

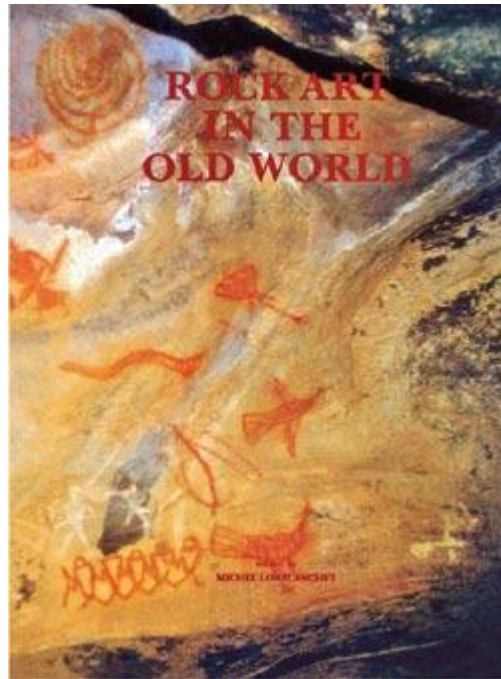
ROCK ART and Contemporary Tribal Art Series

ROCK ART IN THE OLD WORLD

Edited by MICHAEL LORBLANCHET

Foreword by ROBERT G. BEDNARIK, OLIVIER GUILLAUME AND KAPILA VATSYAYAN

2001, xxxii+538pp., tables, maps, col. and b&w figs., ISBN: 81-85503-00-1: Rs 1950 (HB)

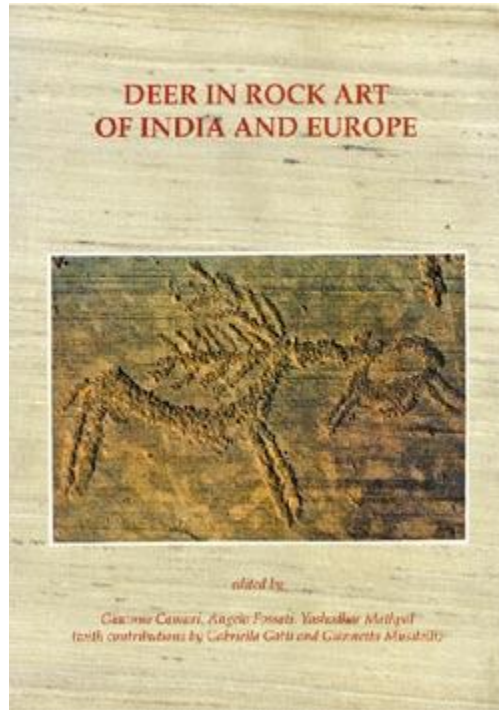


This is the first publication in the Rock Art series of the IGNCIA. It consists of selected papers from the World Congress of Rock Art held in Darwin in 1988. The papers presented in this volume are convincing proof of the importance of the study of rock art, both for archaeology as also ethnology and lifestyle studies. The vast spectrum shows that although there has been a history of research on rock art, as a young discipline it is exploring various avenues of growth. Several of the papers indicate the extensive research carried out in India.

DEER IN ROCK ART OF INDIA AND EUROPE

Edited by: GIACAMO CAMURI, ANGELO FOSSATI AND YASHODHAR MATHPAL

1993, xvi+150pp. tables, line – drawings., col. and b & w illus. ISBN 81-85503-02-8 ₹400.00



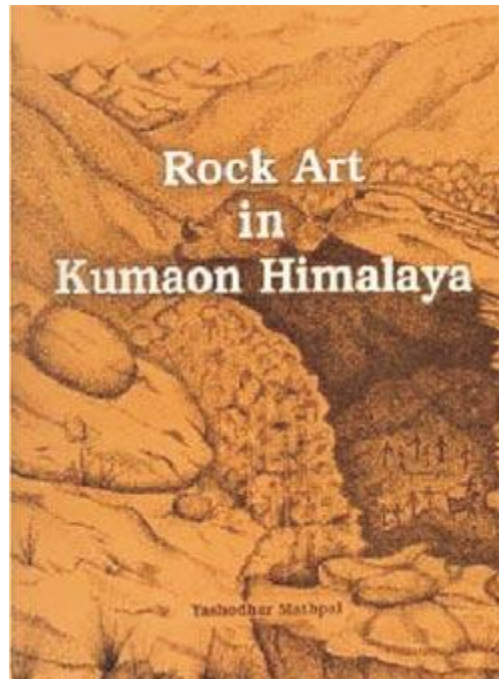
This book provides an overview of deer in the rock art of India and Europe and its representation through the historic period. In the Indian section valuable evidence from several sites has been provided. A glimpse of a deep and sensitive understanding of the deer in the man's life and nature in the Indian literary tradition has been presented. The European section reveals the geographical extent of the various species of deer, besides the myths, legends and fables structured around its presence.

