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Consulate General Of India
Shanghai



FORMS *of* DEVOTION

THE SPIRITUAL IN INDIAN ART

China Art Museum, Shanghai
Museum of Sacred Art, Belgium



China Shanghai
International Arts Festival
第十七届中国上海
国际艺术节
第十七届中国上海国际艺术节参展项目

TEAMWORK™
CELEBRATING THE ARTS

MOSA
MUSEUM OF SACRED ART

中华艺术宫
CHINA ART MUSEUM, SHANGHAI

SCEA
上海对外文化交流有限公司

FORMS OF DEVOTION: THE SPIRITUAL IN INDIAN ART A MULTIMEDIA MULTIDIMENSIONAL EXHIBITION
6 November 2015 To 21 February 2016, China Art Museum, Shanghai
信仰的意境 印度艺术的精神
2015年11月6日至2016年2月21日
上海中华艺术宫

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Forms of Devotion: The Spiritual in Indian Art
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COVER IMAGE: A Close up from Cosmic Body by Olivia Fraser

FORMS *of* DEVOTION

THE SPIRITUAL IN INDIAN ART



Curated by Sushma K Bahl & Archana B Sapra

MOSA (Museum Of Sacred Art)
比利时神圣艺术博物馆

Co-organized by 主办单位

Consulate General of India, Shanghai
印度驻沪总领事馆
The Center for China Shanghai International Arts Festival
中国上海国际艺术节中心

Presented by 承办单位

Teamwork Arts, India
印度Teamwork Arts公司
Shanghai Culture Exchange Agency
上海对外文化交流有限公司
China Art Museum
上海中华艺术宫
Ministry Of Tourism, India
印度文化与旅游部
Indian Council For Cultural Relations
印度文化关系理事会



S H Raza | Prem Bindu
Acrylic On Canvas | 60 X 60 cm | 2013

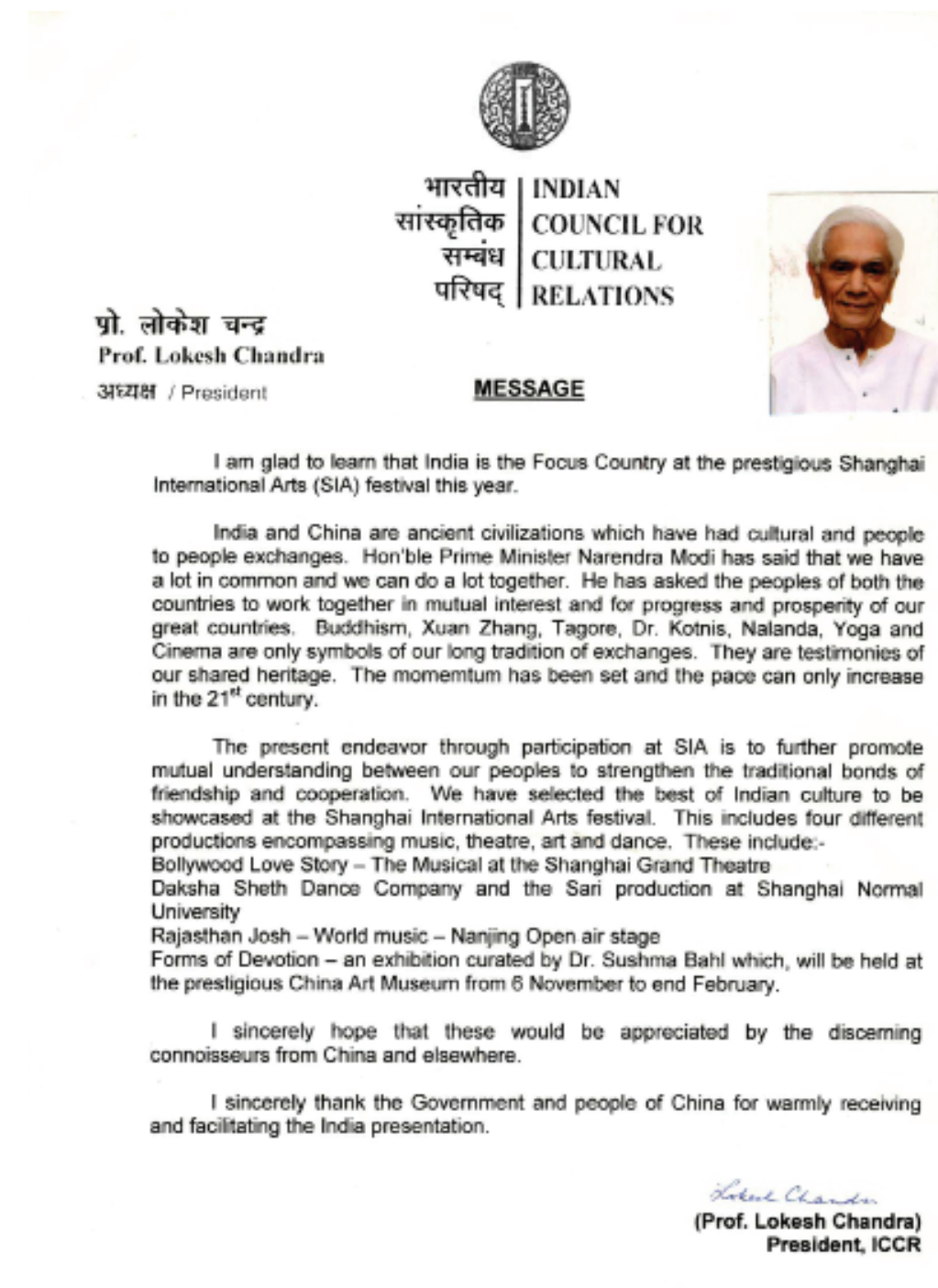
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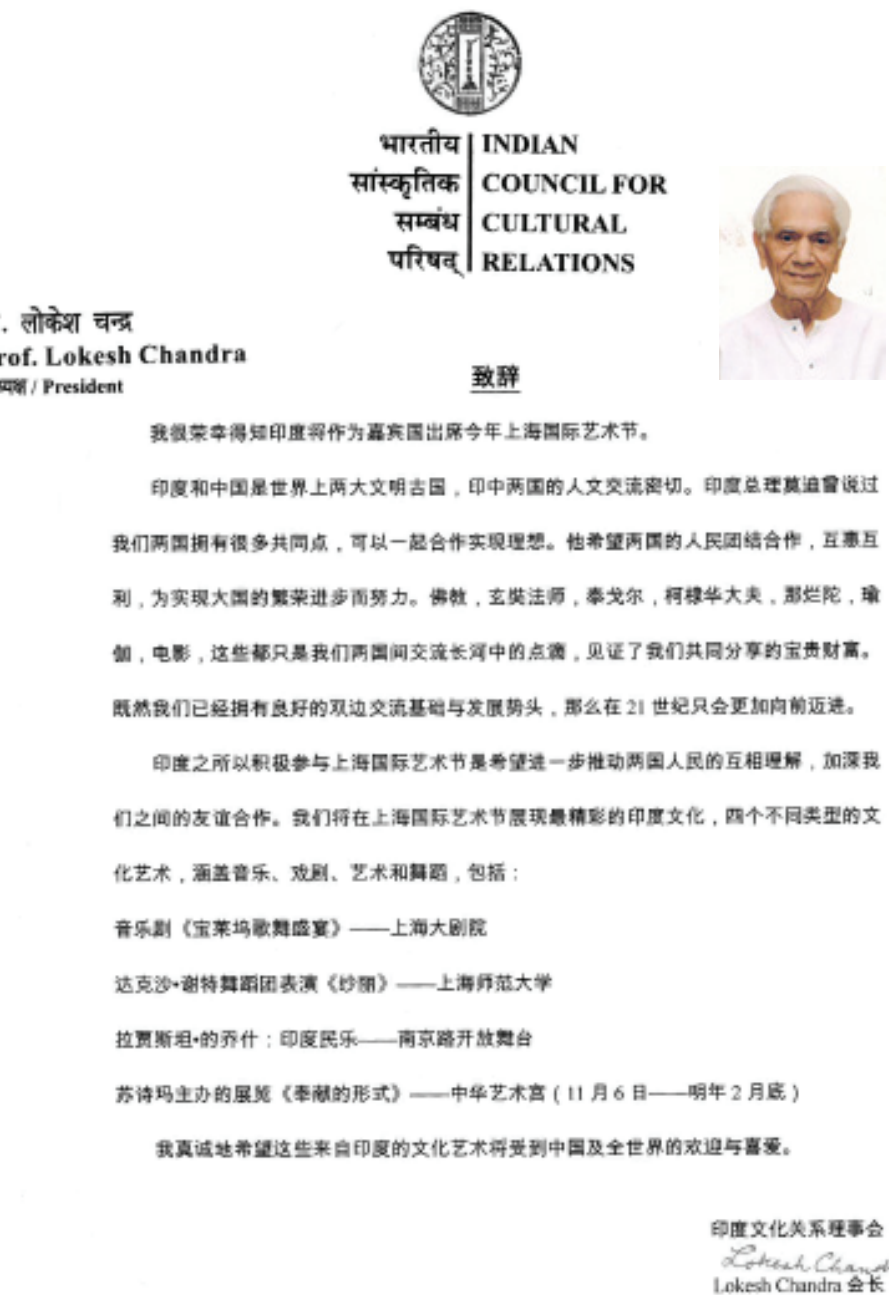


Charan Sharma | Sarv Dharam Sambhav
Mixed Media On Canvas | 183 X 183 Cm | 2013





Kanchan Chander | Buddha Head With Pink Flower
Oil And Metallic Leaf On Canvas | 152 X 91 cm | 2006





भारत का राजदूतावास
पेयूचिह्न
EMBASSY OF INDIA
BEIJING

致辞

过去几年来，印中关系在各个方面都取得了长足的发展。在 2014 年 9 月中国主席习近平成功访印后仅八个月，印度总理莫迪于今年 5 月对中国进行了里程碑意义的访问，此次访问深入加强了中印双边合作关系。两国领导互访，达成的重要共识之一就是构建更加紧密的文化和人文交流。

在此，我非常荣幸地注意到今年的第十七届中国上海国际艺术节将首次举办“印度文化周”，在文化周期间推出《宝莱坞歌舞盛宴》音乐剧，Daksha Sheth Company 舞蹈乐团带来舞蹈表演《纱丽》，Rajasthan Josh 的印度民乐以及《奉献的形式》展览，展现出原汁原味的印度传统与当代的艺术，戏剧，音乐和舞蹈。

中国上海国际艺术节的“印度文化周”将向中国朋友们展示印度丰富多彩的传统文化，增加中国人民对印度的了解。

我相信印度文化周将进一步增进印中两国表演艺术的合作。今年是“印度旅游年”，我希望上海国际艺术节将鼓励更多中国游客赴印度旅游观光，亲身领略印度丰富多元的文化遗产，这也将加强两个大国间的文明交流纽带。

在此，我预祝中国上海国际艺术节圆满成功。

印度驻华大使 康特

Ashok K. Kantha

2015 年 9 月 25 日



भारत का राजदूतावास
पेयूचिह्न
EMBASSY OF INDIA
BEIJING

Message

India-China relations have witnessed all-round progress in the past few years. The landmark visit of Prime Minister Narendra Modi to China in May 2015, which came just eight months after the successful visit of President Xi Jinping to India in September 2014, has provided further boost towards strengthening India-China partnership. One of the key understandings that emerged out of these high-level visits is to foster closer people-to-people and cultural contacts between India and China.

In this context, it gives me great pleasure to note that for the first time in its 17-year history, China (Shanghai) International Arts Festival is showcasing an 'India Culture Week' this year. This cultural fiesta, which comprises musical *Bollywood Love Story*, dance composition 'SARI' by Daksha Sheth Company, folk music by *Rajasthan Josh* and the exhibition 'Forms of Devotion', portrays the best of traditional and contemporary Indian art, theatre, music and dance.

The India Culture Week at China (Shanghai) International Arts Festival will provide our Chinese friends glimpses of the multi-faceted cultural traditions of India and encourage greater understanding of India among the Chinese people.

I believe that the India Culture Week will also lead to increased collaboration between Indian and Chinese performing arts. Further, this year being the Visit India Year in China, I hope that this Festival will encourage more Chinese tourists to travel to India and see for themselves the rich and diverse cultural heritage of India. This would be an appropriate way to enhance civilizational linkages between our two great countries.

I extend my best wishes to China (Shanghai) International Arts Festival for successful organization of the Festival.

(Ashok K. Kantha)
29 September 2015

MESSAGE FROM WENG TIEHUI

The “India Culture Week” at the 17th China Shanghai International Arts Festival (CSIAF) will be unveiled on November 5th, 2015. Co-hosting the “India Culture Week” is an important step taken by China and India, two friendly neighbors and strategic partners, to deepen cultural exchange and cooperation between the two countries in a new era. With a long tradition of cultural exchange, great civilizations of China and India have interacted, influenced and learned from each other. India is well known for its colorful singing and dancing as well as splendid art works. As the country carries forward its cultural tradition, today it is also growing into one of the creation centers of modern art.

The “India Culture Week” at the 17th CSIAF will showcase both classical and new works by Indian artists in music, dance and exhibition. There are both passionate audio and visual feasts from Bollywood and cross-over productions with unique perspectives. Ancient and vibrant, spiritual and inspiring, the Indian culture will have its mysterious veil lifted in front of the Chinese audience in Shanghai thanks to the work of Indian artists.

The “India Culture Week” will help improve mutual understanding between peoples of China and India and take the friendly relations between the two countries to a new height. Building on the achievements of the past and with an open mind, we are ready to further deepen cultural

exchange between China and India and create a sound environment for growing bilateral relations as a whole.

I wish the “India Culture Week” a great success.

WENG Tiehui
Vice Chair of the Organizing Committee of
the 17th China Shanghai International Arts
Festival

Vice Mayor of Shanghai Municipal People's
Government

MESSAGE FROM WENG TIEHUI

第十七届中国上海国际艺术节“印度文化周”将于2015年11月5日开幕，中国和印度作为友好邻国与战略合作伙伴，此次联手举办“印度文化周”，是新时期深化中印两国文化交流与合作的重要举措。

长久以来，印度一直以其多彩的歌舞和斑斓的艺术品闻名于世，今天，印度在继承发扬传统文化的同时又发展成为一个现代艺术的创造中心。在此次文化周中，既有热情奔放的宝莱坞视听盛宴，也有视角新颖的跨领域独创展品，印度艺术家们将古老而又充满活力的印度风情、神圣而又富于灵性的印度精神带到申城，为中国观众揭开印度文化神秘的面纱。中印两国文化往来源远流长，两大文明相互交融，互学互鉴，在新时期秉承继往开来、海纳百川的理念，进一步深化文化交流，为双边关系整体发展创造了良好环境。

第十七届中国上海国际艺术节“印度文化周”将集中展示印度艺术家在音乐、舞蹈和展览领域的经典与创新作品。此次“印度文化周”的举办，不仅将深受中国观众的欢迎，也必将进一步促进中印两国人民的相互了解，推动中印友好合作关系迈上新台阶。祝愿“印度文化周”活动圆满成功。

翁铁慧
第十七届中国上海国际艺术节组委会副主任
上海市人民政府副市长

MESSAGE FROM SANJOY ROY

A MILLION FIREFLIES RISING!

In today's polarized world, it is imperative that we use the arts as a window to varied cultures and philosophies. The arts know no language and have a universality that allows the viewer to absorb the exotic, explore their differences and appreciate its diversity.

In a country that has the philosophical breadth and diversity akin to India, all you need to do is create a ground that is fertile and enrich it with the nutrients of imagination, social and economic inclusion, vision and resources.

We are delighted to have the opportunity of showcasing some of India's rich and diverse culture at the Shanghai International Arts Festival, One of the most vibrant platforms in China that showcases work from across the world.

SIAF has created an opportunity for a million fireflies to rise into the night sky, illuminating our hearts and our minds!

Sanjoy K Roy

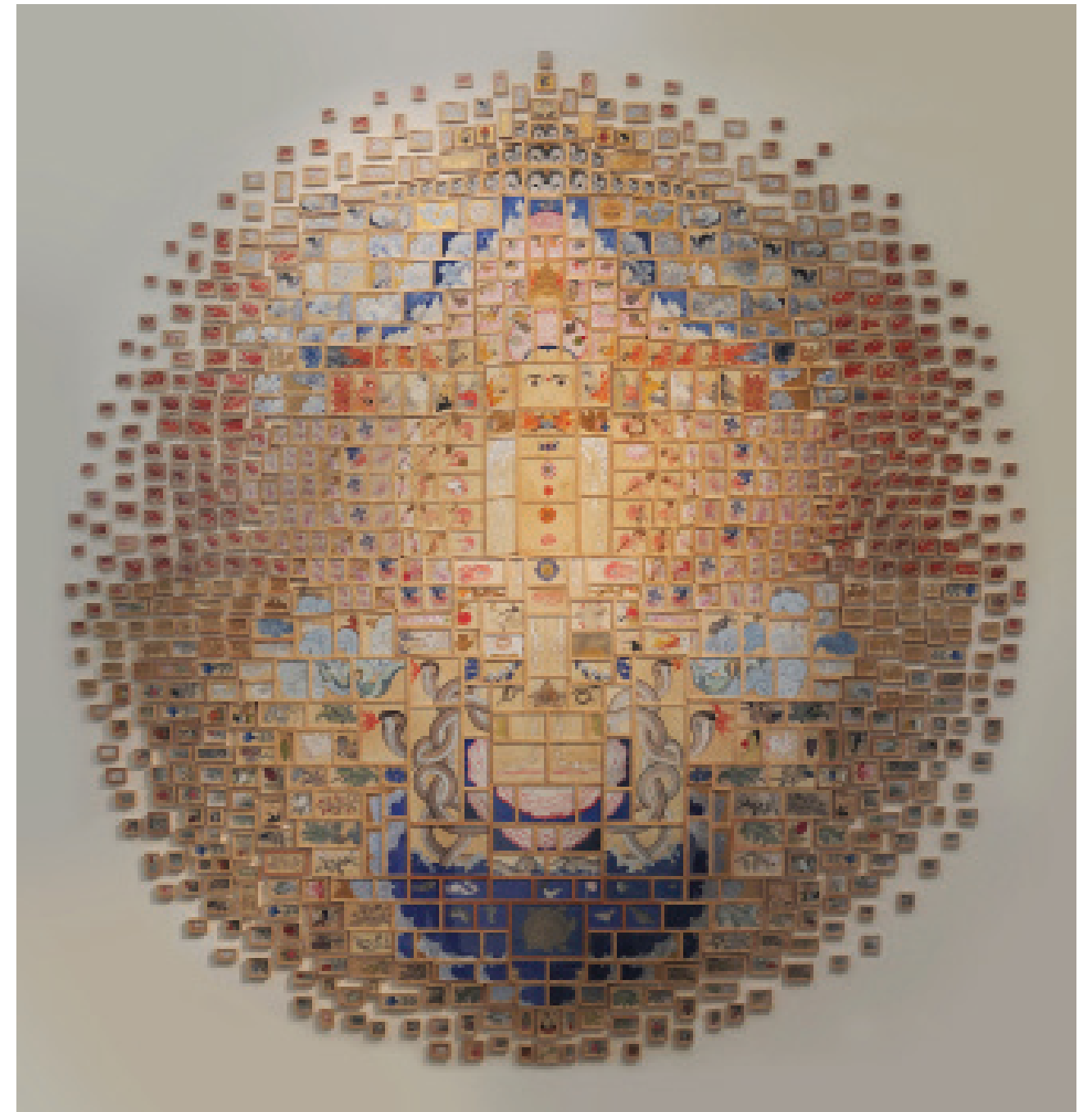
一百万萤火虫的升空！

在当今的极化世界中，我们必须用艺术作为一种多样化文化和哲学的窗口。艺术不需语言，具有普遍性，可以让观众吸收外来语，探索他们的差异，欣赏它的多样性。

在一个具有哲学的宽度和多样性类似于印度的国家，你所需要做的就是创造一片肥沃的土地，并以想象力、社会和经济的包容性、远见和资源来丰富它。

我们很高兴能有这次机会在上海国际艺术节，作为中国展示世界各地优秀作品最具活力的平台之一，来展示印度丰富多样的文化。

上海国际艺术节创造了一百万只萤火虫上升到夜空这样一个机会，照亮我们的心和我们的思想！



Manjunath Kamath | Vishvaroop

Watercolour And Tea Stains On Paper | Installation With 1,008 Works, Various Sizes | 2015

FORMS OF DEVOTION IN CHINA

Martin Gurvich

Director Museum of Sacred (MOSA)
Durbuy, Belgium

The Museum of Sacred Art (MOSA) is very happy to present *'Forms of Devotion: The Spiritual in Indian Art'* exhibition jointly with Teamwork Arts at the China Art Museum during the China Shanghai International Arts Festival.

It is very significant that one of the first major exhibitions of *'Forms of Devotion: The Spiritual in Indian Art'* outside of India is being held in China, a country that shares many similarities with India:

Both are great world powers
Both are growing economically at a fast pace
Both have a very large population
Both have a very long history
Both have a very rich culture and language
Both have a profound sense of spirituality
Both share some ancient philosophies &
Both share common concerns

I could go on and on but these I hope give a fair idea of the similarities.

China has not only become an economic powerhouse but also an artistic powerhouse. Chinese Art and Artists are delighting the world with their creativity and originality. Their work is as cutting edge as any Western Artist. There is also a great diversity, which is to be expected in a country as vast as China. India too is producing

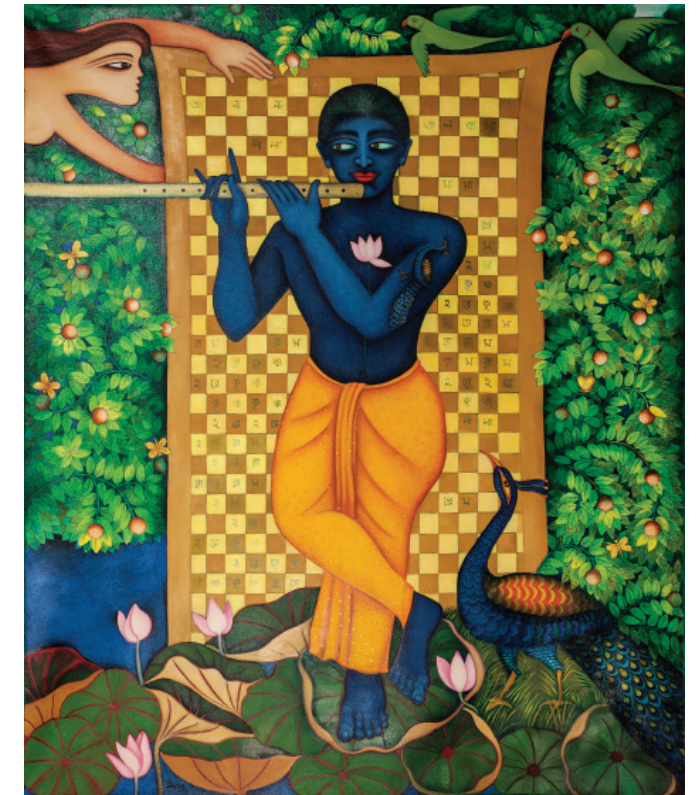
Art and Artists of great significance and *'Forms of Devotion'* project is a testimony of this.

Revolving around the theme of Spirituality in the Visual Arts *'Forms of Devotion'* embraces India's unique spiritual and artistic diversity taking in Hinduism, Buddhism, Islam, Christianity, Sikhism and Jainism besides others. Art in varied forms including painting, sculpture, installations, video, digital work and even fashion design; is practiced by artists from different parts of India. They represent the traditional, tribal and contemporary artists.

