048
7. Prof. U R Anathamurthy  
No. 498, Suragi, HIG House  
RMV 2<sup>nd</sup> Stage, 6<sup>th</sup> 'A' Main  
Bengaluru 560 094
8. Dr. Padma Subrahmanyam  
President, 'Nrityodaya and Mg. Trustee,  
Bharatamuni Foundation for Asian  
Culture  
Old # 6, Fourth Main Road  
Gandhi Nagar, Chennai 600 020
9. Dr. Swati A Piramal,  
Director  
Piramal Health Limited  
Piramal Tower, G K Marg  
Lower Parel, Mumbai 400 013
10. Secretary, Government of India  
Ex-Officio  
Ministry of Culture  
Shastri Bhawan  
New Delhi 110001
11. Member Secretary, IGNCA  
Ex-Officio  
C V Mess, Janpath,  
New Delhi 110 001



## ANNEXURE II

### **The Indira Gandhi National Centre for the Arts Members of the Executive Committee (as on 31.3.2012)**

1. Shri Chinmaya R. Gharekhan  
Chairman  
C-362, Defence Colony,  
New Delhi 110 024
2. Shri Salman Haider  
A-3, First Floor,  
Nizamuddin East  
New Delhi 110 003
3. Shri Anil Baijal  
E-524, Greater Kailash Part II,  
New Delhi 110 048
4. Prof. A Ramachandran  
22, Bharti Colony  
Vikas Marg  
Delhi – 110 092
5. Member Secretary, IGNCA  
C.V. Mess Building  
Janpath, New Delhi 110 001



### ANNEXURE III

#### List of Exhibitions held in IGNCA from April 1, 2012 to March 31, 2013

- a. A **Multimedia Installation performance show 'LOSS OF IDENTITY'** by **Ms. Ratna Bali Kant** in Collaboration with Ministry of Culture, Government of India-- **April 4, 2012**
- b. Exhibition on **Indian Rock Art and Rock Art in World Context - December 6, 2012 to January 23, 2013**
- c. An exhibition was organised on '**Atisha and Cultural Renaissance**'. The exhibition was held in twin art gallery- **January 16- 23, 2013**
- d. **Akhyan Exhibition of Masks, Puppets and Scrolls** was organized as part of the International Conference on 'De-territorializing Diversities: Culture, Literature and Language of the Indigenous (Comprehending Fluidity of Cultural Borders)' at Maharaja Agrasen College, University of Delhi - **February 6 - 16, 2013**.
- e. A part of the **International Rock Art Exhibition** was converted into a travelling exhibition. It was mounted at Bharat Kala Bhawan, BHU, Varanasi – **March 5 – 28, 2013**.
- f. The Women's Day celebration witnessed opening of four exhibitions, a) **Culture in Women's Life** by IGRMS; b) **Stree: Archetypes/Alterbodies** by **Ms. Sajitha Shankar**; c) **Cultural Barriers in Women's Health** (Global Health Advocates); d) **Save Girl Child** by cartoonist, Shri Irfan Khan at the Twin Art Gallery, IGNCA – **March 8 - 14, 2013'**
- g. **Stree: Archetypes, Alterbodies'** – Exhibition of paintings, drawings and installations by noted contemporary artist Sajitha Shankar as part of Women's Day celebrations extended for a longer duration- **March 8 - 28, 2013**
- h. An exhibition titled '**Raja Deen Dayal: The Studio Archives from IGNCA Collection**', was organised at the State Art Gallery, Guwahati- **March 11 - 16, 2013**





