FORMS
devotion
THE SPIRITUAL IN INDIAN ART
China Art Museum, Shanghai
Museum of Sacred Art, Belgium
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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Ministry Of Tourism And Culture
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CATALOGUE: Teamwork Arts
IMAGES: Museum Of Sacred Art, Durbuy, Belgium
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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

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
印度旅游部
Indian Council For Cultural Relations
印度文化关系理事会
## CONTENTS

| Message From The President, Indian Council For Cultural Relations | 9 |
| Message From The Ambassador | 13 |
| Message From Vice Mayor Shanghai Weng Tiehui | 12 |
| Message From Sanjoy Roy | 14 |
| Forms Of Devotion In China, Martin Gurvich | 16 |
| Multiple Contemporaries & Sacred Indian Art | 21 |
| Absence Presence | 43 |
| Elemental Ecstasy | 55 |
| Cosmic Constellation | 68 |
| Imaging The Divine | 79 |
| Lila | 93 |
| Telling Tales | 107 |
| Pilgrims’ Progress | 123 |
| Sacred & Secular | 137 |
| Worlds Within | 149 |
| Glossary | 162 |
| Select Bibliography | 172 |
| Curators | 174 |
| Artists | 176 |
I am glad to learn that India is the Focus Country at the prestigious Shanghai International Arts Festival this year.

India and China are ancient civilizations which have shared cultural and people-to-people exchanges. Hon'ble Prime Minister Narendra Modi has said that we have a lot in common and we can do a lot together. He has also said that the people of both the countries to work together in mutual interest and for progress and prosperity of our great countries. Buddha, Kuan Yin, Tangiers, Dr. Konin, Tantris, Yoga and Cinema are only symbols of our long tradition of exchanges. They are testimonies of our shared heritage. The momentum has been set and the pace can only increase in the 21st century.

The present endeavor through participation by India is to further promote mutual understanding between our peoples to strengthen the traditional bonds of friendship and cooperation. We have selected the best of Indian culture to be showcased at the Shanghai International Arts Festival. This includes four different productions encompassing music, theatre, art and dance. These include:-

- Bollywood Love Story – The Musical at the Shanghai Grand Theatre
- Dalalho Sihahi Dance Company and the Sani production at Shanghai Normal University
- Rajeshwari Joshi – World music – Nanping Open air stage
- Forms of Devotion – an exhibition curated by Dr. Sudhanshu Bari which will be held at the prestigious China Art Museum from 6 November to end February.

I sincerely hope that these would be appreciated by the discerning connoisseurs from China and elsewhere.

I sincerely thank the Government and people of China for warmly receiving and facilitating the India presentation.
Kanchan Chander | Buddha Head With Pink Flower
Oil And Metallic Leaf On Canvas | 152 X 91 cm | 2006
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 proved 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 festival, which comprises musical Bollywood Love Story, dance composition 'SARF' by Dinesh Sheth Company, folk music by Rajesh Joshi 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)
20 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 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创新展品。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。中印两国文化往来渊源流长，两大文明相互交融、互学互鉴，在新时期乘胜继往开来，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，也必将进一步增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

Manjunath Kamath | Vishvaroopa
Watercolour And Tea Stains On Paper | Installation With 1,008 Works, Various Sizes | 2015
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.
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，而且还是一个艺术大国。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，这是如中国这等大国所期待的。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文化。我们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展者的体验，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、印度旅游局、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，而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，他们对艺术家的热忱和尊重，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。
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 civilization 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.
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.

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

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), 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.

ECLECTIC ENSEMBLE

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

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 as per the nine gems each segment focuses on a distinct aesthetic encounter to make up the cohesive eclectic ensemble.

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 Kalpauniksha or ‘Tree of Life’ that gives fruit and shade besides clear 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 indiscrimate human exploitation of natural beauty and its perennial resources. The votive offerings of artifacts created in clay, wood and other ephemeral 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 namskar (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.
There is another body of work that involves ‘Imaging the Divine’. The sacred task of transforming the divine spirit in tangible transcendentional 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 cannons prescribed in Shilashastraas (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 modes 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 or more formations is a special trait of several artists from Karnataka. Kalamkari paintings and leather puppets created by artists of Andhra 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 theirfiguring of mythology as does folklore of Bihar in Madhubani, Warli art of Maharashtra, Bengal work in Kalighat style, Patua 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 analyzes characters, pantheons, stories, scenes, episodes and myths from Bhagavatam, Vedas, Jataka tales 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 sacred sanctuaries. 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.
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 underpinnings 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 proponents of 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...
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 uninhibited, 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 challenges 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.