We hope that many visitors to the magnificent China Art Museum will be able to discover this rich culture from India during the Shanghai International Arts Festival. Other cultural and associated events from India, I hope will enhance the experience that the Chinese audience will be able to enjoy during the India focus week. We are extremely grateful to the Indian and Chinese Governments especially the Shanghai International Arts Festival, Indian Council for Cultural Relations, the Indian Ministry of Tourism, Teamwork Arts and all the Sponsors for making it possible for us to present this Unique Art Project in China.

I would like to thank especially Sanjoy Roy of Teamwork Arts who from the very beginning has supported us in this project and also added it to his very successful Festivals of India around the world.

And last but not the least I would like to thank Sushma K Bahl and Archana B Sapra, the curators, who have dedicated several years of their life to make the *'Forms of Devotion'* happen. Their passion, the respect they enjoy amongst the artists, their knowledge and experience, broad mindedness and sense of balance and inclusiveness have made *'Forms of Devotion: The Spiritual in Indian Art'* a unique cultural project that I hope will travel to many other important museums in the next few years.



Shipra Bhattacharya | He
Acrylic On Canvas | 152 x 127 cm | 2012

信仰的意境中国站

Martin Gurvich
比利时杜柏宗教博物馆（MOSA）策展人

在中国上海国际艺术节举办期间，宗教博物馆（MOSA）很荣幸能够与团队合作艺术（Teamwork Arts）一起在中华艺术宫共同展示“信仰的意境：印度艺术的精神”。

最为重要的是，在印度之外的其它地区举行的第一大展览“信仰的意境：印度艺术的精神正在中国这一与印度有着很多共同点的国家举办：

两国都属于世界大国；
两国都以快速的步伐实现经济发展；
两国都属于人口大国；
两国都拥有悠久的历史；
两国都有丰富的文化和语言；
两国都有深远的精神文化；
两国都有很多古代哲学；
两国都有共同关心的话题

我原本还想继续列举它们之间的共同点，但是我列出来的这些已经足以证明这两国之间的相似程度了。

中国不仅已经成为一个经济大国，而且还是个艺术大国。中国艺术和艺术家给全球各地带来了各自的创造力和独创力。对任何西方艺术家来说，他们所取得的成就是世界最前沿的。此外，他们还存在多样性，这是如中国这等国所期待的。印度也是个盛产艺术和取得伟大成就的艺术家的摇篮，“信仰的意境”项目就是这一点的见证。

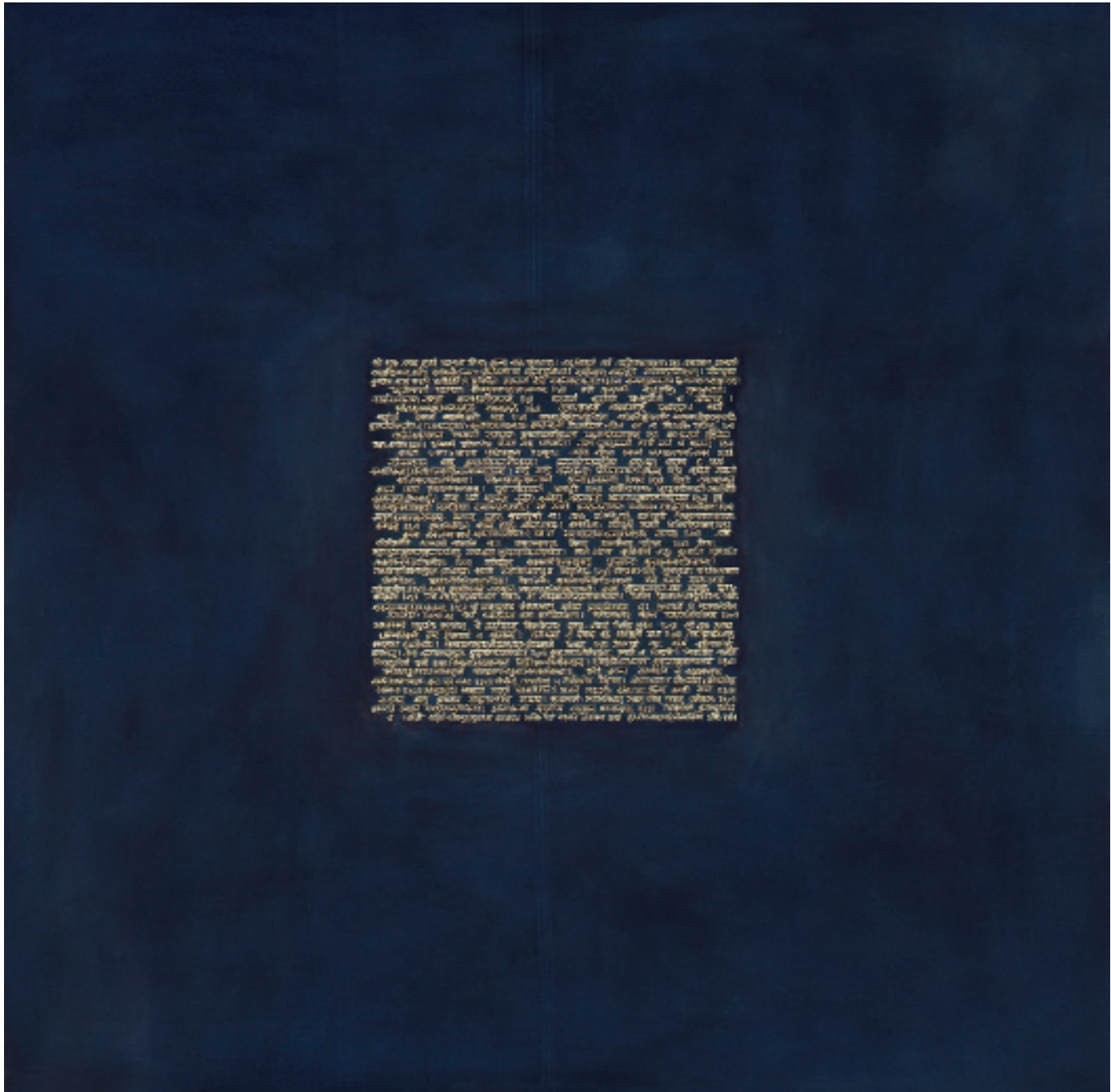
纵览视觉艺术的精神主题，“信仰的意境”围绕印度特有的精神和艺术自主性就除了其它之外的印度教、佛教、伊斯兰教、基督教、锡克教、耆那教等展开讨论。各种形式的艺术包括绘画、雕塑、设施、视频、数字作品，甚至还有服装设计；这些艺术形式由来自印度不同地区的艺术家们熟练掌握。他们代表传统艺术家、种族艺术家和当代艺术家。我们希望在上海国际艺术节期间参观雄伟壮丽的中华艺术宫的许多参观者能够发现来自印度的这些丰富的文化。我也希望来自印度的其它文化和相关的事件能够加强中国参观者的体验，能够让他们在印度焦点周期间尽情享受。我们非常感谢印度政府和中国政府，特别是上海国际艺术节、印度文化关系委员会、印度旅游部、团队合作艺术（Teamwork Arts）公司以及所有的主办方让我们可以参加这一中国独特的艺术项目。

我非常感谢团队合作艺术（Teamwork Arts）公司的圣乔恩·罗伊（Sanjoy Roy）从该项目开始以来为我们提供的支持，并且我们也在他成功参与的印度环球展中对其表示由衷的感谢。

最后一点，也是非常重要的一点，我希望对两位策展人Sushma K Bahl 和 Archana B Sapra表示感谢，他们数年来一直致力于“信仰的意境”的开展。他们对艺术家的热情和尊重，以及他们的知识和经验、丰富的思想和平衡感以及包容性让“信仰的意境——印度艺术的精神”成为一个独特的文化项目，因此我希望能够在未来几年中可以参观其它许多重要的艺术馆。



Raghupati Bhat | Buddha
Pigments On Paper | 37 X 27 cm | C 2010'S



Desmond Lazo | BLUE & GOLD II
Manuscript Gesso On Indigo Dyed Cotton Cloth | 213 X 213 cm | 2014

MULTIPLE CONTEMPORARIES & SACRED INDIAN ART

Sushma K Bahl & Archana B Sapra

The indelible connect between art, faith, and life transcends stylistic, geographical, chronological, and ideological boundaries. It traverses beyond past and present, human studies and sciences, or classical/folk/traditional and contemporary art. There is empirical evidence in civilizational footprints of the profound bond between arts and spirituality. This is reflected in multiple contemporaries be it in Indian sacred art or cultures from around the globe.

ART & AESTHETICS

The interface echoed as a complex blend of arts and aesthetics, encompasses historical traditions and contemporary urbanity, from East and West, collaterally and dialectically, ancient and modern, or simplistic and high tech. *Forms of Devotion: The Spiritual in Indian Art* defying a singular thrust is the focus of the multi-media multi-dimensional contemporary arts project. It is a collective confluence mirroring a layered mix of sacred cultures through the prism of select metaphors of Indian arts. The subcontinent-inhabited and enriched by a plural society with distinctive voices, identities, ideologies, cultures, faiths and denominations- is many 'India-s' in one. And its eclectic and fascinating mix of visual and performing arts and aesthetics are essentially

meditative, mystical and assimilative. Based on sound philosophical and scientific principles developed to a high level of sophistication, arts continue to permeate the country's syncretic socio-cultural milieu, inextricably intertwined with life - from birth to death.

Conceptualized around this notion of devotion in a plural and contemporary context the project meanders around different genres of art and aesthetics. India is one of the rare countries in the world, where one can see the most exquisite expressions that are akin to the antique masterpieces held in prestigious museums being re-created even today, and in all likelihood by the distant descendants of the principal artists who created the museum masterpieces, in the first place eons ago! Together with this rootedness exists a continuum of cultural synthesis involving cutting edge and experimental art. Often though, the traditional art forms are misunderstood and undervalued as 'crafts' by the art establishment and misappropriated and exploited by some of their own ilk. On a more open examination however, several artists are seen to re-invent and advance indigenous artistic traditions such as *pichhvais* painting in India, calligraphy in China, lacquer painting in Vietnam and puppetry in Indonesia, while also innovating and creating in newer genres.



Sanatan Dinda | Yugpurush 2
Acrylic On Canvas | 169 X 127 cm | 2014

Artists create art putting their hands and heart into the work to infuse it with *prana* (life) and *rasa* (juice) as a yogic exercise that embodies a unity of body, mind and soul, thought and action, restraint and intensity. The current exhibition represents a broad spectrum of contemporary art, aesthetics and practices. It encompasses work mostly by living artists, from different parts of the sub-continent and a few international ones. Some of them are renowned masters, others young and emerging artists. There is no antiquity and the work is dated post independence. It represents icons and ideas in

myth, folklore, popular culture and Sufi spirit across philosophies or beliefs, in today's global context. The collection includes two, three and multidimensional art, besides digitally designed video and project based or conceptual or performance or interactive work in varied modes, media and manifestations or genres, sizes, and faiths. The broad gamut runs deep into the roots, as it routes through different platforms to explore the theme in a plural context.

The spectrum of multiple contemporaries includes traditional, modern and postmodern trends running in tandem. The multitude of contemporary artists and groups and subgroups include work by artists of the Bengal School, Shantiniketan Group, The Progressives, Shilpi Group, Rajasthan School, Baroda and Bombay Groups, based in metros besides the 'others' from hinterland India. Each group of creatives is reflective of its distinct aesthetics and socio-cultural-political leanings. Avant-garde metro culture, digital and pop/kitsch art, some with conceptual depth others with a consumerist drift co-habit with the tribal and folk forms from rural hinterland as living traditions.

Selecting over 400 artworks in the exhibition from the larger MOSA collection, many of which have been specially created in response to the theme, was a challenge. As was presenting the diverse genres together on a shared platform, and in partnership with many different institutions. Keeping the focus simultaneously on the rootedness and innovation in art as practiced in the sub-continent and around the world today, helped conceptualize the display in nine cohesive groupings around the theme of the exhibition, rather than as per the art work's genre and irrespective of the creator's faith/class/age/gender/status/location.

ECLECTIC ENSEMBLE

As John Berger writes there are different 'ways of seeing'. The magic of a singular creative work, and the underlined myth, metaphor or experience may mean different things to different people at different times and not 'as though it were the only one'. The nine thematic groupings while cutting through various classifications or the creators' socio-economic or political lineage simply reflect the curatorial team's perception. The eclectic ensemble leaves the door open for the viewer's imagination to float through and take the artworks onto other terrains or domains of aesthetics as per one's preference or perception.

And the notion of 9 segments in which the collection is featured has been prompted by the

significance of number 9 as the highest single-digit number in base ten. Number 9 symbolizes completeness and eternity in cultures around the world. In Indian scriptures there is reference to *Navgraha* (nine planets), *Navrasa* (nine aesthetic experiences), *Navratan* (nine gems/jewels) and *Navratri* (nine days of fasting) while amongst the Chinese 9 is believed to be an auspicious and lucky number homophone of the word for 'long lasting'. In ancient China, emperors are said to have ordered construction of 9-dragon walls and 9 imperial palaces, for their reign to continue eternally. Buddha was believed to have 9 virtues, and important Buddhist rituals usually involve 9 monks. The Christian angelic hierarchy speaks for 9 choirs of angels. Ramadan the month of fasting and prayer is the 9th month in Islamic calendar. 9 is believed to be the humanitarian number.

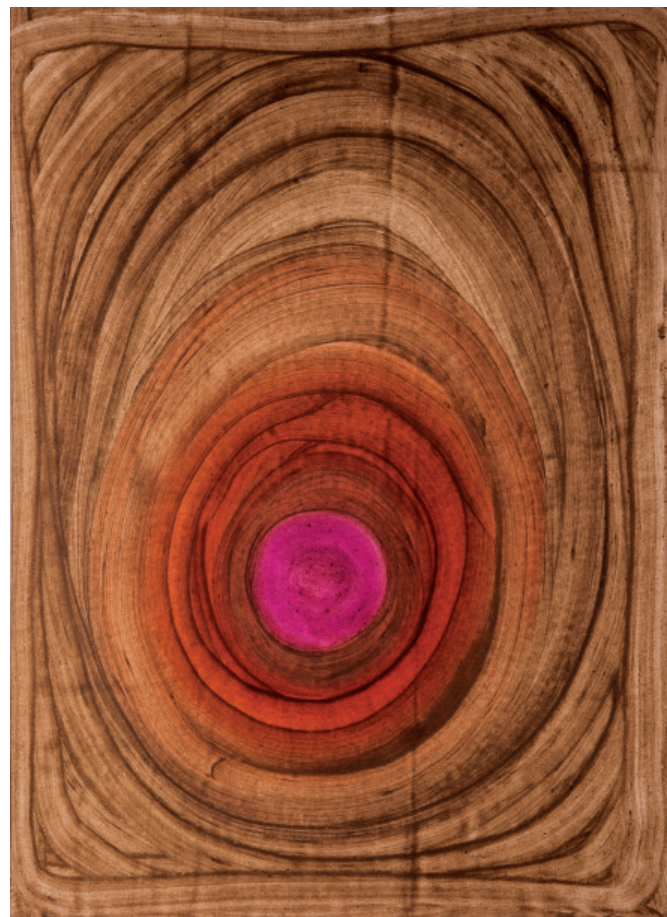


Drdha Vrata Gorrick | Navgrahas
Watercolor on paper | 15 X 22 cm | 2000

Hence the decision to figure Forms of Devotion in 9 thematic interdisciplinary segments - Absence Presence, Elemental Ecstasy, Cosmic Constellations, Imaging the Divine, Lila, Telling Tales, Pilgrims Progress, Sacred & Secular and Worlds Within. Designed for display in 9 sections as per the nine gems each segment focuses on a distinct aesthetic encounter to make up the cohesive eclectic ensemble.

In Absence Presence segment the divine spirit and sacred ideas are expressed in minimalist markings and discreet palette rather than in portraiture or narrative forms. Renderings suggestive of lines, dots, triangles and circles with restrained characteristics appear in abstraction. There are devotees who explore their voices and views juxtaposed against formless renditions while others idolize divinities as Gods. The abstract imagery appears in a matrix of expressions open to varied interpretations. Invoking peace, poise and a Zen ambience, such work induces concentration and meditation. Geometric patterns and symbols, tangible and intangible markings, incredible calligraphic renderings on paper, walls, textiles, and other materials including digital inputs; embody sacred and syncretic ideas and ideals. They are incised to give the divine spirit a supernatural appeal and sanctity for veneration. Myths, morals and metaphors are deconstructed in simple serene renderings often in subtle shades and shapes. The omnipresent divine appears as exuberant abstract forms and *nirgun* (formless) imagery in pristine and ethereal compositions to elucidate tranquility and unity of the self with the absolute.

The plurality of faiths has enriched the country's artistic repertoire. Nurturing nature is venerated for its beauty and bounty in almost all faiths since pre-historic times. The Elemental Ecstasy of nature is worshiped in India by a vast majority



Prafulla Mohanty | Untitled 2
Mud And Ink On paper | 30 X 22 cm | 2010

where sowing and reaping depends on clouds, rains and sun, as do rituals linked to change of seasons. Life patterns in harmony with nature are mirrored in veneration of *Kalpavriksha* or 'Tree of Life' that gives fruit and shade besides clean air and 'Mount Meru' full of precious minerals and life saving herbs. Birds, animals, trees, rivers, mountains, and stars, are recurrent elements in sacred artistic expressions. The luxuriant environment is represented as celestial sensuous beauties endowed with romantic attributes as icons of fertility and fecundity.

Panchabhuta (five natural elements earth, water, fire, sky and air) gifts of the heavenly skies, that impregnate *Bhudevi*, the mother earth and sustain life, appear in art, as faith and reverence for nature enjoins with science, astronomy and mythology. Variegated forms of flora fauna and living creatures that make up the universe, and re-affirm growth and cyclic nature of life; are celebrated and adulated in folklore and art alike. Based on logic and scientific knowledge, and not blind faith, nature is regarded as the epicenter of physical, metaphysical and spiritual universes by Hindus, Jains, Buddhists and others.

Equally significant is another body of work in this assemblage that manifests environmental and ecological concerns, about indiscrete human exploitation of natural beauty and its perennial resources. The votive offerings of artifacts created in clay, wood and other ephemeral



Jaidev Baghel | Danteswari Bagh
Lost-Wax Casting In Non-Ferrous Meta
116 X 94 X 22 cm | 2008

elements are left under a tree or near a pond or in a grove even today by people of many faiths. As they disintegrate and decompose to remix with the elements, new ones germinate to replace them. This calls for recycling, archiving, and conservation of nature and its organic resources as heavenly gifts to humanity that keep the cycle going.

The universe with its extraterrestrial, heavenly and celestial or other worldly cosmic constellations forms the tripartite union of earth, atmosphere, and the sun. Cosmic Constellations or planetary movements effect life patterns and are vital for renewal. Penetrating human subconscious, beyond the worldly limitations of body and mind or time and space, they make recurring appearance in oriental visual culture. The concepts of *srishti* (creation) and *pralaya* (dissolution) for renewal or the rituals of *bhumi puja* (earth worship) and *surya namaskar* (sun salutation) are reflective of the human understanding and admiration of astronomy and the cosmos. Represented as *Sri Yantra*, the vast universe is figured within a human body. Changes in the time of the day, seasons and the cycle of life run in parallel with movements of the planets and the cosmos. Well-ordered group of stars and planets, the patterns in which they rotate and their relative positions, denote mystical and metaphysical ideas around astronomy, astrology and weather cycle. They impact life sciences and occasionally get reflected in tantric art as occult beliefs. Artistic manifestation in geometric codes and aniconic representations of *yantra* and *mandala*, appear in art as several overlapping triangles. Also figured in this section is *bindu* (dot) symbolizing consciousness and the central axis with subliminal undertones. Universal symbols of life and energy - *prakriti-purusha*, yin-yang or male female polarity also wind their way through the art inspired by the cosmos.

THE MAGIC & THE MYTH

There is another body of work that involves 'Imaging the Divine'. The sacred task of transforming the divine spirit in tangible transcendental iconic form is often based on years of meditative and creative effort of the devotee artist, and not on a model. Several artists associated with diverse cults and movements, even today, create idols as per the canons prescribed in *Shilpashastras* (ancient Indian art and craft manuals) to create what must be both, visually delightful and spiritually elevating. Others give newer forms to the deity based on their dreams, vision, and prophecies. In Indian philosophy human form or body is perceived as the universe itself and divine forms are personified. Idealized yogic bodies are created, prepared, purified and adorned in varied moods and postures. The magic of the mythical divine form helps the devotee-viewer decode and internalize the idol through *darshana* (holy encounter). Imagined and created with dedication and passion, the artwork is endowed with life. Possibly ambiguous for the philosophers, the experience facilitates inner peace and awareness for the artist-creator as well as the devotee-viewer or *rasik*.

Spiritual art is a replay, a way of life, *Lila*, (divine sport or play) part real and part imagined. Featured in playful acts the idol appears as a super hero, or an action figure, master of martial arts with magical powers and wiser and larger than life. Narratives built around His divine acts are depicted in dance and music besides two and three-dimensional or electronic art. The characters featured may be gods, goddesses or demons, part human part animal, real or imagined, some sacred others profane, as figured in this collection. They are seen to enact diverse

mudras (postures), moods and *métier*, tasks and miraculous deeds - *lilas* - that are beyond mere mortals. Rooted in theology, from daybreak to sunset, birth to death, each day and each activity is linked to the celestial sport of the divine and rotate around the three worlds - the earthly realm, the skies above and the nether sphere. The divine *lilas* assume center-stage during festivals, auspicious celebrations, and other social occasions such as marriages, or even death. Living artistic traditions, immersed in local beliefs and devotional fervor, feature gods and deities in various playful acts. Eulogized by believers and devotees, the imagery speaks for the victory of good over the evil. While there are artistic manifestations evocative of divine grace, others are provocative and interrogative of some of the rigid or divisive socio-cultural-spiritual practices.

The magic of myths and narratives is at the center stage in Telling Tales grouping. Drawn essentially from cultures and cults that the artists dwell in, their works weave stories - old and new, in different materials and media. They bear distinct mythical motifs to connect with the viewer. Colorfully and imaginatively designed, sacred parables are re-created in an interface with current happenings and amazing incredulity. While Krishna is adored in *Lok-kala* or folk/tribal rural arts primarily in his baby or boy form and mainly as a savior, urban artists are seen to revere the icon more often as a philosopher saint. Using natural and available materials, with handmade tools, pastoral artists re-enact the magic of familiar legends and re-create indigenous rituals through their art. Tanjore artisans of Tamil Nadu create glittering iconic imagery and ritual objects in metal and stone, while mystic *Nataraj* (lord of dance) Shiva and his consort Parvati in multiple formations is a special trait of several artists from Karnataka. Kalamkari paintings and leather puppets created by artists of Andhra

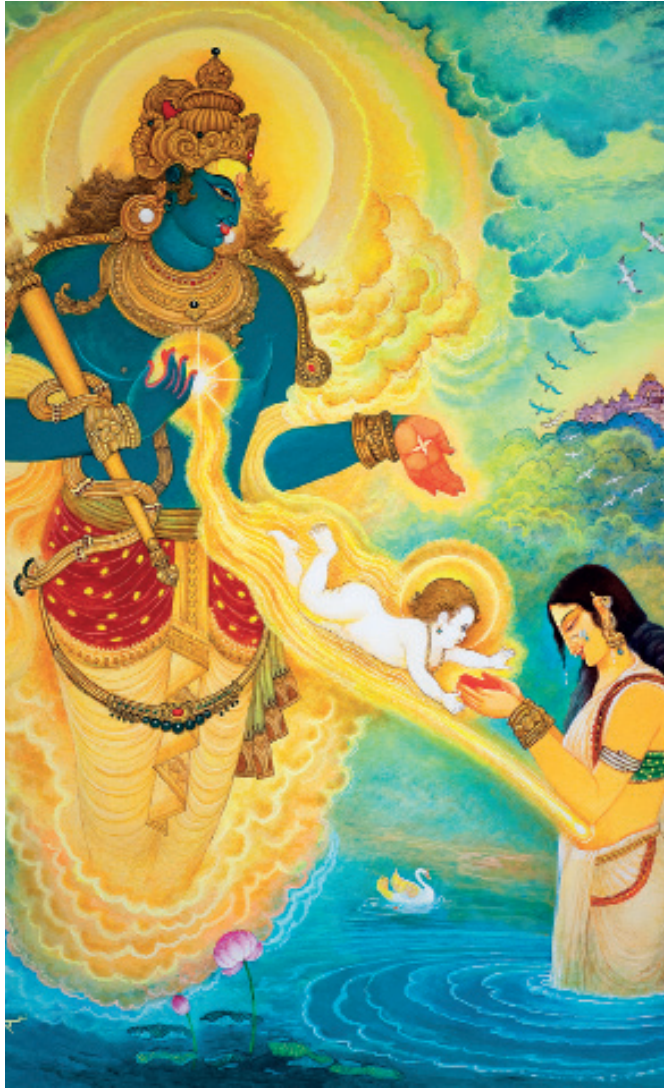


Reva Shankar Sharma | Radha Krishna Dancing In Moonlight

Pigments And Gold Leaf On Paper | 22 x 30 cm | C 2000'S

Pradesh rewrite scriptural narratives while those from Kerala feature mythological characters and episodes in mural paintings. Rajasthan is home for miniature art. Pichhvais are renowned for their figuring of mythology as does folklore of Bihar in Madhubani, Warli art of Maharashtra, Bengal work in Kalighat style, Pattachitra art of Orissa, Thangka painting from the Himalayan region and Dhokra idols in metal from Bastar. In a mix of faith and fiction, the repository visualizes and analysis characters, pantheons, stories, scenes, episodes and myths from Bhagavatam, Vedas, Jataka tales '*Panchatantra*' and other epics including Ramayana, Mahabharata, Bible and Quran.

