



INDIA-CHINA ROCK ART

WORKSHOP-CUM-EXHIBITION

2016

Understanding Rock Art of India & China





INDIA-CHINA ROCK ART

WORKSHOP-CUM-EXHIBITION

24th February-27th March, 2016



INDIRA GANDHI NATIONAL CENTRE FOR THE ARTS

C.V. Mess, Janpath, New Delhi-110001

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This Brochure has been prepared on the occasion of
India-China Rock Art : Workshop-cum-Exhibition 2016
by
Indira Gandhi National Centre for the Arts, New Delhi

Compiled & Edited By: Dr. B. L. Malla

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डॉ. महेश शर्मा
Dr. Mahesh Sharma



राज्य मंत्री (स्वतंत्र प्रभार)
पर्यटन एवं संस्कृति
और
नागर विमानन राज्य मंत्री
भारत सरकार

Minister of State (Independent Charge)
for Tourism & Culture
and
Minister of State for Civil Aviation
Government of India

MESSAGE

Human creativity is as ancient as human history itself. The first stirrings of our inherent inventiveness perhaps manifested itself only through the form of rock art. Hence, to celebrate what is undeniably one of the earliest forms of art, the Indira Gandhi National Centre for the Arts (IGNCA) and its Chinese collaborators, Rock Art Research Association of China (RARAC), Minzu University of China, and Administration Office of Helanshan Rock Art of Yinchuan City are organising an India-China Rock Art Workshop-cum-Exhibition from 24th February - 27th March, 2016 at New Delhi. Earlier, IGNCA showcased an Exhibition on Rock Art of India at the World Rock Art Museum, Yinchuan, China from 27th August, 2014 - 30th September, 2015. I hope that the present event will be equally successful and highly enriching, given the participation of renowned scholars and academicians from both the countries. The event will provide an opportunity for exchange of ideas among the scholars and researchers in this area of art.

It gives me immense pleasure to send my best wishes for the success of this event and hope that it will pave way for further collaborations among scholars and researchers from India and China. I also congratulate IGNCA for organising such a significant event which gives people an opportunity to witness and celebrate the earliest artistic creation of Man.

10th February, 2016

(Mahesh Sharma)



Humped bulls, Halkundi, Bellary, Karnataka



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1. Concept Note
2. Programme/Session Schedule
3. Abstracts
4. Exhibition





Horse riders, Bhimbetka, Madhya Pradesh



Concept Note

India-China Rock Art Workshop-cum-Exhibition 2016

India and China both have a glorious and hoary past. In fact, they are not merely societies but civilizations. We do not know exactly when and how they started exchanging their cultural elements, but we do know that they grew in parallel and shared their cultural traits since the beginning of human history and this tradition has been continuing ever since.

Rock art is one of the greatest surviving art treasures of both these countries, which possesses a large body of evidence of the artistic, cognitive and cultural beginnings of human beings. The Indira Gandhi National Centre for the Arts (IGNCA) has conceived a major academic programme that relates to exploring artistic manifestations emanating from man's primary sense perceptions. Man's first awareness of the world around him came through his primeval sense of sight and ability to hear. Rock art forms a crucial component of the *Adi Drishya* (Primeval Vision) programme. Its conceptual plan aims to open the doors to the realisation that rock art is pure and absolute and hence capable of dispensing great experiences beyond its original culture and time. Rock art is a vital archaeological source to study and analyze the cognitive evolution of human intellect across the world. The intrinsic efficacy of the rock art lies in its universality of appeal and to endure and sustain in a manner in which all can discern it.

In its series of national and international events, IGNCA organised an exhibition on 'Indian Rock Art' in The World Rock Art Museum at Yinchuan, China in 2014. An Indian delegation also participated in the Chinese Helan Mountain International Rock Art Summit Forum held on 26th - 28th August, 2014 on their invitation. The exhibition was inaugurated on 27th August, 2014 and remained open for the public till 30th September, 2015. In order to further strengthen the communication and cooperation between China and India, IGNCA is reciprocating the gesture by way of inviting Chinese scholars/institutions to participate in an India-China Rock Art Workshop-cum-Exhibition in India from 24th February - 27th March, 2016. On this occasion IGNCA will also organize a series of special lectures from 24th - 26th February, 2016. Another important objective of the present India-China collaboration is to work out the areas of mutual interest in the field of rock art studies and conservation, including training of young scholars, exchange of technical expertise/experts in the field of documentation and display etc.

Both India and China are fortunate in possessing one of the largest concentrations of this precious and ancient world heritage. Therefore, it is a privilege for IGNCA to host such an important India-China Rock Art event with an urge to analyse where we stand in the global context. The concern for exploring new





ways and means for rock art research and for deciphering it has opened a new chapter in the history of research in pre-historic and tribal art.

The present event will mainly focus on the recent developments in rock art research, documentation and management. About 38 Chinese and 15 Indian scholars/researchers

from various disciplines working on rock art will be participating. They will be sharing their valuable and latest experiences in the field of documentation techniques, management and conservation of rock art sites and research methodologies adopted for the interpretation of rock art. The importance of rock art for archaeology, ethnology and lifestyle would be the main focus of the workshop.





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Understanding Rock Art of India & China

*Programme / Session
Schedule*



Masks, Helanshan, Ningxia



Programme Schedule

India-China Rock Art Workshop-cum-Exhibition 2016

(24th February – 27th March, 2016)

Inaugural Function

(24th February, 2016 at 10:30am)

Venue: Auditorium, C.V. Mess, Janpath, IGNCATrust, New Delhi

Chief Guest	:	Shri K.K Mittal , Additional Secretary, Ministry of Culture, Govt. of India
Guest of Honour	:	Mr. Zhang Zhihong , Cultural Counsellor, Embassy of China in India
International Guest	:	Prof. Zhang Yasha , Director of RARAC, Minzu University, China
Chairperson	:	Shri Chinmaya R. Gharekhan , President IGNCATrust

10:30 am	Arrival of Chief Guest Shri K. K. Mittal, Additional Secretary, Ministry of Culture, Govt. of India
10:35 am	Lighting of lamp by Chief Guest & other Dignitaries on the Dais
10:40 am	Felicitation of Chief Guest and Guests of Honour
10:45 am	Welcome speech by Mrs. Veena Joshi, Joint Secretary/Officiating Member Secretary, IGNCATrust
10:55 am	Speech by Guest of Honour Mr. Zhang Zhihong, Cultural Counsellor, Embassy of China in India
11:05 am	Release of Books by Chief Guest/ Guest of Honour and Presentation of the first copies each to Chief Guest/ Guest of Honour
11:15 am	Address by Chief Guest Shri K. K. Mittal, Additional Secretary, Ministry of Culture, Govt. of India
11:25 am	Address by Chairperson Shri Chinmaya R. Gharekhan, President IGNCATrust
11:35 am	Presentation on 'The India-China Rock Art' by Prof. Zhang Yasha
11:55 am	Vote of Thanks by Dr. B. L. Malla, Project Director, IGNCATrust
12:05 pm	Opening of the Exhibition and Short Visit
12:20 pm	Tea





Animal figures, Chilling Valley, Ladakh, Jammu & Kashmir



INDIA-CHINA ROCK ART

WORKSHOP-CUM-EXHIBITION
2016

Understanding Rock Art of India & China

Workshop Sessions

(24th-26th February, 2016)

*Venue: Conference Room, C.V. Mess,
Janpath, IGNCA, New Delhi*

*Session 1A:
Survey, Documentation and Conservation*

*Session 1B:
Survey, Documentation and Conservation*

*Session 2A:
Interpreting Rock Art*

*Session 2B:
Interpreting Rock Art*

Valedictory



Workshop Sessions

Venue: Conference Room, C.V. Mess, Janpath, IGNC, New Delhi

24th February, 2016

Session 1A : Survey, Documentation and Conservation

Chairperson : Dr. B. M. Pande

Rapporteur : Ms. Lia Wei

Morning Session: 12:30 pm – 1:30 pm

New Findings and Investigation on Cangyuan Rock Art Complex of Lixin Cave in Yunnan Province, Southwest China

Xueping Ji, Juan Ma, Yun Wu (China)

Overview of Rock Art Conservation & Management and Social Education

Wang Xu, Liu Yongping (China)

Lunch: 1:30 pm – 2:30 pm

Post Lunch Session: 2:30 pm – 3:30 pm

Mandalay Mountain Rock Art Investigation in Badain Jaran Desert of Inner Mongolia of China

Zhang Jiaxin, Wang Yongjun (China)

The Distribution Pattern and Main Characteristics of Guizhou Rock Art

Wu Xiao Ping, Li Hao (China)

Tea

Post Lunch Session: 3:30 pm – 5:30 pm

Chairperson : Professor Zhang Yasha

Rapporteur : Ms. Lia Wei

Mr. Jigmet Namgyal

Research on Dent Cave Rock Paintings in Haicheng, Liaoning Province

Li Gang, Zhang Qi (China)





A Study on the Absence of Rock Art in the Textbooks of Art History: Based on Analyzing the Current Conditions of Rock Art in Textbooks of Art History
Gou Aiping (China)

Petroglyphs from Kimi and Sasoma in Nubra Valley, Ladakh, Jammu & Kashmir: Evidence of Possible Cultural Contact with China
S.B. Ota (India)

Re-carving a Sandstone Burial Cave: An Archaeological Experiment
Lia Wei (China)

Special Lecture: 5:30 pm – 6:30 pm

Chairperson : Dr. B. R. Mani

Overview of Archaeological Discoveries of Greater Khingan Mountains
Painted Cave Art
Zhao Pingchun (China)

25th February, 2016

Session 1B: Survey, Documentation and Conservation

Chairperson : Professor R. Korisettar

Rapporteur : Ms. Lia Wei
Mr. Praveen C. K.