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 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.

Sheba Chhachhi | Ulla Nag
107 x 64 x 18 cm | 2009
**Viveek Sharma | My City, My Lord**

**Oil On Canvas | 122 x 152 cm | 2012**

**Bhumi, the sacred space - a spiritual journey**

In search of a spiritual journey, the artist seeks the answer to the question of the city as a sacred space. The journey is marked by a sense of longing and nostalgia, as the artist reflects on the city's past and present. The work is a reflection of the artist's deep connection to the city and his desire to capture its essence through his art.

**Art and Faith**

The art and faith of India, with its rich cultural heritage and diverse spiritual traditions, are intertwined in a complex relationship. The artist's journey is one of exploration and discovery, as he seeks to understand the spiritual essence of the city.

**The Journey of a Life**

The work is a tribute to the artist's life, filled with moments of joy, sorrow, and transformation. The journey is marked by a sense of resilience and determination, as the artist navigates through the challenges of life.

**The Spirit of a City**

The city, with its unique spirit and character, is a reflection of the artist's inner self. The work is a celebration of the city's spirit, a celebration of the artist's life.
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同流派一样，它们与许多不同的机构展开合作。
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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，没有固定模型。数名与神圣精神和艺术有关的艺术家按照Shilpashastras（古印度艺术和工艺手册）中的规定制作圣像，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、愿景和预言来创作神圣的姿势和色彩。在冥想哲学中，人类形式或人体被看作是宇宙整体，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彩和姿势。神圣形式是威力和信仰的象征，通过farsheer（神的本质）解释圣像并将圣像内化。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。经历使得艺术家和信徒参观者或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，比生活中的形象更聪明，体型更大。除了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人神、恶魔，部分是人，部分是动物，有些是真实的，有些是想象的。他们是神圣人物，也是世俗人物，表现出不同的情感和技能。他们表现出独特的手势（姿势）、情绪和技能。人们认为这样的行为——Lilas——超越了传奇的凡人，根植于神话，每天每个活动日从日出到日落，从出生到死亡，都在天上神的运动中，围绕三个世界旋转——生、死、自然世界，由无上神圣的运动决定，也由时间的运动决定。在时间和空间中，神圣的Lila在节日里展开，吉祥的庆祝活动期间以及其他宗教庆典。神像在这些活动中的转变，现代的文艺传统也通过当地信仰和虔诚信仰中，通过沟通行为的众神和神灵展现出来。信徒颂扬的神像使信徒着魔并获得神圣。这些艺术表达了神圣精神的身形再现，而其他一些艺术表现形式则引起争论，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学主题，与参观者相关，他们利用当前发生的事情和令人惊叹的技艺，发展想象出通过神话的手段对这些神圣的预言进行再创造。现实艺术家将这些超自然形态的神像用为神话呈现，将它们视为救世主，都市艺术家则进行神圣想象力的再现，发现艺术表现出了新形式的神圣。

在洛卡-科拉尔的自然中，人们主要崇拜婴儿或男性形象的克利须那神，将其视为救世主，都市艺术家则创作神圣精神的再现，通过farsheer（神的本质）解释圣像并将圣像内化。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。经历使得艺术家和信徒参观者或rasik获得内心的平静和意识。
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，如城市举办的传说中的Kumbhmela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，以及人文主义。普通认为，圣灵是无所不在的，存在于每一寸土地之上，存在于万事万物之中。即使是那些不遵守任何特定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，在其他的神灵之间，神灵和世俗彰显、成形。受到敬意甚至从不同角度受到质疑的，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，一些人静坐，一些人崇拜，一些人恐惧，神灵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，两个流派的繁荣时常受到挑战，一触即发却又隐藏未伏。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画以及其他绘画作品来赞扬真主阿拉。基督教和伊斯兰教坚持着一种神灵、一本经书的原则，而印度教却拥有着大量经义以及众所周知的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，这就好比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Kumbh，或Kavas的朝圣，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(附具)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

