



NATIONAL MUSEUM INSTITUTE

OF HISTORY OF ART, CONSERVATION AND MUSEOLOGY

(Deemed to be University), Ministry of Culture, Govt. of India

Campus: A - 19, Institutional Area, Sector -62, NOIDA, Uttar Pradesh - 201309

Registered office: I Floor, National Museum Campus, Janpath, New Delhi – 110011

Telephone: 0120-2975619, 2975625, 2975611

eITEC Courses for FY 2021-22 - NMI

BUDDHIST CULTURAL HERITAGE: INTERPRETATIONS AND PRESERVATION

Tentative Dates: 1st February 2022- 10th February 2022

Buddhism, one of the major Indic religions that spread across the world, especially in Asia, was born in 5th century BCE. The inception of Buddhism is centered on the historical figure of the Buddha, who was born as Siddhartha Gautama to a princely household of Kapilavastu. Early Buddhism was essentially based on the teachings of the Buddha. The central tenet of Buddhism is that all sentient beings are tied to the cycle of birth, death and rebirth, and during their lifetime, they experience sorrow. In order to liberate themselves from this cycle, they need to follow the path of liberation and attain salvation. As the religion developed and evolved, different sects emerged – the Hinayana (The Lesser Vehicle), Mahayana (The Great Vehicle), and a form of Tantric Buddhism known as the Vajrayana tradition. The different schools of Buddhist art that emerged in India – Gandhara, Mathura, Sarnath, and later the Pala School of art had a profound impact on the art of South and Southeast Asia. The Buddhist murals of India also influenced the painting traditions of countries in these other parts of Asia.

The National Museum Institute proposes an introductory course on Buddhism titled 'Buddhist Cultural Heritage: Interpretations and Preservation'. The course will have seven sessions of 90 minutes. The sessions will introduce the learners to Buddhist artistic-cultural heritage and its interface with Asia.

Lecture Dates: 1st February 2022 – 10th February 2022

Lecture Timings: 11:30 AM - 01:00 PM

Session 1: Feb 1, 2022

Early Buddhist Sculpture

Speaker: Prof. (Dr) Anupa Pande

Professor and Head, Department of History of Art

Director and Pro-Vice Chancellor, National Museum Institute (NMI)

The session will trace the development of the Buddha image in the Indian subcontinent, as it evolved from aniconic representation to the iconic representation of the Buddha. It will shed light on the important aspects of Buddhist art in Sanchi, Bharhut, Gandhara, Mathura and Sarnath. The session will also give the interface with South-East Asia.

Session 2: Feb 2, 2022

Early Buddhist Painting

Speaker: Prof. (Dr) Anupa Pande

The session will discuss in detail the Indian Buddhist painting tradition of Ajanta and Bagh, focusing on the stylistic features and the narratives that accompany these paintings. It will compare the influence and interface of Indian Buddhist Paintings with those of Sri Lanka, Thailand and China.

Session 3: Feb 3, 2022

Pala Buddhist Art

Speaker: Dr Savita Kumari, Assistant Professor, Department of History of Art, NMI

The session will focus on the art of the Pala-Sena period from the geographical region of Bihar and West Bengal between the 8th-12th century. Select examples of stone and bronze sculptures will be discussed. The session will also take into account the rise of Vajrayana in the region and its impact on the Buddhist Iconography.

Session 4: Feb 4, 2022

Conservation Challenges of Nalanda Mahavihar

Speaker: Padmashri Dr.K.K. Muhammed, Eminent Archaeologist

Nalanda, one of the excavated Universities, is facing a number of conservation issues due to the proximity of the surrounding villages where a number of the temples and monasteries are still lying buried under the village houses. Hence, it is imperative to identify such mounds, acquire the area and excavate it to bring out the full extent of the university. The excavated structures are also suffering from capillary action causing damage to the original bricks. It is necessary to devise ways and means to address this perennial problem. A still greater problem looming large is the maintenance of the fragile stucco figures exposed to the sun and the rain. Although periodic chemical preservation is being carried out by the ASI, it is time to take recourse to some permanent conservation strategy. The redesigning of the visitor's movement path, to enhance the experience of the university, needs to be taken up. Visual corridors and panoramic views should be provided at few places to visualise the vastness and magnificence of the ancient educational centre. The present arrangement is insufficient to infuse much legitimate pride in one's own heritage. We need to look afresh at the present arrangement of showcasing the monument and its conservation strategy. The lecture would also look into all these issues besides the Eureka moments of the discovery of Nalanda.

Session 5: Feb 7, 2022

Buddhist sculpture in South-East Asia

Speaker: Dr Savita Kumari

The session will introduce the learner to the Buddhist art and architecture of South-East Asia. Citing examples from Thailand, Vietnam, Indonesia and Cambodia, the lecture will highlight India's interface with South-East Asia, focusing specially on historic Buddhist ties between India and ASEAN countries.

Session 6: Feb 8, 2022

Materials, Techniques and Prevention of Thangka Painting

Speaker: Dr. Achal Pandya, Associate Professor and Head, Conservation, IGNCA

The session will deal with the materials and techniques of Thangka Paintings. From 11th century onwards, a strong tradition of Thangka Paintings emerged across Buddhist Asia. Today, the conservation of this rich tradition of paintings is a big challenge. This lecture will emphasize on care and preventive conservation of Thangka painting so that their deterioration can be controlled. Few examples of remedial conservation would be shared.

Session 7: Feb 9, 2022

Documentation & Exhibition of Buddhist Cultural Heritage with special reference to Ladakh

Speaker: Prof. (Dr) Manvi Seth, Professor and Head (Department of Museology) & Dean, NMI

The session will introduce the learner to the basics of documentation and display of Buddhist material heritage, with a special reference to Ladakh. It will also highlight the traditional methods of display in the context of the socio-cultural setting of Ladakh. It will also introduce the learner to the intangible aspects of the culture of Ladakh and the documentation of the same through documentaries and other digital means.

Session 8: Feb 10, 2022

Valedictory Function and Certificate Distribution