Morning Session: 9:30 am–11:30 pm

Current Situation and Thinking of Jinsha River Petrogram Protection
Li Gang (China)

Eye-like Patterns in the Human Face Petroglyphs of Chifeng, Northeast China
Li Dongfeng, Zhang Yiming (China)

An Attempt at Comparing India-China Prehistoric Rock Art
Ravi Korisettar (India)

Art Inspiration between Indian Rock-Cut Sculptures and Paintings and Dazu Grottoes, China
B. R. Mani (India)

Tea





Session 2A: Interpreting Rock Art

Chairperson : Professor Zhao Pingchun

Rapporteur : Ms. Lia Wei
Ms. Kisha Shanker

Morning Session: 11:30 am – 1:30 pm

New Discussion about the Masks in Rock Art of the Helan Mountain, China

Zhang Jianguo (China)

Megaliths, Rock art and Shamanism Belief: Stone Adoration under the Shaman Belief System

Zheng Qiang, Ma Yun Fei (China)

Analysis of Language Symbol Structure in Southwest China's Rock Art System during the Bronze Age: The Case Study of Huashan Rock Paintings, Guangxi

Zhang Yasha

The Rock Art of Ancient Nomads of Northern China and Ancient Northern Nomadic Tribes

An Li (China)

A Review of Guangxi Cliff Paintings

Hu Pengcheng (China)

Lunch: 1:30 pm– 2:30 pm

Post Lunch Session: 2:30 pm – 5:30 pm

Chairperson : Professor Sadasiba Pradhan

Rapporteur : Ms. Lia Wei
Ms. Rita Rawat

Rock Art in Ancient Tibet

Li Nan, Wen Hui (China)

Discovery and Research on the Rock Art of God of Fire in China

Wu Jiakai (China)

Rock Painting Sites of Guizhou Province, China

Cao Bo (China)

Tea





Study on Origins of Images and Thinking Pattern of Helan Mountain Human Face Rock Art

Zhang Yasha, Wang Wei (China)

A Brief Introduction of Auspicious Elements in Yin Shan Rock Paintings

Zhou Yi (China)

Study of the Relationship between Dating and Ethnic Groups of Rock Art in Helan Mountains, Ningxia Province, China

Li Tong (China)

Special Lecture: 5:30 pm - 6:30 pm

Chairperson : Professor V.H. Sonawane

Dating Bronze Age Rock Art on Mount Yi (Yinshan), Inner Mongolia

Wei Jian (China)

26th February, 2016

Session 2B: Interpreting Rock Art

Chairperson : Professor Ji Xueping

Rapporteur : Ms. Kisha Shanker

Mr. Jigmet Namgyal

Morning Session: 9:30 am- 1:30 pm

The Call of the God of Heaven-Discovery and Identification of Rock Art Sites in Daqing Mountain, Hohhot

Zhou Yushu (China)

The Cattle in the Protohistoric Rock Art of the Krishna Valley

A. Sundara (India)

Interpreting Rock Art

Sadasiba Pradhan (India)

Adivasi Art: Genesis, Development and its Preservation

R. C. Agrawal (India)

Regional features of Petroglyphs in Western Tibet and Upper Indus Valley

Li Yongxian (China)

Tea





Chairperson : Professor R. C. Agrawal
Rapporteur : Mr. Jigmet Namgyal
 Mr. Praveen C. K

Reproduction Worship in Yahe Industrial District, China
Sun Baorui (China)

Interpreting Rock Art of India
V. H. Sonawane (India)

Archaeology & Ethnography of Rock Art: Some Perspectives
N. Chandramouli (India)

Rock Art of Indian Subcontinent and their Socio-Cultural Setting
Arvind Mahajan (India)

An Appraisal of Astronomical Symbolism with Special Reference to Rock Art
B. L. Malla (India)

Lunch: 1:30 pm - 2:30 pm

Post Lunch Session: 2:30 pm - 3:45 pm

Valedictory

(26th February, 2016 at 2:30 pm)

Venue: Conference Room, C.V. Mess, Janpath, IGNC, New Delhi

Chairperson : Dr. B. R. Mani

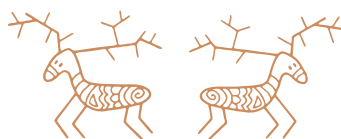
2:30 pm **Welcome Address** by Mrs. Veena Joshi, Joint Secretary/ Officiating Member Secretary, IGNC

2:37 pm **Brief Report/ Summary by the Session Chairperson/ Rapporteurs**

3:00 pm **Valedictory Address** by Professor A. Sundara

3:20 pm **Address by Chairperson** Dr. B. R. Mani

3:45 pm **Vote of Thanks** by Dr. B. L. Malla, Project Director, IGNC





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Abstracts



Tents and Folk, Alashan Mandalay, Inner Mongolia



New Findings and Investigation of the Cangyuan Rock Art Complex of Lixin Cave in Yunnan Province

Xueping Ji, Juan Ma and Yun Wu (China)

This paper provides a brief introduction to 17 newly discovered sites in 2009 of Cangyuan rock paintings, located in the Yunnan province of Southwest China. The authors present the details of the survey, mapping and features of the paintings. According to these scholars, the date of these paintings are quite controversial and several researchers have given different dates from the Han to the Ming dynasty and also from the Han to the Tang dynasty.

Ji Xueping is a research Professor and Head of the Department of Palaeoanthropology, Yunnan Institute of Cultural Relics & Archaeology and Research Centre for Southeast Asian Archaeology, Kunming, China. He has directed several excavations and his important discoveries are new hominin species from the Pleistocene-Holocene transition from Southwest China, Mousterian tools and archaic appearing fossil teeth from Dahe cave. His

interest lies in rock art research and he conducted several field surveys in the Cangyuan rock art complex, Jinsha River hunter-gatherer's rock art and other rock art sites in Yunnan, Southwest China. He had published many papers independently and jointly. He was invited as scientific adviser for several video documentary programmes and collaborated on a number of research projects in America, Australia, South Africa, France and other countries. He has visited more than 10 countries for international conferences/workshops and scientific research projects.

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Juan Ma is Deputy Research Librarian and Director of Lincang Heritage Protection Management Office Yunnan, China. She has



Sun and man images, Lixin cavern





been engaged in research and protection of Cangyuan rock paintings for over past 20 years. She has attended academic exchange programmes at the South African Centre for Human Origin at the University of Witwatersrand in 2010 and Orr ORSO Pull University Pompeii Center for International Studies in Naples, Italy in 2014. Over the years, she has participated in many international and national seminars and has made extensive ancient rock art research as well as visited Tea-Horse Road site and published number of papers.

*Cultural Relics Administration of Lincang City,
Lincang, 677000*

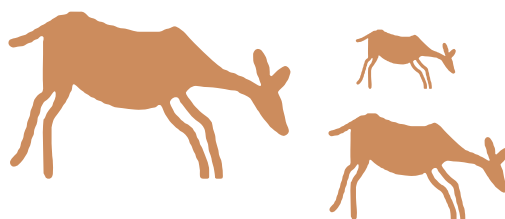
Yun Wu, born in April 1988 in Kunming, China. She had completed her Masters Degree in Archaeology from the School of Humanities, Yunnan University, Kunming. She attended

internship programmes with several organisations including the China Cultural Research Institute, Beijing; Capital Museum, Beijing; and a joint survey with the Sino-Australian team at the rock art site complex of Luoji, Shangri-la, Diqing Tibetan Autonomous Region. She also underwent rock art research internship in the Place Evolution and Rock Art Heritage Unit (PERAHU), School of Humanities, Gold Coast Campus, Griffith University, Queensland, Australia and surveyed the rock art site complex near the Jinsha River in Yongsheng and Ninglang, Northwestern Yunnan. She has published articles and attended workshops and conferences at the national and international level.

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Overview of Rock Art Conservation & Management and Social Education

Wang Xu, Liu Yongping (China)

Rock art as a precious cultural heritage is found all over the world, but with the passage of time its extent has increasingly decreased. Gradually, the cultural connotations of rock art have become more blurred and may become extinct over time. Currently, our primary task is to conserve and manage these rock art resources for future generations with the help of science and technology. This article mainly focuses on the concerns regarding conservation, effective management and imparting cultural education in rock art. The author addresses diverse issues to preserve the legacy of rock art and suggests remedies for its conservation and management; he also discusses the question of promoting cultural education that can create awareness among the youth to popularize and safeguard rock art. Besides, education can produce talented sets of experts in the field of conservation and management.

Wang Xu is currently holding various positions such as Associate Research Librarian, Vice-President of Ningxia Rock Art Association, President of Helan Mountain Rock Art Conservation and Research Association and Director of Yinchuan Helan Mountain Rock Art Management Office. Wang's research interest is varied, which include rock art conservation, rock art management and its cultural popularity. He has served as the associate editor of 'World of Rock Art', 'Interpretation of Exquisite Helan Mountain Rock Art', as the editor-in-chief for

'Only Rock Can Talk Yinchuan Worldwide Rock Art Museum' and '2014 Helan Mountain International Rock Art Summit Proceedings'.

He also established the 'Committee of Experts on Helan Mountain Rock Art' and organised the 'Helan Mountain International Rock Art Summit in 2014 and the 4th Helan Mountain Rock Art Festival and Academic Symposium. The paper 'Creating a New Pivot of Rock Art Culture in the Cultural Industry Belt of Silk Road' won an award for excellent research reporting of the Ningxia Hui Autonomous Region; the paper 'Conservation and Research on the Rock Art Cultural Heritage in the Yellow River Basin' (co-author) was published in the national academic monthly journal of Mudanjiang University.

