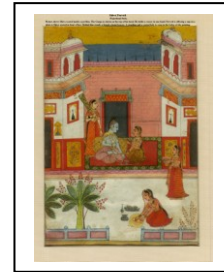


A Report on the Exhibitions Organised by Allahabad Museum in the year 2014-15

1. Title of the Exhibition – "Bhagirath Prayas" the Herculean Effort: An Exhibition on Ganga in Indian Art



Date-10th July, 2014

Curated by Sri Rajesh Purohit, Director Allahabad Museum

Objective of the Exhibition- "*Bhagirath Prayas*" the Herculean Effort: An Exhibition on *Ganga* in Indian Art. The objective of the exhibition is to bring awareness about river *Ganga* in our civilization and culture since ages. How the river *Ganga* is significantly connected with our life as well as in our Cultural ethos and have been reflected in our art tradition as has been evident from the collection of our Museum. It also highlights the origin of the river *Ganga* and how the river could be brought by a herculean effort by *Bhagirath*. It also highlights how river *Ganga* has been represented in our art tradition both in symbolic and realistic forms. Miniature Painting and Sculptures on the narratives of *Ganga* were the main attractions of this exhibition.

Theme- *Bhagavata Purana* depicts the birth of the Ganges. According to *Bhagavata Purana*, Lord *Vishnu* in one of his incarnations appeared as *Vamana* in the sacrificial arena of *Asura* King *Mahabali*. Then in order to measure the universe, he extended his left foot to the end of the universe and pierced a hole in its covering with the nail of his big toe. Through the hole, the pure water of the Causal Ocean (Divine *Brahm-Water*) entered this universe as the Ganges River. Having washed the lotus feet of the Lord, which are covered with reddish saffron, the water of the Ganges acquired a very beautiful pink color. Because the Ganges directly touches the lotus feet of Lord *Vishnu* (Narayana) before descending within this universe, *Ganges* is known as *Bhagavat-Padi* which means Emanating from the lotus feet of *Bhagavan* (God). It finally settles in *Brahmaloka* or *Brahmapura*, abode of Lord *Brahma* before descending to planet Earth at the request of *Bhagiratha* and held safely by Lord *Shiva* on his head to prevent destruction of *Bhumi* (Mother Earth). Then, the river Ganges was released from Lord *Shiva's* hair to meet the needs of the country according to Hindu mythology. In other legends, *Himavat* fathered *Parvati* and *Ganga*.

Collection- Miniature painting, Modern Paintings, Sculptures were the major collection of antiquities which has the depiction of *Ganga* in various patterns was appropriated in the exhibition.

Event- It was inaugurated by Prof. M.M. Das on 10th July, 2014 at the Allahabad Museum in the presence of dignitaries like Prof. M. C. Chattopadhyaya, Brigadier Kathpalia and the students of Art Appreciation Course and Conservation Course. The exhibition has on display a number of important paintings from the modern and miniature painting collection depicting the theme of Ganga/Bhagirathi and Epic stories connected with the Ganga. Speaking in the discussion Shri Rajesh Purohit, Director Allahabad Museum said that the special exhibition is organised to evoke the spiritual blessing of the Ganga.



2. Title of the Exhibition – Shiva in Indian Art

Date- October 21, 2014

Curated by Sri Rajesh Purohit, Director Allahabad Museum

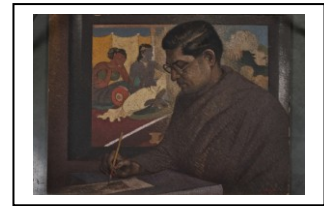
Objective of the Exhibition- We made an endeavour to depict some of the tangible and intangible thoughts on Shiva transformed into art forms and shapes through the ages, as have been represented in our plastic art and folk traditions right from the Indus Valley period to the historical period in various styles and medium. The exhibits displayed here include some exquisite paintings, sculptures depicting different aspects of Shiva in our art tradition. We hope that the audience will not only be enthralled by seeing this exhibition but also quest for understanding the artistic creation of our incredible heritage and will eventually try to scent wire the meaning of Shiva which have been unravelled in these art forms. Let the cosmic Shiva and his grace enlighten everyone through his grace to understand the meaning of life through the concept of *Satyam*, *Shivam* and *Sundaram*.