Godly abodes - temples, mosques, churches or stupas, are believed to be endowed with sacred or healing powers and often linked to some historical or spiritual happenings. Set amidst nature on mountaintops, forests, caves or riverbanks they stand away from the madding crowds as featured in the artscape. Such pilgrimage sites offer a tactile or metaphorical experience of the celestial world '*Sat Chit Anand*' to the pilgrims who undertake the journey as per one's personal urge or belief. There is an inundation of sacred art and architecture, encompassing divine sculptures, epic murals, narrative paintings and installations besides temple structures that the devotees trek



GLN Simha | The Birth Of Yudhisthira
Pigments On Board | 60 x 49 cm | 2004

through, as in Pilgrims' Progress section. Such holy journeys are believed to help the faithful connect with the divine. One such circuit as per the *puranic* (pertaining to ancient) texts that many mortals in India wish to undertake at least once in lifetime is Chardham, the four significant

pilgrim sites spread across the country. Pilgrims tread in groups through sites and cities in search of divine boon or solace as for Ruth Yatra in Puri and Buddhist stupa site in Sanchi, or Bodhi Tree in Gaya under which Buddha attained his nirvana. On festivals and special occasions as during the legendary Kumbhmela held in cities through which the holy rivers flow, and annual gatherings during Ramzan at Jama Masjid; classical, tribal, folk and contemporary arts are seen to coalesce as they create a magical-spiritual fervor.

THE SPIRITUAL & THE SYNCRETIC

The Sacred and Secular, seen as two distinct underpins in Western philosophy, are perceived in Indian art as different sides of the same coin. Though each stream has its own distinct identity and tenets, occasionally turning confrontational, they converge in essence on universal principles of equality, co-existence and humanitarian concerns. The divine is widely perceived as omnipresent, everywhere in everything and everyone. Even those artists, who do not adhere to any particular faith or religion, can be seen to create art that voices their angst against violence and divisive forces.

In this land of Brahma-Vishnu-Mahesh, where Kabir, Nanak, Buddha and Mahavira were born, among other spiritual gurus, the sacred and secular get approached, shaped, revered and even contested from different perspectives. The colorful expanse includes magnanimous yogis, divinized gurus, fierce yoginis, militant ascetics, and romantic heroes; some sacred, others profane. Some are adored, others feared. The incessant and deep rooted connect between the sacred and secular, that goes back

several millennia is porous and free flowing, trespassing and co-habiting each other's domain. The enjoining of the two streams is however challenged time and again, due to their mistrust of each other, lurking at the edges. This is so especially in the current time and space where the worlds of personal faith and public display collide with politics to seek media attention.

People at large are happy to cohabit and partake what they like of each other's faith, despite occasional dichotomy. The country's constitution provides freedom to practice faith as per ones belief or choice. Muslim artists continue to make idols for Durga puja festivities in Bengal or *Pichhwais* for the Nathdwara temple in Rajasthan; and Hindu artists create calligraphic and other renderings in praise of Allah for devotees at Ajmer. Christianity and Islam's adherence to the principle of a single book and God, while Hinduism with its multiple scriptures and proverbial 330 million gods and goddesses- are some of the special features of distinct faiths which are respected widely. The intimate world of personal worship, shares the domain with public reverence across the board, as arranged around visual production with elaborate excursions such as the *Kanwar* or *Kaavad* yatra with specially created travelling shrines or the haj pilgrimage to Islamic sanctuaries in distant lands. The deities are domesticated and enshrined not only in homes but also in open spaces and at cross roads with a godly poster or a stone *lingam* (phallus) placed under a tree or in a corner.

Worlds Within examines the interface between diverse religious beliefs and the dichotomy that the faithful encounters in today's world. *Neti neti* (neither this nor that), sacred art represents unity in diversity, this and that, form and formless- a borderless global humanism. The mix and match of media, mode and techniques, old and new has

resulted in a lively hybridization of the sacred art scene. As an endless eternal ethical, holistic and syncretic stream devotional art is non sectarian and *sanatana*. It represents materiality and ethereality in a series of interblending, interacting worlds within worlds. Hindu philosophy and spiritual practices are multidimensional and not monolithic. It preaches asceticism and abstinence on the one hand and speaks for sexuality on the other, as a holistic experience as in *Kamasutra*.

In this land of multiple faiths and cultures, some fierce looking but auspicious beasts



Mohammed Zubair | Tughra
Calligraphy Pen, Ink And Watercolour On Paper
35 x 24 cm | 2003

are worshiped. And the contradiction in the reverence that *Devi* (goddess) is accorded on one hand, and the reality of gender bias encountered by women in contemporary world on the other, confounds the uninitiated, as does the persistence of social hierarchy even in worship patterns amongst believers of various faiths. Art in worlds within segment also reflects these concerns and calls for humanitarian equanimity.

Created by nearly 200 artists from across the country, the syncretic ensemble includes art in an assimilation of the traditional and modern besides digital art. In multiple formations and numbers most of it is available at the click of a mouse. Devotional reproductions as calendar art and in wearable garbs, which are more affordable, can be seen at street corners bringing commerce and culture in an interface. A contrast is offered in conceptual and project based art that questions and challenges inflexible patterns and practices that do not seem fair or fit in today's world. Crossing such rigid borders artistic patterns and practices mirror the conundrum. As they continue to evolve and assimilate, the art offers some fresh perspectives, raise questions where required and endorse what seems worthwhile. The artscape comes in tune with the times and in response to the preferences of the patrons, and interests of the artists themselves as well as the communities they live in. The bonhomie though gets overshadowed and exploited when politics trespasses into sacred art domains.

Varying in form, scale, function and akin to an endless river; sacred art is ever flowing, growing, and absorbing what comes along the way. There is a healthy proliferation of production. For larger projects, the artists are seen to work in groups using diverse materials, techniques and styles.

Multi-layered and overlaid with philosophical concepts and a sense of movement, present-day Indian art incorporates use of new technologies while drawing from traditional traits and tracks, to make spiritual imagery more readily and economically accessible to a wider public. Multiple contemporaries also include creations as video works and interactive projects with an intellectual blend. Contextualized in the history, and ideology of the civilization the work stems from, contemporary Indian art tends to be rooted and innovative simultaneously. Imbued with



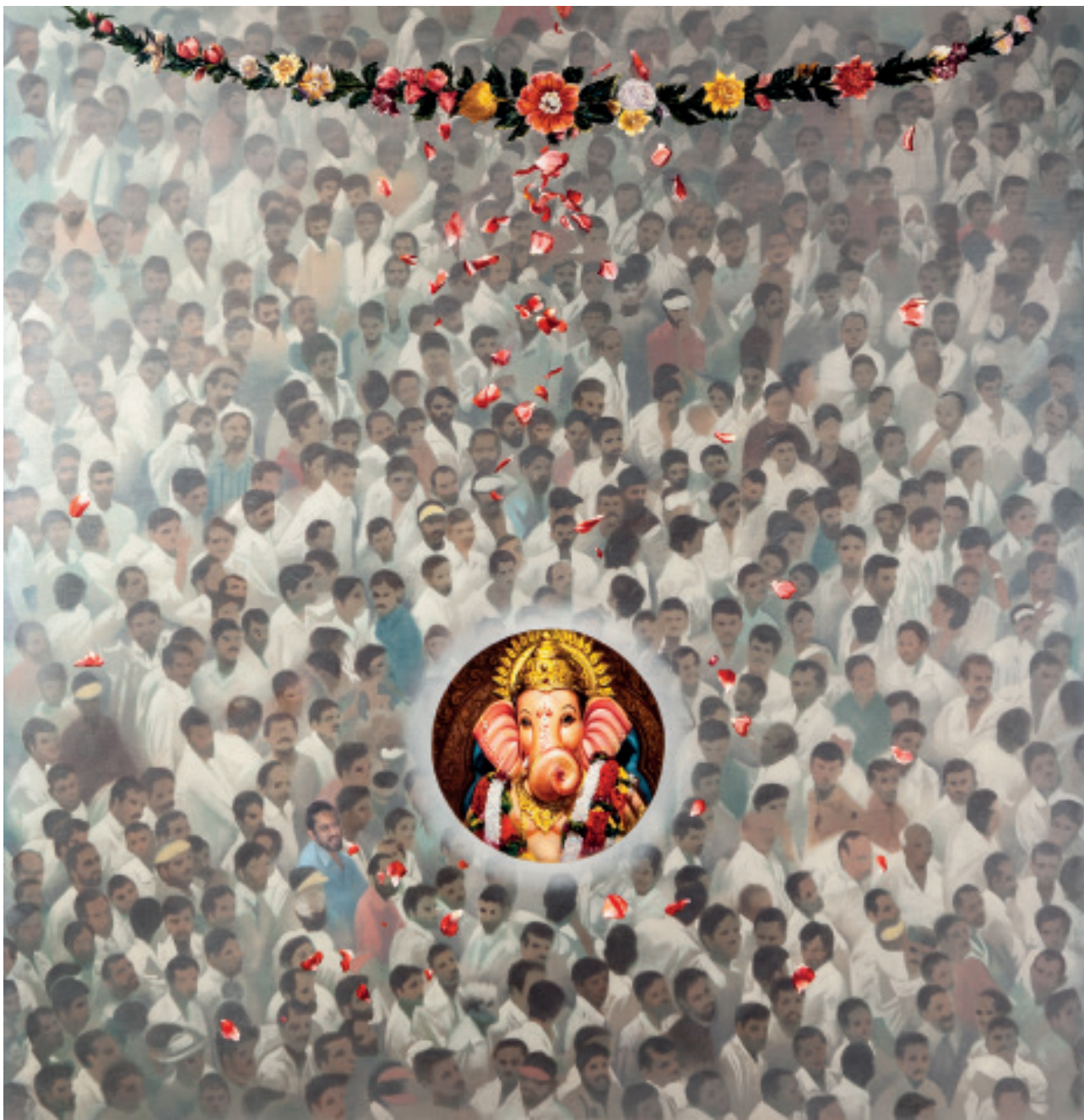
Sheba Chhachhi | Uta Nag
Illuminated Light Boxes In The Form Of Books, Wood,
Light, Digital Prints On Duratrans, With 2 Wooden Pedestals
107 X 64 X 18 cm | 2009

pleasure, spirituality and reflection, the artistic revelations presented in 9 thematic groupings help to evoke a commensurate ambience and bring the sacred and the secular closer together.

The Forms of Devotion collection manifests spiritual creations in pan-Indic, and micro site levels with a crossover in artistic genres and sacred practices. Using tangible metaphors around intangible spirituality, the works mirror the country's extensive and inclusive cultures. Rooted they re-route, re-frame and re-interpret the sub-continental culture and its timeless devotional parables in a current milieu, interweaving the spiritual with fantasy in fresh creations. They use old and new materials and tools, taking in their fold different worlds and universes, and speak for social cohesion in today's strife ridden world. The fairly large and inclusive but not exclusive or exhaustive repertoire includes paintings, prints, calligraphy, graphics, photography, figurines, sculptures, video, project based, conceptual and mixed media art. Exploring innovation within traditions, the multidimensional project includes the art exhibition, a catalogue, a double volume illustrated book, a film and a series of interactive sessions.

The holistic exposition transcends different socio-cultural-philosophical perspectives and creative practices as it speaks for unity in multiplicity - multiplicity in unity. It encompasses figurative, abstract, electronic, project based or other forms of art. Created for rituals and offerings, adornment and celebration, be it ascetic or ornate, rural or urban, old or new, mythical or modern, bazar art or high-end creations, local or global, and evocative or provocative; the assemblage of meditative, sacred and secular art includes icons, epics, and ideas. Presented on a shared platform the art flows as a continuum

and popular resource across different conceptual layering. There are monumental exhibits and miniscule objects, form or formless, private or public. There are icons adorning rich *alankar* (embellishments). Abstraction in minimal imagery and palette stands at one extreme of the oeuvre, wherein the dot says it all, while at the other end stands multiple armed, many headed, and heavily decorated gods and goddesses, referred to as 'Much Maligned Monsters' in the title of the book by Prof Partha Mitter. The spectrum of multiple contemporary expressions traverses through creations handcrafted in recent times. Reflective of the roots and routes of the country's plural cultures and interconnected in substance, the large syncretic multimedia multidimensional ensemble facilitates encounters and dialogue for social cohesion. It delves into the notion of unity in diversity in today's multicultural global context - *Vasudhaiva Kutumbakam* (world is a family).



Viveek Sharma | My City, My Lord
Oil On Canvas | 122 x 152 cm | 2012

多个当代人和神圣的印度艺术

Sushma K Bahl & Archana B Sapra

艺术、信仰和生活之间挥之不去的关系胜过题材上的、地理上的、按照年代顺序排列的和思想意识上的界限。它横贯古今，人学和科学，或者古典艺术、民间艺术、传统艺术和当代艺术。这一点反映在印度圣化艺术或者全球文化的许多当代人身上。

艺术和美学

界面体现了东西方、并行和非并行、古代和现代的，或者是过分简化的和高科技的艺术和美学的综合体。信仰的意境：印度艺术的精神违反了单一的推力是多媒体多维当代艺术项目这一现象。它是一种汇流现象，通过印度艺术选择隐喻的棱镜计画反映错综复杂的神圣文明。次大陆由说着独特语言、有着不同身份、意识形态、文化、信仰和教派的多元社会占据和充实，印度就是其中一个。它的折衷主义学派以及视觉与表达的魅力组合以及美学的本质是沉思、神秘和同化的。根据已经发展到一定复杂程度的健全的哲学和科学原理，艺术继续渗透到这个国家的融合的社会文化环境中，并且深入到一个人从出生到死亡这个生命过程中。

概念化的艺术围绕着奉献这个概念，在很多当代语境中，该项目围绕着不同的艺术和美学流派展开漫谈。印度是上半成熟的国家之一，在那里，你可以看到的最为讲究的表达是于古老的对于由久负盛名的美术馆杰作保存的相似的事物，即使今天，也是重新创作的，以及和所有由创造了美术馆杰作的主流艺术家的直系后代所保存的事物，那些东西将流传千古。加上这些根深蒂固的文化的集合体，包括前卫艺术和实验艺术。然而，通常情况下，传统的艺术容易被艺术建制误解和低估为“工艺品”，也容易被它们的某些家族成员滥用和利用。然而根据一个较开放的审查，我们发现若干艺术家重新

发明和发展本土艺术传统，诸如印度的Pichvai绘画、中国的书法、越南的漆画和印度尼西亚的木偶戏等，这些都是在新流派中经过改革和创造的。

艺术家们创造艺术，全心全意投入到工作中，用普拉那（生命）和拉莎（心血）将其融入到瑜伽练习中，这体现了身体、思想和灵魂的融合，思想和行动的融合以及约束与强度的融合。目前的展品代表着广泛的当代艺术、美学和实践。它包含来自次大陆不同地区的现代艺术家的大多数作品，其中有一部分是国际级的。他们当中有些人是知名的艺术大师，还有一些年轻的艺术家和新兴艺术家。没有高龄艺术家，这些作品都代表着独立性。在当今全球化语境中，它代表着贯穿哲学或者信仰的神话、民进风俗、流行文化和苏菲派精神中的图标和思想。收藏品包括二维、三维和多维艺术，除此之外，还包括数字设计视频和基于项目的或者各种形式的概念或者表演或者交互作品，以及媒体、证明或者流派、规模和信仰。广泛的范围已经根深蒂固了，就像它通过不同的平台在复杂的环境中探索主题一般。

多个当代人的范围包括传统的、现代的和紧随其行的后现代趋势。多个当代艺术家和团体以及亚组包括孟加拉学派、桑提尼克坦群组、进步派、Shilpi群组、拉贾斯坦邦学派、巴洛达团体和孟买团体的艺术家的作品，这些都以卖特洛人为基础，除此之外，还包括印度一些偏远地区的其它流派。每个创意团体都是其独特的美学和社会文化政治倾向的反应。前卫派的地铁文化、数字和流行音乐/媚俗艺术当中有些从概念上与用户至上主义者的共同习惯息息相关，在生活的方方面面，与来自乡村腹地的部落和民间化形态息息相关。

从较大的MOSA收藏品中挑选出450件展品，其中许多展品都是为了响应主题而经过特殊创造的，曾经

是一项挑战。正如其之前在共享平台上所表现的不同流派一样，它们与许多不同的机构展开合作。同时，继续关注次大陆和当今全球各地的实践艺术的创新，帮助概念化地展示围绕本次展览主题的九个紧密结合的组群，而不是根据艺术作品的种类，也不考虑创造者的信仰、等级、年龄、性别、状态和位置。

折衷派的总效果

正如约翰·博杰所写的，有很多观看方式。非凡的创造性作品的魔力和强调的神话、暗喻或者经历对不同时代的不同人来说可能意味着不同的事物，并不是指唯一。然而虽然九个主题性的组群可以分为不同种类或者创造者的社会经济或政治血统简单地反映策划团队的感知。全体折衷主义者作为观察者的想象力打开一扇门，让他们展开想象，并且按照一个人的偏好或者感知将艺术品带到其它地方或者艺术领域。

以不同收藏品为代表的这9个部分的概念受到数字9的重要性的启发，因为9是十位数中最大的个位数。数字9象征着世界的完整性和经久不衰的文化。在印度的经典著作中，提及Navgraha（九个星球）、Navrasa（九种审美体验）、Navratan（九种宝石/珠宝）和 Navratri（九个斋戒日），然而在中国，人们将9看作是一个吉祥数字，经常将9作为家庭电话号码，因为它有“长长久久”的意思。在古代的中国，人们都说皇帝要求建设刻有9条龙的墙和9个行宫，寓意着他的统治能够天长地久。人们认为释迦牟尼有9个优点，而且重要的佛教仪式上通常邀请9位僧侣作法。据说基督徒的天国等级集团有9个大天合唱团。伊斯兰教历的九月和祈祷月是伊斯兰历法中的第九个月。人们还认为9是人道主义数字。

因此决定用9为主题的跨学科部分来表示信仰的意境——缺乏存在感、四大元素的入迷、宇宙的星座，想象神学家、莱拉、测谎绝技、万人朝圣、神圣的永垂不朽的生活世界。根据九种宝石的九个界

面设计展示图，每个部分的焦点是不同的美感际遇，用来装扮着紧密结合的折衷主义者的总效果。

不存在——存在部分神圣精神和神圣的思想通过极简抽象派艺术家的标记和谨慎的颜料来表示，而不是通过肖像画和叙事形式来描述。用抽象的限制特点进行线条、圆点和圆圈的联想。还有一些信徒，他们探索他们的声音和与无形状的表演相对的观点，当然也有另一些信徒崇拜上帝等神仙。抽象的比喻出现在一系列表达中，它们针对多变的解释。呼唤和平、镇静和禅宗氛围，该作品引导人们专心沉思。呈现在纸上、纺织品上和其它材料商的几何图案、象征、有形和无形的标记以及不可思议的书法描写，包括数字输入；体现神圣的融合在一起思想和理想。雕刻这些图案等用来表示神圣精神是一种超自然的吸引力，是对神圣尊严的崇拜。神话、道德和隐喻可以解释为简单、平静的描写，通常表现在微妙色彩和图形中。无所不在的神学家表明丰富的抽象形式和原始的优雅的艺术作品中的nirgun（没有形状的）比喻，以阐明自己拥有绝对自我的平静和一致。

多种信仰丰富了这个国家的艺术节目。自史前时代开始，返璞归真是对几乎所有的信仰的魅力和丰富的崇拜。对大自然的本质上的入迷在印度受到绝大多数人的崇拜，在那里播种和收获取决于云彩、雨水和阳光，因此举行宗教仪式与季节的变化息息相关。与自然保持和谐的生活方式是对Kalpavriksha或者是对给予人类果实和庇护以及新鲜空气的“生命之树”、含有珍贵矿产资源的“梅鲁火山”以及救命的药草的崇拜的表现。鸟类、动物、树木、河流、山脉和星球都是神圣的艺术表现形式中反复使用的元素。把草木茂盛的环境描述成天体的感性美，赋予它们浪漫的属性，给它们贴上同多产和肥沃的标签。Panchabhuta（五种自然元素——地球、水、火、天空和空气）是天堂馈赠的礼物，它们使Bhudevi、大地和地球上的生命丰富多彩，这些元素都体现在艺术当中，通过科学、天文学和神话学作为信仰和对自然界告诫的尊重。组成这个宇宙的五彩缤纷的动植物世界和生灵和再次证实了生命的成长和周期性；这些也都在民俗学和艺术等方面得到赞美和称赞。根据逻辑知识和科学知识，而

不是盲目信仰，印度教徒、耆那教徒、佛教徒和其他人将自然界称为物理的、超自然的和精神世界的中心。

同样重要的事情是，在这次展览会中其它机构的工作也证明了大家对环保和生态的关注，对人类大规模开采这美丽自然界和其多年生资源的关注。即便是当今世界，也仍然有很多人在树底下或者池塘边或者是小树林里对利用泥土、木材和其它转瞬即逝的元素创造而成的上古神器进行虔诚的祭拜。当它们分裂或者腐烂重新与这些元素混合在一起，新的一代将会发芽成长并且取代它们。这种称为循环、归档和自然保护，而且它的生物资源就像是上天赐给人类的礼物，让这世界继续轮回。

宇宙及其地球以外的空间，是上天、天体或者其它世间的宇宙星座形成了地球、大气和太阳的三重联盟。宇宙星座或者行星运动影响着生活模式，它对万物更替来讲是至关重要的。渗透的人类潜意识，超出身体、思想或者时间和空间的世俗的限制，这种潜意识再现了东方人的视觉文化。关于srishti（创造）和pralaya（分解）更新的概念或者bhumi puja（地球崇拜）以及surya namaskar（太阳崇拜者）的宗教仪式都是人类的理解力和对天文学和宇宙的崇拜的体现。通过环形图纹曲面的形式将广袤无垠的宇宙体现在人体上。日月更替、季节变换还有生命的轮回都与这些星球和宇宙的移动同时发生。错落有致的星星和星球的组合，它们旋转的方式，以及它们之间的相对位置都表示围绕天文学、占星学和天气循环的神秘而又超自然的思想。它们影响着生命科学，偶尔也以超自然信仰的形式在密宗艺术中得以体现。几何代码的艺术体现和yantra和 mandala的象征性的体现都以若干重叠的三角形的形式在艺术中得以体现。本节中还有一个特点便是bindu（圆点）象征着意识，利用潜意识的底色表示中央轴。生命和能量——prakriti-purusha，阴阳或者男女两性的通用符号也通过受到宇宙启发的艺术往下发展。