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

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、相互作用的无国界中的物质性和灵妙性。印度哲学和神学是多方面的，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，如爱经中的完美体验。在这片信仰与文化的大地上，求神拜佛的信徒们从无到有。一方面崇拜着Devi（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，这种矛盾困扰着他们。在社会阶层的持续发展中，艺术将宗教与世俗相融合，其过程中模式也存在多种可能性。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，其合为一体的整体，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，为社会各方需求，以后是值得认可的、艺术性的观察与解释，影响顾客的喜好，并且使艺术家们，以及他们居住的社区受益。在社会政治侵犯神圣艺术的领域，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，当今的艺术利用多层次哲学概念，有运动性，在吸取传统艺术的特点和思路的同时，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造。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蕴含于历史，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形式的神圣艺术，信仰层面的宗教艺术流派和神圣实践。作品通过对形的和无形的神圣艺术场景的真实融合，反映了广大、包容的印度文化。这些作品包含于传统、植根于传统，在当代文化中重新构架、重新解释和赋予生命力。在新的艺术产品中将精神与幻想交织在一起。艺术采用旧材料和工具，再结合不同世界的不同内容，表面宗教和世俗的融合，作品包含宗教仪式和供品、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，以及引发想象的或刺激的；经典的、神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，以及连续的和流行的艺术形式展现，并在共享平台上的艺术流。还有纪念意义的展览和极小的物体、形式或者没有形式、私人或者艺术的活动。还有用来装饰富裕的alankar（embelishments）的图标。最小的比喻和调色板的抽象概念代表全部作品的一个极端，其中部说明了一切，而有些作品有更复杂和华丽的神灵和女神们。参见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全球语境中——Vasudhaiva Kutumbakam（全球是一个大家庭）探讨差异中的统一。
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 | 46 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 | © 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
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备受尊敬。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。

ELEMENTAL ECSTASY
内在神秘
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 | © 2000’s

Anil Chaitya Vangad | Bhon
Pigment On Cotton | 136 x 143 cm | © 2010
Channo Devi | Tree Of Life
Pigments on Paper | 77 x 56 cm | 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 | © 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

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,他既有机生命，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 13: 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、生命力和暗点的图标标志，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 | Generator, 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
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 god’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种神学标志性的张力，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，但这样形象是信徒通往神圣的一条途径。在许多传统中，它被想象成一个可辨认的人的形式。在其他情况下，形象被想象成几何图案，幻想出的图案或者幻想出的文字，通常思想。这种艺术家-创造者发现的一条路径，对朝圣者来说可能是一种灵魂提升的经历。
Vijay Siddaramappa Hagargundgi | Dashavtaar
Pen And Ink On Paper | 15 X 23 cm | © 2010's

Matsya Avatara
Kurma Avatara
Kalbi Avatara
Varaha Avatara

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

Rig Veda, Hymn 129: Creation

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.

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 | 58 x 59 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
Vitthaldas 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
evametapuraavririttamaakhyaanam bhadramastu vah 
pravyaharata visrabdhvam bali vishnuh pravardhataam

VALMIKI RAMAYANA Book 6: Yuddha Kanda; Chapter/ Sarga 128; Sloka/ Verse 121

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!

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.
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
Nandan Purkayastha | The Priest
Pencil 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
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 seem 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.

PILGRIMS’ PROGRESS

朝圣之行是一场旅行，或寻求遗迹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程，许多信仰把精神意义与特定地点结合起来，那些地方可能是其创始人或其当地的统治者或圣人的出生地或死亡地，或者是“精神觉醒”的地方，或者是与神圣结合（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个爱人居住的人居住或“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出于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 Installation 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 | © 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

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

Suttur Jathre 2
Mysore Nandi Mastakabhisheka
Melkote Vairamudi Uttava
Srirangapatna Laksha Deepotsava
Saadiya Kochar | Shahi Hamdan’s Birth Anniversary
Photographic Print On Archival Paper With Ultrachrome Ink | 51 x 76 cm | 2013

Saadiya Kochar | Women At Hazratbal
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
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, tresspassing 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.

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SACRED & SECULAR

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

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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
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 (即不是这也不是那) ，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。
Smriti Chanchani & Shabnam Virmani | Evocations Of Shabd 1, 2 & 3
Cloth Scrolls | 61 x 61 each | 2014

Badri Narayan | Untitled
Watercolor | 28 x 36 | C 1990
Vineet Kacker | Soundless Sound
Ceramic And Leather | 66 x 104 x 11 | 2012

Naresh 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

ABHYAMUDRA 施无畏印
Position of the hand at shoulder level, palm towards the viewer indicating forgiveness or ‘fear not’ or blessing
手势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 印度部落原住民
Indigenous tribal people of India

AGNI 印度火神
Fire, also refers to vedic god of fire

AKASH AAKASA 天空
Literally means sky or open space/ air, a Sanskrit word which refers to essence of things

ALANKAR / ALAMKAR 装饰
Ornamentation

ANANDA 极乐
State of bliss; also the name of Buddha's principal disciple

ARDHANARISHWAR/ ARDHANARISHWARA 湿婆半人半神
An androgynous deity, half male half female form representing the synthesis of masculine and feminine energies, often refers to Shiva and his consort Parvati