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Masks and symbols, Jiangjunya, Lianyingong





Mandalay Mountain Rock Art Investigation in Badain Jaran Desert of Inner Mongolia of China

Zhang Jiaxin, Wang Yongjun (China)

The rock art of the Mandalay Mountain is situated in Menggensumu (village) of Alxa Right Banner, Inner Mongolia in northern China. Topographically, the area has steep terrain and the Gobi Desert surrounds the mountain. The massif, composed of granite and basalt, is concentrated on the top of the wasteland. Evidence suggest that the early nomadic population of Mongolia, Xianbei, Xiongnu, Tangut and other northern minorities continuously inhabited this region from the Neolithic age. Most of the engravings on the mountain are located at an average elevation of 1500-1750 m. These engravings mainly include a variety of animals like the horse, cow, goat, camel, leopard, ibex and birds. Besides, depictions comprising large scale hunting scenes, battle scenes, religious rituals, animal

grazing, sexual intercourse and other activities are also found. A total of 4234 depictions are found on this mountain, and chronologically these engravings can be dated from the late Old Stone Age to the Neolithic period through the Bronze Age and early Iron Age up to the Historical period.

Zhang Jiaxin is a PhD candidate at the Minzu University, Beijing, China. Her specialization is in China's Rock Art form, Art History and Anthropological perspective. Presently, she is studying ecological and climatic change and cultural transition. She is engaged in East China's rock art survey and study, specialization in masks' origin, dating, transmutation, time sequence and symbolic meaning. She is the author of a number of papers and has translated many books including 'An Introduction to Chinese Rock Art, Experimental Application of Nano-Material to Protection of Petroglyph-A Case Study on the Protection of Rock Art in Juci Mountain', 'Stages and Connotation of Squatting Rock Art in American Area' and 'Taiwan Rock Art Travelogue'. Her translations include 'Foreign Bodies: Performance, Art and Symbolic Anthropology' by A. David Napier in 1996 and 'Cave Art and Climate Change' by Kieran D. O'Hara in 2014.

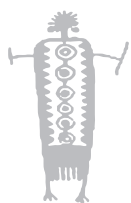
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Engraved hunting scene





The Distribution Pattern and Main Characteristics of Guizhou Rock Art

Wu Xiao Ping, Li Hao (China)

A preliminary study was conducted by the authors in 28 rock painting sites in Anshun, the southern and south-western parts of Guizhou Province. The large quantity of rock paintings in the region is rich and varied, with themes representing ethnical, historical and cultural orientations. The authors point out that these paintings are seen as scattered over the ridges of the steep cliffs. The main characteristics of the cliff paintings noted are: 1. The technique used for painting is to scrawl and paint them accordingly; 2. The range of some paintings is small in size and these are less in number; 3. The main subjects of the paintings can be classified into three categories; graphs, shapes and lines; 4. Favorable natural surroundings for these paintings; 5. These are mainly distributed in the area of Chinese ethnic minorities. The provincial departments in Guizhou Province are giving great importance for the preservation, research and development of these paintings but the people at large have still not paid much attention to the value of these precious resources of art.

Wu Xiaoping is a Retired Professor of Sociology, Director of Ethnology and Sociology Department, Guizhou University for Nationalities and Vice-President of Guizhou University for Nationalities.

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550025, China*

Li Hao, Associate Professor of Ethnology and Sociology Department, Guizhou University for Nationalities.

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550025, China*



Animal figures, Guizhou Rock Paintings





Li Gang, Zhang Qi (China)

up a survey group, to coordinate with each county (city) for the investigation of the Dent Cave Rock Paintings in five areas of Anshan. The Dent Cave Rock paintings in Haicheng area ranks first among the five Anshan areas, with



Dent Cave Rock Painting, Gusaoshi



of the Chinese Museum Institute, and Director of the Liaoning Provincial Institute of Archaeology. In recent years, he has hosted the Third National Immovable Cultural Relics Survey and the National Census of Movable Cultural Relics for the first time in Anshan; participated in the survey of the Han dynasty tombs of Diaojuntai, Yang Cao Zhuang; participated in the yellow tile kiln glass manufacturing technology science tips and in creating a multimedia digital platform, which was declared a national cultural heritage under the "compass scheme". He has also organized the Dent Cave rock paintings investigations in Anshan.

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Zhang Qi, born in 1980, is currently serving as Librarian of the Museum of Anshan, Member of the Chinese Society of the Forbidden City and the Chinese Museum Institute. Recently he was involved in hosting the Third National Immovable Cultural Relics survey and the National Census of movable cultural relics for the first time in Anshan. He had participated in the yellow tile kiln glass manufacturing technology science tips and creating a multimedia digital platform, which was declared a national cultural heritage as the "compass scheme". He had also organized the Dent Cave rock painting investigations in Anshan.

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A Study of the Absence of Rock Art in the Textbooks of Art History: Based on Analyzing the Current Conditions of Rock Art in Textbooks of Art History

Gou Aiping (China)

The author reports that the rock art is not present in the current text books of art in the world. The paper proposes that rock art should be included in textbooks of art. The first part of the paper deals with the absence of rock art in the current text books, especially in China, which has made it difficult for the students to get a good understanding of the subject. Part two of the paper depicts the discoveries and research conditions of rock art as a worldwide cultural phenomenon and also mentions that Europe started research in this field early while China started only in the 1980s. In the third part, the author introduces the significance and measures necessary for compiling rock art as a subject in text books. This would help students to better understand rock art across the world and would also be an asset to art history.

Gou Aiping is a doctoral candidate from Minzu University of China and Associate Professor in Xi'an Academy of Fine Arts. Her art works have been selected for many national and provincial art exhibitions. She has authored a number of papers on various topics, including 'The Artistic Characteristics of Qin and Han Dynasties Moiré Eaves Tiles', 'Talk about Easel Art and Other Art Forms', 'Talk about Four God's Eaves Tiles', 'The Brief Analysis of Qin and Han Dynasties Eaves Tiles Animal Emblazonry', 'Discuss the Beast Face Emblazonry and Tao Tie Emblazonry Artistic Characteristic's', 'Moiré Eaves Tiles of the Warring States', 'Qin and Han Dynasties Period', 'Revelatory of Anthropological Theories and Methods for the Research of Rock Art', 'Several Thinking about the Present Situation of Cangyuan County's Rock Art Protection-an on-the-spot Investigation Based on 1, 2, 6 Rock Art Points, A Study of the Voice Absence of Petroglyph in the Textbooks of Art: Based on Analyzing the Current Conditions of Petroglyph in Textbooks of Art, Talk over Franz Boas' Primitive Art Artistic Thought', etc.

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Petroglyphs of Ningxia Province, Inner Mongolia





Petroglyphs from Kimi and Sasoma in Nubra Valley, Ladakh, Jammu & Kashmir: Evidence of Possible Cultural Contact with China

S.B. Ota (India)

Investigations in high altitude Ladakh for the last couple of decades have brought to light a large number of petroglyphs from different areas, mostly confined to the ancient routes and passes connecting the two valleys in Ladakh and also connecting Ladakh with surrounding areas, particularly Central Asia. This evidence not only establishes the early human contact with neighbouring areas, but also establishes human movement within the valley.

Nubra valley in Ladakh is no exception and the exploration in this area has revealed one of the largest complexes of petroglyphs at Murgi Tokpo in village Murgi. However, the area upstream of Murgi along Siachen River remained uninvestigated. Recently, the area upstream of Siachen River beyond Panamik up to the snout of Siachen glacier was taken up for detailed investigation and this has succeeded in locating large clusters of petroglyphs in villages Kimi and Sasoma, on the right and left banks of Siachen River respectively.

The present paper brings to light the recent discoveries of petroglyphs from both these villages and describes them in terms of style, technique and content, so that this can be compared with similar evidence from China. It is interesting to note that in this area the ancient route to Karakoram and further beyond to China lies on the left bank of river Nubra near village Sasoma. In the light of this, a future

expedition is proposed into the Karakoram plateau on the Indian side along the ancient silk route that would establish the nature of cultural contact and movement between India and China in the past.

S. B. Ota is Regional Director in the Archaeological Survey of India posted in the Central Region, Bhopal. He has also served as Director-in-charge of the Indira Gandhi Rashtriya Manav Sangrahalaya, Bhopal. His



Engraved Stupa, Nubra valley

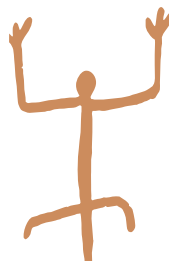




fields of interest include prehistory, field archaeology, salvage archaeology, documentation, archaeological heritage management and structural conservation. At the moment, he is involved with two major projects in prehistory: the exploration and excavation of an Acheulian site at Tikoda, district Raisen, Madhya Pradesh and the exploration and excavation of early human occupations in high altitude Ladakh Himalayas. During his stint with the Archaeological Survey of India, he undertook a large number of archaeological investigations in different parts of the country including archaeological investigations of the submergence area of the Narmada Valley Dam

Project in Madhya Pradesh and prehistoric investigation in high altitude Ladakh Himalayas. Besides, he has also undertaken the structural conservation of several protected national monuments and has managed the World Heritage Sites of Sanchi, Khajuraho and Bhimbetka. He is a recipient of the 'Youth Scientist Award' from the Indian Science Congress Association. He was also awarded the Charles Wallace Indian Trust Fellowship.

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This paper discusses two experiments conducted on rock cut carvings. These two experiments involved hard sandstone and a softer sandstone boulder selected from the mountains in the Chongqing Municipality, Southwest China. A team comprising of two stone masons quarrying the chamber were given photographs of unfinished caves dated to the Eastern Han dynasty (2nd to 3rd century CE), in order to get an idea of the several stages leading to the completion of a rock-cut cave. The entire ten days of this experiment were fully documented. The aim of the experiment was to have a reference scale for the time, effort and skill involved in rock-cut monuments, to rethink typologies based on the appearance of finished caves, from the point of view of choices made by stonemasons during the process and the subsequent variations in cave shape and to reconsider our definition of stone working traditions.

Lia Wei is currently pursuing PhD thesis titled "Rock-cut Caves in the Upper Yangzi River: Identifying a Stone working Tradition" at the School of Oriental and African Studies (SOAS), University of London. She graduated from Brussels Free University specializing in Prehistory, Protohistory and

Non-European Art and is a Master of Arts in Religious Art of Asia at the School of Oriental and African Studies (SOAS). She has spent several years doing fieldwork and teaching in China, designing courses in the Anthropology of Art and Cultural Heritage at the Sichuan Fine Arts Institute, Chongqing, and Renmin University of China, Beijing. Her research interests include the study and interpretation of parietal art, spatial analysis, photogrammetry, experimental archaeology and public archaeology.