Kishore Sadashiv Mashe | Peacock
Pigments On Cloth | 53 X 32 cm | 2012



Bratin Khan | Buddha: The Celebration Of Nirvana
Tempera On Canvas | 122 X 122 cm | 2009

魔力与神秘

‘神之想象’有另一种作品形式。以有形、先验的圣像形式转换神圣精神，这种神圣任务时常需要信徒艺术家进行多年的沉思和创造性工作，没有固定的模型。甚至在今天，数名与多个教派和运动有关 的艺术家按照Shilpashastras（古印度艺术和工艺手册）中的规定制作神像，必须使神像外表美观，鼓舞人心。其他艺术家根据他们的梦想、愿景和预言赋予神以更新颖的形式。在印度哲学中，人类形式或人体被看作是宇宙本体，神圣形式拟人化。他们创造了理想化的瑜伽身体，将人体描绘成不同的色调和姿势。神秘的神圣形式之魔力帮助信徒参观者通过darshana（神圣的相遇）解释神像并使其内在化。艺术家满怀激情尽心尽力地进行想象和创造，艺术品被赋予生命。经历对于哲学家而言可能比较模糊，但是经历使得艺术家创造者和信徒参观者或rasik获得内心的平静和意识。

精神艺术是生活的再现，是一种生活方式，Lila（神圣运动或比赛），包含部分是真实，部分想象。神像以幽默行为的特点，呈现超级英雄或动作人物、武术高手，他们拥有神奇的力量，比生活中的人物更聪明，体型更大。除了二维和三维艺术或电子艺术外，艺术家用舞蹈和音乐围绕神像的神圣之举展开叙述。作品集中描绘的特色人物包括众神或恶魔，部分是人，部分是动物，有些是真实的，有些则是想象的，有些是神圣人物，其他的则是世俗人物。他们表现出不同的手势（姿势）、情绪和技能、人物以及不可思议的行为——lilas——超越了纯粹的凡人。植根于神学，每天每个活动从日出到日落，从出生到死亡，都与天上神的运动有关，围绕三个世界旋转——尘世间、上面的天空和下面的地球。神圣的lilas在节日期间、吉祥的庆祝活动 期间以及其他社交活动，如婚礼，甚至葬礼成为举办这些活动的中央舞台。现存的艺术传统沉浸在当地信仰和虔诚热情中，通过不同幽默行为的众神和神灵展现出来。被信徒颂扬的神像诉说着善良战胜了邪恶。这些艺术表现使神灵施恩的形象再现，而其他一些艺术表现则引起争论，质疑死板、离间的社会文化精神实践。

神话和叙事的魔力是在讲故事小组的中央舞台。他们基本上从艺术家生活的文化和教派中获取灵感，编成故事——以不同材料和媒介在作品中展现老故事和新故事。这些故事表现出不同的神话主题，与参观者相联系。他们利用当前发生的事件和令人惊异的怀疑，发挥想象力通过多彩的设计对这些神圣的预言进行再创造。在Lok-kala或民间/种族乡村艺术中，人们主要崇拜婴儿或男孩形态的克利须那神，将其视为救世主，都市艺术家则时常将圣像尊崇为哲学圣人。牧师艺术家再现了熟悉传说的魔力，以艺术形式重新创造本土的宗教仪式。泰米尔纳德邦坦焦尔的工匠用金属和石头创造了艳丽夺目的形象塑像和仪式物品，而卡纳塔克邦的多名艺术家则特别专注于创造多种形式的神秘的湿婆神（舞蹈之神）和他的妻子巴瓦娑。安得拉邦的艺术家创作的卡拉木卡里绘画和皮革木偶改写了圣经故事，而喀拉拉邦的艺术家则采用壁画形式描绘神话故事和一系列事件。拉贾斯坦邦是微星艺术之乡。Pichhvai绘画以其描绘的神话故事而著名，马杜巴尼比哈尔的绘画主要描绘民间传说，马哈拉施特拉邦的Warli艺术、卡立格特风格的孟加拉作品、奥里萨邦的Pattachitra艺术、喜马拉雅地区的唐卡画和巴斯塔的金属Dhokra雕像也是如此。在多种信仰和故事的混合中，艺术资源形象化地展现和分析《博伽瓦谭》、《吠陀经》、《本生经》故事集‘五卷书’、以及《罗摩传》、《摩诃婆罗多》、《圣经》、《可兰经》等其他史诗中的人物、众神、故事、场景、一系列事件和神话。

人们认为神的住所——寺庙、清真寺、教堂或舍利塔被赋予神圣力量或治愈力，时常将其与一些历史事件或精神事件联系起来。这些建筑物设在山顶、森林、洞穴或河堤等自然环境中，远离艺术中描绘的喧嚣人群。这类朝圣地为那些因为个人坚持或信仰远道而来的朝圣者提供具有实体感觉的天国‘Sat Chit Anand’隐喻性体验。如《天路历程》描绘的那样，除了信徒长途跋涉前往的寺庙建筑物外，神圣艺术和建筑泛滥，包括神圣雕塑、史诗壁画、叙事画、以及奇特展品。人们认为这种神圣之旅有助于忠实的信徒与神灵交流。按照《往世书》（古代印度神话传说的汇集），在印度很多凡人想要在其一生中至少有一次朝圣，进行印度的四



Francis Newton Souza | Jesus
Dry Pen And Watercolour On Paper | 28 X 22 cm | 1983

圣地朝圣之旅。朝圣者成群结对地穿过很多地区和城市，如普里的Ruth Yatra和桑吉的佛塔所在地、或释迦牟尼在菩提树下涅槃的伽耶菩提树，寻找神之恩赐或慰藉。在节日和特殊场合，如城市举办传说中的Kumbh Mela促使圣河流动，人们每年在Ramzan期间都会聚集在贾玛清真寺；传统艺术、部落艺术、民间艺术以及现代艺术结合在一起，创造出有魔力的精神热情。

神圣与融合

神圣和世俗，在西方哲学看来是两个分立的基石，在印度艺术中被认为是同一个硬币的两面。每一个流派都有自己独特的身份和信条，虽然偶尔对立，

但究其本质，他们同样追求平等、共存，以及人道主义。普遍认为，圣灵是无所不在的，存在于每一片土地之上，存在于万物之内。即使是那些不遵循任何特殊信仰或宗教的艺术家，从他们创造的艺术中也能看出他们对反对暴力、分化势力的焦虑之情。

在梵天-毗湿奴-马赫什的土地上，卡比尔、那纳克、释迦摩尼和摩诃毗罗出生在这里，在其他的精神领袖之间，神圣和世俗彰显、成形、受到敬畏甚至从不同角度受到质疑。多彩的扩张包括度量宽大的瑜伽修行者、被神化的领袖、激烈的瑜伽女修行者、激进的苦行者，以及浪漫的英雄；一些人朝圣，一些人亵渎。一些人崇拜，一些人恐惧。神圣与世俗之间的连接不断地根深蒂固，以至于可以追溯几千年前，双方互相渗透、互相交融的日子。然而由于彼此的不信任，两个流派的禁令时常受到挑战，一触即发却又隐藏暗伏。在当今时代和世界中，大多数人的信仰和公开展示与政治冲突，却去寻求媒体的关注，这是如此的非比寻常。

大多数人喜欢未婚而居，尽管偶尔会有分歧，但是他们仍然喜欢分享彼此信仰中自己喜欢的部分。国家宪法提供了信仰自由，人们可以按照自己的信仰和选择来将其实践。穆斯林艺术家继续为在孟加拉举行的Durga puja，或拉贾斯坦邦的纳特杜瓦拉寺庙制作雕像。印度教艺术家为阿杰梅尔的信徒们创作书法以及其他绘画作品以赞扬真主阿拉。基督教和伊斯兰教坚持着一位神灵，一本经书的原则，而印度教却拥有着大量经文以及众所周知的3.3亿个神灵和女神——这是不同信仰的一些特征，被人们广泛尊重。个人崇拜的亲密世界，全面分享着公众崇拜领域，就如安排在周围精心设计的短途旅行的视觉成果，比如具有专门创建的旅行圣地的Kanwar或Kaavad朝圣，抑或去遥远的伊斯兰圣所朝圣。神灵被驯化，不仅置于家庭中的神龛内，而且还供奉在开放的场所，在十字路口贴神像图，或者将石制的灵甘（阳具）放在树下或角落里供奉。

世界范围内探讨着在今天的世界中如实遭遇的不同宗教信仰和分歧。Neti neti（非此亦非彼），神圣的艺术家代表了多样性的统一，这个与那个，有



Anonymous | Tara, Mother Of Compassion
Newari, Gold Plated Silver With Stones
24 X 16 X 10 cm | C 2000

形的和无形的——一个无国界的全球性人道主义。媒体、模式和技术、旧事物和新事物的组合与匹配已经导致了神圣艺术场景的真实融合。由于一个无尽永恒的道德的、整体的以及融合的流派信仰艺术是无宗教的，并且sanatana，它代表了世界内一系列相互融合、相互作用的世界中的物质性和灵妙性。印度哲学和精神是多方面的，并非铁板一块。一方面，它宣扬苦行和禁欲主义，另一方面它支持性行为，如爱经中的完整体验。在这片多种信仰与文化的土地上，崇拜着一些相貌狰狞但吉兆的野兽。一方面崇拜着德维（女神），另一方面在当今世界的现实生活中，妇女们仍然遭受着性别歧视，这种矛盾困扰着不经世事的人们。在社会阶层的持续性之中，甚至在具有不同信仰的信徒之间，其崇拜模式也存在着这种矛盾。部分世界艺术也反映了对人道主义泰然处之的关心和呼吁。由来自全国各地接近200名艺术家合力创作，其合一的整体，融合了除数字艺术之外的传统和现代艺术。它拥有着多种形式和编号，点击鼠标便可浏览其大部分整体。在一个界面可以看到那些虔诚但实惠的复制品，如挂历艺术或服装等出现在大街小巷，带动了商业和文化。在概念上对比，那些似乎不再公平或者已经不再适合于当今世界的僵化模式或做法，受到了基于艺术项目的质疑和挑战。跨越这样的刚性边界，艺术模式和做法反映出了此难题。当他们继续发展和同化时，艺术提供了新的观念，提出了问题，什么地方需要，什么似乎是值得认可的。艺术景观与时并进，响应顾客的喜好，并且使艺术家自己，以及他们居住的社区受益。当政治侵犯了神圣艺术的领域，温和黯然失色并被加以利用。

神圣艺术有多种形式、规模和功能，像一条无尽的河流，一路上永远在流动、发展和吸收。作品以一种健康的方式扩展着。对于大型项目，艺术家以小组开展工作，采用不同的材料、技术和风格。当今的印度艺术利用多层重叠的哲学概念，有运动感，在吸取传统艺术的特性和思路的同时，采用新技术，使得广大公众更容易花更少的钱欣赏到精神塑像。许多当代艺术家也在影视作品和互动项目中融入了知识融合。当代印度艺术倾向于植根于历史，作品来源于文化思想意识，同时具有创新性。9个

主题小组展示的艺术启示充满了快乐、灵性和反思，有助于唤起适当的气氛，让神圣和世俗结合得更紧密。

《信仰的意境》作品集展现了pan-Indic形式的精神创作，微型场所跨越了艺术流派和神圣实践。作品通过有形的隐喻表现无形的精神，反映了广大、包容的印度文化。这些作品植根于传统，植根于传统，在当代环境中重新布线、重新设定框架、重新解释次大陆文化及其永恒的虔诚预言，在新创作的作品中将精神与幻想交织在一起。艺术家用新旧材料和工具，在教会中展示不同的世界和宇宙，在充斥着冲突的今天代表着社会凝聚力。作品集相当庞大，包含众多类型但是题材并不广泛或详尽，包括油画、版画、书法、图片、摄影、雕像、雕塑、视频，以项目为基础的、概念性和混合媒介艺术。在传统中探索创新，多维项目 包括艺术展览、一个目录、双卷绘本、一场电影和一系列交互会话。

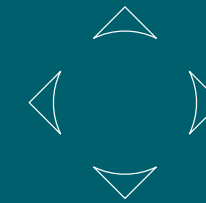
整个博览会已经超越了不同形式的社会文化哲学视角和创造性实践，因为它代表复杂中的统一——统一中的复杂。它包含基于比喻的、抽象的、电子的和项目或者其它形式的艺术。针对宗教仪式和供品、装饰品和庆祝会而创办，它是禁欲主义的或者华丽的、乡村的或者郊区的、老的或者新的、神秘的或者现代的、集市艺术或者高端创造、地方或者全球性的，以及引起回忆的或者刺激的；沉思的、神圣的和世俗的艺术的结合体，包括图标、叙事诗和思想。通过不同的概念层，以连续的和流行的资源形式展现在共享平台上的艺术流。还有很多有纪念意义的展览和极小的物体、形式或者没有形式、私人或者公有的艺术。还有用来装饰富裕的alankar (embellishments)的图标。最小的比喻和调色板的抽象概念代表着全部作品的一个极端，其中圆点说明了一切，然而在另一端，还有很多全副武装的，有很多头和装饰华丽的神灵和女神们。参考Partha Mitter教授写的“很多邪恶的怪物”一书。多个当代人的范围通过近代手工创作表示横断关系。体现在国家多元文化的根源和路径中，并且与物质相互连接，还有大量的融会贯通的多媒体多维特效设施和社会凝聚力的对话。它在当今的多种文化的全球语境中——Vasudhaiva Kutumbakam（全球是一个大家庭）探讨差异中的统一。



Yusuf Arakkal | Sun Wheel
Copper | 84 X 84 X 43 cm | 2002



Akkitham Narayanan | Devotion-2
Oil on Canvas | 130 X 97 cm | 2004



ABSENCE PRESENCE

缺失与存在

Become totally empty. Quiet the restlessness of the mind
 Only then will you witness everything unfolding from emptiness

变得彻底空下来 让混乱的脑子静下来 那时你才能见证每样东西从空虚开始展开

- Lao Tzu

The two terms are self-referential and dependent on the notion of being. Presence refers to the fact or condition of existence. Absence in contrast suggests non existence or the state of being away from a place or person or happening or thing or an idea. Absence presence manifests itself in ethereal abstract visual language. Minimalist markings and discreet palette, suggestive of — lines, dots, triangles and circles with restrained characteristics — juxtaposed against formless renditions appear in a matrix of expressions open to varied interpretations. Invoking peace, poise and a Zen ambience, such work induces concentration and meditation.

两个术语是自我指认的，取决于存在的观念。存在指的是事实或者存在条件。反之，缺失意味着不存在，或远离一个地方或人或事件或东西或想法。“缺失存在”表示缥缈的抽象的视觉语言。极简抽象艺术家的标记和谨慎的调色板，让人联想起——带有克制特色的线条、点、三角形和圆圈——并列于无形的演绎中，出现在一系列的表达中，存在多种解读。激发和平、平衡和禅宗的氛围，这种作品可以引人专注和冥想。



Balan Nambiar | Kannadi Bimbam With Prabhavali
Stainless Steel | 48 X 46 X 31 cm | 2004



Ramesh Kalkur | Source I & II
Acrylic On Fabric On MDF | 183 X 122 cm | 2004



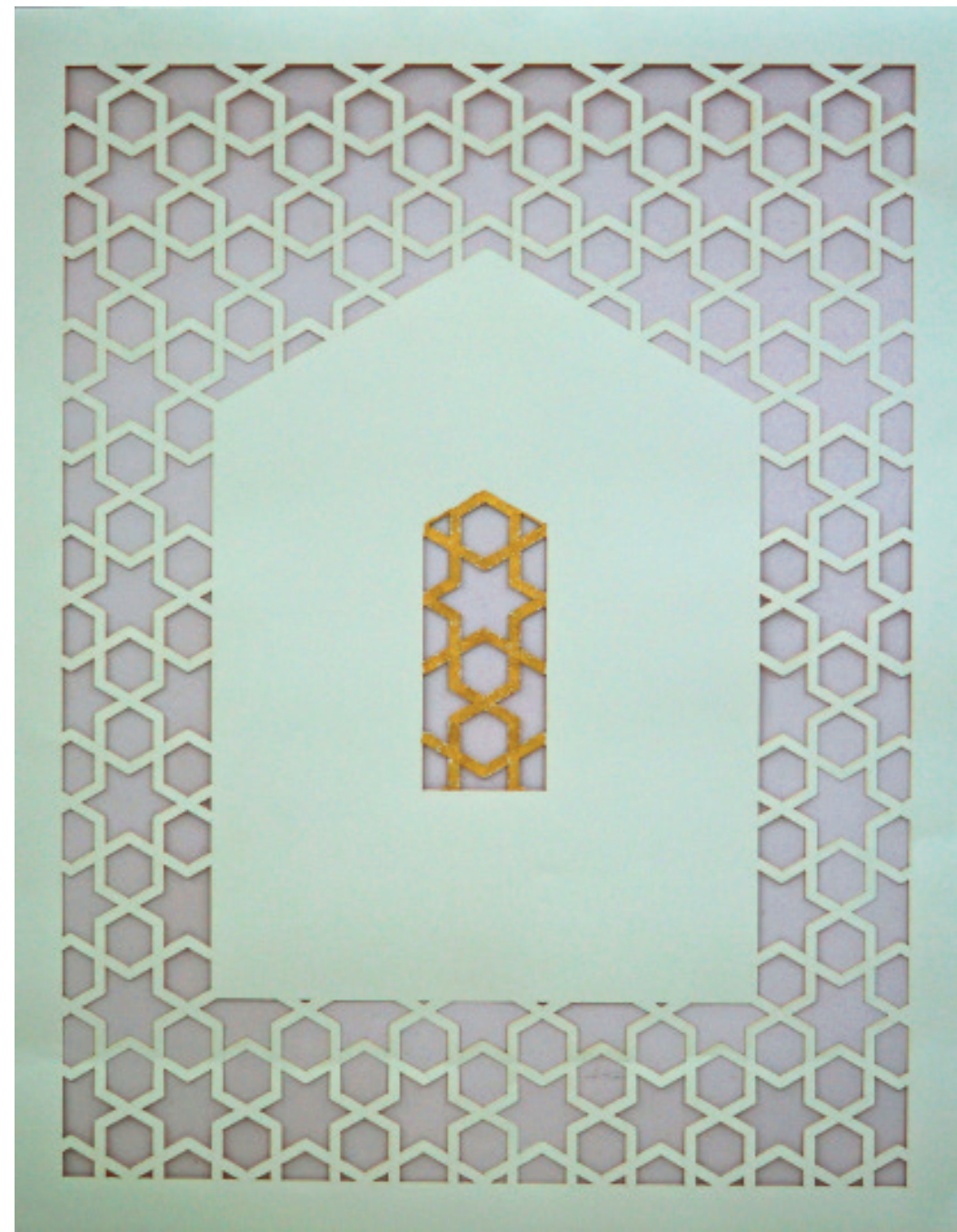
Michael Buhler Rose | Kum Kum & Turmeric
Print Mounted On Dibond | 53 X 43 cm | 2010's



Nandita Chaudhuri | Shivo-Hum
Mixed Media And Collage On Canvas | 100 X 100 cm | 2014



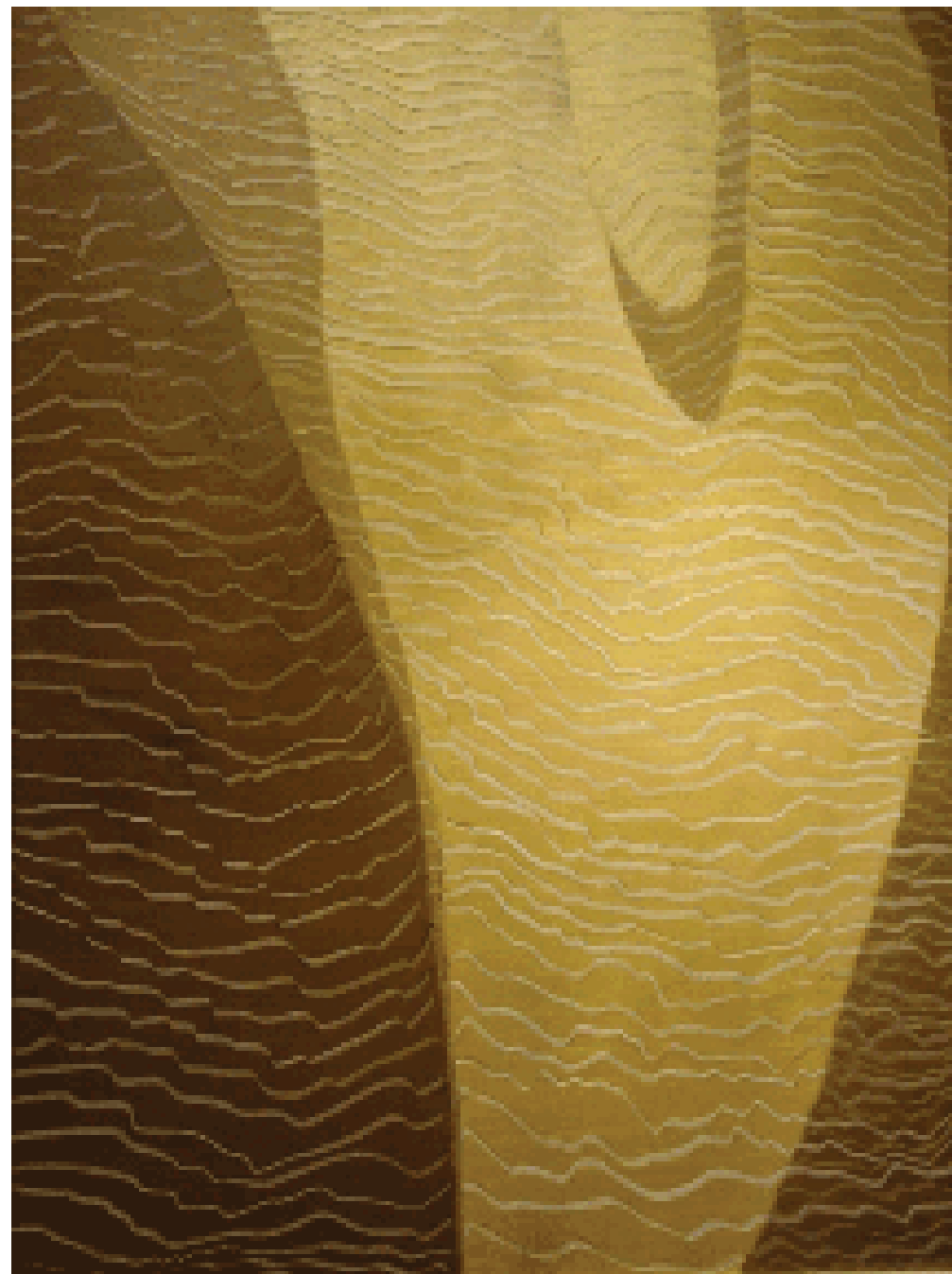
Harsha Vardhana Swaminathan | Untitled II
Mixed Media On Paper | 66 X 109 cm | 2014



Chetnaa Verma | 'Light' The Sacred
Paper Collage With Gold Foil And Lights | 105 X 83 cm | 2014