BHAKTI 奉献
Devotional and worshipful love for a deity or an idol figure

BHANGARH 阿格瓦尔
Rare endangered deer family animal with multiple horns

BHUMI PUJAN 大地崇拜
Earth worship

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

BINDI 斑点
A decorative mark mostly red worn in the middle of the forehead by Asian women. Symbolic of the third eye

BHAGWAT GITA / GITA 薄伽梵歌
Celestial song, a section of the Mahabharta in which Krishna reveals himself as God incarnate

BHUKTI 梵行
Devotional and worshipful love for a deity or an idol figure

BHUTICHTRA 壁画
Wall paintings

BHUIDEVI 大地女神
The Earth Goddess

BHUMI PUJAN 大地崇拜
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Earth worship

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DARGAH 墓葬
Tomb and shrine of a Sufi saint, a place of pilgrimage

DARSHAN / DARSHANA 神圣相遇
Holy encounter, viewing of a deity by a devotee

DASHAVATARA 梵行
The ten incarnations of Lord Vishnu

DEVNAGRI 印地文
The north Indian script used today for Hindi, and generally also for Sanskrit

DEVI 女神
Goddesses and demi goddesses, incorporating both benign and fearsome aspects

DHARMA 律
Virtuous conduct

DHOKRA 非铁金属铸造
Non–ferrous metal casting using the lost-wax casting technique, used in India since ancient times

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Holy encounter, viewing of a deity by a devotee
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。

GIDNARA 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 at least once in an individual’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。

GURUJITI
Thus, this is it, it is this
如是,这就是它;它就是这个。

JAL
Water
水。

JALI
Lingu, Lord of the universe
JAGANNATH: Lord of the universe

JATAKA
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。

KALAMLGI/ 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。

KALPHAT
Densely populated locality of Kolkata in India,
known for its style of folk painting influenced by
the 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,另一方面又接受了英国东印度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。

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

KALPVRKSHA/KALPAVRKSHA
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来用来储存饮用水。

KAMASUTRA
Treatise on eroticism and a guide to virtuous and
grasious 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
Wish fulfilling bovine-goddess/ cow
能满足人愿望的牛女神/牛。

KAAYAVAD/ KAVAV
A mobile temple
可移动的寺庙。

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

KUMBRE 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。在这些圣河流淌的圣城中,信徒聚集起来,通过吉祥的沐浴仪式来洗涤他们的罪恶。

KUNUDILAN
The coiled one
缠绕一起来的东西。

KUNDALI
A distinctive spherical sweet made of flour and
sugar, for offering to Ganesha and distributed on
auspicious occasions
一种具有特殊形状的糖果,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

LADDU / LADDOO
A distinctive spherical sweet made of flour and
sugar, for offering to Ganesha and distributed on
auspicious occasions
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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
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
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个门的正方形,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
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。

MERA
Sacred mountain
圣山。

MOKSHA 大义
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,从永世轮回中获得觉悟和解脱,由印度教、耆那教、佛教和各种其他宗教都采纳的这一学说。

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。

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

NAVGRHA
Nine aesthetic experiences
九种情感体验。

NAVRASTRA
Nine gems/jewels
九种宝。

NAVATAN
Nine jewels
九种宝。

NAVATARI / NAVATRAS
Literally ‘nine nights,’ three days dedicated to worship of each of the Divine forms—Durgā, Lakṣmi, and Sarasvatī
字面意思是“九个夜晚”,对如下三位神的每一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); Lakṣmi, 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。

NIRVANA
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。
PRAKRITI
Nature, primal matter identified with the female principle - energy, vitality and diversity; counter part of purusha - male energy.

PRALAYA
A period of destruction or dissolution of the manifested universe or the end of the world.

PUJA
Worship of god in the form of icons; essentially an act of ritual homage, address and entertainment.

PURanic
Ancient, pertaining to the puranas ancient classics.

PURNA KALASH
Full or complete vessel.

PURUSHA
Cosmic consciousness, masculine energy.

QU'RAN
The Islamic sacred book, believed to be the word of God as dictated to Muhammad and written down in Arabic.

RASAA/ RASALILA
Circular dance of Krishna and gopies.

RASHI
A Sanskrit term, in Indian music, it is the smallest interval of pitch that the human ear can detect and refers to chanting.

RATH-YATRA/ RATHA-YATRA
A ceremonial chariot procession carrying a holy image and pulled and followed by devotees.

SAT-CHIT-ANANDA
The three attributes - truth, consciousness and bliss.

SRIF/SM
An ascetic or mysticism, linked to several traditions.