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Overview of Archaeological Discoveries of Greater Khingan Mountains Painted Cave Art

Zhao Pingchun (China)

Archaeological investigations of the Greater Khingan Mountains painted cave art was started in the 1970s by the Heilongjiang Institute of Archaeology. In 2012, the Institute discovered the ancient human cultural cave site in Huzhongbei cave while on an archaeological investigation of cave art and obtained quite important information on the stratigraphic succession of the paintings. This paper

discusses the overview of the investigations and the results of the excavations in the Huzhongbei cave site.

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Painted Cave Art of Cuifeng





Li Gang (China)

Jinsha River petrograms are the oldest found in the region of northwestern Yunnan Province, China. Their distribution is in the areas of Diqing Prefecture, northwest Yunnan Province and nine regions of the Jinsha River of Lijiang City. Jinsha rock paintings are unlike rock art from other parts of China. Various departments have carried out the research as well as protection work on the Jinsha River petrograms. But the current situation of the petrograms is worrisome because of the effects of nature and human activities, especially the construction of hydropower plants on the Jinsha River. The author presents some suggestions on the protection of Jinsha River petrograms based on the research into protection for over a decade. The paper discusses the current situation, distribution of sites and content of the petrograms along with current protection status and suggests some measures to be taken for better conservation including special regulations and publicizing achievements.

Li Gang, born on August 1960 in Yunnan province. He is the Director of the Diqing Tibetan Autonomous Prefecture Cultural Relics Administration

Office, Curator of the Red Army Long March Museum of Diqing Prefecture and Professor of Relic and Museology. He has visited New South Wales University and Griffith University on the Gold Coast and Brisbane in Australia. He is engaged in works of local culture and relic protection, archaeology and national culture research.

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Animal Paintings, Jinsha River





Eye-like Patterns in the Human Face Petroglyphs of Chifeng, Northeast China

Li Dongfeng, Zhang Yiming (China)

Human face motifs in the petroglyphs of the Chifeng area play a prominent role in the northern Chinese rock art of Inner Mongolia. In

these engravings, human facial features are represented both in realistic and non-representational forms. Current research in the



Concentric-circled facial image, Baimiaozi Mountain





area has revealed a few specific patterns of the eyes like spiral eyes, concentric eyes, swirl grain eyes etc. The author proposes these patterns as the most representative of Chifeng rock art, and a precise interpretation of these figures can produce an evolvement of the rock art in this region or even of the entire country. Based on a review of previous research, this paper attempts to comprehensively process some

relevant information on these patterns and comes up with some positive understanding of the age and connotation of human face petroglyphs in the Chifeng area.

Zhang Yiming, born in March 1968, graduated from the Archaeological History Department of Northwestern University, Xi'an. He is the Director of the Ningxia Rock Art Association, and Director of the Yinchuan Cultural Relics Management Office. He is responsible for the protection of cultural relics and for their investigation and documentation.

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Li Dongfeng, completed his Master of Arts in Archaeology from Minzu University of China. He is currently associated with the National Maritime Museum of China, Tientsin. His area of interest is both Rock Art Archaeology and the Maritime Silk Road. He had been in-charge of many museum exhibitions, including the special exhibition of the Maritime Silk Road at the National Maritime Museum of China. He has also conducted many surveys of Northern China petroglyphs, having a unique perspective of China's human face petroglyphs.





An Attempt at Comparing India-China Prehistoric Rock Art

Ravi Korisettar (India)

A comparative study of the prehistoric rock art of East Asia and the Indian subcontinent has rarely been attempted. While there is a large body of literature on the prehistoric rock art of both India and China, scholarly attempts at identifying similarities and differences in the themes, dates and ethnicity are lacking. The prehistoric art of India presents a variety of art forms including petroglyphs, pictographs and a variety of mobile art, while the petroglyphs are most commonly associated with the prehistoric cultures of China. Numerous rock art sites are known from northern and western regions of

China, including Xinjian, Gansu, Ningxia and Inner Mongolia.

The Chinese petroglyphs are dated from the Neolithic period onwards, whereas prehistoric rock art in India goes back to the Upper Paleolithic. Early petroglyphs are associated with early agro-pastoral communities which are dated to 8000 BC. The Neolithic and Early Bronze Age art has been subdivided into three phases based on narrative themes. As yet there is no direct cultural affiliation documented in the region, but the association is suggested by the dominant theme of petroglyphs.



Animal Petroglyph, Domkhar, Ladakh



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Art Inspiration between Indian Rock-Cut Sculptures and Paintings and Dazu Grottoes, China

B. R. Mani (India)

Cultural entrepreneurs, students, teachers and traders from India and China visited centres of learning and pilgrimage in both the countries. The Buddhist cultural wave reached China in the second century BCE, if not earlier, but these exchanges became much more frequent during later periods.

Although rock carvings in India and China had separate developments with distinct art styles, forms and technical execution, yet they have a common origin and closeness. The rock art of western Indian Buddhist caves and the sculptural and painted art traditions of India inspired the rock art of China at many sites including the grottoes at 70 sites in Chongqing's Dazu County forming a large ritual site of Tantric or mystic Buddhism. Dazu grottoes and statues belong mostly to the Tang (618-907 CE) and Song (960-1279 CE) dynastic periods with Taoist and Confucian influences and a strong Chinese personality having Indian subject matter and impact. The important places in Dazu are Beishan (North Hill), Baodingshan (Precious Peak Hill) and Nanshan (South Hill).

The amazing grottoes and painted sculptures of Avalokitesvara, Amitabha, Manjusri, Kshitigarbha, Vairochana, Samantabhadra and thousands of Buddha panels of Dazu and Ajanta, the Manushi Buddhas from Dazu and Ellora, the Mahaparinirvana scene of the

Buddha from Dazu and western Indian caves, and Kalachakra depiction of Dazu and of the monasteries of Ladakh and many such examples have close similarities in style and execution which are suggestive of a direct inspiration from Indian art.

B.R. Mani is the former Joint Director General of the Archaeological Survey of India, New Delhi. A field archaeologist, numismatist and art critic, Dr. Mani has a doctorate on 'Life in the Kushan Age'. He has been also involved in the conservation of monuments in Maharashtra, Goa, Delhi and Jammu and Kashmir. He has discovered a large number of archaeological sites in these places and also some others in Uttar Pradesh and Haryana. He has directed more than 14 archaeological excavation projects in the country, including Lal Kot and Salimgarh (Delhi), Muhammad Nagar and Narnol (Haryana), Siswania, Sankisa, Ayodhya (Uttar Pradesh), Kanispur and Ambaran (Jammu and Kashmir). He is a member of various national and international organizations and has travelled in European and Asian countries for international seminars and conferences. He has four books and more than 100 research papers to his credit.

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New Discussion about the Masks in Rock Art of the Helan Mountain, China

Zhang Jianguo (China)

The masks in the rock art of the Helan Mountains were made by ancient people for their religious and spiritual practices; to reinvest in their deities, other worldly spirits, animal totems and other kinds of worshipping rituals. These masks are a direct reflection of the human spiritual world, and perhaps the highest representation of socio-religious practices for the ancient inhabitants of the region. Helankou masks epitomize similar kinds of rock art around the world. These masks, in the eastern corner of the Helan Mountains, are characterized by their distribution, rich content, wide varieties and different styles, and are the products of the ancient peoples' religious beliefs. This paper attempts to explore and analyze the various kinds of masks which are found in the rock art. It is believed that the different masks were created to symbolise various kinds of gods and deities that could meet the personal aspirations of those ancient people. Most of them display the cultural connotations of nature worship, reproduction practices, ancestor worship, totemic traditions and hero worship.

Zhang Jianguo, born in 1977 at Jinhua, Zhejiang. He graduated from the Department of History in Ningxia University in

2001. Since then, he has been working in the management office of Rock Art of Helan Mountain. He has worked as the Chief and the Curator in the Yinchuan World Rock Art Museum, and his field of research is mainly Helankou Mask Rock Art in the Helan Mountains. His publications include 'The Mysterious Religious Worship Culture in Helan Mountain', 'New Rock Art Small Sun-god or Moon-god', 'Helankou Mask Rock Art'. He has composed works like 'Interpretations of Fine Works among Rock Art in Helan Mountain', and parts of 'Cultural Print Helankou Rock Art'.

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Human faces in Helan Kou Rock Art Site





Megaliths, Rock Art and Shamanism Belief: Stone Adoration under the Shaman Belief System

Zheng Qiang, Ma Yun Fei (China)

The distribution areas of the Chinese Megalithic culture and rock art sites are almost similar regionally. The major concentration of Megalithic culture is found around the 'rimland and half moon shaped culture transmission belt' in the Plateau Mountains, from the north-east to the south-west. Besides, some remains could also be found in the eastern coastal

areas. The 'half moon shaped culture transmission belt' covers the areas of eastern Liaoning, northern grasslands of Inner Mongolia, Xinjiang region, Tibetan plateau, south-western Sichuan and the Yunnan-Guizhou Plateaus. In case of rock art sites, the distribution is more or less the same as the Megalithic sites, as these areas basically



Masks and symbols, Jiangjunya, Lianyungang





Analysis of Language Symbol Structure in Southwest China's Rock Art System during the Bronze Age: The Case Study of Huashan Rock Paintings, Guangxi

Zhang Yasha (China)

Huashan rock paintings, located in the Zuojiang river basin of Guangxi Zhuang autonomous region, are considered to be the most typical rock art heritage of south-west China. Rock art of the area in China dates back to the Bronze Age. Evidence suggests that the depictions found on bronze wares can be correlated with unearthed material assemblages of the Bronze Age. The social classes of the people of the area are often determined by their weapons used and are also available in the rock paintings. Hierarchy seems to be the central theme of most of these paintings; religious and sacrificial rituals were part of the paintings and had affinity with the people of south-west China; scenes depicted on panels observed as 'narrative style' are considered the main characteristics of linguistic expression. Rock art as a language is also formed with a peculiar lexical syntax and grammar. Its word formation is mainly based on various nouns and the most basic noun seems to be the symbol of a clan crest, which is important and which appears repeatedly, even thousands of times, in

the Huashan rock art. Human figures, animals, weapons and various decorations depicted might be considered as collocations of a complex stratification of social hierarchy. Historical documents were lacking regarding the ethnic groups that inhabited the area of south-west China, but with the discovery of rock art in the area, it can be substantiated as their religious sacrificial events.