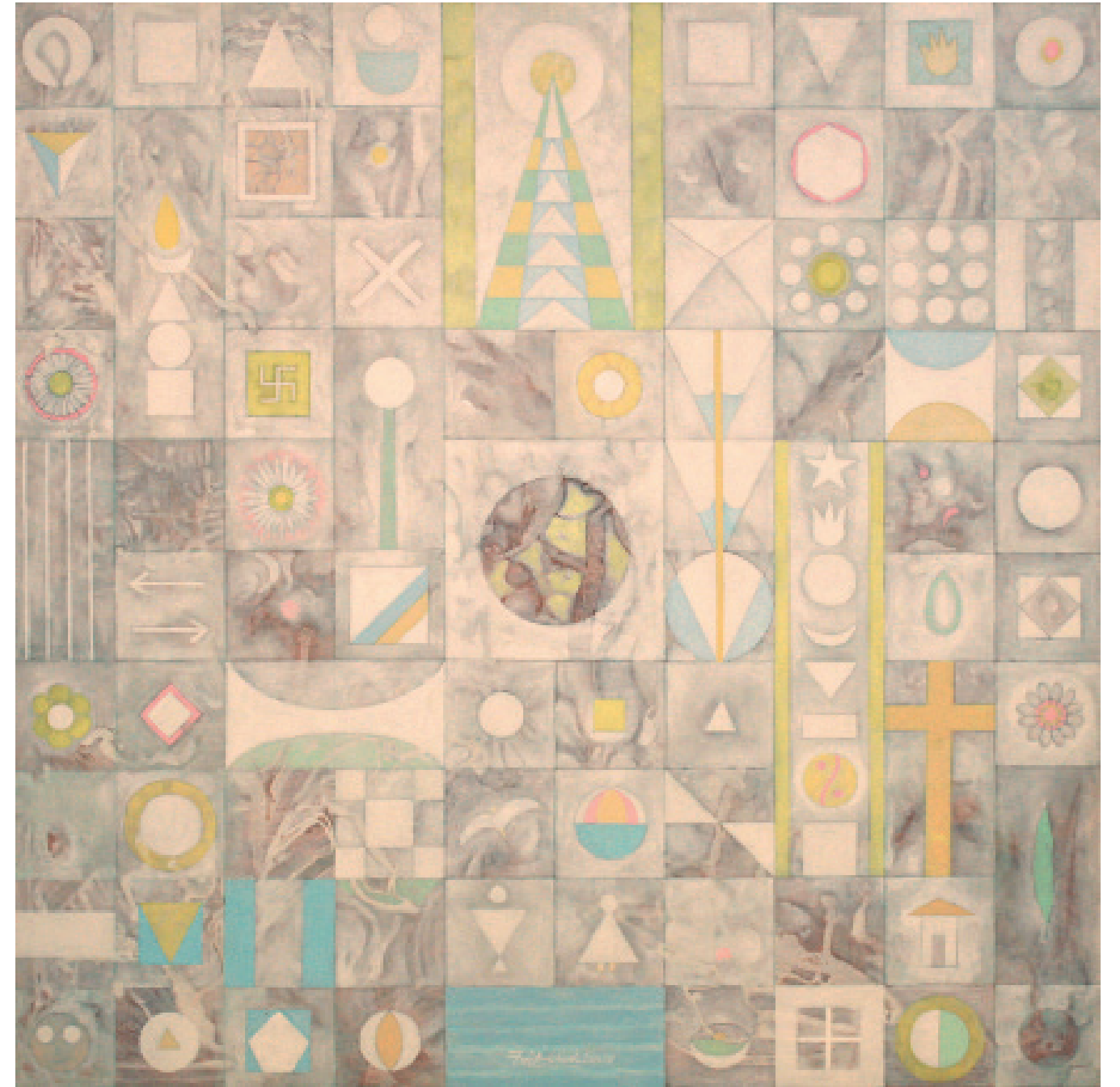
Shobha Broota | Origin 1 & 2
Dry Pastels On Paper | 45 X 28 cm | 2012



Sangeeta Gupta | Step By Step
Oil On Canvas | 127 X 101 cm | C 2000's



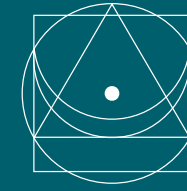
Manish Pushkale | The Green Church
Oil Canvas | 91 X 152 cm | 2014



Om Prakash Sharma | Mandala - White Symbols
Oil On Canvas | 178 X 178 cm | 2009



Niranjan Jonnalagadda | Peacocks
Pigments On Cloth | 216 X 117 cm | C 2010'S



ELEMENTAL ECSTASY

内在神秘

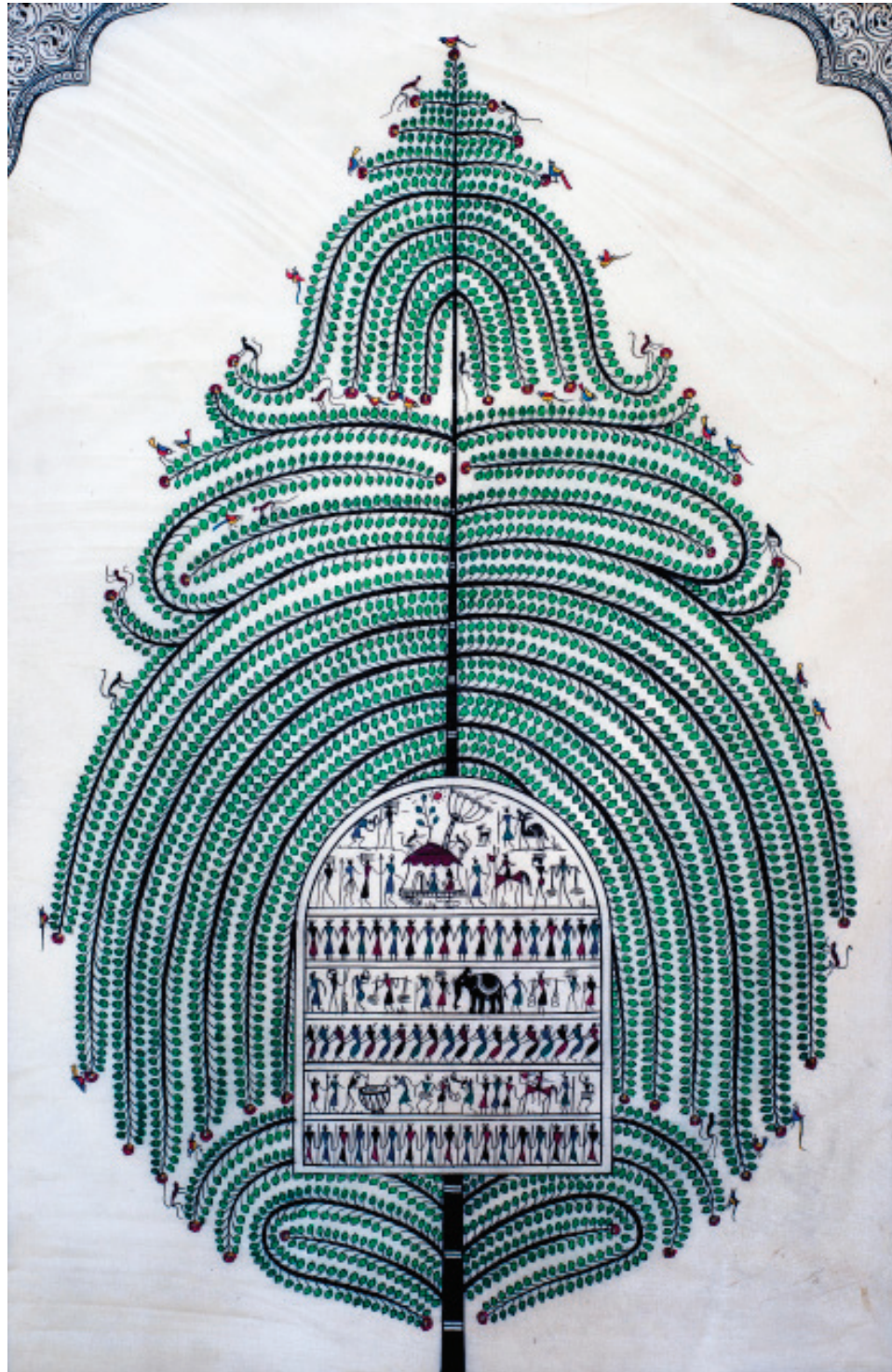
And it is He Who sends the winds as good tidings before His Mercy,
And He sends down pure water from the sky...

是他送来了风，送来他仁慈的好消息 他降下甘霖

The Quran 古兰经
25:48 (Surah al-Furqan)

Nurturing nature and its luxuriant environment is represented as celestial sensuous beauties endowed with romantic attributes. Nature and its elemental ecstasy is perceived as the epicenter of physical, metaphysical and spiritual universes. Natural elements are venerated as icons of fertility and fecundity. *Panchabuta* - Mother earth, and gods of the heavenly skies, who impregnate the earth and sustain the universe through rain, sun and moon, appear in art, as religion enjoins with astronomy and mythology. The collection also underlines environmental concern, about indiscrete exploitation of natural beauty and its perennial resources.

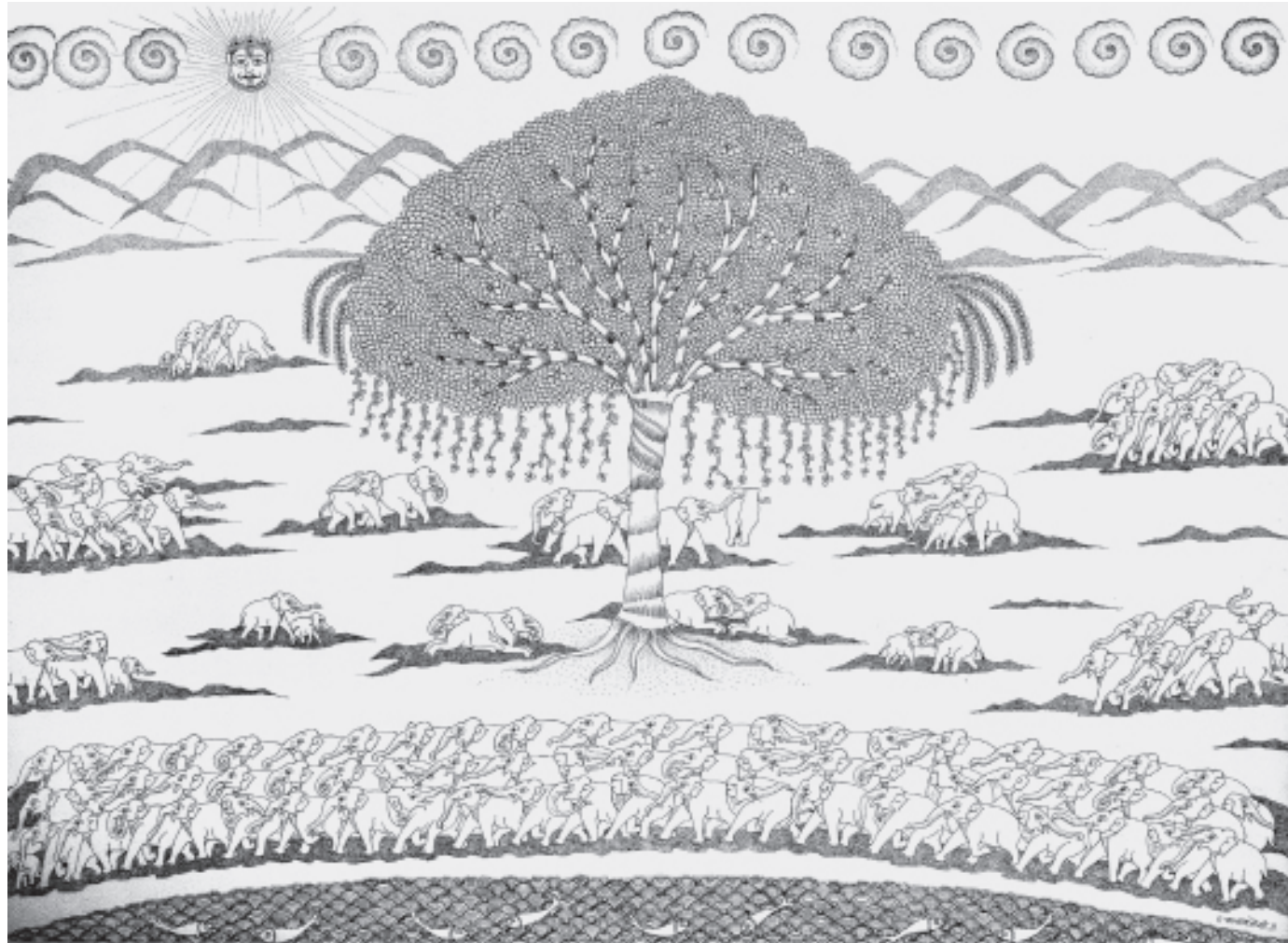
润泽的自然和丰富的环境，表现为充满浪漫特性的神圣感官美。自然和其内在神秘被视为物质、超自然和精神世界的中心。自然因素作为肥沃和繁殖力的象征而饱受尊敬。五大元素——大地母亲，神圣天空的神，它们孕育了地球，并通过雨水、太阳和月亮来滋润世界，这些都出现在艺术作品中，作为一种信仰，揭示自然与天文学和神话的息息相关。收藏品同样重视物质世界的环境，关于自然美和四季无尽资源的不断挖掘。



Bhaskar Mahapatra
Tree of Life
Pigments On Silk
 81 X 54 cm | 2015



Jangarh Singh Shyam | Barahsingha
Pen And Ink on Paper | 28 X 36 cm | 1995



Kalyan Joshi | Wild Elephants
Ink on Paper | 52 X 71 cm | C 2000'S



Anil Chaitya Vangad | Bhon
Pigment On Cotton | 136 X 143 cm | C 2010



Channo Devi | Tree Of Life
Pigments on Paper | 77 X 56 cm | C 1990



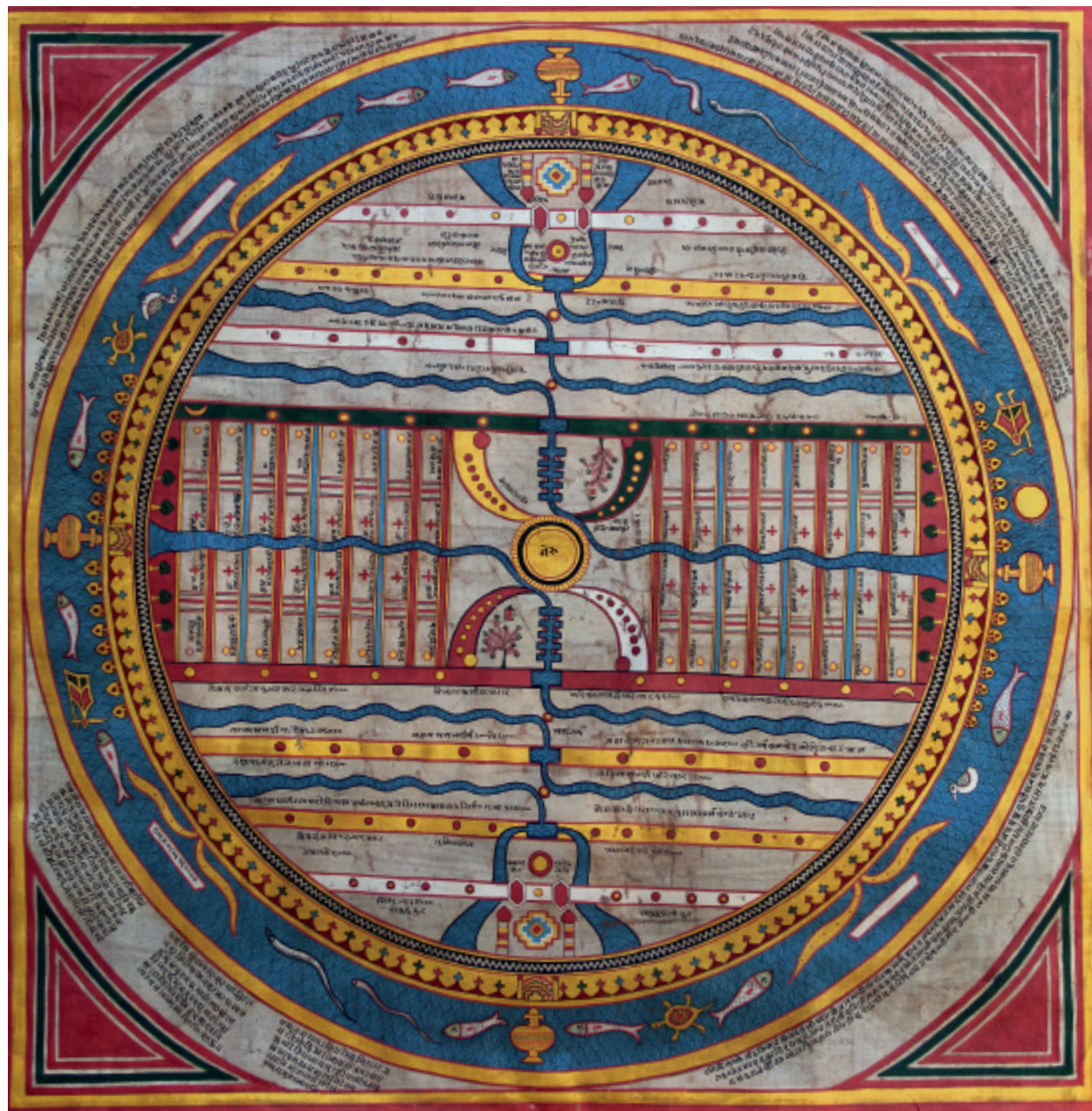
Neelima Kota | Untitled
Oil On Canvas | 48 X 48 cm | 2015



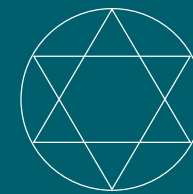
Shyam Sharma | Kamadhenu Bathing Shiva Linga
Pigments on Cotton | 117 X 138 cm | C 2010's



Tarshito With Putli Ganju | The Vas And The Forest
Acrylic On Fibre | 263 X 210 cm | 2006



Manish Soni | Jambudvipa
Gouache On Cotton Cloth | 94 X 94 cm | 2013



COSMIC CONSTELLATION

宇宙星群

He is within and without all that exists, the animate and the inanimate; near He is, and far;
imperceptible because of His subtlety

他无处不在，却又无迹可寻，他既有生命，又无生命；他很近，他很远；感觉不到，因为他很微妙。

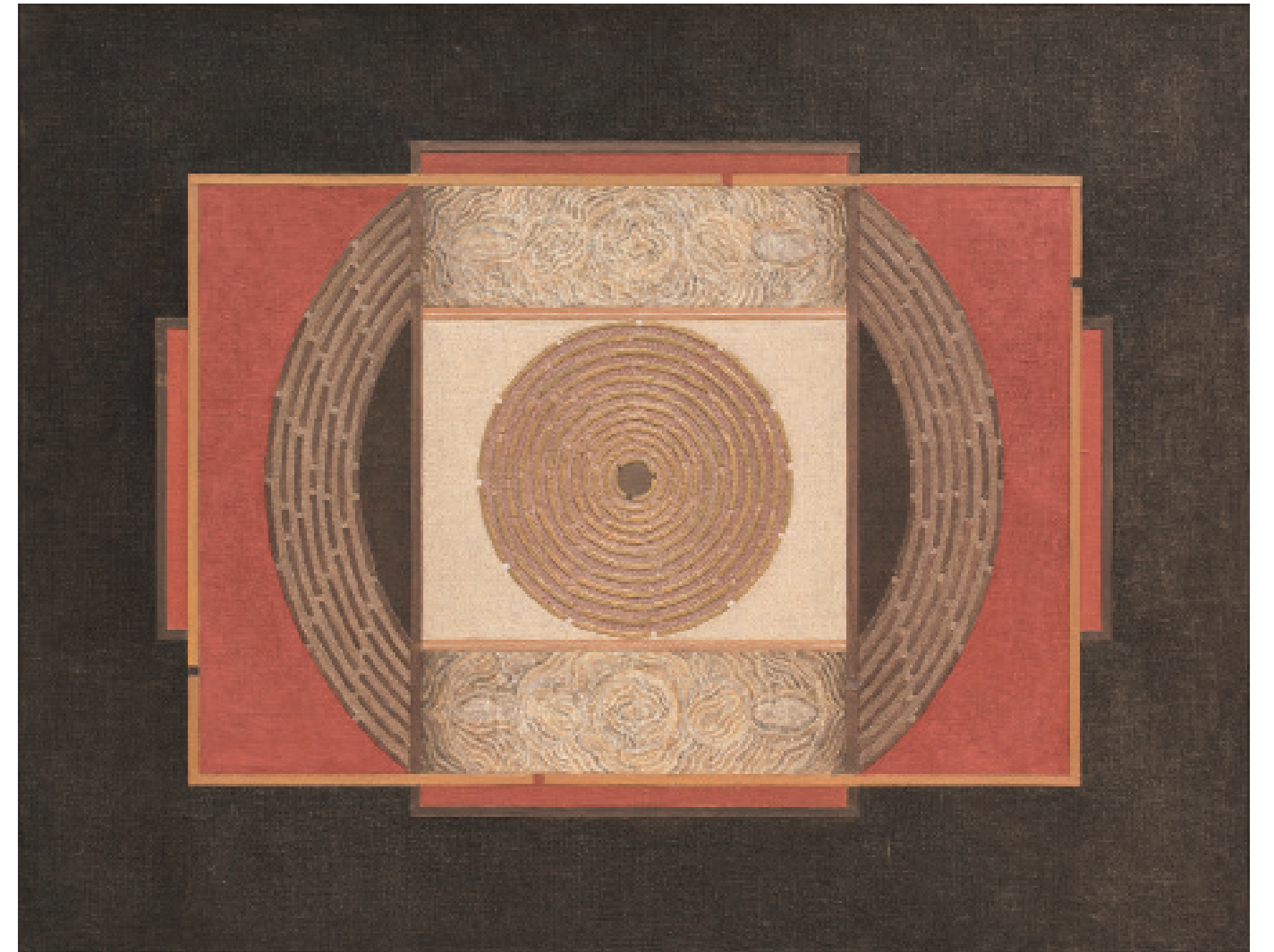
Bhagavad Gita 释迦牟尼 XIII: 12-18

Cosmos refers to extraterrestrial, heavenly and celestial or other worldly constellations. The inconceivably vast universe or cosmos is a well ordered group of stars and planets. The pattern in which they rotate and their relative positions denote mystical and metaphysical ideas and occult beliefs. Cosmic constellations impact changes in the time of the day and seasons. Vital for renewal they impact cycle of life and influence events. Geometric codes and aniconic representations of yantra, mandala, tantra, Kundalini, and bindu with subliminal undertones, represent universal symbols of life and energy as prakriti purusha or yin yang or male female polarity.