#### ANNEXURE IV

##### List of Lectures/Lec-dem/Conference/Seminar/Workshops held in IGNCA from April 1, 2012 to March 31, 2013

###### Lectures

S.No.	Topic	Speaker	Date
1.	Splendid Imagination of <i>Kalidasa</i>	Prof. Bishwanath Bhattacharya	July 3, 2012
2.	Comparative Aesthetics	Prof. G.B. Mohan Thampi	November 21-23, 2012
3.	Smile in Sanskrit Literature and Prof. P.S. Filliozat	Indian Art	November 23, 2012
4.	<i>Vatulasuddhakhyā</i> Tantra and its influence on Kannada Literature	Dr. Vasundhara Filliozat	November 23, 2012
5.	Containing Multitudes; Four Decades of Representing Bombay	Shri Girish Sahane	December 17, 2012
6.	Different Dimensions of Indian Philosophy and Art- <i>Abhinaya</i>	Prof. M.C. Bryski	January 5, 2013
7.	Philosophy of Archiving: Implications of Intellectual Property to Policy Advocacy	Shri Lawrence Liang	January 15, 2013
8.	The Connotation of <i>Mithuna</i> in the Context of Buddhist Art	Prof. Gautam v. Bajracarya	January 18, 2013
9.	<i>Sastra</i> and <i>Prayoga</i> Programme on Music Appreciation	Prof. Amlan Das Gupta and Shri Irfan Zuberi	February 4-5, 2013
10.	Exile and Creative Writing	Ms. Sukrita Paul Kumar	February 4, 2013
11.	Home in the 21st Century	Ahdaf Souief in conversation with Dr. Shashi Tharoor	February 6, 2013
12.	The Rock Art of Northern <i>Vindhyan</i> Region	Prof. R. K. Verma	March 5, 2013
13.	Prehistoric Rock Art in Vindhya in Uttar Pradesh and adjoining North-Central India	Prof. Jaganath Pal	March 6, 2013
14.	Power of Words	Prof. Bettina Baumer	March 12-13, 2013
15.	Continuity in Indian Civilization- Role of Women	Dr. Kapila Vatsyayan	March 14, 2013
16.	Stella Kramrisch and the Unknown India	Dr. Rituparna Basu	March 15, 2013
17.	Ananda K. Coomaraswamy- Revisiting Legacy	Prof. Ratan Parimoo	March 19, 2013



**Music Concerts/ Lec-dem held in IGNCA from April 1, 2012 to March 31, 2013**

S.No.	Topic	Artist	Date
1.	Memorial Programme on Ustad Rahim Fahiruddin Dagar		July 27-28, 2012
2.	Guru Guha Music Festival	Prof. T.R. Subrahmaniam and Shri Neyveli R. Santhanagopalan	September 30, 2013
3.	Dhrupad and Violin Jugalbandi	Gundecha Brothers and Prof. T. N. Krishnan and Dr. N. Rajam	November 20-21, 2013
4.	Vadya Vrinda		January 30, 2013
5.	Songs of Women seers of India	Dr. Subhahdra Desai	March 8, 2013

**Seminars/conferences/performances held in IGNCA from April 1, 2012 to March 31, 2013**

S. No.	Topic	Date
1.	One day Seminar and Folk Art Festival (Seminar and Performance)	August 21, 2012
2.	Seminar on Interactions between Hindustani and Carnatic Music Systems (Seminar)	September 6-8, 2012
3.	Seminar on Folk Ballads and Theatre of Southern Bihar, Western Chattisgarh as well as adjoining areas of Varanasi (Seminar)	October 17-19, 2012
4.	National Seminar on Purvaranga (Seminar)	November 7-9, 2012
5.	National Seminar on Indian Folklore (Seminar)	December 17 - 19, 2012
6.	International Conference on De-territorializing Diversities, Cultures, Literatures & Languages of the Indigenous (Seminar)	February 6-7, 2013
7.	Magadha Vadhe (Performance)	February 17, 2013
8.	National Seminar on Bhakti and yakshgana (Seminar and Performance)	March 2, 2013
9.	National seminar on Vakh and Vacana (Seminar and Performance)	March 4-5, 2013
10.	Performances by North East women (Performance)	March 8, 2013



- |     |   |                   |
|-----|---|-------------------|
| 11. | Panel Discussion on Women's Day         | March 11, 2013    |
| 12. | Singarimelam (Performance)              | March 14, 2013    |
| 13. | Rangotsava (Performance)                | March 21-22, 2013 |
| 14. | Uttar Dakshin (Seminar and Performance) | March 23-24, 2013 |
| 15. | Suggi Kunita (Performance)              | March 24, 2013    |





## ANNEXURE V

### List of Publications of the IGNCA from April 1, 2012 to March 31, 2013

#### Books

1. Kalamukha Temples of Karnataka : Art and Cultural Legacy
2. Recent Studies of Indonesian Archaeology
3. *Ramkatha in narrative, performance and pictorial traditions*
4. The Living Traditions of *Mahabharata*
5. *Intercultural dialogue between South East Asia and North East India*
6. *Sacred Temple of Sabarimala Ayyappa* by P.R.G. Mathur
7. *Global Rock Art* edited by B.L. Malla and V.H. Sonawane.
8. *Rock Art of Andhra Pradesh: A New Synthesis* by N. Chandramouli, edited by Dr. B.L. Malla.
9. *The World of Rock Art: An Overview of Five Continents* edited by B. L. Malla.