Prof. Zhang Yasha is the Director of the Rock Art Research Association of China (RARAC). She has also worked as an Associate Professor in the Art Department of Tibet University and has been serving in the Beijing based Minzu University of China as Professor of Art History since 1995. She has been committed to scientific research of rock art for over a decade. As a specialist in rock art research in China, she has conducted investigations and assessments of the cupules in Xin Zheng of central China's Henan province. Her primary contributions to the scientific research of China's rock art has been centered on rock art in Tibet and China's northwestern regions (before 2005) and on east China's rock art, cupules as well as masks. She had published 04 monographs. Her papers cover the field of History of China's Ethnic Groups, History of Tibetan Art, Rock Art and Aesthetics.

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Human figures, Huashan Guangxi





The Rock Art of Ancient Nomads of Northern China and Ancient Northern Nomadic Tribes

An Li (China)

The prairie landscape spreading from North China has been considered as one of the major integral parts of the Eurasian Continent. Ranging in the span of history from Late Paleolithic to the Yuan and Ming dynasties in the Middle Ages, and to the recent Qing dynasty, a vast number of symbols on rocks and stones are found throughout the region. Recent researches have gathered abundant information on these images. These researches

have noted figure like clusters; palm prints, footprints, animals, human faces, astronomical symbols like the Sun, the Moon and stars; cult of fertility worship, hunting scenes, herding and dancing figures and the depiction of the social practices of ancient inhabitants. Considerable pantheistic symbolism had emerged from rock art during the Stone Age period, the symbols of the God of Sun and other figures of spirits indicating nature and ancestor worship. An



Yak at Mt. Mandela, Alxa Right Qi



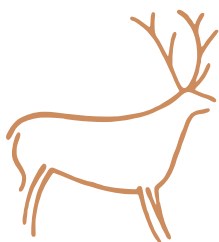


evolving mixed culture of hunting and animal domestication that led to the prosperous animal husbandry culture of the nomads later have been illustrated through these images. Abstract symbols were drawn and established from specific forms, which have been considered as predecessors of the first linguistic characters. Over a span of time, when characters started to thrive and accommodate the expressions of daily life, rock art as a means of expressing everyday life and recording of information have gradually vanished into the mists of history.

An Li, born in December 1955 at Hohhot in Fuyu County of Heilongjiang Province. She is presently the Vice Chairperson of the National Costume Association of Inner Mongolia Autonomous Region and scholar of the Chinese Rock Painting Association as well as Director of the Society of Daur Ethnic Group of the Inner Mongolia Autonomous Region. She led the team for the 'Inner Mongolian Program'-

"Catalogue Picture documents of the Qing Dynasty in Inner Mongolia". She has been on the editorial board of the book 'The Great Series of Chinese Musical Heritage- Inner Mongolia Volume' and co-authored the book 'Treasures of Inner Mongolia'. The cultural relics catalogue which she has co-compiled were: 'The Cultural Relics of the Horse-riding Ethnic Groups in Inner Mongolia', 'Mongolians on the Prairie-the Cultural Relics of Genghis Khan and his Descendants', and 'The Swift Horse - the Horse Culture of the Northern Nomadic People'. 'The Naming Norms of the Inner Mongolian Heritage' was awarded First Prize for Outstanding Achievement by the Society of Inner Mongolia Archaeological Museum. She has published more than 50 research papers and articles and also hosted and attended many national and international exhibitions.

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A Review of Guangxi Cliff Paintings

Hu Pengcheng (China)



Human figures, Huashan

Guangxi is located on the south-west border of China; the area possesses a large number of cliff paintings. The cliffs are situated alongside the river Zuojiang, where over 80 sites with unique paintings are found. During the 1950's, a multidisciplinary team of experts of the ethnology, anthropology, history, archaeology and art streams conducted a survey in this area. Their study revealed many aspects including clanship, dating, themes and techniques of the Guangxi cliff paintings. Based on earlier studies, a team of experts has carried out research since 2012 and the results of this research are discussed in this paper. The current study aims at the ethnology, archaeology, chronology,

ontology and digitization of the Guangxi cliff paintings.

Hu Pengcheng, born in 1979, graduated from the Chinese Painting Department of Sichuan Fine Art Institute. He has worked as an Assistant Museologist in museum exhibitions and displays. He has attended many exhibitions; currently he is conducting a research on 'Painting Art of Ethnic Groups'.

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Rock Art in Ancient Tibet

Li Nan, Wen Hui (China)

The major distribution of ancient Tibetan rock art is concentrated in the northern plateau. The images depicted in the rock art are mainly hunting of wild yaks, worship of Khyung and original altars of the earlier Bon religion. The cultural heritage in northern Tibet is associated with rock art, megalithic relics and monuments, bronze animal statues and microlithic tools of the Chalcolithic period. These rock arts belonged to the Qiang ethnic tribes, who continuously migrated westwards during 2500-

1500 B.P. and made a living by taming horses and hunting wild yaks. Their stories executed on the rock art are related to the mythic Epic of Gesar, Female Country, Shang-Shung's Kingdom (an ancient country established by them in west Qiang Tang), Yak's Tribe, stories of horses, and other legends of ancient Tibetan plateau.

Wen Hui, born in 1964. He is the Vice President of Rock Art Association of Ningxia. He is engaged in rock art protection for many years.

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Horse rider, Swastika engravings, Tibet





Wu Jiakai (China)

and Fall of Emperor Lu Inner and Outer City Walls of Quanning Road in Yuan Dynasty', Japanese Army Release of 'Plague in Baiyunbutong', 'Red Mountain Rock Art', 'The Birth of Chinese Jade Dragon' and 'Appropriate Allocation of County Resources'. He is also the winner of the first prize of the Chifeng 'Five One Projects', the First Chifeng Government Prize, Encouragement Prize of Inner Mongolia Social and Scientific Achievements and the prize for his contribution in the 'Eleventh Five-Year' economic and social development. He has attended 23 international meetings on culture, history, archaeology, rock art and ancient architectural art. He has many published papers in national, provincial and municipal newspapers.

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God of Fire, Mountain Huriha, Inner Mongolia





Rock Painting Sites of Guizhou Province, China

Cao Bo (China)



Palm Impressions, Guizhou Rock Paintings





The Kaiyang rock art heritage of Guizhou, China was discovered in the 1980s. Since then, a series of rock art sites have been discovered in succession and has aroused wide public attention. In consequence of the surveys of 23

cities and counties in Guizhou province, located around the Yangtze River and Pearl River Basins, more than 40 rock art sites have been discovered. The relevant survey and research outcomes are reviewed as a part of this paper, so as to make a comparative analysis of the rock art heritage involving five primary aspects, namely: the spatial distribution and natural environment of the rock art sites; relationship between rock art and other archaeological heritage; application of various techniques and artistic expressions of rock art; rock art in relation to ancient communities of Guizhou province; and geographical and cultural characteristics of these rock arts. On the basis of Guizhou rock art; this paper aims to develop a rock art heritage for further research and study in the South-East Asian as well as South Asian circles. Research on rock art serves as an associated study to reflect upon the geo-cultural aspects and social customs of various geographical units in South-West China, South-East Asia and South Asia.

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Study on Origins of Images and Thinking Pattern of Helan Mountain Human Face Rock Art

Zhang Yasha, Wang Wei (China)

Helan Mountain is one of the famous rock art treasure houses situated in the centre of the Ordos plateau, which has the richest concentration of rock art in northern China. Helan Mountain rock art is connected with

Wuhai rock art in the north, Yinshan Mountain rock art in the east, and accessible to the Mandela Desert rock art in the west of Inner Mongolia. Prominent among the images of Helan Mountain rock art are its 'human face'



Engraved faces, Jiangsu Province





images, which are 6.7 % of the total numbers. Human face images are the most distinctive images in Helan Mountain rock art because of their vivid shapes and diverse types. Many Chinese researchers have produced abundant research papers on various aspects of these images, but their attempts have failed to figure out the origin, purpose and concentration of human faces in a particular landscape. The archaeological discoveries and research made in recent years have put forward some theories regarding the origin of the images. The notions are that the ones from the south, the "human face emblazonry" images were painted on the coloured pottery of the Yangshao culture during the middle of the Neolithic period in central Shanxi; another, that the ones from the east, the 'human face' stone statues in the Tiger Mountain culture in central Inner Mongolia were made during the late Neolithic age. Both of these belonged to the agricultural communities in mid and late Neolithic ages, showing clear ancestor worship in their ideology. From the perspective of the technological style of this rock art, the former style is comely and elegant, whereas the latter images are crude and realistic. The human face images served as the symbols of ancestor worship. More than 3500 years of changes in the climatic and ecological conditions in the Ordos region converted it from an agricultural economy to an animal based economy. During this period, a large number of animals also appeared on rock art in this region.

Prof. Zhang Yasha is the Director of the Rock Art Research Association of China (RARAC). She

has also worked as Associate Professor in the Art Department of Tibet University and has been serving in the Beijing based Minzu University of China as Professor of Art History since 1995. She has been committed to scientific research of rock art for over a decade. As a specialist in rock art research in China, she had conducted investigations and assessments of the rock art of cupules in Xin Zheng of central China's Henan province. Her primary contributions to the scientific research of China's rock art has been centered on rock art in Tibet and China's north-western regions (before 2005) and then on east China's rock art of cupules as well as masks. She has published(4) monographs. Her papers cover the fields of the History of China's Ethnic Groups, History of Tibetan Art, Rock Art and Aesthetics.