Theme- Shiva, the lord of the created beings is often described as *Pashupati*, *Bhutapati* and *Bhutanatha*, is also identified as a deity associated with the act of *samahara* or destruction and *pralaya* (absorption) among the trinity (*Brahma*, *Vishnu* and *Maheshvara*). He is the one, who expounds the knowledge (*Vyakhyana* of the *shastras*), the greatest musician and the chief among the dancers and also a great performer. Thus he is manifested in the art and iconography as *Nataraja* or the king among the performers. His cosmic dance reflects his persona. His dance are of various types such as *nadanta* or *tandava*, *Lalita*, *Lalitatilaka*, *Katisama*, *Talsamphotita*, as has been described in Bharatamuni in the *Natyashastra*. He is the greatest teacher of *yoga*, *veena* (lute or string instrument with a gourd), of *jnana* (knowledge and *Vyakhyana*). Thus, he is known by the epithets such as *Yoga-Dakshinamurti*, *Veenadhara-Dakshinamurti*, *Jnana-Dakshinmurti* and *Vyakhyana-Dakshinmurti*. He is also sometimes represented as *Harihara*; a composite image of Vishnu (Hari) and Shiva (Hara) and *Ardhnarishwara* (a composite image of Shiva and Shakti). Shiva is also called *Bhairava*; *Aghora*; *Rudra*; *Pashupati*; *Veerbhadr*; *Virupaksh* and *Kankala*. Shiva, is endowed with acts of *anugraha* or *prasada* (conferment of grace) and *triobhava* (power of ‘concealment’ and ‘obscuration’). He is also the originator and the exponent of various arts and accomplishment and those of unfathomable concentration or yoga.

Collection - The depiction of Shiva is available in continuity right from the Indus Art up to Miniature paintings. The primitive form of Shiva and Parvati is worshipped not only in the form of mother and father but they are available in symbolic and sculptural form along with their ganas and the family. Reviewing all such aspects of Shiva-Parvati, like Uma-maheshwara, Kalyansundara, Natraja, Tandava etc. an effort was done to expose about 39 artefacts on Shiva in this exhibition. The exhibition highlights some of the exquisite sculptures, Miniature Paintings Terracotta and Bronzes from the rich collection of the Allahabad Museum. The objective of the exhibition is to bring it to light the collection of the Allahabad Museum on a theme which is very popular, yet many unknown aspects of the cult of Shiva that can be seen in the tangible images displayed in this special exhibition.

Event- A huge Exhibition on 'Shiva in Indian Art' was inaugurated by Shri Ram Naik, Honourable Governor of Uttar Pradesh/Chairman, Allahabad Museum Society at Coomaraswamy Memorial Exhibition in the Allahabad museum.

3. Title of the Exhibition – An Outreach Exhibition on the Paintings of Asit Kumar Haldar in Victoria Memorial Hall Museum, Kolkata.



Date-24th June 2014,

Curated by Sri Rajesh Purohit, Director Allahabad Museum

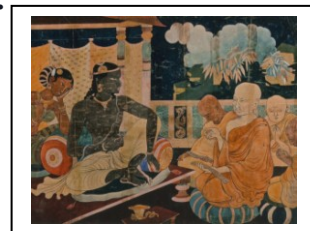
Objective of the Exhibition- An exhibition based on paintings of Asit Kumar Haldar was jointly organized with Victoria Memorial Hall (VMH) at Kolkata and was inaugurated by Shri Shuva Prasanna, an eminent artist in the field of Art on 24th June 2014. 55 paintings have been sent for display as a part of the 125th celebration of Asit Kumar Haldar's birth anniversary as part of scheme of rotation of objects.

Theme- The 125 Anniversary of Asit Kumar Haldar and his contribution to art nationalism during the Freedom Struggle highlighting his nationalistic attitude and how art could contribute to bring out a national movement.

Collection - 55 paintings have been sent for display as a part of the 125th celebration of Asit Kumar Haldar's birth anniversary.

Event- The exhibition was inaugurated by Shri Shuva Prasanna, an eminent artist in the field of Art.

4. Title of the Exhibition –*Orientalism Revisited* – The Creative World of Asit Kumar Haldar at Salar Jung Museum, Hyderabad.



Date-Wednesday 10th – 30th September 2014

Curated by Sri Rajesh Purohit, Director Allahabad Museum

Objective of the Exhibition- An Outreach Exhibition was organized to commemorate the 125th Anniversary of the Legendary Artist Asit Kumar Haldar to enlighten the audience in the southern part of India where Asit Kumar Haldar contributed a lot for the craft tradition which was prevalent in Karnataka and Tamil Nadu being the director of National Handicrafts.

Theme- The 125 Anniversary of Asit Kumar Haldar and his contribution to art nationalism during the Freedom Struggle highlighting his nationalistic attitude and how art could contribute to bring out a national movement.

Collection- 55 paintings have been sent for display as a part of the 125th celebration of Asit Kumar Haldar's birth anniversary.