ROCK ART IN KUMAON HIMALAYA

Edited by: Yashodhar Mathpal

1995, xxii+92pp. map, notes, refs., col. and b&w plates, index ISBN

₹700.00



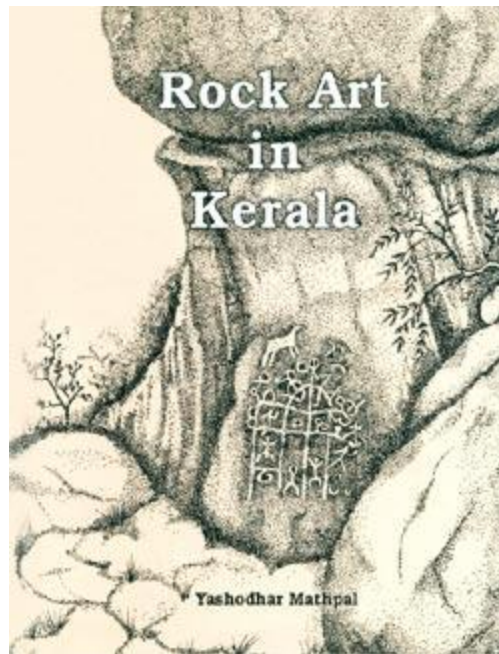
This book brings into focus facets of pre- historic rock art in the Kumaon Himalayan area, which is comparatively unknown. The materials incorporated in this volume are quite distinctive and definitely new. The rock paintings as noticed in this area show as usual man and nature relationship in a simplistic representation. The most interesting paintings found in the Kumaon region are the dancing scenes, which are in large varieties followed by drum-beating figures, hunters and others.

The author discusses the subject matter, the technique, the style and the state of preservation of rock art of the region along with artistic merit and motivation of the artist of pre-historic time in a simple language. The illustrations incorporated are the water colour reproductions done by the author in the field itself. This book also gives an overview of rock art research as a whole and its present state in India and abroad.

ROCK ART IN KERALA

Edited by: Yashodhar Mathpal

1995, xxii+92pp. map, notes, refs., col. and b&w plates, index ISBN: 81-7303-057-0 ₹800.00

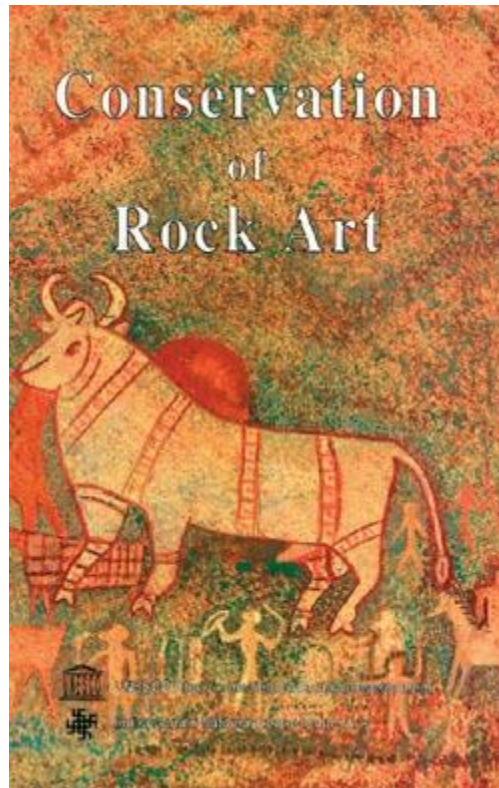


The present study is based on a thorough survey of painted shelters of Kerala, the southern most region of India. Rock Art samples from Kerala are unique. The book brings to light a distinct style in rock art tradition, especially in terms of engraved geometric motifs.

CONSERVATION OF ROCK ART

Edited by: BANSI LAL MALLA

1998, xvii+79pp. map. col., and b&w illus., appends ISBN: 81-7305-130-5 ₹800.00

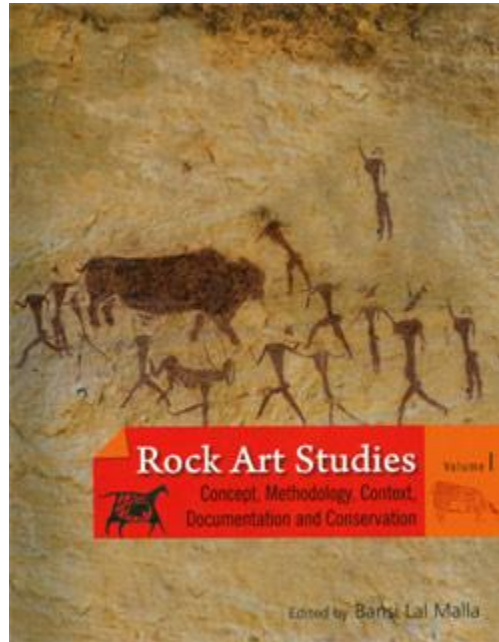


This monograph is based on the papers presented in a seminar on the preservation and conservation of rock art held at IGNCA, New Delhi, in February 1996. Concentrating for the first time in India, the takes into account crucial matters related to conservation hazards, interventionist practices, conservation techniques, long-term planning for preservation of rock art and the cultural dimension of rock art. The book is of great help to specialists and public in general.

Rock Art Studies : Concept, Methodology, Context, Documentation and Conservation Volume I

Edited by: B.L.Malla

2014, pp.xxxii+424 ISBN: 978-81-7305-491-4 ₹5500.00



Rock Art is the first visual articulation and manifestation of humankind which emanates from his sense of sight. The proximity of this art and its affinity with the art of many living communities of the world today makes it all the more significant and valuable. It can be thus treated as a source of cultural communication between the past, the present and the future. To celebrate what is undeniably one of the earliest forms of art, Indira Gandhi National Centre for the Arts (IGNCA) organized an international conference on rock art comprising of special lectures, artists workshops and exhibitions. This global event along with the participation of renowned scholars from all over the world was held at New Delhi from 6th December 2012 –23rd January 2013. The present volume(s) Rock Art Studies (Part I & II) are the proceedings of the conference. The two volumes contain selected articles representing rock art from all over the world. The first volume covers subject related to content, methodology, context, documentation, and conservation and management while the second volume contains papers related to the interpretation of rock art.