SRIYANTRA
A hemispherical mound symbolising the Universe itself, containing relics of the Buddha, also associated with Jainism and other great teachers.

SUFI
An ascetic or mysticism, linked to several traditions.

TANJORE
A classical South Indian painting style, which originated in the town of Thanjavur.

TANTRIC
Practice or practitioners of Tantra, cults and sects worshipping goddess with magical ceremonies.
THANGKA 唐卡
Painting on cotton, or silk appliqué, usually depicting a Buddhist deity, scene, or mandalas practised primarily in Tibet.

TREE OF LIFE 生命之树
Sacred tree.

TRIMURTI 三神
The triad of gods - Brahma the creator, Vishnu the preserver, and Shiva the destroyer, as the three highest manifestations of the ultimate reality.

UPNISHADS 奥義書
Philosophical and mystical text.

Vahana
Animal mount or vehicle of a deity.

VARADAMUDRA 施願印
The hand position of boon-fulfilling, an epithet of Vishnu as Varadrarajaswami, the Lord who grants boon.

VASUDHAIVA KUTUMBAKAM
A Sanskrit phrase that is often cited to assert that the whole world is one single family.

YAGYA/ YAJNA
Ritual offerings to fire accompanied by Vedic chants or sacrificial fire ceremony designed to engage the deity for health and restoring environmental balance.

VEDAS 印陀
Ancient sacred texts of the Indo- Aryans also means knowledge.

YIN 阴
In Chinese philosophy it characterizes the feminine or negative nature of things.

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.

YUGAPURUSHA
Greatest of all man or lord of the universe.

YANG 阳
In Chinese philosophy the active principle of the universe is characterized as male and creative, associated with heaven, heat, and light.
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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 Abhysas 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 engaged with ongoing Forms of Devotion international project besides other initiatives.

编辑兼策展人


Archana B. Sapra 是经过训练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艺术的展览。她承诺让联合国日成为标志性的一天。她为于2010年举办的艺术节担任顾问。她还是2015年瑜伽静修艺术展览会的策展人。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。
ARTISTS

AKKITHAM NARAYANAN
ANANT KUMAR MISHRA
ANIL CHAITYA VANGAD
ANJOLIE ELA MENON
ARJOY BHATTACHARYA
ARPANA CAUR
BG SHARMA
BKS VARMA
BADRI NARAYAN
BALAN NAMBIAR
BANNU STUDIO
BHARTI DAYAL
BHASKAR MAHAPATRA
BINOY VARGHESE
BRATIN KHAN
CHANDRASEKHAR DAS
CHANNO DEVI
CHARAN SHARMA
CHARUVI AGRAWAL
CHETNAA VERMA
CHHOTU LAL
COP SHIVA
DESMOND LAZARO
DHARA MEHROTRA
DHRUVA MAHARAJA DASA
DILEEP SHARMA
DINESH KHANNA
DIPAK BANERJEE
DRDHA VRATA GORRICK
DWARKA LAL JANGID
FN SOUZA
FAIYAZ WASIFUDDIN DAGAR
GLN SIMHA
GR SANTOSH
GOPAL SWAMI KHETANCHI
GOPI LAL
HARSHA VARDHANA SWAMINATHAN
I DEWA PUTU GEDE MANDRA
INDRA SHARMA
JS SRIDHAR RAO
JACKIE SLEPER
JAGADISH M KAMBLE
JAI PRAKASH
JAIDEV BAGHEL
JAIN ART STUDIO
JANGARH SINGH SHYAM
JANI
JANWAHAR LAL
JAYASRI BURMAN
JITENDRA DANGI
JIVYA SOMA MASHE
JNANANJANA DASA
JULIE WAYNE
K BHASKAR RAO
KS SHREEHARI
KV KALE
KALAM PATUA
KALYAN JOSHI
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KANCHAN CHANDER
KAPIL SHARMA
KISHORE SADASHIV MASHE
KOTA NEELIMA
LALIT SHARMA
LAXMA GOUD KALAL
LAXMAN MAHARANA
MS ANAND
MSC SATYA SAI
MV KAMBAR
MAHAVEER MAHAPATRA
MALI RAM LAKHWAL
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 KAPOOR
NEELKANT CHAUDHARY
NEERAJ GOSWAMI
NILOFER SULEMAN
NIRANJAN JONNALAGADDI
OLIVIA FRASER
OM PRAKASH SHARMA
PANDU MASANAM
PARAM P TOMANEC
PARAMA LIBRALESSO
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PAUL BHONSLE
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PRADIP SENGUPTA
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