Event- The exhibition was inaugurated by an Art Historian Padmasree Jagadish Mittal. A brief illustrated introduction to the work of Asit Kumar Haldar was given by the director of Allahabad Museum, Sri Rajesh Purohit.

5. Title of the Exhibition – Single Exhibit Multiple Stories: Chariot Depicting Gita

Date - November 02, 2014.

Curated by Sri Rajesh Purohit, Director Allahabad Museum

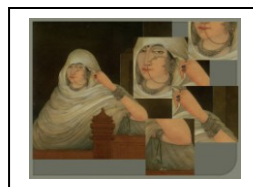


Objective of the Exhibition- Single Exhibit Multiple Stories: Chariot depicting Gita
A Sandal Wood Chariot from Karnataka carved with the figures of Krishna and Arjuna on Ivory, depicting the scene of Gitaupadesh or the Message of Bhagavad-Gita is the single object that tells the multiple narratives of Gita. Krishna is shown sermonizing Arjuna on the battlefield of Kurukshetra. The single object Chariot depicting Gita is aptly supported by elaborate pictographic depiction of multiple narratives on Gita through a unique set of twenty-six reproduction of Pahari Miniature depicting Mahabharata and Bhagavad-Gita from the collection of Srikrishna Museum, Kurukshetra with an audio guide to unfold the deeper meaning of the text. The single object Chariot depicting Gita displayed in the Central hall of Allahabad Museum on the auspicious occasion of the Gitajayanti or the birth anniversary of the song celestial Bhagavad-Gita

Theme- The theme of the exhibition was the song celestial Bhagwadgeeta that was delivered on the battle field of Kurukhetra by Krishna to the warrior Arjuna who declined to fight the battle.

Collection- The paintings which exhibited in the Central Hall of the Allahabad Museum were based on Kangara style paintings. The painting displayed in the exhibition gives a pictorial view of the dialogues between Shri Krishna and his disciple cum devotee Arjuna. The paintings also describe the lessons of Geeta in which Lord Krishna educate Arjuna not to give up the duties of a warrior. He showed his universal form while educating Arjuna. The other paintings displayed titled “Krishna’s undiluted nature”, “Krishna’s astronomical divine glories”, ‘importance of 5 prime elements of universe’, ‘4 major epochs of Hinduism’, ‘Virtues of Brahmins’, ‘3 prime nature of living being’, ‘Division of men from his own self’ and many others on the same subject are worthy of being observed by the public and learned community of Allahabad.

Event- Shri Rajesh Purohit, Director, Allahabad museum welcomed the guest and emphasized on adoption of Geeta’s principles in our own life and appealed to do his or her own duties besides the benefits of work in his lecture on title “**Arjuna’s apprehensions on the social implication of the war and its contemporary social reflections**”. The programme was conducted by Dr Rajesh Mishra. The exhibition was mounted by Dr Sunil Gupta, Assistant Keeper and assisted by Dr. Sanju Mishra, Guide Lecturer. A lecture by Swami Chaitanya Brahmachari of Chinmaya Mission was delivered on the occasion in order to celebrate the Jayanti wherein Swami Chaitanya Brahmachari spoke on Geeta and its origin resumed his lecture with the first sloka of Geeta “Dharam Kshetre Kurukshetre.....” on the occasion. Prof. DN Dwivedi, former HoD, Department of Philosophy was the Chief Guest. Prof. DN Dwivedi explained on Bhakti, Jnan and Karma in context of Geeta and concluded by Professor Dewedi.



6. Title of the Exhibition- *Sringaar*

Date- December 24, 2014

Curated by Sri Rajesh Purohit, Director Allahabad Museum

Objective of the Exhibition- Exhibition on the Theme of "Shringar" Collection of Women’s Ornaments, Decorative Jewellery of Allahabad Museum and an Exclusive Philately Collection by Eeshita Basu, Kolkata up to 28th December 2014.

Theme- Shringar is one of the nine *rasas* or emotions aroused for the cause of romanticism and love, romanticism and beauty of women. Since time immemorial srtingaar or adoring herself with ornaments, dresses and other cosmetics is an integral part of the socio-cultural life of women in India. Ornament and decorative jewellery essentially are intimately associated with women ever since the beginning on the Culture of India. Right from the proto-historic times beads, bangles; antimony rods etc have been reported as ornaments to accentuate the feminine beauty of women. Traditionally jewellery has been linked with power, wealth and status. Thus, srtingar is associated with beauty for erotic love, romanticism and beauty of women. Right from proto-historic times beads, bangles, antimony rods etc have been reported as ornaments to accentuate the feminine beauty of women. Jewellery gifted to women at the time of her marriage is called *stridhan*. The climax of *sringar* is *Solah Sringar* which encompasses sixteen basic steps of beautification of a woman from head to toe.