The articles in the present volume hold good promise in terms of recent trends in rock art research. The approach followed by some of the contributions is reconstructing the lifestyle and environment of the people who created this art. The vast spectrum of subjects/themes covered by these two highly illustrated volumes indicates the concern and seriousness of present day researchers for the study and conservation of rock art globally. Their main concern is exploring the 'future of the past' beyond the duty

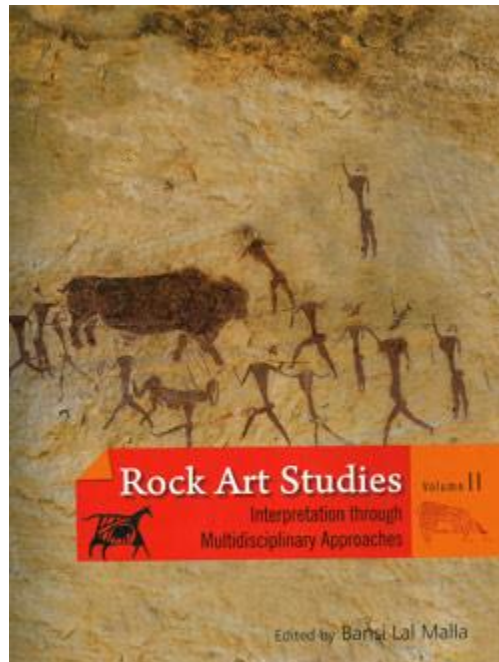
of discovering, protecting, and educating about archaeological treasures. As rock art is an intricate and complex domain covering material and cognitive aspects of culture, a multidisciplinary approach has been recommended by many contributors to decode and understand it in all its dimensions.

The beautifully illustrated volumes aim to boost and promote rock art research. They will not only interest scholars but also general readers at large and will certainly contribute to enhance our vision of rock art.

Rock Art Studies : Interpretation through Multidisciplinary Approaches Volume II

Edited by: B.L.Malla

ISBN: 978-81-7305-491-4-0 ₹5500.00



Rock Art is the first visual articulation and manifestation of humankind which emanates from his sense of sight. The proximity of this art and its affinity with the art of many living communities of the world today makes it all the more significant and valuable. It can be thus treated as a source of cultural communication between the past, the present and the future. To celebrate what is undeniably one of the earliest forms of art, Indira Gandhi National Centre for the Arts (IGNCA) organized an international conference on rock art comprising of special lectures, artists workshops and exhibitions. This global event along with the participation of renowned scholars from all over the world was held at New Delhi from 6th December 2012 –23rd January 2013. The present volume(s) Rock Art Studies (Part I & II) are the proceedings of the conference. The two volumes contain selected articles representing rock art from all over the world. The first volume covers subject related to content, methodology, context, documentation, and conservation and management while the second volume contains papers related to the interpretation of rock art.

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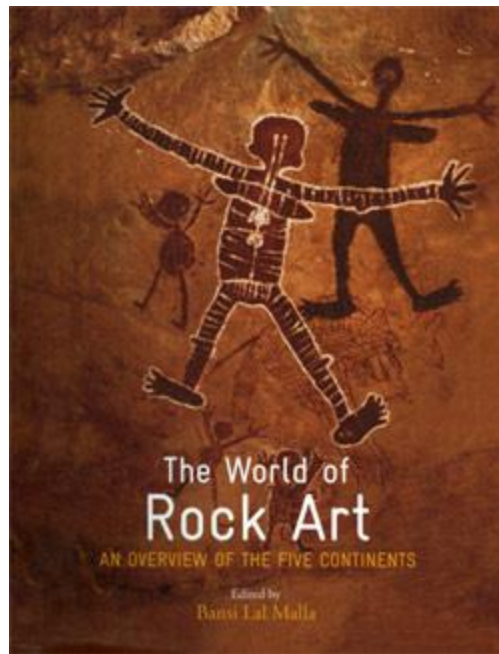
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THE WORLD OF ROCK ART: An Overview of the Five Continents

Edited by: B.L.Malla

2013,pp.xviii+170 ISBN: 978-81-7305-447-1 ₹2500.00



Rock art is one of the richest cultural resources in the world, which depicts the earliest expressions of humankind. The proximity of this art and its affinity with the art of many living communities of the world today makes it all the more significant and valuable. Rock art images can be treated as a source of cultural communication between the past, present and the future.

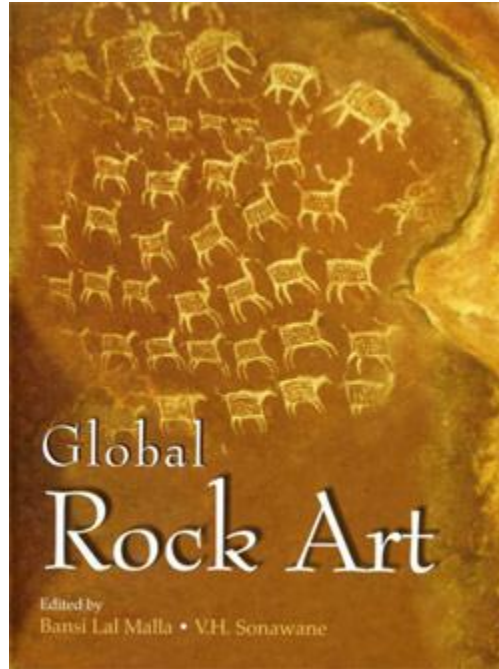
The present volume gives an overall status of rock art in the different continents of the world. It is based on special lecture series organised by the Indira Gandhi National Centre for the Arts (IGNCA) as a part of the International Conference on Rock Art 2012. These special lectures are delivered by internationally renowned scholars in the field.