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Wang Wei, born on July 1965. She is the General Counsel of the Rock Art Association of Ningxia, the Municipal Committee of Yinchuan City Government, Propaganda Minister, Head of Culture and Art (the publicity and education work) of Yinchuan city.

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A Brief Introduction of Auspicious Elements in Yinshan Rock Paintings

Zhou Yi (China)

Yinshan rock paintings are one of the most representative treasures in Hetao culture. It records ancestors' work life scenes in various periods since the ancient times. The paintings reflect the social practices, religious beliefs, cognitive activity and natural environment, depending on the history of human development. The existing researches on Yinshan rock painting mostly focus on its distribution area, subject matter, production method and artistic forms instead of going into the aspect of peoples' creativity. In this paper, the author takes the spiritual elements in the Yinshan rock paintings as the focal point and

tries to explore the lives of early human beings in Northern China from the perspectives of procreation worship, god worship and prayers for seeking blessings.

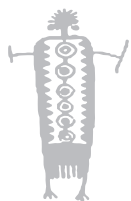
Zhou Yi, born in 1976 in Shanxi Province, graduated from Xi'an Academy of Fine Arts and Capital Normal University. He instructs on the Theory of Arts and researches in Arts History of East and West Design. He has published more than 10 papers in different academic journals such as Art Observation, Decoration and North Art. He has co-edited and participated in writing three academic works. Presently, he is teaching at the He Tao College, Inner Mongolia.

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Engraving of a horse rider, Yin Shan Mountains





Study of the Relationship between Dating and Ethnic Groups of Rock Art in Helan Mountains, Ningxia Province, China

Li Tong (China)

Rock art research has been trying to explore the age and ethnicity of rock art and determine it in the best possible way. The studies focuses on determining the age of rock art, ethnic determination of various groups, the artistic styles and the social functions as they existed in the different periods. This paper attempts to take the Helan Mountain rock art as an example, in terms of drawing form, art modeling, painting style, themes, living environment and the culture of ancient nomads and to reveal these phenomena as it exists in rock art. The rock art of the Helan Mountain spans a period from the age of the Warring States to the Xixia Dynasty, within this time period it is difficult to accurately divide and differentiate ethnicity. In rock art research, the emergence of this unique phenomenon does not affect the in-depth study.

Li Tong, born on 1961 in Yinchuan, Ningxia Hui Autonomous Region. He is currently the Director of Ningxia Rock Art Research Center, Secretary of Rock Art Research, and Deputy Director of the Chinese National Institute of

National Professional Members. Since 1980, he has been involved in a long-term research focused on Museology, Rock Art and Xixia cultural relics. He has published several papers in academic journals, including 'Helan Mountain Rock Art and Dating', 'Significant Feature of the Helan Mountain Rock Art', 'Xixia seal' etc.

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Hunting scene, Helan Mountains





Dating Bronze Age Rock Art on Mount Yi (Yinshan), Inner Mongolia

Wei Jian (China)

Animal figures depicted in the rock art of Mount Yinshan can be related to the excavated Bronze Age artefacts of the Ordos Culture in the south central part of Inner Mongolia. The excavated Bronze Age artefacts give an exact provenance and stratigraphy and are the best evidence at

our disposal to figure out the chronology of rock art of the Bronze Age hunter and herder communities. This paper emphasizes on the chronology for the rock art of this period in order to adopt a multidisciplinary approach in dating the rock art of previous and successive



Hominine Faces, Yinshan, Inner Mongolia



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The Call of the God of Heaven-Discovery and Identification of Rock Art Sites in Daqing Mountain, Hohhot

Zhou Yushu (China)

Hohhot, the capital city of Inner Mongolia, China, lies on the southern feet of the magnificent Daqing Mountains. Inner Mongolia is a long and narrow strip of land from east to west. According to earlier research, rock art in Inner Mongolia is widely scattered throughout most cities except Hohhot. At the beginning of 2014, the author, on the basis of his study on religion, philology and archaeology, began to do some research on rock art and discovered that the cult of the Three Gods (referring to the God of Heaven, God of Earth and God of the Underworld respectively), a pre historic religious system, widely existed across ancient China. In 2015, guided by this theoretical concept, the author found a huge rock art site in the Daqing Mountains and managed to save many granite rocks having paintings on them. This paper focuses on a detailed analysis of the discovery

and the preservation of rock art sites in Daqing Mountains, Hohhot.

Zhou Yushu, born in 1964. He completed his Master of Higher Education Management course from Beijing Normal University. He has worked in the Inner Mongolia Normal University and served as the President of Inner Mongolia Vocational Institute of Economy, Trade & Foreign Languages. In 1998, he received an award among the "Ten Outstanding Youths of Inner Mongolia" and in the same year he established the Hohhot Honder International School. Later, he founded the Little London English School and Honder College. He was elected as a member of the 9th National Youth Committee and 8th Inner Mongolia Chinese People's Political Consultative Conference. He holds the positions of Vice-Chairman of the Inner Mongolia Youth Committee, Vice-President of China Private Higher Education Committee and Member of Council of Inner Mongolia Private Education Committee. He has published a large number of papers and works including 'Education History of Mongolian Race', 'The Methodology of School Management', and 'Learning Methods Introduction'. He has been involved in education related work for over 20 years.

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Granite boulder, Daqing Mountains





The Cattle in the Protohistoric Rock Art of the Krishna Valley

A. Sundara (India)

The Krishna Valley, comprising numerous hill ranges of the Kaladgi-Bhima and the Kurnool-Kadapah series, as well as granite having innumerable caves and shelters in the lower Deccan, cover the mid-part of Karnataka and (undivided) Andhra Pradesh. So far about 146 and 40 rock art sites have been respectively discovered in these two regions and studied to a considerable extent. Among rock art sites in India, cattle is the most commonly depicted, along with other animals, humans and interesting geometrical designs. Cattle, probably assigned to the Protohistoric period, are numerically the most dominant. They may broadly and sequentially be classified into three groups: of the Neolithic in the Chalcolithic stage; the early Iron Age Megalithic and the Historical. Mostly they are depicted in isolation; infrequently in pairs facing each other or in herds. Very rarely do they seem to be depicted in a religious or in a martial context. An attempt is made here to ascertain the cultural context of such depictions and their variability, if any, in terms of forms and style as well as their cultural significance.

A. Sundara is a retired Professor of Archaeology. He started his professional career in the Archaeological Survey of India as a technical assistant, carrying out village-to-village surveys of antiquarian remains. He was later the Dean of the Social Science faculty in the Department of Ancient Indian History and

Epigraphy, Karnataka University, Dharwad. He has participated in many archaeological excavations and on the basis of his field work and excavations he has published over 300 research papers and 16 books. He has also delivered several lectures as a resource person in orientation and refresher courses in various universities and institutes. He is a recipient of many awards for his contributions in the field. He is also a member of various national and regional academic societies.

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Humped Bulls, Piklihal





Interpreting Rock Art

Sadasiba Pradhan (India)

The most controversial issue in rock art research is its interpretation. Any attempt to interpret rock art would arouse a series of counter-interpretations, as none of us who attempt to interpret it was present when it was created. Nor are we so lucky to have a "Rosetta Stone" to provide us a reliable clue to interpret rock art. Hence rock art can be interpreted in as

many ways as perceived by its viewers, including the artists, archaeologists, ethnographers and spiritual practitioners. Scholars keep debating on whether they are "art" from the view point of "art for art's sake" or are "imageries" of functional significance from archaeological point of view.



Paintings at Rajbahal- Ushakuthi-II





One of the characteristic features of rock art the world over is the large assemblage of non-thematic and non-figurative abstract symbols and motifs juxtaposed with animal and human forms. These symbols are both geometric and non-geometric and are so bewildering that no definite name or meaning could be given to these forms. They include a host of parallel vertical or horizontal lines or wavy lines within or without a geometric format; criss-cross, zigzags, grids, curvy linears, bisected triangles or triangles with a shallow depression (cupule) at the center resembling vulvas; honeycombs, rhomboids, harpoons, denticulate, diamond

chains, spirals, concentric circles, series of dots, cupules, palm, foot, paws and so forth. It appears as if there is an overwhelming richness in the invention of symbols and man's desire for creating such symbols in prehistoric time was inexhaustible. The symbols are so complex and enigmatic in their given context that they keep puzzling the mind of the serious beholder and researcher with an array of questions. The paper attempts to interpret some identifiable motifs like animal figures, palm prints, geometric symbols etc found in rock art by drawing parallels from historical and ethnographic contexts.



Prof. Sadasiba Pradhan completed his Ph.d in 1983 and D.Litt in 2009 from Sambalpur University. He had his professional training Post Graduate Diploma in Archaeology in 1986 from Institute of Archaeology (Archaeological Survey of India), New Delhi and from the Institute of Archaeology, University of London (U.K.). He was the recipient of the prestigious Charles Wallace British Council Fellowship and the STARR Foundation Visiting Senior Research Fellowship of the National Gallery of Art, Washington D.C. (USA). His foreign visits include U.K, France, Germany, USA, China, Australia, Thailand, Cambodia and Singapore. He taught for more than 37 years in G.M. College, Sambalpur, P.G. Department of History, Sambalpur University and finally retired in 2015 as Professor & Head of the Department of Ancient Indian History, Culture & Archaeology, Utkal University, Odisha. He is an acknowledged scholar of Art History and Archaeology. He has several research publications besides eight books entitled i) Agrarian and Political Movements in the State of Orissa, ii) Archaeological Sites of South Kosala iii) Orissan History, Culture and Archaeology (ed.) iv) Rock Art in Orissa v) Art and Archaeology of Orissa (ed.), vi) Lesser Known Monuments of Bhubaneswar vii) Lesser Known Monuments of Puri and viii) Buddhist Heritage of Odisha.