宇宙指的是地球外的、天上的和天空的或其他世界上的星座。不可思议的广袤世界或宇宙是一个有秩序的星星和恒星的组织。它们旋转的图案，以及它们的相对位置都标志着神秘和超自然想法的天文学和占星术，有时可能得到作为神秘信仰的回复。宇宙星座影响时间和季节的变化。对更新有重要作用，因为他们影响生命轮回和大事件。宇宙形象在几何学中的艺术展示，和代表具、曼荼罗、密教经典、生命力和明点的图标标志，带着潜意识的含义。它们同样作为生命和能力的宇宙象征出现——原质—神我，阴—阳男性女性两极。



G.R. Santosh | Yantra
Oil On Canvas | 76 X 61 cm | 1993



Jani | Untitled
Oil On Canvas | 89 X 116 cm | C 2000's



Dipak Banerjee | Maha Maya
Mixed Media On Canvas | 55 X 55 cm | 2010



Sanjay Bhattacharya | Kali
Oil On Canvas | 152 X 107 cm | 2012



Sadaanandan P.k. | Gomatha
Mixed Media On Canvas | 91 X 152 cm | 2012



Kapil Sharma | Vrindavan
Digital Print On Fine Art Archival Paper | 122 X 122 cm | 2014



R. G. GOWD | Genenrator, Organiser & Destroyer
Earth Pigments And Gold On Handmade Paper
 46 X 34 cm | 2011



Jain Art Studio | Stellar Position In The Universe
Mixed Media On Silk | 76 X 53 cm | 2013



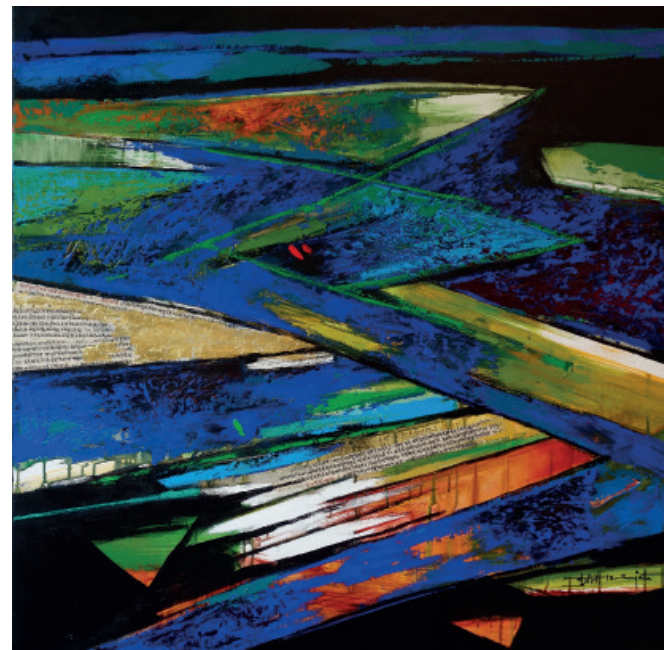
Yamuna Devi | Surya
Pigments On Paper | 58 X 82 cm | C 1980'S



Rita Jhunjhunwala | Stoical
Acrylic And Gold Foil On Canvas | 46 X 46 cm | 2014



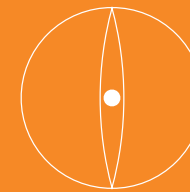
Arijoy Bhattacharya | Shiva
Oil On Canvas | 122 X 76 cm | 2013



Sujata Bajaj | Jal & Agni
Oil On Canvas | 100 X 100 cm | 2013



Paresh Maity | Metamorphic Mantra
4005 Brass Bells | 254 x 105 x 60 cm | 2013



IMAGING THE DIVINE

想象神圣

yo yo yam-yam tanum bhaktah
sraddhaya `rchitum icchati
tasya tasya `calam sraddham
tam eva vidadhamy aham

The Bhagavad Gita, Chapter 7. Sloka 21 薄伽梵歌，第7章，Sloka 21

Translation 翻译人 (Radhakrishnan):

Whatever form any devotee with faith wishes to worship, I make that faith of his steady.'

无论信徒希望敬仰什么形式 我可以让他的信仰不变

An idea or an image or external form of the sacred, relates essentially to the faculty of imagination. The creative part of the mind is responsible for one's dreams, visions, and prophecies. It also facilitates transposition of the incorporeal divine world into corporeal material images. These images in turn represent an integral part of the mystic's experience. They help overcome the fundamental aniconic tension in monotheism between gods's immense powers and his transcendence. Imagery as a product of one's imagination, though ambiguous for the philosophers, for the mystics it is divine, an essential route to access the truth. In some traditions imaging the divine is manifest in a recognizable human form, in others it is rendered in geometric patterns, evocative graphics or elegantly etched text. Involving contemplation, it is a route to self-discovery for the artist-creator and a soul uplifting experience for the devotee-viewer.

一个想法或形象或外表，，与想象物体有重要关系。大脑的创造力部分负责一个人的梦、幻想和预言。同时，它可以加快将无形的神圣世界转变成有形的物质形象。作为对神秘经历的补充，它也可以帮助克服一神论标志性的张力，存在于神的无上力量和超然存在之间。尽管对于哲学家来说有些模糊不清，但这种影像是信徒通往神圣的一条途径。在许多传统中，它被幻想成一个可辨认的人的形式；在其他情况下，影像被想象成几何图案，幻想出的图案或者优雅风蚀的文字。关于沉思，这是艺术家-创造家自我发现的一条路径，对朝圣者来说可能是一种灵魂提升的经历。



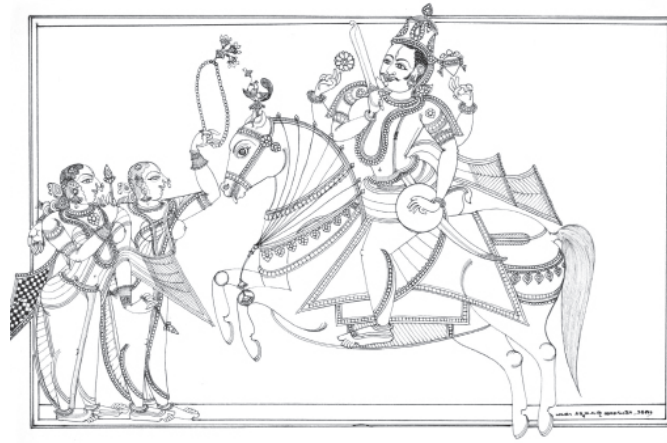
Qamar Dagar | Al-Qadir
Mixed Media On Paper | 86 X 68 cm | 2010



Arpana Caur | Yogi
Oil On Canvas | 152 X 178 cm | 2012



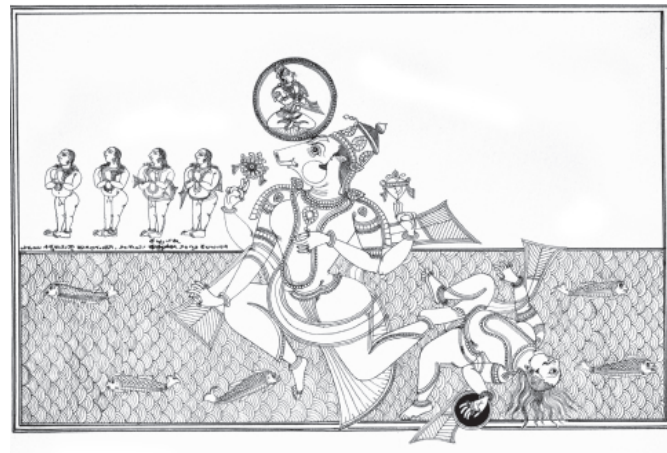
Kurma Avatara



Kalki Avatara



Matsya Avatara

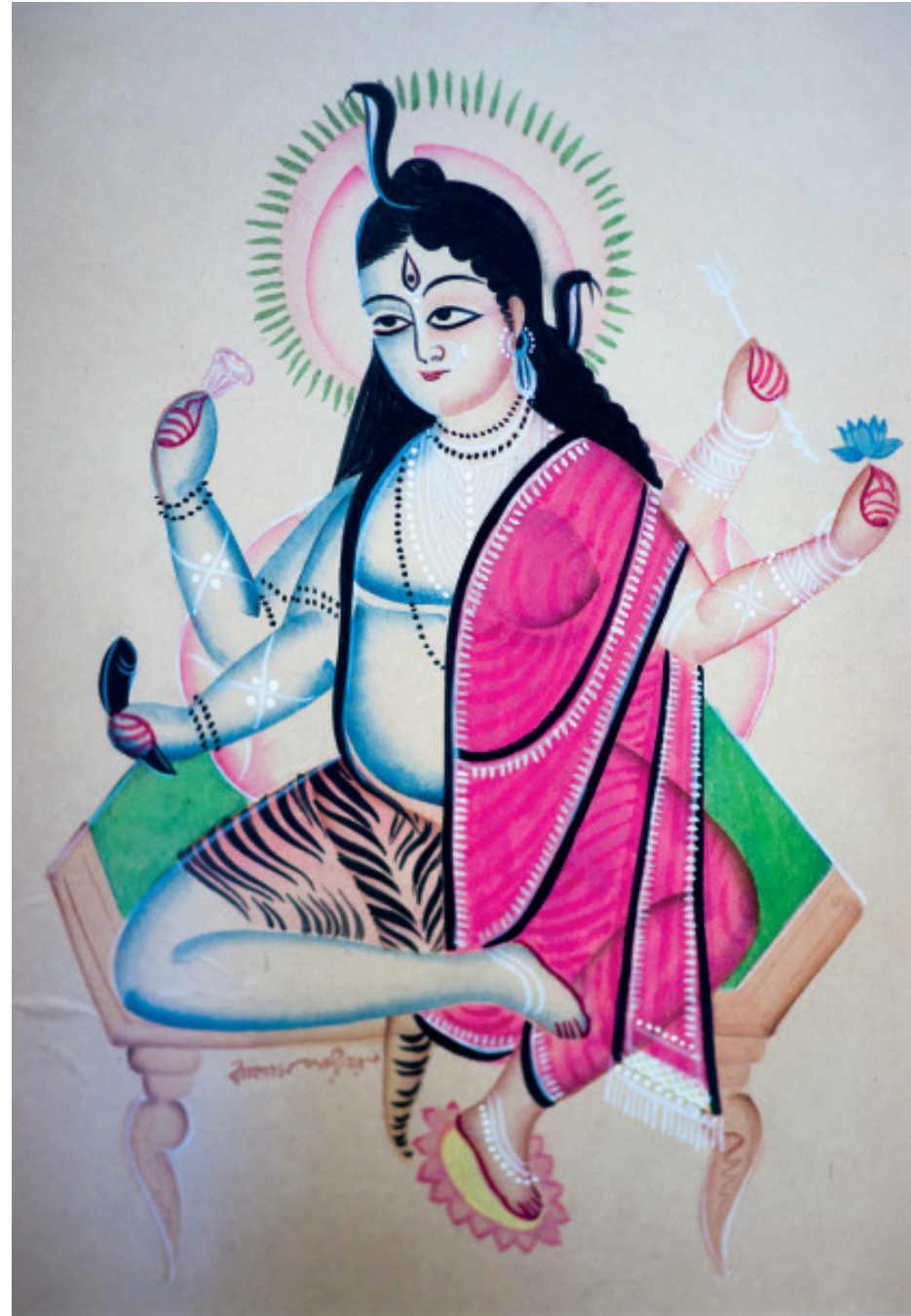


Varaha Avatara

Vijay Siddaramappa Hagargundgi | Dashavtaar
 Pen And Ink On Paper | 15 X 23 cm | C 2010's



Chhotu Lal | Mercy On Kaliya
 Gouache And Gold On Acid-Free Paper | 73 X 53 cm | 2013



Kalam Patua | Ardhanariswara
Watercolor On Paper | 52 X 41 cm | 2010's



Laxma Goud Kalal | Ganesha
Reverse Painting On Acrylic Sheet | 36.83 cm Diameter | C 2010's



Anjolie Ela Menon | Christ
Oil On Masonite | 33 X 23 cm | 2014



Sidharth | Baba Nanak
Natural Pigments And Gold Leaf On Canvas | 127 X 152 cm | 2010



Parama Libralesso
Iconic Portrait Of Zarathustra
Digital Print, Oil And Acrylic On Canvas
 160 X 85 cm | 2014



Bharti Dayal | Reclining Ganesha
Pigments On Paper | 58 X 78 cm | 2014



Raja Ravi Varma Poster | Virat Rupa
Lithographic Calendar Print | 35 X 24 cm | 20th Century



Rini Dhumal | Devi
Oil On Canvas | 122 X 91 cm | 2012



Unknown Artist | Balaji
*Pigments And Gold Leaf On
 Cloth-Covered Wood*
 120 X 90 cm | C 1990's



Charuvi Aggarwal | Hanuman Chalisa
Animation Film | Variable | 2014



Mahaveer Swami | Ganesha and His Family
Natural Pigments On Paper | 24 X 19 cm | 2013



LILA 里拉

Who verily knows and who can here declare it, whence it was born and whence comes this creation?
 The Gods are later than this world's production. Who knows then whence it first came into being?
 He, the first origin of this creation, whether he formed it all or did not form it,

Whose eye controls this world in highest heaven, he verily knows it, or perhaps he knows not.
 谁能真正的知道，谁能在这里宣布，它是何时出生，并创造的？ 神比这个世界的产生要晚。谁知道它第一次出现是什么时候？ 他，创造的第一个起源，无论是否是他创造了它。 谁的眼睛在高空监视这个世界，他真的知道，或许他不知道。

Rig Veda, Hymn 129 : Creation
 吠陀经129：创造

Often based on the concept of a supernatural power, part real and part imagined, the idol is featured in playful acts as a super hero, or an action figure, with magical powers and wiser and larger than life. In diverse mudras, moods, and métier tasks and deeds- lilas- that are beyond the mere mortals are 'performed' as divine acts. They assume centre-stage during festivals, auspicious celebrations, and other social occasions such as marriages, or even death. Lilas often rotate around the three worlds — the earthly realm, the skies above and the nether world. The actors or performers may be gods goddesses or demons, part human part animal, real or imagined, some sacred others profane. They are invoked to seek divine grace, and ward off all evil.

通常基于超自然能力的概念，部分真实，部分虚构，这个偶像被塑造成一位超级英雄，或者动作人物，带有比生命更明智和巨大的神奇力量的武术大师。在多种马德拉舞，心情和职业任务和行为中——Leelas——超越了凡俗，被“表现为”神圣行为。他们是节日、吉祥庆典和其他社会活动如婚礼甚至葬礼的中心角色。Leelas 经常围着三个世界转动——地球领域，上面的天空，以及地狱。演员或表演者可能是男神、女神或者恶魔，部分人类，部分动物，真实或想象的，有些神圣而其他部分世俗。虽然有很多艺术象征让人想起神圣的恩赐，还是有很多其他激发或拷问死板的或引起分歧的社会-文化-精神实践。



B.G. Sharma | Krishna Expounding The Bhagavad Gita In The Battlefield
Pigments & Gold Leaf On Paper | 23 X 34 cm | C 1990



Jayasri Burman | Shiva
Pen And Ink On Board | 38 X 38 cm | 2008



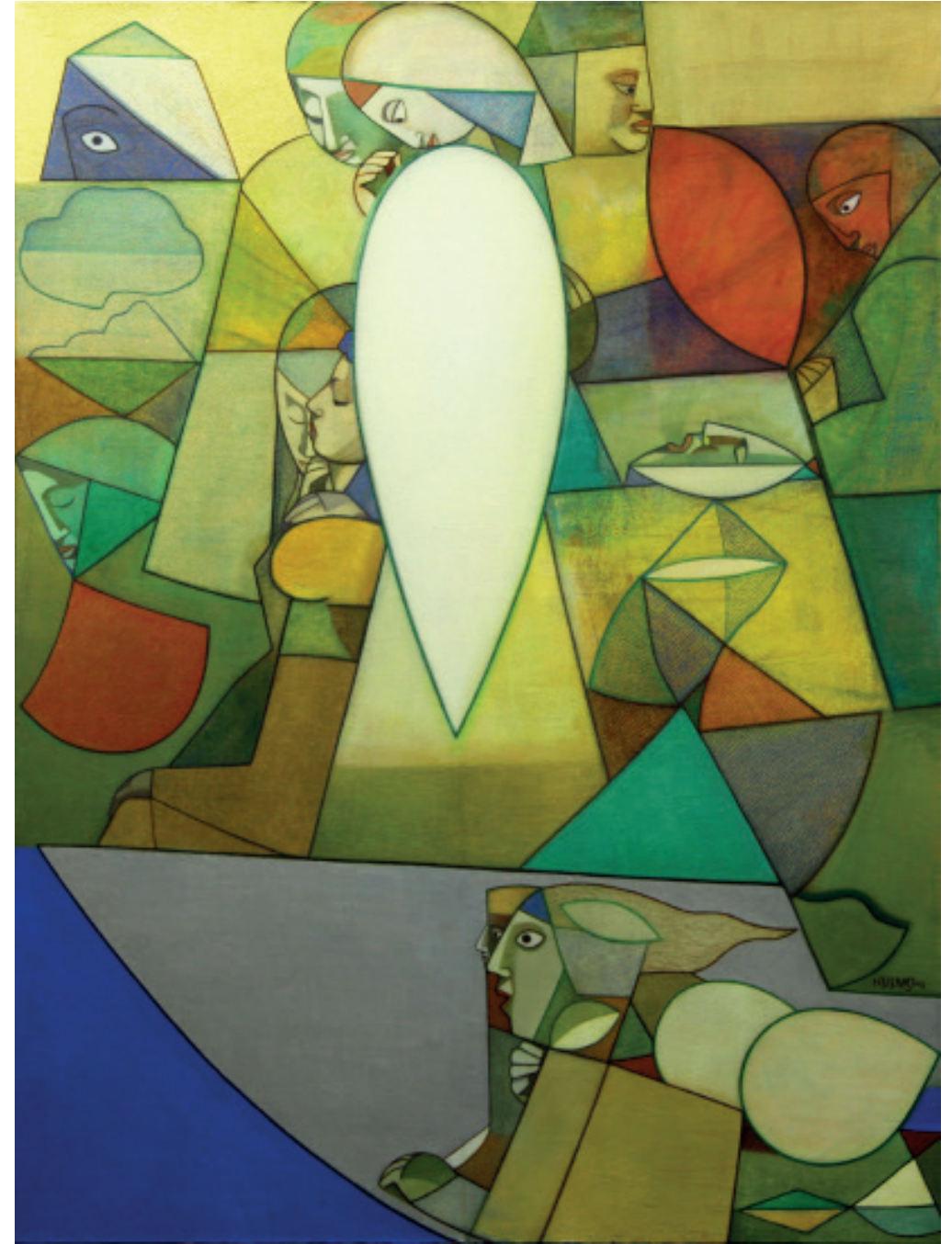
M.V. Kambar | Navagrahas
Drawing, Pen On Paper | 33 X 25 cm | 2011



Mangalam Arts | Lakshmi Narayan
Pigments On Paper | 45 X 35 cm | C 2000's



Binoy Varghese | Velamkanni Matha —Mother Mary
Arcylic On Canvas | 152 X 122 cm | 2014



Neeraj Goswami | Crossing The River
Oil On Canvas | 122 X 92 cm | 2013



Vitthalaldas Sharma | The Moon Of Gokul With Cows
Pigments On Cotton | 236 X 145 cm | C 1990's



Shiv Shankar Alwar | Sarasvati Devi Namah
Pigments On Paper | 23 X 16 cm | C 2000's



Sudipta Das | The Deposition
Acid-Free Paper, Coffee Wash, Watercolor, Plywood And Lacquer Spray
 91 X 152 cm | 2014



**Mandali Mendrilla | Mandala Of Desires
 (Blue Lotus Wish Tree)**
Peace Silk, And Mixed Media Interactive Installation
 150 X 250 X 300 cm | 2015





Sanjhi Braj Artists | Krishna Dancing On Kalia
Paper Stencil | 56 X 44 cm | C 2000's



Pandu Masanam | Bhujaga Sayanam
Acrylic On Canvas | 152 X 122 cm | 2008



Shuvaprasanna | Krishna Steals Gopis' Clothes
(Triptych) Mixed Media On Canvas | 152 X 320 cm | 2012



TELLING TALES 讲述故事

evametatpuraavrittamaakhyaanam bhadramastu vah
pravyaaharata visrabdham balam vishnoh pravardhataam

VALMIKI RAMAYANA Book 6: Yuddha Kanda; Chapter/ Sarga 128: Sloka/ Verse 121
瓦尔米基《罗摩衍那》书6: Yuddha Kanda; 章节/Sarga 128; Sloka/ 121 诗节

Translation: Tell this epic which occurred long ago in this manner, to those who ask for it, fearlessly.
Let there be happiness to you! Let the strength of Vishnu increase!
讲述这篇史诗，这发生在很久之前，讲给希望听的无畏的人。让欢乐陪伴着你！让毗湿奴神的力量增加！

The divine is perceived and projected in telling tales as the supreme one, who performs miraculous deeds and acts, beyond pedestrian human understanding. Drawn essentially from cultures and cults that the artists inhabit, old and new fables, in different materials and media are woven together, bearing distinct mythical motifs. The cross-breeding, is facilitated through an interface between spirituality and current happenings, colourfully designed and imaginatively recounted. And the result is re-enactment of sacred legends, mythic parables and episodes that communicate and command an amazing incredulity.

神圣在故事中被视为一个超自然的人，有着奇迹般的行为和行动，超出常人的理解。从文化和艺术家归属的教派中寻求本质，老故事和新故事，不同的材料和媒体，交织一起，呈现独特的神秘文学手法。灵魂和目前发生事件之间的界面加速了融合，进行多彩设计和充满想象力的描述。这就产生了传达和掌控怀疑的神话传说、神秘预言和插曲。



Atharvaveda



Rigveda



Samaveda



Yajurveda

Bannu Studio | The Four Vedas
Pigments On Paper | 41 X 30 cm | C 1980



Narayan Das | Kandarpa Ratha And Krishna's Pastimes
Pigments On Treated Cloth | 106 X 170 cm | C 2010's



Vinay Sharma | Bygone History
Kavad In Wood, Board, Paintings, Prints, Digital Media And Objects
 122 X 335 X 46 cm | 2014



Julie Wayne | Mayakrishna at the Kuthadivayal Shrine
from the Series "From Earth to Earth"
Printed on Enhanced Archival Matte 190 gm Bright White
with K3 Ultrachrome Pigment Ink.
 56 X 102 cm | 2010



Kamal Ahmed M. | Krishna Going With Cows
Pigments On Paper | 30 X 40 cm | 2011



Kamal Ahmed M. | Yashoda Sees Universe In Krishna's Mouth
Pigments On Paper | 30 X 40 cm | 2011



J.S. Sridhar Rao | Lord Vishnu Lying On Sesanaga
Pigments And Gold Leaf On Board | 60 X 74 cm | 2010



Nandan Purkayastha | The Priest
Pen And Ink On Paper | 75 X 132 cm | 2013



Neelkant Choudhary | Aadishakti
Acrylic On Canvas | 137 X 107 cm | 2014



Lalit Sharma | Shrinathji's Town
Oil On Canvas | 122 X 92 cm | 2013-14



Viren Tanwar | Sri Radha & Sri Krishna
Oil On Canvas And Wood | 43 X 43 cm | 2013



Uma Shankar Shah | Ramayana
Etching Print | 100 X 100 cm | 2011



Manglam Arts | Dashavataras
Sculptures In Silver Sheet Mounted On Wood | 35 X 18 X 9 cm each | 1980's



Nandagopal V. | Kumbhkarna
Natural Dyes On Cotton | 279 X 754 cm | 2000



Rabindra Mahapatra | Detail of Puri Ratha-Yatra
Pata, Pigments On Treated Cloth | 122 X 246 cm | 2000



PILGRIMS' PROGRESS

朝圣者进程

You cannot travel the path until you have become the path
 在你自己成为路之前，你无法前行。

Gautam Buddha

A pilgrimage is a journey or search of moral or historical or spiritual significance. Typically, it is a journey undertaken by the faithful to a shrine or other location of sacred or special importance, although sometimes it can be a metaphorical journey inspired by one's personal urge or belief. Many faiths attach spiritual importance to particular places. It may be the place of birth or death of its founders or the local rulers or saints, or of their 'spiritual awakening', or of some connection (visual or verbal) with the divine. It could also be a location where some miracles were performed or witnessed, or where a revered person, is said to live, or 'housed' or seen to have special supernatural powers. Such sites may be commemorated as shrines or temples that devotees visit for their spiritual benefit: to be healed or have questions answered or to achieve some other spiritual benefit or to celebrate festive occasions. Pilgrims make such journeys desiring to purify their heart and the collection features several such people and the pilgrim sites they tread through.