It is clear from the vast spectrum covered by this volume that although there has been a history of research on rock art, it is still exploring various avenues of growth. This volume provides an in-depth information and analysis of subjects/themes of five continents i.e. Africa, America, Australia, Asia and Europe with rock art concentration, which are important while keeping in view the future development of the conceptual academic programmes designed to encapsulate primeval vision or *Adi Drishya* of human beings. In magnitude, vividness and richness, this is an outstanding volume. It aims to enhance and promote rock art research, especially in those countries where it is a young discipline.

GLOBAL ROCK ART

Edited by: Bansilal Malla(Ed.), V.H. Sonawane

2012.ppx+266 ISBN: 97-881-7305-5133 ₹3000.00



The vast corpus of rock art that occurs in most of the countries of the world serves as an almost universal expression and communication of human thought since the dawn of humanity. It is one of our greatest surviving art treasures. The intrinsic efficacy of rock art lies in its universality of appeal and to endure and sustain in a manner in which all can discern it. Unit recent past, the content of rock art has been much commented on as an indicator of the stage of development of the makers of the rock art. But now, for quite some time, the attempts are being made by many scholars to explore the possibility of the proximity of the rock art with the art of many living communities of the world, such as the indigenous people, the aboriginals, the tribals and the nomads.

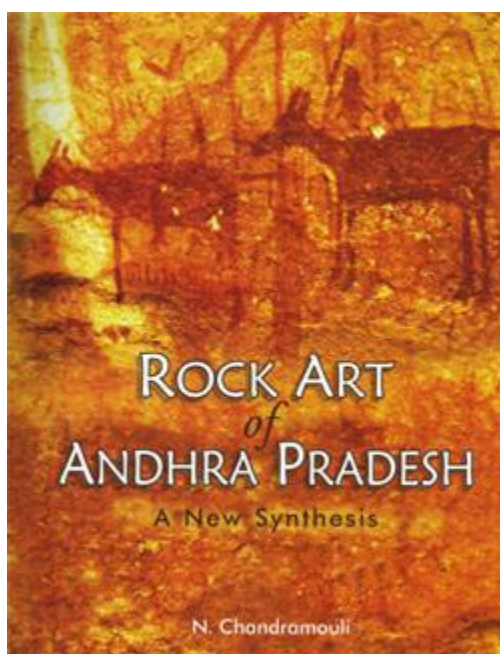
The volume is the outcome of the Global Rock Art Conference held under the auspices of the Indira Gandhi National Centre for the Arts (IGNCA), New Delhi. The comprises valuable contributions from several scholars from all over the world such as Argentina, Australia, Austria, Bolivia, Canada, Russia, Saudi Arabia, Slovakia, USA and India. The interest of this publication lies not only in the greatest number of subjects treated but in the diversity of approaches. Almost all stages of research are represented. The major interlocking and overlapping themes have been grouped under the following eight sections: (1) Understanding rock art in a universal frame; (2) Country reports from China, India, Jordan and Saudi Arabia; (3) Cross-cultural comparison; (4) Environment, management, conservation and documentation; (5) Classification, chronology and standardization; (6) Consideration of context; (7) Form , content and interpretation including language of symbols, religious themes and musical subjects; and (8) Artificial intelligence and rock art research.

The present illustrated volume will not only interest the scholars but also the public at large. It will certainly contribute to rectify our vision of rock art. It is also an important step in the journey of exploring together, globally, the source of creative energies and modes of expressions of our ancestors.

Rock Art Of Andhra Pradesh: A New Synthesis

Edited by: N.Chandramouli, General Editor Bansi Lal Malla

2013,pp.xx+216 ISBN: 978-81-7305-448-8 ₹2500.00



The present volume embodies comprehensive documentation, classification and analysis of the rock art of Andhra Pradesh, which is one of the important regional rock art zones of peninsular India. The rock art data is analyzed from the thematic and stylistic perspective taking note of the features such as colour schemes, superimpositions and state of preservation of the pictographs and petroglyphs. The entire corpus of rock art is classified, both at the intra-site and inter-site levels and tentatively dated to Mesolithic, Neolithic, Megalithic and Historical periods. This is done on the basis of the internal analysis of the rock circumstantial archaeological data either from excavations or surface context. This work is an outcome of a multidisciplinary research carried out in collaboration with the Indira Gandhi National centre for the Arts (IGNCA), New Delhi as part of its National project, *Adi Drishya*. A multi-disciplinary team comprising of specialists from Archaeology, Folklore, Geology and Botany conducted through a field based study of all the known rock art sites in Andhra Pradesh. The book is richly illustrated with colour photographs of rock paintings, digital maps, line drawings and locational maps of the rock art sites.

Rock Art

Edited by: S.S.Biswas

2012.ppx+266 ISBN: ₹3000.00



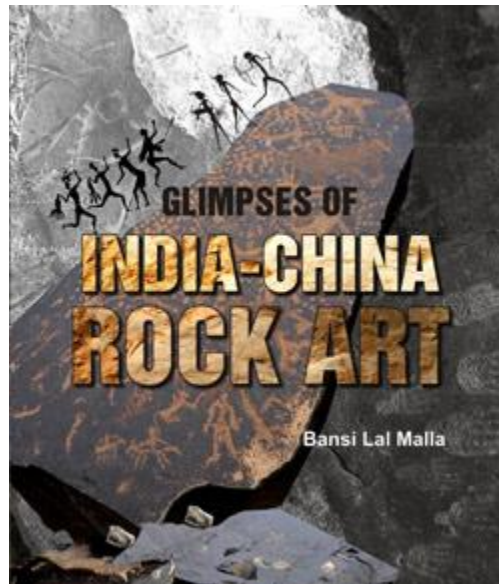
A representation selection was chosen for this volume with a view to include the significant evidences from all the countries of both the Old World as also the New World. The evidences of rock art from India have been dealt with more detail in this work. The country has been divided into five separate regions with their map shown for ready appreciation. Living art traditions from three different communities from India have also been added to demonstrate the continuing effort of mankind to seek a 'relief' from anxieties through his /belief or constructing a world of belief.