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Adivasi Art: Genesis, Development and its Preservation

R. C. Agarwal (India)

When we think of *Adivasi*, we think of primitive - something removed from us by an ocean of time, something which is a part of our existence. The scrutiny of the government initiative has indicated that the identification of *Adivasis* in our country has separated our own people from us and their cultural milieu

including the 'art'. Adivasi rock art is one of the earliest manifestations of hominids and it has survived the vagaries of nature and time. The distribution extends from Himalayan Ladakh in the north to Kerala in the south, and from Manipur in the east to Barmer in the west. Rock art site complexes are found



Human figures, Panchmarhi



of rock art also depend on environmental conditions, the nature of rocks and the techniques of their creation. For the preservation of these shelters efforts have to be made at the local and national level. The earliest reference in this regard is of the renowned anthropologist, Dr. Sachin Roy who realised and conceptualised the necessity of preserving the heritage of early man in India, which ultimately resulted in the establishment of the Indira Gandhi Rashtriya Manav Sanghralaya at Bhopal. The mission of this museum is not only to depict the life of the tribal people but also to create awareness about the manifestation of Adivasi culture in its vivid forms.

Dr. R C Agrawal is presently a visiting faculty at the School of Planning and Architecture and the National Museum Institute of History of Art, Conservation and Museology. He had a long association with the Archaeological Survey of India (ASI). He retired as Joint Director General of ASI and was also Principal Director, Architectural Heritage Division, INTACH. He has been a part of many conservation and documentation projects of built heritages in different parts of the country. He executed conservation works at St. Anne's Church, St. Estevam Fort and supervised conservation works at the Reis Magos Fort (Goa), Mangyu Monastery (Ladakh) and Bhawal Di Baoli (Bundi). He has participated and presented papers in various national and international conferences and seminars.

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Regional features of Petroglyphs in Western Tibet and Upper Indus Valley

Li Yongxian (China)

The Qinghai-Tibet Plateau petroglyphs are mostly located in the high-altitude regions of Rutog County in western China in the Tibet Autonomous Region. The Qinghai-Tibet Plateau petroglyphs are quite similar to the rock art of the Upper Indus Valley in certain aspects like the geographical environment of the area, forms of remains, category of images and their style. This paper makes a comparative analysis between the petroglyphs discovered in Rutog County of Tibet during the last ten years and the petroglyphs along the Upper Indus Valley. It considers Western Tibet and the Upper Indus Valley as one integrated distribution area of petroglyphs. By comparing these two typical petroglyph sites, it puts forward the theory that the early rock art of this region possesses cultural and traditional consistency and similarity. This embodies the grassland artistic element in the western petroglyphs of the plateau, which is closely related to Central Asian nomadic culture. However, petroglyphs of this

region have also developed some unique characteristics of the Tibet plateau, which are illustrated in some aspects of changes in animal species and regional beliefs in Gods. This style of petroglyphs has generated a profound significance regarding the entire Qinghai-Tibet Plateau. The Bangong Lake in the northwestern plateau centering on Rutog may be the earliest area to have come into contact with the cutting-edge zone of Central Asian plateau art. Moreover, after a considerable period of time, it has formed a cultural circle across the Himalayas with diverse regional characteristics. Such a condition may have lasted from around 1000 BC till the 5th or 6th century.

Li Yongxian, born on July 1954 is currently the Chairperson in the Department of Archaeology & Center for Tibetan Studies, Sichuan University and Affiliate Professor of Anthropology, University of Washington. He is the Adviser for undergraduate students in the University of Washington-Sichuan University Exchange Programme since 2000. He is a member of the Jiuzhaigou International Laboratory for Interdisciplinary Research, a joint project of Sichuan University, UC, UW, Yosemite National Park, and Jiuzhaigou National Park. He has published many articles in national journals and has co-edited and collaborated in many works as well as reports.

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Animals and Birds, Dengequ River of Zhiduo County





Reproduction Worship in Yahe Industrial District, China

Sun Baorui (China)

Evidence of reproduction worship is found all over the world throughout history. The rock paintings in Nanyang, Central China show diverse characteristics in its rock art on this theme. Reproduction worship of totems plays a major role in the spread of recess painting. The totems are distributed widely in various shapes and in huge volumes, known as the Female Mountains. Some totems are carved around the altar or in the cliffs. These totems enhance the beauty of the recess paintings in the area. The development of reproduction worship in Nanyang is a most remarkable occurrence within Central China, with simple character expression, realism, refined symbolism and hieroglyphs representing reproduction worship.

Experimentation Zone in South to North Water Diversion Midline Conservation Area". His main published works are 'Explore the Pre Qin civilization of Funiu Mountain'; 'The Historical Imprinting of Chinese Ancient Agricultural Civilization'; 'Study of the Central Plains Rock Paintings'; 'Chinese Civilization Began in Hilly Region'; 'Speak of the Duck River Rock Painting' and 'The Reproduction Worship in Hieroglyphs of Rock Paintings'.

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Sun Baorui, born on March 1963, is the Deputy Professor of Nanyang Institute of Technology College, Academy of Art and Design. He teaches and conducts researches on Fine Arts, Art and Archaeology and Rock Paintings. He is currently involved in directing a project of the Science and Technology Department of Henan Province named "Rock Painting Tourism Development and Ecological Construction of



Stone used for Reproductive Worship





Interpreting Rock Art of India

V. H. Sonawane (India)

The spectrum of Indian rock art is vast both in terms of their thematic and stylistic contents. In magnitude, vividness and richness it is outstanding, and in some respects unique in the world, forming an important cultural heritage of our civilization. Its antiquity ranging from the Palaeolithic to the Historic period is an

important evidence of human creativity through the vicissitudes of time and space. There is no universal standard method for interpretation of rock art. Subjectivity is always present, leading to various speculative identifications and interpretations, depending on the socio-cultural background of the individual researcher.



Gupha Masir



Bhimbetka



Bhimbetka



Firangi



Chiklod

Rock art in India, on the bases where we stand now, is beyond any application of scientific or technological base in real sense, in spite of the research being initiated in 1860's. Though initial studies were hampered by Euro-Centric pre conceptions of the English archaeologists, it is only after 1960's; investigations were intensified to develop a possible link between rock art and archaeological data to ascertain its antiquity in terms of their historical relevance. Efforts are being made now to develop a multidisciplinary approach for its systematic investigations focusing on various vital issues. Logical interpretations of the



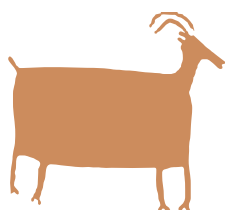


message intended to be conveyed by the artist needs to be done quite precisely without any preconceived ideas or bias. Visual art is an expression of human experience. It articulates the artist's concern through form, colour and composition into multiple readings. The way we see things are often influenced by what we know and what we believe. Therefore, it is time for the researcher, interested in Indian rock art, to look for its meaningful interpretation keeping in view the profile and continuity of Indian rock art in the Indian perspective supported by archaeological, literary, ethnographic and even oral traditions. This paper thus assesses the plausible interpretation of the design engraved on the fluted chert core of the Upper Palaeolithic period reported from Chandravati (Rajasthan) in the light of our revised understanding.

V. H. Sonawane, retired as Professor of Archaeology from the Maharaja Sayajirao University of Baroda. He was also the Director

of Field Archaeology at the University. He has 36 years of experience, having extensively worked on various aspects of prehistoric and historical archaeology including the discovery of more than 100 Harappan and Chalcolithic settlements and the discovery of the rock art shelters of Gujarat. He was also the coordinator of the UGC-SAP (Phase-1:2002-07) at the Department of Archaeology and Ancient History, Maharaja Sayajirao University. He has completed a project on the 'Investigation of Rock Art of Western India with specific reference to Gujarat' and is presently working on 'Symbolism of Rock Art in India'. He has presented a number of papers at various national and international seminars and almost 100 of his articles/research papers have been published in national and international journals.

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Archaeology & Ethnography of Rock Art: Some Perspectives

N. Chandramouli (India)

In the analysis and interpretation of rock art, ethno-archaeology offers some vital perspectives. Peninsular India being one of the richest areas of Prehistoric habitations in the

sub-continent is also the region inhabited by as many as 90 tribal groups, 15 of which are classified as primitive tribal groups, occupying the plateau regions as well as the plains. Ethno-



Human and animal figures, Kilvalai, Villupuram district



The rock art of South India also revealed striking regional features in terms of thematic

N. Chandramouli is Associate Professor in the Department of History, Pondicherry University, Puducherry. His academic interests include prehistoric archaeology, field archaeology, rock art studies, numismatics, tantric religion and terracotta art. His field studies include regional traditions of rock art in India. He has published two books and 30 research papers in various national and regional journals on subjects including archaeology, history and rock art. He is a member of the executive committees of many academic and professional organizations such as the Indian Society for Prehistoric and Quaternary Studies (ISPQS), Rock Art Society of India (RASI), Historical Society of Pondicherry (HSP) and the Andhra Pradesh History Congress (APHC). He teaches Ancient Indian History, Epigraphy, Rock Art and Numismatics to postgraduate students at Pondicherry University.

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Rock Art of Indian Subcontinent and their Socio-Cultural Setting

Arvind Mahajan (India)

The line, subject or theme, depiction and perspective of the rock paintings can be given a plausible date after classification of the specimens from different cultural zones and this may open many more vistas. The present paper aims at classification of the rock art specimens from different cultural zones in a linear fashion and thereafter their micro analysis will be done to understand their socio-cultural setting and demography. As the relics of culture suggest, the Indian subcontinent can comfortably be divided into four cultural zones, at least since the Historical era. The geographical spread of these zones have been enumerated in detail in the paper. These culture

zones are as follows, i. Saraswati Valley in the west to present Bangladesh in east area in the upper Ganga plain; ii. the area of Indus Valley civilization in the east to the Ganga -Yamuna Doab; iii. the lower Gangetic areas from the confluence of Ganga-Yamuna to the Bay of Bengal in east and to the Vindhyan range in the South; iv. area to the south of Vindhya down to the Deccan peninsula. A peep into the past also puts forth separate cultural traits for the different cultural zones. Similarly a micro-analysis of the rock art in various cultural zones reveals strikingly different characteristics in subject, line strokes, colour and other aspects.