#### Exhibition Catalogues:

1. *Catalogue of Indigenous Theatres of North East India.(2011)*
2. *Rock Art: A Catalogue* (Exhibition on Rock Art, 2012) edited by S. S. Biswas.
3. *Understanding Rock Art in Context* (Brochure of International Conference on Rock Art 2012) edited by B. L. Malla

#### Films:

1. **Documentation of Kumaoni Ramlila Tradition Ope-Rama (Directed by Himanshu Joshi).**
2. *Kauravas in Malanada: Documentation of the Duryadhana Temple in Kerala (Dr. Sreekala S.)*
3. *Under the Full Moon: The Aravan Fest (Dr. Simon John)*
4. *Panduan (of the Pandavas)* by Sudheer Gupta, documentation of the living traditions of Mahabharata in the *Mahasu* area of Uttarakhand and Himachal Pradesh.
5. *Pavakathakali Glove Puppets of Kerala, IGNCA Production*
6. Rock Art of Jammu & Kashmir (Ladakh)
7. Rock Art of Jharkhand
8. Rock Art of India



## ANNEXURE VI

### List of the officers of IGNCA

(As on 31.03.2013)

**Smt. Dipali Khanna**

**Member Secretary**

**Shri V.B. Pyarelal**

**Joint Secretary & Officiating Member**

#### **Sutradhara Division**

Dr. Jayanta Kumar Ray

Director (A)

Shri S.C. Gahlaut

Chief Accounts Officer

Shri B.B. Sharma

Under Secretary (EMU & PMC)

Shri B.S. Bist

Accounts Officer

Dr. Mangalam Swaminathan

Asstt. Director (Information & Public Relations)

Shri Anurag Rohatgi

Section Officer (S&S)

Shri Sunil Goel

Section Officer (Admn.)

Shri Bijender

Section Officer (CDN & EMU)

Shri V.P. Sharma

Consultant (CDN & EMU)

Shri Jarnail Ram

Consultant (Admn & S&S)

#### **Kalanidhi Division**

Dr. P.R. Goswami

Director (Library & Information)

Shri Virender Bangroo

Documentation Officer (Slides)

Dr. Kirti Kant Sharma

Research Officer

Shri K.K. Sinha

Reprography Officer

Dr. Deep Raj Gupta

Jr. Reprography Officer

Shri Anand Dwivedi

Jr. Reprography Officer

Shri Rajeev Bhandari

Accounts Officer

Ms. Renu Bali

Asst. Librarian

Ms. Asha Gupta

Bibliographer

Ms. Safia Al. Kabir

Asst. Librarian

Shri Beyaz Hashmi

Asst. Librarian

Shri D.N.V.S. Seetharamaiah

Photography Officer



Smt. Himani Pandey

Deputy Archivist

**Media Centre**

Shri Basharat Ahmed

Controller (Media Centre)

Dr. Gautam Chatterjee

Dy. Controller (Media Centre)

**Cultural Archives & Conservation**

Dr. Achal Pandya

HoD (CA&C)

**Kalakosa Division**

Dr. N.D. Sharma

Associate Professor (HoD-in-charge)

Dr. V.S. Shukla

Senior Research Officer

Dr. Advaitavadini Kaul

Editor

Dr. Radha Banerjee Sarkar

Sr. Research Officer

Dr. Bachchan Kumar

Research Officer

Prof. Mansura Haider

Consultant

Dr. Sushma Jatoo

Junior Research Officer

Dr. Sudhir Lal

Junior Research Officer

Dr. Ajay Kumar Mishra

Junior Research Officer

Pt. V.P. Mishra

Junior Research Officer

**Janapada Sampada Division**

Dr. Molly Kaushal

Professor & HoD

Dr. Sreekala Sivasankaran

Associate Professor

Dr. S.Simon John

Associate Professor

Dr. B.L.Malla

Sr. Research Officer

Dr. Ramakar Pant

Research Associate

Shri Jayanta Chatterjee

Sr. Accounts Officer

Dr. Richa Negi

Junior Research Officer

Smt. Bindiya Chopra

PS

**Kaladarsana Division**

Dr. Mangalam Swaminathan

Officiating Programme Director

Shri C.B. Dobriyal

Consultant (KD & VA)

Smt. Rema Nair

PS





**Department of Visual Arts**

Prof. R. Nandakumar                      Professor & HoD

**Computer Informatics Lab**

Shri P.Jha                                      Director (CIL)

Shri Umesh Batra                          Programmer

**Southern Regional Centre, Bengaluru**

Prof. S.Settar                                  Hony. Director

**North East Regional Centre, Guwahati**

Prof. A.C. Bhagabati                      Head & Hony. Coordinator

**Eastern Regional Centre, Varanasi**

Prof. K.D. Tripathi                          Hony. Coordinator

Dr. N.D. Tiwari                              Research Officer

Shri Chaturbhuj Das                      Accounts Officer





**Indira Gandhi National Centre for the Arts**  
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