The themes chosen for rock art have been investigated by various authors in order to deduce some form of interpretation of these depictions. Animal figures or their hunting scenes can be easily tied to the anxiety of subsistence and possibly articulating this in the manner of sympathetic magic. The occurrence of numerous signs and symbols, however, indicate a very complex symbolic world that dominates the mind set of man and gave rise to rituals around these symbols. Studying rock art is, therefore, like studying the mind of past men which otherwise would always remain shrouded in the dark area of ignorance.

Glimpses of India-China Rock Art

Edited by: Bansilal Malla

2016 ISBN: 978-93-8093-562-1 ₹1900.00



Rock art is a vital archaeological source to study and analyze the cognitive evolution of the human intellect across the world and is believed to be the first creative act of humankind, when there was no organized life and no political boundaries. It is primarily a tangible reflection of an intangible cultural heritage and reflects the ancient human psyche. In order to contemplate on these concepts in depth, it is necessary to identify the earliest reflections of the human mind within its cultural and behavioral context.

The collaborative venture between India and China in the field of rock art studies has opened new horizons for cultural cooperation between the two nations. Comprehensive studies in this field will help in opening up and revealing the antiquity of both the countries in time and space.

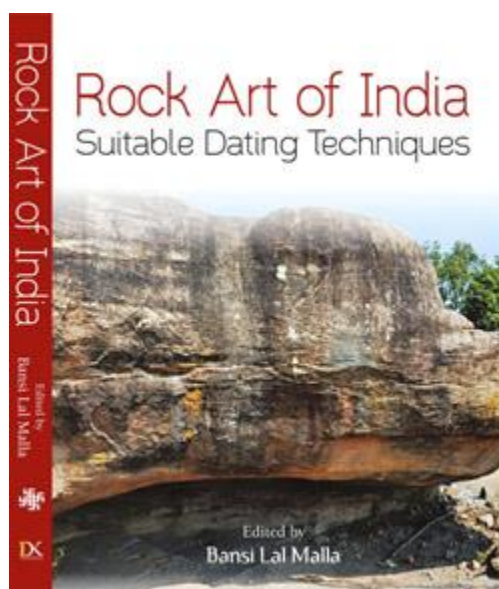
The present volume is an outcome of the research and display materials of the exhibition on 'Rock Art of India' held at The World of Rock Art Museum, Yinchuan, China in 2014-15 and 'India-China Rock Art Exhibition-cum-Workshop' held at IGNCA, New Delhi in 2016. It covers the rock art of India and China in two sections primarily focusing on the research, discovery, documentation and protection of rock art in both India and China. Both these nations are fortunate enough in possessing one of the largest concentrations of this precious and earliest world heritage. Rock art of both these countries possess a large body of evidence for human artistic, cognitive and cultural beginnings and its importance lies mainly in its archaeological and ethnological contexts.

The present beautifully illustrated volume aims to boost and promote rock art research both in India and China. It will not only interest scholars and students but also the people at large. It is also an important step in the journey of exploring together, the source of creative energies and modes of expression of our ancestors. It will certainly contribute to rectify and enhance our vision of rock art.

Rock Art of India Suitable Dating Techniques

Edited by: Bansi Lal Malla

2015,xiv,000p.,;Index;23cm ISBN: 978-8124608517 ₹2700.00



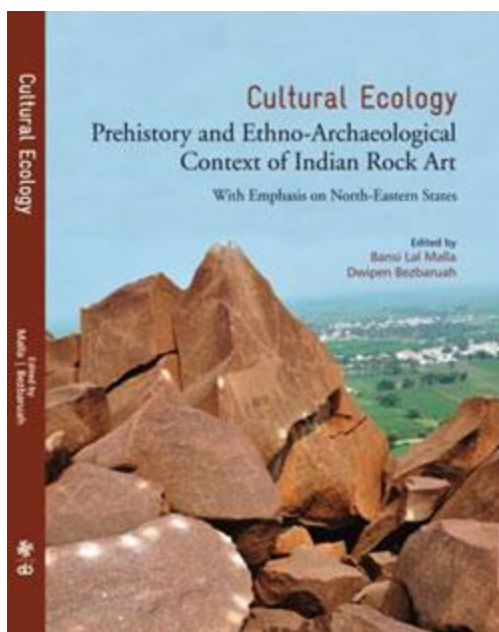
Rock art is a vital archaeological source to study and analyse the cognitive evolution of the human intellect across the world. The importance of rock art and its dating has long been a key issue of rock-art research and continues to be attended by difficulties about methodology, misinterpretation of findings and overconfidence in the reliability or precision of results. Most of the rock-art researchers' primary focus in their investigations for rock-art dating at present has been to establish chronologies of different rock-art sites.