朝圣之行是一场旅行，或寻求道德或历史或精神意义之旅。一般说来，这是一场由信徒进行的旅行，前往圣殿或其他神圣或有特殊意义的地点，尽管有时候可能是一场由个人欲望或信仰引发的隐喻性的旅途。许多信仰把精神意义与特定地点结合起来。那地方可能是其创始人或其当地统治者或圣人的出生地或死亡地，或者他们“精神觉醒”的地方，或者许多与神圣相结合（视觉或听觉）的地方。它也可能是出现或被见证出现许多奇迹的地方，或者是一个据说是一位受人尊敬的人居住或“闭关”的地方，或者是据说有特殊超自然能力的地方。这些地点可能作为圣地或者庙宇进行纪念：供信徒们为了精神信仰朝拜：获得治愈，或者获得自己问题的答案，或者获得某些精神益处，或者庆祝节日。对于朝圣者来说，这场旅行可以净化心灵，而这些收藏品就是以这些人和朝圣者走过的地点为特色。



Puja Bahri | Vajra Hanuman In Kumbh
 Multimedia Installaion Hanging From A Wooden Base
 20 X 90 Cm And 60-Second Video In A Loop | 2014



Jackie Sleper | Varanasi 3
 Mixed Media- Painted Photograph | 100 X 70 cm | 2010



Dhara Mehrotra | Divine Manifest 1-9
Acrylic On Paper-Board | 20 X 30 cm each | 2012



Dwarka Lal Jangid
Devotee Worshipping
Shiva-Linga
Pigments On Paper
26 X 16 cm | C 1990's



Tejindar Kanda | Benaras
Acrylic On Canvas | 81 X 142 cm | 2015



Param P. Tomanec | Manikarnika Ghat, Varanasi
Photographic Print On Archival Paper | 111 X 76 cm | C 2011



Manu Parekh | Banaras
Acrylic On Board | 76 X 102 cm | 2007



Thota Vaikuntam | Untitled 1 & 2
Acrylic On Paper | 56 X 35 cm | 2010



Sundararaju R | Devotees
Mixed Media On Canvas | 71 X 51 cm | C 1990'S



Suttur Jathre 2



Mysore Nandi Mastakabhisheka



Melkote Vairamudi Utsava



Srirangapatna Laksha Deepotsava

K.V. KALE | Pilgrim Sites And Fesivities
Opaque Watercolor On Paper | 61 X 71 cm each | 2010's



Saadiya Kochar | Women At Hazratbal
Photographic Print On Archival Paper With Ultrachrome Ink | 51 X 76 cm | 2013



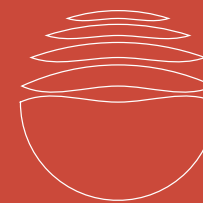
Saadiya Kochar | Shahi Hamdan's Birth Anniversary
Photographic Print On Archival Paper With Ultrachrome Ink | 51 X 76 cm | 2013



Jnananjana Das | Interfaith Chanting
Oil On Canvas | 69 X 99 cm | C 2000'S



Rajesh Pratap Singh | Meditating Buddha
Installation Made With Tailor's Old Scissors | 140 X 50 X 62 cm | 2007



SACRED & SECULAR 神圣的&世俗的

Says Kabir the well is one
Water bearers many
Their pots are of different shapes
But the water in them is one

- Kabir

诗人说井是一个
水有很多
他们的罐子形状各异
但装的水是一样的

-诗人

The sacred and secular are approached, shaped and revered or contested from different angles and perspectives in much of the artscape. The intimate world of personal faith, shares the domain with public display around visual productions as cultural events or elaborate excursions to sacred sites. Though the incessant and deep rooted connect between art and sacred, goes back several millenia and is porous and free flowing, trespassing and co-habiting each other's domain; the enjoining of the two streams, time and again, is challenged, with mistrust of each other lurking at the edges. This is especially so in the current time and space where the worlds of religion, art, and politics collide to seek public and media attention.

从不同的角度和观点接近、塑造、崇拜或争论神圣的和世俗的。个人信仰的私人世界，通过公开展览围绕文化活动或精心圣地之旅的视觉产物，将这一领域进行分享。尽管艺术和神圣连续和根深蒂固的联系可以追溯到几千年前，并且是可渗透和自由流动的，侵入并固定在彼此的领域，这两股溪流的融合，随着时间不断变化，带着彼此的不信任隐藏在边缘。在当今时间和空间更是如此，信仰世界、艺术和政治相互碰撞，来寻求公众和媒体注意。



Dinesh Khanna
Boat In Goa Painted With
Gods And Saints
Photographic Print On Archival
Paper | 53 X 36 cm | 2010



Shanthamani Muddaiah | Kali
Charcoal With Paper Pulp And Red Dye | 57 X 42 X 17 cm | 2011



Cop Shiva | The Street As Studio
Photo Rag Bright White | 60 X 90 cm | 2013



Sudip Roy | Liquid Landscape
Wash On Paper | 66 X 73 cm | 2015



Mohammed Osman | Gangireddu-Sacred Bull
Acrylic On Canvas | 104 X 91 cm | 2012



Radha Gomthy | The Drift 2
Framed Photograph From Video | 91 X 122 cm | 2010



Sanjay Sengupta | Kabir
Pigments On Canvas | 91 X 152 cm | 2014



Gopal Swami Khetanchi
Gandhigiri : Power Of The Loom And The Handmade
Oil On Canvas | 91 X 122 cm | 2010



Virendra Bannu | Sufi Saints
Pigments On Handmade Paper | 33 X 23 cm | 2014



Nilofer Suleman | Sitaram Marriage Bureau
Acrylic On Canvas | 150 X 91 cm | 2013



Vivek Vilasini | Include Me Out
Digital Photographic Print On Acid-Free Paper | 152 x 163 cm | 2011



WORLDS WITHIN 内部世界

Stand in awe, and sin not: commune with your own heart,
and in your chamber, and be still.
充满敬畏，就没有罪：与自己的心谈心，在你自己的房间里，保持寂静。

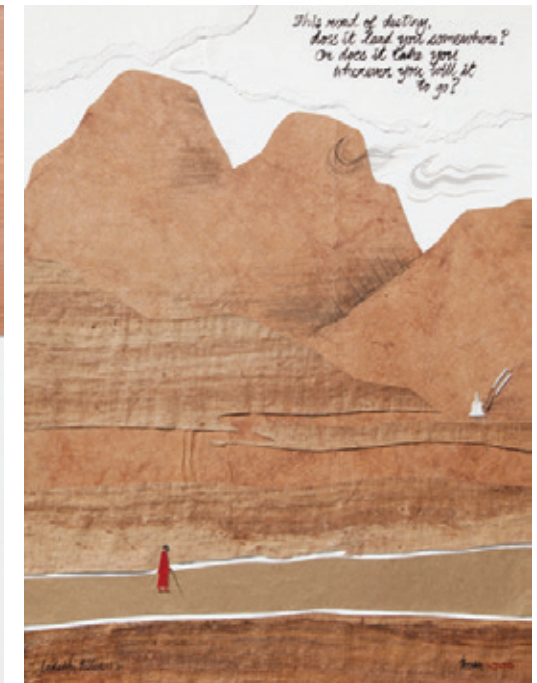
Book of Common Prayer, Psalm 4 v.4
公祷书圣诗4第4册

Neti neti (neither this nor that), sacred art represents unity in diversity, this and that, form and formless, *sanatana* (eternal) holistic continuum on an endless variety of scales, and in infinitely varying degrees of materiality and ethereality. They represent an unending series of interblending, interacting worlds within worlds. The artworks in the syncretic ensemble mark the country's living arts and its cultural diversity at universal as well as pan-Indic and micro site levels. Inclusive of philosophies of asceticism and abstinence on the one hand, it speaks for sexuality and pleasures of life, on the other. The reverence the goddesses are accorded in worship patterns regrettably does not get reflected at times, with equal rigor in reality on the ground, as mirrored in some of the artworks. Equally significant is work that calls for recycling, archiving, and conservation as worlds within.

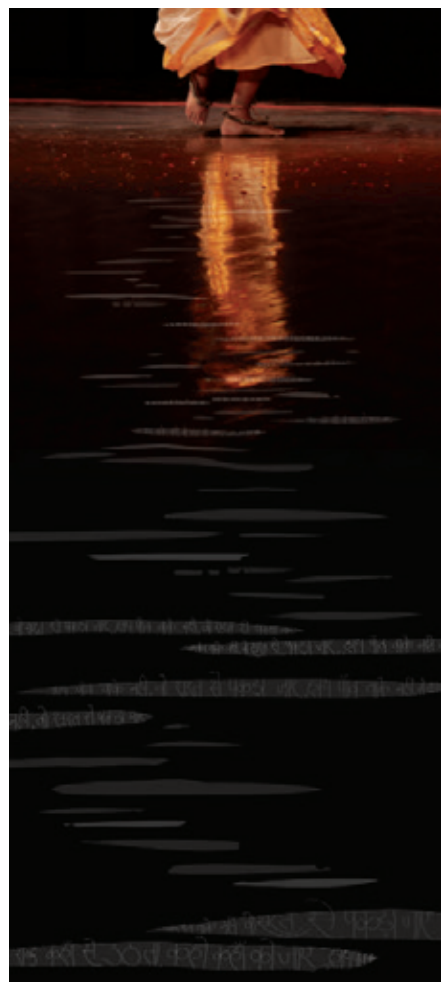
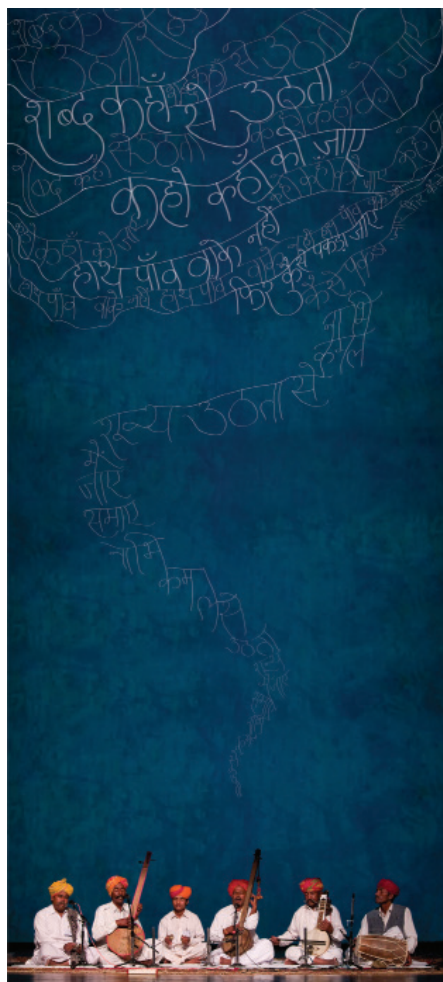
Neti neti（既不是这也不是那），神圣文化代表差异中的统一，这个和那个，形式和无形式，各种尺度的永恒整体联系性，以及物质性和灵妙性的无尽变化。它们代表一系列无休止的混合，在世界里面进行世界互动。这种融合整体的艺术作品标志着国家的生活艺术和其文化多样性，以及泛-印度和小地区水平。把禁欲主义和节制的哲学包含在内，一方面，它们表示性欲，另一方面，它们代表人生乐趣。对女神的崇拜出现在崇拜纹样中，很遗憾有时候没有表现出来，带着同样的对现实的严谨，在一些作品中有所表现。同样重要的是能够呼唤世界自身循环、成就和守恒的作品。



Seema Kohli | Parikrama
 Story Board Of Performance Video | video | 2014

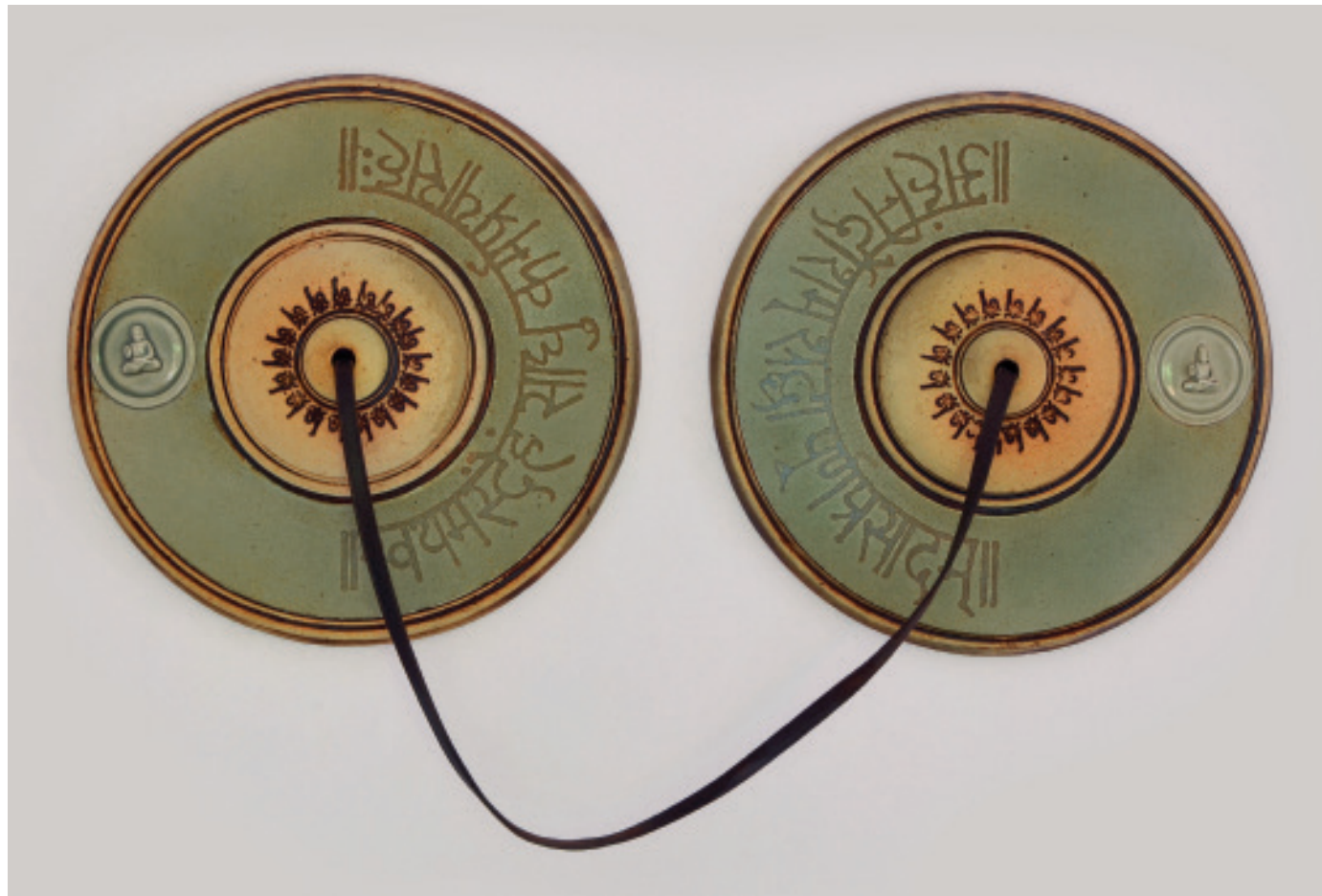


Satish Gupta | Zen Space 1-4
 Hand Worked Art Prints | 30 X 42 cm | 2015



Smriti Chanchani & Shabnam Virmani | Evocations Of Shabd 1, 2 & 3
Cloth Scrolls | 122 X 61 each | 2014

Badri Narayan | Untitled
Watercolor | 25 X 36 | C 1990



Vineet Kacker | Soundless Sound
Ceramic And Leather | 66 X 104 X 11 | 2012



Nareh Kapuria | Interactive Totem Pole
Wood And Metal | 183 X 46 X 307 cm | 2014



Anant Kumar Mishra | New Age Avatars 1 & 2
Oil On Canvas | 122 X 91 cm each | 2013



Jivya Soma Mashe | My Village I
Pigments, Clay And Cowdung On Cotton | 44 X 56 cm | 2011-12



V. Ramesh | Painted Hymns 1 & 2
Oil On Canvas | 90 X 120 cm Each | 2013



Satish Gujral | Resting
Acrylic On Canvas | 107 X 107 cm | 2009



Mohsin Shafi | My Library Is Your Portrait

*Personalized Designed Prints On Raw Silk Stitched As Covers For Laptops/Notebooks
Wood, Iron Rod, Laptops/Notebooks
Variable | 2012*



Dileep Sharma | Mahalaxmi

Watercolor On Paper | 200 X 110 cm | 2014

GLOSSARY 术语表

ABHYAMUDRA 施无畏印

Position of the hand at shoulder level, palm towards the viewer indicating forgiveness or ‘fear not’ or blessing
手放在与肩平齐的高度，掌心朝向观众，表达宽恕、“不要害怕”或祝福。

ADIVASI

Indigenous tribal people of India
印度部落中的原住民。

AGNI 阿耆尼

Fire, also refers to vedic god of fire
火，也指吠陀火神。

AKASH AAKASA

Literally means sky or open space/ air, a Sanskrit word which refers to essence of things
字面意义是天空或开阔的空间或露天场合，这是一个梵语词，指事物的本质。

ALANKAR / ALAMKAR

Ornamentation
装饰。

ANANDA 阿难陀

State of bliss; also the name of Buddha’s principal disciple
极乐之国；同时也是佛祖主要弟子的名字。

ARDHANARISHWAR/ ARDHANARISHWARA

An androgynous deity, half male half female form representing the synthesis of masculine and feminine energies, often refers to Shiva and his consort Parvati
一位雌雄同体的神祇，其形半男半女，代表男性与女

性力量的综合，通常指代湿婆和他的配偶帕尔瓦蒂（Pārvatī，雪山女神）。

AVATARA / AVATAR 阿凡达

A manifestation of a deity in bodily form to defend virtue and restore order
神下凡为肉体的形态，以维护道德、恢复秩序。

BAAZ

Falcon also akin to hawk
猎鹰，类似于鹰。

BARASINGHA

Rare endangered deer family animal with multiple horns
泽鹿，学名Rucervus duvaucelii。珍稀的濒危鹿科动物，有多个角。

BHAGWAT GITA / GITA 薄伽梵歌

Celestial song, a section of the Mahabharata in which Krishna reveals himself as God incarnate
上天之歌，Mahabharata的一个部分。在薄伽梵歌中，克里希纳表明自己是神的化身。

BHAKTI

Devotional and worshipful love for a deity or an idol figure
对神或偶像人物献身的、崇拜的爱

BHITTICHITRA

Wall paintings
壁画。

BHUDEVI

The Earth Goddess
大地女神。

BHUMI PUJAN

Earth worship
大地崇拜。

BIBLE 圣经

The sacred book is a collection of texts in Christianity and Judaism that exist in many different versions with varying contents though with marge overlaps and a common core
基督教和犹太教中的圣书。尽管存在许多不同的版本、内容也各异，其交集很大，有共同的核心。

BINDI

A decorative mark mostly red worn in the middle of the forehead by Asian women. symbolic of the third eye
亚洲女性前额中央装饰性的红点，象征第三只眼。

BINDU

Dot
点。

BODHI 菩提

Literally means ‘awakened’; most commonly used to refer to the tree under which the Buddha attained enlightenment
字面意思是“觉醒”；常用于指代佛陀坐在其下而悟道的树。

CHAKRA

Disc circle or wheel, signifying energy, psychic force; Sun symbol, weapon of Vishnu
盘圆或车轮，象征能量、心灵的力量；太阳的象征符号；毗湿奴的武器。

CHALISA

Literally forty chaupais or verses
在文字上包含chaupai格律的40颂。

CHAR DHAM

The four pilgrim cites and shrines which delimit

the sacred geography of India- Puri (east), Rameshwaram (south), Dvarka (west) and Badrinath (north)
四处圣地和神社，界定了经文中印度的范围：东及普里（Puri），南抵拉梅什瓦拉姆（Rameshwaram），西至德瓦卡（Dvarka），北达巴德里纳特（Badrinath）。

DARGAH

Tomb and shrine of a Sufi saint, a place of pilgrimage
苏菲圣人的墓和圣坛，朝圣的地方。

DARSHAN / DARSHANA

Holy encounter, viewing of a deity by a devotee
神圣的相遇，也就是信徒遇到神。

DASHAVATARA

The ten incarnations of Lord Vishnu
毗湿奴神十化身，通称“十大阿凡达”。

DEVNAGRI

The north Indian script used today for Hindi, and generally also for Sanskrit
印度北部今天所使用的印地文字，一般也用于梵语。

DEVIS

Goddesses and demi goddesses, incorporating both benign and fearsome aspects
女神和半女神，同时具备良善与可怕的方面。

DHARMA 法

Virtuous conduct
德行。

DHOKRA

Non-ferrous metal casting using the lost-wax casting technique, used in India since ancient times
自古以来在印度使用的非铁金属铸造技术，采用失蜡铸造技术。

DIGPALA/ DIKPALA

Guardians of the eight directions of space
空间八个方向的守护者。

DIWALI

The ‘festival of lights’, an ancient Indian festival signifying the victory of light over darkness, knowledge over ignorance, and good over evil
排灯节，古印度节日。标志着光战胜黑暗、知识战胜无知、善良战胜邪恶。

DURGA

‘Difficult to penetrate’, Goddess, destroyer of the buffalo demon
“难以到达”，女神名，水牛魔的破坏者。

GANGIREDDU

The sacred bull decorated with beautiful clothes and ringing bells
饰以华服和铃铛的神牛。

GERU/ GERUE/ GHERU

Red oxide, Ochre earth pigment
红色氧化物，赭石矿物颜料。

GHAT

Steps, especially the flights of steps at river banks, where ablutions and prayers are performed
（原为一种盛水的容器）进行净身礼与祈祷的一段台阶，特别是在河岸边的。

GODNA OR GODANA

Tattoo
禁忌。

GOPIS

Cowherd-girls, the female lovers of Krishna in Vrindavan
“牧牛女”，克里希纳（Krishna）在温达文（Vrindavan）的女性情人。

GURU

Spiritual teacher or leader
灵修教师或领导者。

GURUDWARA

Literally ‘door of the guru’; place of worship for the Sikhs
字面意思是“大师之门”；锡克教徒进行礼拜的场所。

HAJJ/ HAJ

The Muslim pilgrimage to Mecca, which should be made atleast once in an indiviidual’s lifetime, one of the five pillars of Islam
穆斯林前往麦加的朝圣。这应该在一位穆斯林的一生中至少进行一次，是伊斯兰的“五功”之一。

ITI ITI

Thus, this is it, it is this
如是；这就是它；它就是这个。
Jagannath: Lord of the universe

JAL

Water
水。

JATAKA 本生

A voluminous body of literature native to India concerning the previous births (*jati*) of the Buddha
印度本土关于佛祖前世的浩如烟海的文学作品。

KALAMKARI

The ancient Indian style of drawing and painting on fabric with organic colours and pen practised in Andhra Pradesh
见于安得拉邦的一种古代印度绘画风格，在使用有机颜料的织物上用笔作画。

KALASHA

Water-pot; also the pot-shaped finial in Hindu temples
水锅；也指锅形尖顶的印度教寺庙。

KALI

‘The Black’, fearsome goddess who kills the demons to save the world; also known as Chamunda
“黑神”，一位可怕的女神。她杀死了妖魔以拯救世界。也被称为Chamunda。

KALIGHAT

Densely populated locality of Kolkata in India, known for its style of folk painting influenced by art of the Company School
印度加尔各答的人口密集区，以其受“公司学派”艺术（一种画法，一方面继承了印度传统的画法，另一方面又深受英国东印度公司等外国公司所带来的西方绘画方式的影响）影响的民间绘画的形式而闻名。

KALIYA

Serpent demon subdued by Krishna
被克里希纳制服了的蛇妖。

KALPVRIKSHA/KALPAVRIKSHA

Mythic wish-fulfilling tree
神话中实现愿望的树。

KAMANDALU / KAMANDAL

An oblong water pot made of a dry gourd (pumpkin) or metal, wood, or clay, usually with a handle and a spout, used by ascetics or yogis to store drinking water
一个长方形的水锅，可用干葫芦、干南瓜、金属、木材或粘土制成。通常带有把手和喷口，苦修者或练习瑜伽的人用来储存饮用水。

KAMASUTRA 欲经

Treatise on eroticism and a guide to virtuous and gracious living for sexual and aesthetic pleasure
论述情欲的文献，同时也是关于如何能更好更优雅地进行性欲与感性愉悦方面生活的指南。