There are many exquisite ways in which Indian in ancient times adorned themselves. Women used to put gajra a strings of flowers to adorn hairs. They put Mang-Tikka on her forehead, generally made of gold or silver. Married women added sindoor as the symbol of suhag. It is a red colored powder that is applied on the center parting of a bride's hair. Bindi, a circular dot on the forehead and kajal, kohl in the eyes to enhance their largeness is very popular today. Nose rings and Ear rings are worn to draw attention to the face. Armlets are worn on the upper arm and may be set with pearls or diamonds and made of gold or silver. Bangles or bracelets are another most important adornment worn by the bride in her wrist. The hands and feet are covered with intricate mehndi designs made from henna. The resulting red color is considered to be auspicious because it has several emotional, sexual and fertility-related qualities. A bride wears eight rings in both her hands, which are attached with a central flower or medallion that covers the bride's upper part of the hand with rings and bracelets which is called as Hathphool. Aarsi is the thumb ring which the bride wears. It mostly has mirror embedded on it and enables the bride to have a glimpse of herself as well as her life-partner. Kamarband is a beautifully designed gold or silver belt worn around the waist of the bride studded mostly with beautiful gems. Anklets or Payal is a chain of silver with an edging comprising clusters of small bells attached is traditionally worn on both feet which make a pleasant sound as the feet of bride moves. Bichuas or toe rings are mostly worn on the second toe of the left feet. The toe ring is a symbol of marriage. Mahur is a type of red color ink made out of some plants.

Shringar is therefore a complex idea of aesthetic beauty which has entered deep into the traditions and psyche of the Indian woman. It is reflected in the ancient sculptures of the yakshis of Jamsot in the Allahabad Museum collection as also depicted in the exquisite ladies in the Rajasthani and Pahari miniature paintings. Allahabad Museum celebrates the idea of shringara through its unique collection of jewellery, especially jewellery from the tribal areas.

Collection- The exhibits are the unique collection of decorative tribal jwelleries such as *Pajeb*, *Paijna*, *Auri*, *Jhanjh* (foot ornaments), *Hansuli* (neck ornament), *Kakna* and *Pachela* (wrist ornament), arm, ear and tow ornaments.

Event- An exhibition on the theme of Sringaar was inaugurated in the Allahabad Museum on December 24 , 2014. The chief guest on the occasion was Shrimati Jamnotri Gupta. Speaking on the occasion Shri. Rajesh Purohit, Director, Allahabad Museum, spoke on the importance of the theme of *Shringar* saying that decoration and beauty was the preserve of both men and women, though the latter are more associated with shringar.



7. Title- Exhibition on the paintings of Nicholas Roerich

Date- December 24, 2014

Jointly Curated by Sri Rajesh Purohit, Director and Dr. Sunil Gupta, Assistant Keeper, Allahabad Museum

Objective of the Exhibition- An exhibition on the paintings of Nicholas Roerich was also inaugurated on the occasion. This exhibition was jointly curated by Shri Rajesh Purohit and Dr. Sunil Gupta as part of the Chicago Art Institute Vivekananda Museum Excellence Fellowship Programme. Nicholas Roerich, the great Russian painter had a great love for the Himalayas which he painted in many canvases from his base in the Kulu Valley. He was intimately associated with Allahabad where he formed the Roerich

Center for the Arts in the thirties. Roerich donated nineteen paintings to the Allahabad Museum and two works of his Svetoslav Roerich. The special viewing of the Roerich paintings was before their departure for the exhibition at the Salar Jung Museum in February.

Theme- In Search of the Mystic World.

Collection- Nicholas Roerich was intimately associated with the Allahabad Museum and the city of Allahabad. He founded a Roerich Center for the Arts at Allahabad and knew personally many of its intellectual figures. Other repository of Roerich paintings in India are the Bharat Kala Bhawan (Varanasi), Roerich Museum at Nagar (Himachal Pradesh), National Gallery of Modern Art (New Delhi), the State Museum (Trivandrum) and the Theosophical Society (Adyar, Chennai). The paintings of Roerich are also in various private collections in India. Abroad, the largest collection of the paintings of Nicholas Roerich is held by the Roerich Museum in New York. Collections of Roerich are present in State Museums in Moscow, St. Petersburg, Budapest and Latvia.

Event- The exhibition on the paintings of Nicholas Roerich was specially organized on Christmas Eve as a community audience development programme involving the local Christian population, artistes and the women folk of Allahabad. The exhibition was also designed to communicate the presence of the paintings of Roerich in Allahabad, which connects the city to major Roerich collections in the world.