The present volume mainly emphasizes on long due and much discussed issues like that of what will be the suitable dating techniques for Indian rock art. Some of the topics in the volume cover different dating methods such as the minimum dating by archaeological excavation, radiocarbon analyses of mineral accretions or their inclusions, radiocarbon analyses of paint residues or their inclusions, geomorphological methods, minimum or maximum ages derived from biological accretions, lichenometry, colorimetry of patinae, radiocarbon analyses of charcoal and beeswax figures, and any other methods of "direct" dating of rock art. This volume includes not only new insights but also new dating results. The data and interpretations put forward by various scholars are comprehensive and analytical. Most of their views are appropriate and hold promise in terms of recent trends in dating rock art.

Cultural Ecology Prehistory And Ethno-Archaeological Context of Indian Rock Art With Emphasis on North-Eastern States

Edited by: Bansi Lal Malla & Dwipen Bezbaruah

2017, xvi+158, Size 22 cm x 28cm ISBN: 978-81-7305-582-9 ₹2850.00



Art and human life are inseparable. Indian thought currents, values and ethics have always had reverence for all that existed in nature, so much so that it evolved a concept that all that is alive, from plants to animal and human species, belong to a single family (Vasudhaiva Kutumbakam). They have all originated from a common source and are interdependent. The same worldview has found its reflection in Indian art, both in vernacular and classical traditions. Rock art, being the earliest expression of human aesthetic desire and is an important cultural marker having multifaceted dimensions, together with its allied subjects. It is an intricate and complex domain covering material and cognitive aspects of culture. A multidisciplinary approach is being advocated to decode and understand it in all its dimensions. To study the prehistory of the North-East in this context becomes equally important.

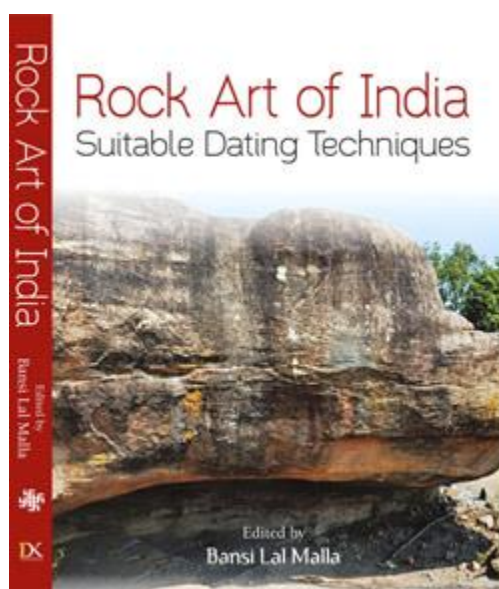
The objective of the present volume is to delve deep into the recent prehistoric and historic investigations carried out by various eminent scholars in this region. In fact, it is an explanatory attempt to broadly trace the origin and antiquity of prehistory and rock art of North-East India. The present volume is divided into two sections. First section gives an account of the cultural dimensions of ecology and rock art of the North-Eastern states; second section has dealt with the cultural context and rock art of the rest of India.

The papers included in the volume highlight the immense potential that rock art possesses in unraveling the mysteries of the past. The data and the interpretations put forward by various scholars are comprehensive and analytical. Most of their views are appropriate and hold good promise in terms of recent trends in rock art research. This illustrated volume aims to boost and promote the importance of the rock art research, particularly in North-East India.

Silent Rock's An Eloquent Testimony-Rock Art Heritage Of Odisha

Edited by: Sadasiba Pradhan, Bansi Lal Malla (ed)

2017, xx+210 pp., Size 22 cm x 28cm ISBN: 978-93-8622-330-2 ₹2700.00

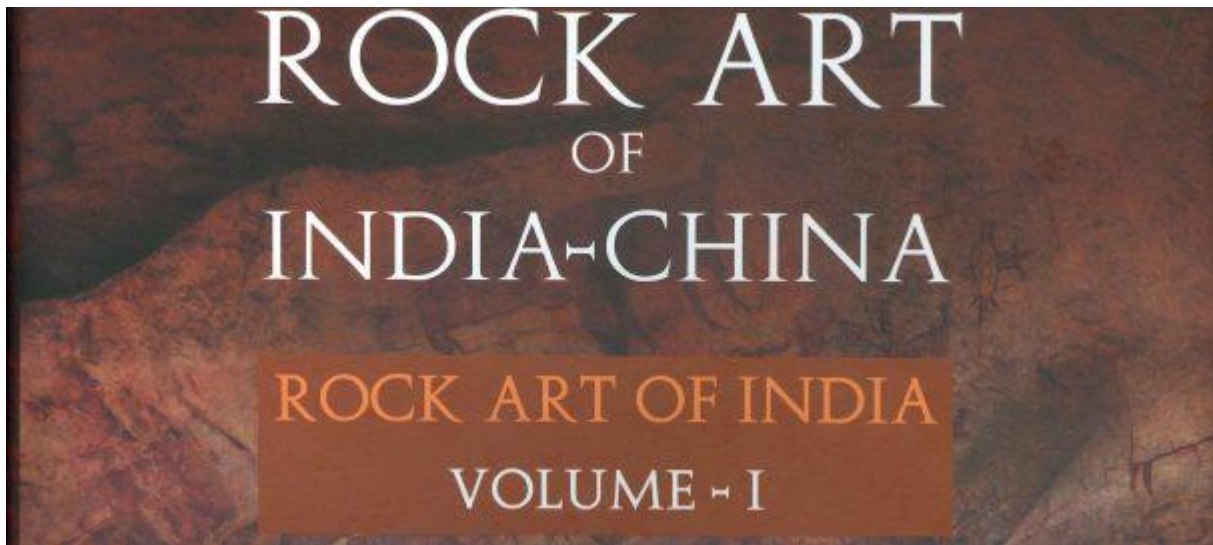


Rock art, as one of our precious surviving art treasures is a vital archaeological source to study and analyse the cognitive evolution of the human intellect across the world. This volume is significant in a way that it addresses new ways for rock art research. It opens a new chapter in the history of studying the prehistoric and tribal art, with ample scope for the collaboration of archaeology with its allied and interdisciplinary subjects. The author tries to approach rock art with a view to reconstruct the lifestyle and environment of the people who created this art. This volume is mainly based on the decades of personal research of the author and the multidisciplinary documentation conducted by the IGNCA under his able guidance in the area. The documentation of rock art in Odisha well planned in a phased manner as the area to be covered was vast and the access to rock art sites was very difficult. This book is rich in illustrations with colour photographs, maps, line drawings etc.