KAMDHENU 如意牛

Wish fulfilling bovine-goddess/ cow
能满足人愿望的牛女神/牛。

KAHAVAD/ KAVAD

A mobile temple
可移动的寺庙。

KUBERA 增长天

Gaurdian of the treasures of the earth
土地中珍宝的守卫者。

KUMBH MELA

Mass Hindu pilgrimage of faith held every four years in different holy cities through which sacred rivers flow, where devotees gather for auspicious ritual bathing, to cleanse their sins
大批印度教徒的朝圣之旅，每四年一次，在不同的圣城举行。在这些圣河流经的圣城中，信徒聚集起来，通过吉祥的沐浴仪式来洗涤他们的罪恶。

KUMKUM

Vermillion
朱砂。

KUNDALINI

The coiled one
缠绕起来的一个东西。

LADDU / LADDOO

A distinctive spherical sweet made of flour and sugar, for offering to Ganesha and distributed on auspicious occasions
一种具有特殊球形形状的糖果，由面粉和糖制成，用来供奉象头神，并在祈福的场合分发。

LINGA/ LINGAM

A formalized representation of phallus, emblem of Shiva, identified with the god’s cosmic energy, literal meaning ‘mark’
阳具的书面语表述，是湿婆的象征，与神的宇宙能量等同。字面意思是“标记”。

LILA/ LEELA

The divine sport or play of a god, a word most often associated with the miraculous deeds of

LORD KRISHNA

神圣的运动或神的比赛，这个词往往与大黑天（即毗湿奴）所施的奇迹有关。

LOK KALA

Folk art or people's art
民间艺术，人民的艺术。

MADHUBANI

Style of Indian painting, practiced in the Mithila region of Bihar state in India and the adjoining parts of Terai in Nepal
印度绘画的一种风格，流行于印度比哈尔邦的米提拉（Mithila）区域和尼泊尔与之毗邻的特莱区域。

MAHABHARATA 摩诃婆罗多

Epic poem about the tale of the great civil war between prince cousins the Kauravas and the Pandavas
史诗，取材于表兄弟太子俱卢族和班度族之间的内战。

MANDALA 曼荼罗

Geometric design of cosmic order, as a square with four gates in a circle of religious and ritual significance, often used in conjunction with bijas in meditation
象征宇宙秩序的几何设计，一个圆中的一个四周开四扇门的正方形，具有宗教和意识的意义。经常与冥想中的种子识一同使用。

MANTRAS 曼陀罗

Magical vocal and phonic formula for rituals, worship and meditation
具有魔力的语音和音程，用于仪式、朝拜和冥想。

MELA

A gathering or fair, usually at a site of pilgrimage
聚会或集市，通常在朝圣的地点进行。

MERU

Sacred mountain
圣山。

MOKSHA 木叉

One of the four goals of life, enlightenment or release from the cycle of rebirth impelled by the law of karma, as per Hinduism, Jainism, Buddhism and various other religions
生命的四个目标之一，即由因果报应的法则推动，从永世轮回中获得顿悟和解脱，由。印度教、耆那教、佛教和其他多种宗教都采纳这一学说。

MUDRAS 手印

Postures or hand gestures indicating a specific mood or action
表示特定情绪或行为的姿势或手势。

MURTI

Icon, form or image of a deity
图像，神的形态或图像

NADIS

Nerves
经脉。

NATARAJA

Lord of Dance, a form of Shiva
舞蹈之主，湿婆的一种形态。

NAVGRAHA 九曜

Nine planetary deities including the sun and the moon
九行星神，包括太阳和月亮。

NAVRASA

Nine aesthetic experiences
九种情感经验。

NAVRATAN

Nine gems/jewels
九种宝。

NAVRATRI / NAVRATRAS

Literally 'nine nights,' three days dedicated to worship of each of the Divine forms- Durga,

LAKSHMI AND SARASWATI

字面意思是“九个夜晚”，对如下三位神的每一种形式都进行三天的礼拜——Durgā，突伽天女（即湿婆的妻子雪山女神）；Lakshmī，吉祥天女（即毗湿奴的妻子）；Sarasvatī，辩才天女（由大梵天所创造）。

NETI

'not so'
“没那么”。

NETI NETI

A Sanskrit expression which literally means 'not this, not this', or 'neither this, nor that' but in essence all of it
梵语。字面意思是“不是这个，不是这个”或“既不是这个，也不是那个”，但实际上是指“它全部”。

NIHANG

Members of a militant Sikh movement in dark blue robes, legs bare below the knees and high turbans laced with steel discs
好战的一派锡克教徒运动的成员，身着深蓝色长袍，膝盖以下双腿裸露，头戴高头巾，并以钢铁制的圆盘串成的链子缠绕。

NIRGUN

Formless or without attributes
无形或无属性，有“不依诸缘自然而有”的意思。

NIRVANA 涅槃

Freedom of soul from worldly binds, literally 'blowing out' or passing of the soul into eternal rest, free from the cycle of death and rebirth, and release from the world of Maya
灵魂免于世俗束缚的自由，本意是“吹出去”。也指灵魂离开人世进入永恒的安息，不再受累于生死的循环，从幻力（maya）的世界中解脱出来。

PADMASANA 莲花座

Lotus position adopted for meditation
用于冥想的莲花式坐姿。

Panchabhuta / Panchatatva Pancha / Mahabhutas
'Pancha' means five; 'Maha' means great and Bhoota means life sustaining natural elements - earth, water, fire, air and sky
“Pancha”的意思是“五”，“Maha”的意思是“伟大”，而Bhoota的意思是“维持生命的自然元素”：土、水、火、气和天空。

PANDAL

A decorative temporary fabricated structure or pavilion erected for worship or a ceremony
为祭祀或庆典而临时搭建的、装饰性的建筑结构或亭台。

PATA / PATAS

Leaf or leaves, also folk artists of a particular art form from Bengal
叶片，同时也指孟加拉某一特定艺术形式的民间艺术家。

PATTACHITRA / PATACHITRA

Scroll painting as a series of images that tell a story, an art form unique to Bengal and Orissa
卷轴画，用一系列图像来讲一个故事。是孟加拉和奥里萨特有的艺术形式。

PHAD

Literally a long piece of cloth, which are painted featuring folklore. Phad painting is a popular folk art form of Rajasthan
字面意思是“一块长布”，上面绘有民间传说。Phad绘画是拉贾斯坦的一种流行的民间艺术形式。

PICHHAVAI / PICHHVAI

Literally means of/at the back, large painted textiles usually depicting scenes from mythology of Krishna, and traditionally meant for hanging behind the idol in temples
字面意思是“在后面”。大型的绘有图像的织品，通常描述克里希纳（Krishna）神话中描绘的场景，传统上挂在寺庙偶像背后。

PRAKRITI

Nature, primeval matter identified with the female principle – energy, vitallity and diversity; counter part of *purusha*- male energy
自然，以女性原则——能量、生命力和多样性——为特征的原初物质；与*purusha*（男性能量）对应。

PRALAYA

A period of destruction or dissolution of the manifested universe or the end of the world
破坏性的阶段，当前呈现的这个宇宙的解体，世界末日。

PUJA 法会

Worship of god in the form of icons;
essentially an act of ritual homage,
address and entertainment
以形象的形式进行的神灵崇拜；本质上是仪式敬拜、演说与娱乐的活动。

PURANIC

Ancient, pertaining to the puranas
ancient classics
形容词，表示古代的、与印度古代史诗典籍有关的。

PURNA KALASH

Full or complete vessel
满载的或完整的容器。

PURUSHA

Cosmic consciousness, masculine energy
宇宙意识，阳刚之气。

QU'RAN 古兰经

The Islamic sacred book, believed to be the word of God as dictated to Muhammad and written down in Arabic
伊斯兰教的圣经，据信是真主口述给先知默罕默德的话。用阿拉伯文写成。

RAASA/ RASALILA

Circular dance of Krishna and gopies
克里希纳和牧牛女的旋转舞。

RAMAYANA 罗摩衍那

Epic story of Rama and Lakshmana, the abduction of Sita by the Demon- king Ravana, and her rescue with the help of Hanuman
罗摩与罗什曼那的史诗故事。罗刹王罗波那（Ravana）绑架了西塔（Sita），最后西塔在哈奴曼的帮助下获救。

RAMAZAN/ RAMZAN

The ninth month of the Islamic calendar; Muslims worldwide observe this as a month of fasting annually, regarded as one of the Five Pillars of Islam
伊斯兰教历中的第九个月；全世界的穆斯林将这个月作为每年的斋月，被视为伊斯兰教的五功之一。

RASA

Essence or emotion signifying a state of heightened delight or empathic bliss
得到加强的欣快或共情狂喜的状态的本质或情感。

RASIK

Generally means connoisseur or one who appreciates beauty with passion
一般指鉴赏，或是能带着激情欣赏美的人。

RATH-YATRA/ RATHA-YATRA

A ceremonial chariot procession carrying a holy image and pulled and followed by devotees
一种仪式性的花车游行，载有圣像，由信众牵拉跟随。

RIG VEDA 梨俱吠陀

Early collection of hymns used during sacrifices embodying religious beliefs of the Indo-Aryans
早期赞美诗集，体现了印度-雅利安人的宗教信仰，用于宗教祭祀。

SANATANA

Eternal
永恒。

SANJHI

Sacred images, created using paper stencils and flowers or colours practised in Mathura usually depicting scenes from the life of Krishna, in other parts of north India, the images are created in clay
神圣的图像，使用纸模板、花或颜料制成，主要在马图拉（Mathura）使用。通常描绘克里希纳（Krishna）的生活场景。在印度北部的其他地区，这种形象用黏土制成。

SAT-CHIT-ANANDA

The three attributes - truth, consciousness and bliss
三种价值特质——真理、意识与狂喜。

SHILPASHASTRAS

Traditional Indian instructive manuals for shilpins (master sculptors who made religious idols), artists, and craftspeople, describing temple and palace architecture and iconography etc
Shilpins（制作宗教偶像的雕塑大师）、艺术家和手艺人所使用的传统印度工艺指南，描述了寺庙和宫殿建筑、肖像，等等。

SHRUTI / SRUTI

A Sanskrit term, in Indian music, it is the smallest interval of pitch that the human ear can detect and refers to chanting
梵文词。印度音乐中，代表人耳能够辨别并跟唱的最小音高间隔。

SIKH

An adherent of Sikhism
锡克教的追随者。

SRISHTI

The creation of the universe, as per the scriptures,

is a cyclic process, which repeats itself forever
宇宙的创造。根据宗教典籍的记载，这是一个循环的过程，不断自我重复。

SRIYANTRA

Sri Yantra is a diagram formed by nine interlocking triangles that surround and radiate out from the central point
一种图样，由9个环环相扣的三角形所组成，围绕一个中心点并辐射开去。

STUPA 窣堵波

A hemispherical mound symbolising the Universe itself, containing relics of the Buddha, also associated with Jainism and other great teachers
一个半球状土堆，它象征宇宙本身，内含佛舍利。也与耆那教或其他伟大的宗教导师相关。

SUFI(SM) 苏菲[主义]

An ascetic or mysticism, linked to several traditions
一种苦行或神秘主义，同许多传统相关联。

SURYA NAMASKAR

Salutations to sun god
向太阳神致敬。

TANJORE

A classical South Indian painting style, which originated in the town of Thanjavur
印度南部经典的绘画风格，起源于坦贾武尔（Thanjavur）镇。

TANTRIC 密宗

Practice or practitioners of Tantra, cults and sects worshipping goddess with magical ceremonies
密宗修行或密宗的修行者，主要通过魔法仪式来崇拜女神的宗教崇拜或教派。

TIRTHANKARAS

The twenty-four saints of Jainism
耆那教的二十四圣人。

THANGKA 唐卡

Painting on cotton, or silk appliqué, usually depicting a Buddhist deity, scene, or mandalas practised primarily in Tibet
棉布上的绘画或丝绸贴花，通常描绘佛教中的神明、场景，或主要在西藏使用的曼荼罗图案。

TREE OF LIFE 生命之树

Sacred tree
圣树。

TRIMURTI

The triad of gods - Brahma the creator, Vishnu the preserver, and Shiva the destroyer, as the three highest manifestations of the ultimate reality
三神，即创造者梵天、保护者毗湿奴和破坏者湿婆，最高实在的三个最高的化身。

UPNISHADS 奥义书

Philosophical and mystical text
哲学的、神秘主义的文本。

Vahana
Animal mount or vehical of a deity
神乘坐的动物或坐骑。

VARADAMUDRA 施愿印

The hand position of boon-fulfilling, an epithet of Vishnu as Varadrarajaswami, the Lord who grants boons
手的位置，用来表明福音应验。毗湿奴作为

VASUDHAIVA KUTUMBAKAM

A Sanskrit phrase that is often cited to assert that the whole world is one single family
梵文短语。经常用来表示“四海一家”的意思。

VAYU

Air also vedic god of air
空气，同时也指吠陀中的风神

VEDAS 吠陀

Ancient sacred texts of the Indo- Aryans also means knowledge
印度-雅利安人古代祭祀文献，也意指知识。

VIRATA/VIRAT

Enormous 巨大。

VISHWAROOPA

Vishva means world and rupa means form, a Divine or Universal or Omni-form, of the entire universe including animate and inanimate species and objects
Vishva的意思是宇宙，rupa的意思是形式（“色”）。Vishwaroopa是两者的合成，意指神圣、普遍、或万全之形式，涵盖整个宇宙，包括生命和无生命的物种和对象。

WARLI

Indigenous tribals living in mountainous and coastal areas in Maharashtra-Gujarat, with animistic beliefs and traditions, also refers to their folk style of drawing and painting
居住在马哈拉施特拉邦和古吉拉特邦山区和海岸的原始部落，他们具有万物有灵的信仰和传统；也指他们自己民间的绘画风格。

WASLI

A multi layered handmade paper used specifically for painting miniatures, devised in the 10th century Mughal India
一种专门用于微缩绘画中的多层手工纸，发明于10世纪印度的莫卧儿部落。

YAGYA/ YAJNA 火祭

Ritual offerings to fire accompanied by Vedic chants or sacrificial fire ceremony designed to engage the deity for health and restoring environmental balance
对火的仪式供奉，伴随梵呗或火祭仪式，用来请求神祇庇佑健康、恢复环境的平衡。

YANG 阳

In Chinese philosophy the active principle of the universe is characterized as male and creative, associated with heaven, heat, and light
中国哲学中指宇宙中占主动性的部分，象征阳性、创造力、与上天相关、热、光。

YANTRA

A mystic geometric diagram or active mechanism in visual form used for ritual worship associated with devi
视觉形式中的一种神秘主义几何图示或行为机制，用于与Devi女神有关的仪式崇拜。

YATRA

A procession or pilgrimage, especially one with a religious purpose
游行、朝圣，尤其是具有宗教目的的游行或朝圣。

YIN 阴

In Chinese philosophy it characterizes the feminine or negative nature of things
在中国哲学中，它代表事物的阴性或负性的部分。

YOGA 瑜伽

A Sanskrit word meaning ‘union’, in Eastern philosophy it refers to spiritual practices that unite body, mind and spirit with the divine; in the West though it is understood primarily as a set of physical practices
梵语意为“联合”。虽然在西方，这个词主要被理解为一组身体锻炼的方式，在东方哲学中，它指的是各种灵修活动，能够将身体、心灵、精神三者与神统一起来。

YUGAPURUSHA

Greatest of all man or lord of the universe
最伟大的人，或宇宙之主。



Poosapati Parameshwar Raju
Parasparopagraha Jeevanam – Jain
Calligraphic Ink On Archival Paper | 32 X 24 cm | 2014

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CURATORS

Sushma K. Bahl MBE, author of 5000 Years of Indian Art besides other books, and former Head, Arts & Culture, British Council India; is an independent arts adviser, writer and curator of cultural projects based in Delhi. She worked on the festivals of India in the UK in 1982 and South Korea in 2005. She was the Guest Director for XI Triennale-India 2005, Project Consultant for Bharat Rang Mahotsav XII, Jury Member for the 14th Asian Art Biennale Bangladesh both in 2010, and curator of India- ASEAN Artists' Residency & Exhibition 2012 and Yoga Chakra art exhibition in 2015. Since 2013, she has been leading on 'Forms of Devotion' project for the Museum of Sacred Art in Belgium besides writing and editing a couple of books on art and artists. Recipient of British honour for her contribution to India-UK cultural collaborative work, and the IHC Art India Award for her curation of Ways of Seeing art exhibition; Sushma is a member of the Paris based International Association of Art Critics (AICA) and a trustee/advisory committee member of Abhyas Trust and Kala Sakshi Trust, both in Delhi, Arts Acre Foundation in Kolkata, Harjai Global Gurukul in Mumbai, Kerala Museum in Kochi and Florence Biennale in Italy.

Archana B. Sapra, a trained architect and an independent arts consultant, is a member of the editorial board for Creative Mind bimonthly art magazine and co-founder of Arts4All Trust that promotes dialogue across cultures. She has curated several art exhibitions including Continuum- presenting an overview of contemporary Indian art, Keep the Promise to mark the UN day and help raise funds for the millennium development goals, CrossOver- a residency and exhibition at Dhaka and Delhi for artists from India and Bangladesh, Merging Metaphors an India ASEAN artists residency and exhibition that has toured several countries, and Batting For Art and other initiatives in support of her trust Arts4All. Archana was consultant for a multi arts festival in Delhi in 2010. She co-curated Yoga Chakra art exhibition in 2015 and is currently enageded with ongoing Forms of Devotion international project besides other initiatives.

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Sushma K. Bahl MBE 是《5000年印度艺术》和其它书籍的作者，她还是驻印度英国艺术、文化和科学委员会的创始人；是坐镇德里市文化项目方面的独立艺术顾问、作家策展人。她于1982年在英国从事印度节日庆祝方面的工作，于2005年在韩国从事印度节日庆典方面的工作。她是在2005年印度举办的第六届米兰三年展的嘉宾导演，是印度巴拉特第十二届Rang Mahotsav的项目顾问，是于2010年在孟加拉国举办的第十四届亚洲艺术双年展的仲裁委员会委员和于2012年在印度举办的东南亚国家联盟的培训和展览的策展人，以及于2015年举办的瑜伽静修艺术展览会的策展人。自从2013年以来，她一直领导比利时天主教艺术博物馆“信仰的意境”项目，此外，还撰写和编辑了很多关于艺术和艺术家的书籍。她接受英国关于她对印度和英国之间的文化协同工作所作出贡献的赞誉，她获得有关对视觉艺术展览方式的策展工作所作出的贡献的印度IHC艺术奖；Sushma 是以国际艺术评论家协会（AICA）的法国队成员，德里市Abhyas 信托和德里市Kala Sakshi信托咨询委员会、加尔各答艺术地产基金会、孟买Harjai Global Gurukul、科钦喀拉拉邦博物馆和意大利佛罗伦萨双年展的受托人/顾问。

策展人

Archana B. Sapra 是经过培训的建筑师和独立艺术顾问，是创新思想双月刊艺术杂志的编辑委员和Arts4All信托公司的合伙人，她促进文化之间的对话与交流。她策划了很多艺术展，包括连续统一地体现当代印度艺术的概览，恪守承诺让联合国日成为标志性的一天，帮忙为千年发展目标——Cross-Over募集资金，这是位于达卡和德里的针对印度和孟加拉国的培训和展览，指的是印度东南亚国家联盟艺术培训和展览，该艺术培训和展览已经在若干个国家巡回展出，艺术赛事和其它活动以便支持她的Arts4All信托公司。Archana 还曾担任2010年德里市多功能艺术节的顾问。她还是2015年瑜伽静修艺术展览会的合作策展人，目前除了其它活动之外，她致力于正在进行的“信仰的意境”国际项目。

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JAYASRI BURMAN
JITENDRA DANGI

JIVYA SOMA MASHE
JNANANJANA DASA
JULIE WAYNE
K BHASKAR RAO
KS SHREEHARI
KV KALE
KALAM PATUA
KALYAN JOSHI
KAMAL AHMED M
KANCHAN CHANDER
KAPIL SHARMA
KISHORE SADASHIV MASHE
KOTA NEELIMA
LALIT SHARMA
LAXMA GOUD KALAL
LAXMAN MAHARANA
MS ANAND
MSC SATYA SAI
MV KAMBAR
MAHAVEER SWAMI
MALI RAM LAKHIWAL
MANDALI MENDRILLA
MANGLAM ARTS
MANISH PUSHKALE
MANISH SONI
MANIVELU A
MANJUNATH KAMATH
MANU PAREKH
MICHAEL BUHLER ROSE
MOHAMMED OSMAN
MOHAMMED ZUBAIR
MOHSIN SHAFI

NAGESH GOUD
NAINSUKH L SHARMA
NANDAGOPAL V
NANDAN PURKAYASTHA
NANDITA CHAUDHURI
NARAYAN DAS
NARESH KAPURIA
NEELKANT CHOUDHARY
NEERAJ GOSWAMI
NILOFER SULEMAN
NIRANJAN JONNALAGADDA
OLIVIA FRASER
OM PRAKASH SHARMA
PANDU MASANAM
PARAM P TOMANEC
PARAMA LIBRALESSO
PARESH MAITY
PAUL BHONSLE
POOSAPATI PARAMESHWAR RAJU
PRADIP SENGUPTA
PRAFULLA MOHANTI
PUJA BAHRI
PUTTARAJU R.
QAMAR DAGAR
RG GOWD
RABINDRA MAHAPATRA
RADHA GOMATY
RADHEY SHYAM ANARI
RAGHUPATHI BHAT
RAJA RAVI VARMA PRESS
RAJESH CHAITYA VANGAD
RAJESH PRATAP SINGH

RAM SINGH URVETI
 RAMADASA ABHIRAMA DASA
 RAMESH GORJALA
 RAMESH KALKUR
 REVA SHANKER SHARMA
 RINI DHUMAL
 RITA JHUNJHUNWALA
 S H RAZA
 SAADIYA KOCHAR
 SADAANANDAN PK
 SANATAN DINDA
 SANGEETA GUPTA
 SANJAY BHATTACHARYYA
 SANJAY SENGUPTA
 SANJHI BRAJ ARTISTS
 SARLA CHANDRA
 SARMAN KUMAR SHYAM
 SATISH GUJRAL
 SATISH GUPTA
 SEEMA KOHLI
 SHAMIM QURESHI
 SHANTHAMANI MUDDAIAH
 SHARAD BHARATI
 SHEBA CHHACHHI
 SHIPRA BHATTACHARYA
 SHIV SHANKAR ALWAR
 SHOBHA BROOTA
 SHUVAPRASANNA BHATTACHARYA
 SHYAM SHARMA
 SIDHARTH
 SMRITI CHANCHANI &
 SHABNAM VIRMANI

SRINIVASA REDDY
 SUDIP ROY
 SUDIPTA DAS
 SUHAS ROY
 SUJATA BAJAJ
 SUNDARARAJU R
 SWAPAN DAS
 TAPAS SARKAR
 TARSHITO WITH PUTLI GANJU
 TEJINDER KANDA
 THOTA VAIKUNTAM
 TILKESH RAMESH SHARMA
 UJAN DUTTA
 UMA SHANKAR SHAH
 V RAMESH
 VENKAT SHYAM
 VIJAY SIDDARAMAPPA HAGARGUNDGI
 VIINAY SHARMA
 VINEET KACKER
 VIREN TANWAR
 VIRENDRA BANNU
 VITTHALDAS SHARMA
 VIVEEK SHARMA
 VIVEK VILASINI
 YAMUNA DEVI
 YUSUF ARAKKAL &
 VARIOUS UNKNOWN/
 ANONYMOUS ARTISTS



Venkat Shyam | Varaha
 Pigments On Canvas | 145 X 115 cm | 2012



Tapas Sarkar | Saraswati
Bronze | 78 X 62 X 32 cm | C 2000'S