Arvind Mahajan is the Regional Deputy Director (Museums), Department of Art, Culture & Youth, Govt. of Bihar. He has published a book entitled '*Sambodhi: The facets of Bodhgaya*', two monographs and more than 40 articles.

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Animal and human figures, Chaturbhujnath Nala





An Appraisal of Astronomical Symbolism with Special Reference to Rock Art

B. L. Malla (India)



Astronomical Symbols, Tamil Nadu

Ever since human being evolved on this earth, they studied various elements of nature and could not detach himself from its inevitable influences. Human attitude towards the planet sprung from his primordial existence. Human culture(s) is formed on a cosmic understanding. The traditional cosmology has three crucial dimensions: the sacred universe, the divine order and the terrestrial existence. Modern cosmology is a special discipline and an

empirical one aimed at understanding all that exists.

With the cognitive development of human race, man essayed to control nature according to his wishes by chanting prayers before an evolved form of some mental image of divine person or deity. This process was named by the philosophers as 'Natural Religion'. Symbols, myths and images are the essence of spiritual





life. In this direction some investigations have been made on the signs of myths and shamanism, logical and cognitive functions as revealed by art, and paradigms of semiotic and graphic art, etc. But the present challenge is to widen the scope of multidisciplinary involvement, in order to understand human and his epic... that is, our epic. The need is to look beyond the context and read the messages. Prehistoric art narrates a piece of life, a thought or an emotion which has been a part of our tradition. It reveals changes in people's way of thinking, feeling, and sentiments.

Our understanding of archaeo-astronomical sites and astronomical symbols depicted in rock art of India is based not only on a rich archaeological records and texts that go back to thousands of years, but also on a living tradition that is connected to the past. Indian astronomy is characterized by the concept of ages of successive larger durations, which is an example of the pervasive idea of recursion, or repetition of patterns across space and time.

Some considerations have also been made upon analogies between tribal rituals and obsession ceremonies. They assume that during ontogenesis the human being passes through phylogenetic development stages and in particular, that a child in his evaluative stages uses the design and gestures to express his psychic life, since he is still unable to use a linguistic code. Similarly, what happened to our ancestors in prehistoric era is archived in rituals and in graphic representations of them.

The depictions of astronomical symbols like sun, moon and stars are frequently found in the rock art repertoire across the globe and almost

in all the regions of India in the form of pictographs and petroglyphs. These symbols are also found in the tribal art. In the tribal art they are found in mural paintings, memorial stones, and also wooden memorials. The symbols of sun and moon are found in *sati* and hero stones also. Deriving true meaning of these astronomical symbols and interpreting them is an arduous task, so one has to look beyond its current veil and cross refer them with religious texts, rituals, metaphors and figured monuments and camouflaged illusions.

The images, which appear in the myths as well as in the rock art may contain the echoes of the process that generated them and it may give us an indication about its creation. Cosmos representation seems to be constructed through several condensations and displacements, which form similar but not identical images: the course of the sun, the journey of dead spirits and the trip of dreams. Similarly, by observing the planetary bodies in the sky above, man develops notions of space and time. And cosmologies evolved and astronomical orbits are identified. This way, he expresses his inter-relatedness to the cosmos. By observing and recording positions of the Sun, Moon and Stars as objects of wonder and the further realization that their movements are repetitive is a major step in the intellectual growth of ancient man. It is of great interest to know that how the prehistoric man sensed or observed the importance of these astronomical symbols in the passage of seasons, day and night and also distinguished one day from the other. The study and interpretation of palaeolithic art (and artifacts) cannot be ignored and is essential in its possible influence in the astronomical concepts of later times.





Bansi Lal Malla, is an Art Historian, with specialization in Indian art and cultural studies, is presently associated with the Indira Gandhi National Centre for the Arts, New Delhi as Project Director. His areas of interest include both classical and vernacular traditions. He has been associated with IGNCA-UNESCO-UNDP project on 'Village India'.

He is the author of *The Sculptures of Kashmir*, *Vaisnava Art and Iconography of Kashmir*, *Trees in Indian Art, Mythology and Folklore*, *Conservation of Rock Art* (ed.), *Global Rock Art* (ed.), *The World of Rock Art: An Overview of the Five Continents* (ed.), *Rock Art Studies (Volume I): Concept, Methodology, Context, Documentation and Conservation* (ed.), *Rock Art Studies (Volume II): Interpretation through Multidisciplinary Approaches* (ed.), *Rock Art of Andhra Pradesh: A New Synthesis* by N. Chandramouli (General ed.), *Cosmology and*

Cosmic Manifestations: A Study in Shaiva Art and Thought of Kashmir, *Rock Art of India: Suitable Dating Techniques* (ed.), *Glimpses of India-China Rock Art* (ed.) and of a number of research articles published in professional journals. He is also in the editorial board of some of the important publications.

He has participated in many national and international conferences/workshops and has widely travelled in India, France, Italy, Iran and China in connection with his field studies and conferences. Currently, Dr. Malla is engaged in documentation, ecological conservation and ethno-archaeological study of Indian Rock Art and also in Himalayan Studies.

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Anthropomorph and human face, Xianzitan, Fujian



INDIA-CHINA ROCK ART

WORKSHOP-CUM-EXHIBITION

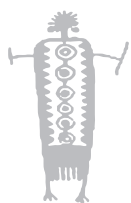
2016

Understanding Rock Art of India & China

*Exhibition
Schedule*



Animal figures and sun motif, Ladakh, Jammu & Kashmir



India-China Rock Art Exhibition



China and India both possess a wealth of rock art. As a joint venture between these two nations, the Indira Gandhi National Centre for the Arts (IGNCA) in collaboration with the People's Government of Yinchuan City, Culture Department of Ningxia Hui Autonomous Region, Tourist Bureau of Ningxia Hui Autonomous Region and Rock Art Research Association of China showcased its rich heritage of Rock Art in the World of Rock Art Museum, Yinchuan, China in the year 2014 which was open to the public for about one year.

In continuation of our joint collaboration with different academic institutions of China, IGNCA is now hosting the 'Chinese Rock Art Exhibition' at New Delhi, India from 24th

February - 27th March, 2016 in collaboration with the Rock Art Research Association of China and the Administration Office of Helanshan Rock Art of Yinchuan City. The present exhibition on rock art highlights the regional variations in rock art depictions. The exhibition has two major sections; one on the Rock Art of China which highlights the abundant and diverse nature of Chinese rock art, while the other section is on Indian Rock Art which is mainly based on the documentation and acquisitions of IGNCA, showcasing the rock art heritage of India. The Chinese exhibition has been conceptualized and curated in four sections: 1) Rock Art of Northern China, 2) Rock Art of Western China, 3) Pictographs of South-western China and 4) Petroglyphs of Eastern China.





Rock Art of Northern China



Mask, Helanshan, Ningxia



Hominine Faces, Yinshan, Inner Mongolia





Rock Art of Western China



Yaks, Yushu, Qinghai



Dancers, Ritu, Western Tibet





Pictographs of South-western China



Spirals, Lincang, Yunnan



Handprints, Zhenfeng, Guizhou





Petroglyphs of Eastern China



Snake like Patterns, Xianju, Zhejiang



Millstone, Xianju, Zhejiang





The Indian section has been divided into: 1) Rock Art of Northern India, 2) Rock Art of Southern India, 3) Rock Art of Eastern India, 4) Rock Art of Western India and 5) Rock Art of Central India. The present exhibition also

showcase the 'living art traditions' of three communities; the Lanjia-Sauras of Odisha, the Rathwa-Bhils of Gujarat and the Warlis of Maharashtra just to give a glimpse of continuity of artistic traditions in Indian context.

Rock Art of Northern India



Engraved Mask and Animal Figures, Liktse, Ladakh



Animal Figure and Wavy Lines, Almora, Uttarakhand





Rock Art of Southern India



Human Figure and Linear Patterns, Wayanad, Kerala



Animal and Human Figures, Krishnagiri, Tamil Nadu





Rock Art of Eastern India



Animal Figure, Mander, Chatra, Jharkhand



Animal and Human Figures, Debrigarh, Odisha





Rock Art of Western India



Animal Figures, Garada, Rajasthan



Palm print, Palka, Bharatpur, Rajasthan





Rock Art of Central India



Plant like Motif, Raigarh, Chhatisgarh



Animal figures, Bhimbetka, Madhya Pradesh



[illegible]

85



Rathwa Painting

The exhibition creates, for the viewer, a degree of experimental contact with prehistoric art. It provides a basis for entering into and appreciating the changing aspects of the living arts of human beings. It is believed that man's awareness of the world around him came through his primeval sense of sight and sound. These two senses have stimulated the artist's visual and aural expressions in the prehistoric past and continue to do so in the contemporary cultures.





Acknowledgements

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Relevant Information

Venues

Inauguration	:	Auditorium, C.V. Mess, Janpath, IGNC, New Delhi
Valedictory	:	Conference Room, C.V. Mess, Janpath, IGNC, New Delhi
Workshop and Special lectures	:	Conference Room, C.V. Mess, Janpath, IGNC, New Delhi
Exhibition	:	Exhibition Hall, 11 Mansingh Road, IGNC, New Delhi

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YMCA 011-43644000

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Ram Manohar Lohia Hospital 011-23365525

All India Institute of Medical Sciences 011-26588500/700

Police 100

Ambulance 102





Horses, Huamayan, Guangxi



Swastik & human figure, Sanken, Ladhak, Jammu & Kashmir