Understanding Rock of India-China : Rock Art of India- Volume I

Edited by: Bansi Lal Malla

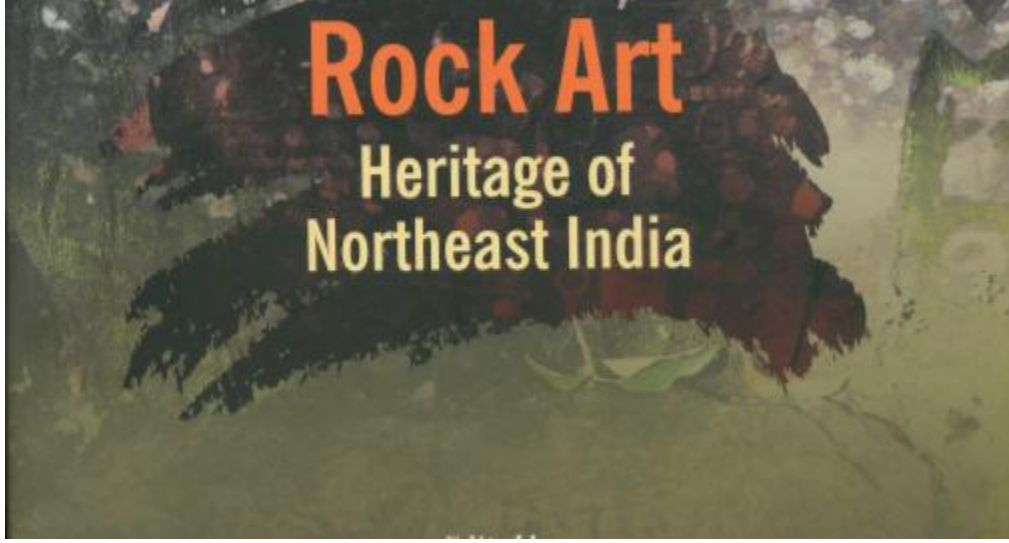
ISBN: 978-93-80935-94-2 ₹1150.00



Rock Art Heritage of Northeast India

Edited By : Bansi Lal Malla & Tilok Thakuria

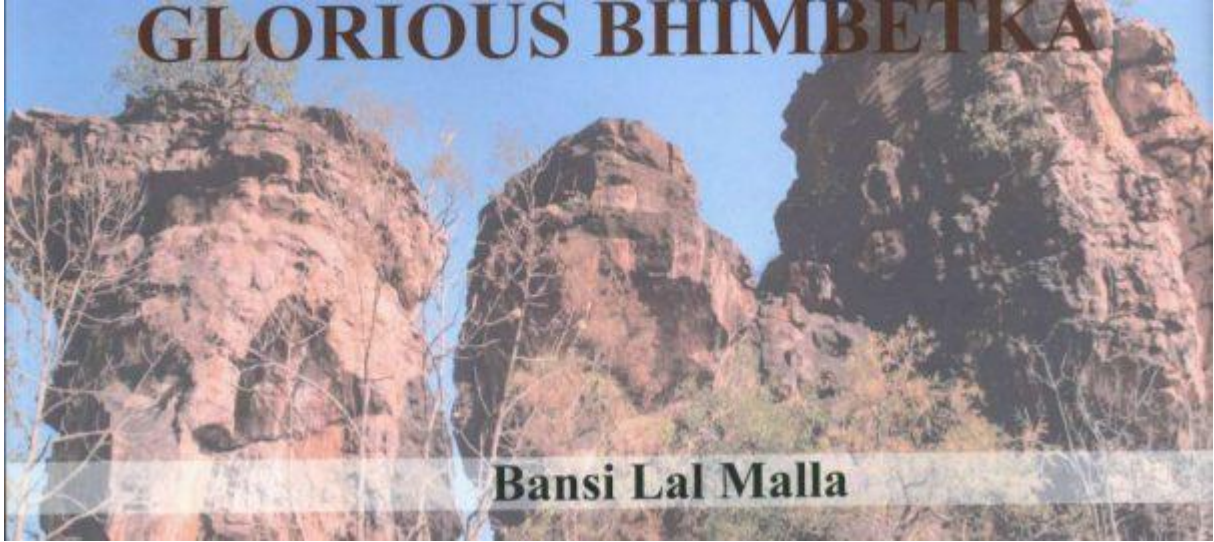
ISBN: 978-81-943803-6-7 ₹950.00



**Glorious Bhimbetka: A Catalogue Based on
IGNCA's Dr. Yashodhar Mathpal Collection**

edited by: Bansi Lal Malla

ISBN: 978-81-943803-6-8 ₹980.00



Contemporary Tribal Art Series

THE ARTS OF KERALA KSHETRAM

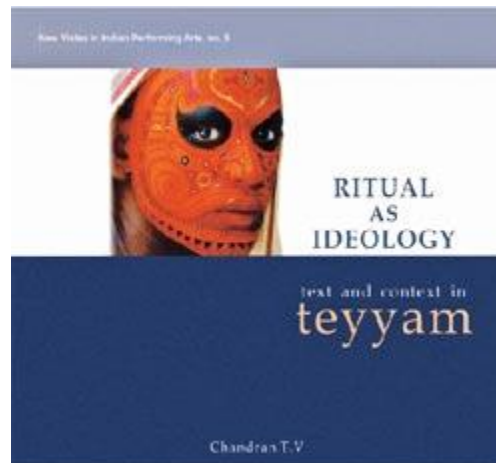
Edited by: Kapila Vatsyayan

2016,pp., 218 ISBN: 978-81-246-0851-7 ₹250.00

RITUAL AS IDEOLOGY: TEXT AND CONTEXT IN TEYYAM

CHANDRAN T. V.

2005, xx+133pp., one map, 54 coloured photos, bibl., index. ISBN: 81-246-0275-1, Rs. 650 (HB)



Teyyam, the spectacular ritual dance widely performed in north Kerala, has its distinct forms of visual and verbal expression. However, what was once expressed through the distinctly indigenous forms of this religious "other" no longer remains the same, as the specificities of meaning and messages as encoded in the whole structure of its ritual performance were levelled out and superseded by the ideological laundering of caste Hinduism. *Ritual as Ideology* looks into the specific cultural formation of teyyam - it re-frames and interprets various myths of the mother-goddesses and hero-deities by situating them in the historical conditions in which they originated.

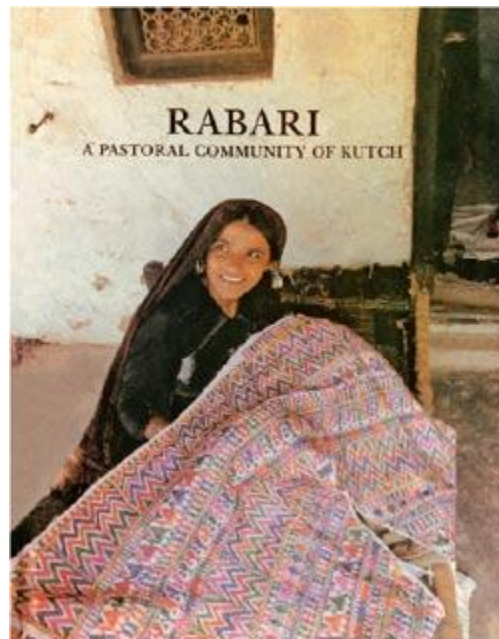
Based on a study of the myths at a microstructural level, the book explores from a sociological perspective how the ritual functions as ideology, apart from its cultic or religious significance. The study also unfolds and explains the gender disparity between the archetypal Female Devourer and her Male Victims, the recurrent motifs in the myths related to various manifestations of the Terrible Mother in Teyyam. The study thus acquires contemporary significance in the face of cultural authoritarianism that in its design of appropriation attributes the village pantheon of every "little tradition" to canonical Hinduism, a process that has been so rife in today's cultural politics.

RABARI

A PASTORAL COMMUNITY OF KUTCH

Text and Photographs by FRANCESCO D'ORAZI FLAVONI

1990 136pp. col. and b&w plates, bibl., ISBN: 81-7107-026-4, Rs. 575 (HB)

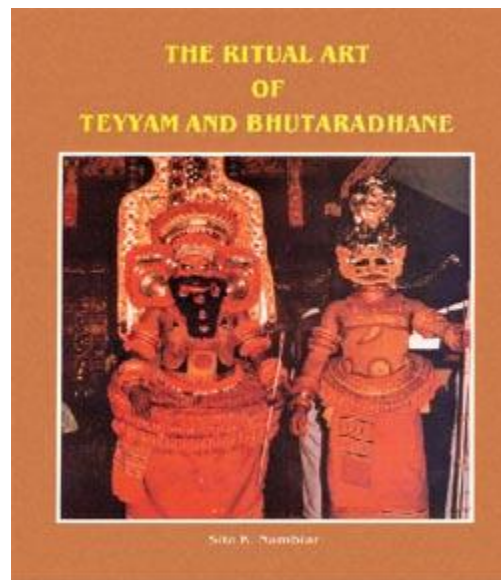


This work is unencumbered by ethnography. It serves as a valuable introduction to what is called at the IGNCA, *loka paramaparā* - the people' tradition. As a picture book it is an art-work of high quality and as a descriptive material it is a new and fresh exposition of Rabari lifestyle.

THE RITUAL ART OF TEYYAM AND BHUTARADHANE

Edited by SITA K. NAMBIAR

1996, xvi+128pp. col. and b&w illus., gloss, bibl., appen., index ISBN: 81-7013-149-9, Rs 600(HB)



This book on the ritual art of Teyyam and Bhūtārādhane as noticed among some ethnic groups of Kerala and Karnataka brings into focus metaphysical happenings in the life of the people and its reflection in folk tradition. Teyyam is enacted to gain redressal from the spirits. The author has tried to describe the performances, in which the performer gets engrossed, totally transformed and transcended to the world of unseen forces of nature, impersonating the gods and goddesses by way of theatrical arts and exhibiting his so-called divine power by uncanny behaviour. Various other manifestations of art forms connected with the ritual art of Teyyam have also been discussed here. The art of ritual paintings, crafts and practices relating to the preparation of the head gears and the performing arts are well-covered in the book. It is complete with annotated glossary of local terms and profuse authentic illustrations.