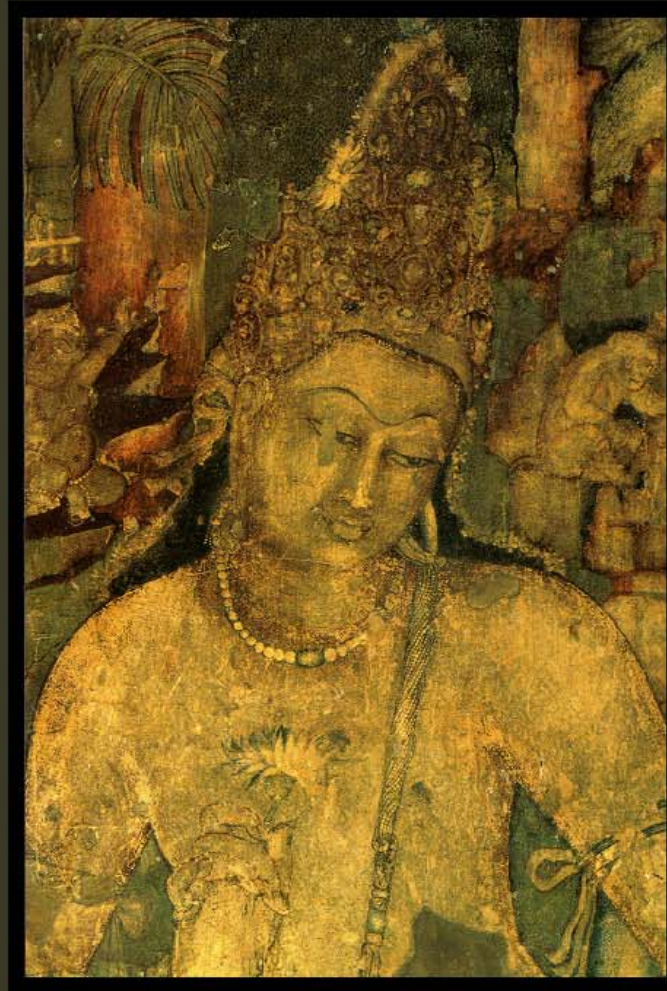


Sanskriti - Society for Indian Performing Arts
in collaboration with the Museum of Fine Arts, Houston
Presents a 2-day International Conference

AJANTA - MIRACLE IN THE MOUNTAINS

April 18-19, 2009

Museum of Fine Arts Houston, 1001 Bissonnet Street, Houston, TX 77005



Bodhisattva Padmapani ("lotus-hand")
in Ajanta Cave Number 1.

Supported by:

Asia Society Texas Center
Anjali Center for Performing Arts
Houston Community College System and
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Conference presenters

Dr. Walter M. Spink

Professor Emeritus, History of Art,
University of Michigan, Tappan Hall, Ann Arbor, MI 48109-1357

Education

Amherst College, B.A., (summa cum laude) 1949. Harvard University,
M.A. 1950 Art History (Indian Art), Ph.D., 1954
Dissertation: "Rock-cut Monuments of the Andhra Period: Style and Chronology"

Teaching Experience:

1961-2000: Dept History of Art, Univ. of Michigan (Assoc.Prof.1961-70; Prof.1970-2000)
1956-1961: Dept of Fine Arts, Brandeis Univ, (Instr: 56-58; Asst.Prof.58-61; Chair: 59-60)
1960: Dept. of Art, Brown University (Visiting lecturer)
1972: Dept. of South Asian Studies University of Chicago (summer)

Major Academic Commitments and Appointments

Consultant / writer- "Some kind of Miracle" film by Internat. Media 01: my view of Ajanta's history
Protagonist: *It's written in the Stone*, film by Castle Productions: my view of Ajanta's development
Director: Annual Ajanta Student Site Seminar, 1975-present: interactive discussions in caves
Organizer: International Conf. on Ajanta's Conservation: Feb.1999
Liaison: Indira Gandhi National Center for the Arts & Mus. of Man, for ACSAA Slide Proj '70-76
Liaison: Samuel H. Kress Foundation support for ACSAA Slide Project 1986-1996
Director: Smithsonian Institution Project--Ajanta: Research and Documentation, 1983-1986
Director: Phoenix Project: Radiocarbon Dating of Indian Cave Temples, 1981-1990
Director: NEH Photography Project, 1981-1986 with matching funds from U. of Mich.
Produced app. 84,000 original color slides for Color Slide Proj of Am Comm for SAA
Director: Asian Art Archives, University of Michigan, 1962-1996
Director: Color Slide Project: Amer. Comm. for S. Asian Art, 1974-1996
President: The American Comm for South Asian Art, 72-76 (now Am. Council for Southern A.A.)
Ed. Board: *Ars Orientalis*, 1963-2000
Co-Editor: ACSAA Microfiche Project, 1975-19 (for major cave sites)
Chairman: Committee of Fine Arts, S Asia Reg. Council, 1974-76
Trustee: American Institute of Indian Studies, 1962-5; 1972-3
Consultant: Smithsonian Institution Consultant in India for AIIS, Winter, 1971
Board of Dir: American Academy of Benares, 1965-1971; Act Dir. Summer 1966
Organizer: Exhibition "The Cult of Krishna": U.of Mich. Museum of Art, 1971
Member: Indian Historical Atlas Committee, 1964-1978
Member: Exec Comm, Center for SE Asian Studies, U.of Michigan 1972-74
Member: Art and Archaeology Comm: A.I.I.S, 1969-76; 1986-1991
Member: South Asia Regional Council, 1972-1976

Honors:

Chief Guest: Age of the Vakatakas symposium. Nagpur University, 1985

Guest of Honor: Int. Sem on the Art of Ajanta and its Significance, Baroda, India, 1988

Keynote "Ajanta, the Ending of the Beginning" 17 th. Annual Conf. on South Asia, 1988

Scholarly panel on my theories at 1) Assoc of Asian Studies National Meeting, 1990;

2) Annual Conf. on S Asia, 1989

Master of Ceremonies (and Consultant) Pala Art Symposium, Dayton Museum 1990

Univ. of Michigan Faculty Recognition Awards 1990 & 1991

Panel at Conf on SA, Univ of Wisconsin: "Site Seminar Revisited" (papers by my students)

Hooker Distinguished Visiting Professorship, McMaster University, March 1993

Listed by Art News as one of "The Great Experts" in Art History

Delegate to Asia Society's: International Conf. "The Future of Asia's Past" Thailand 1995

Requested by the Ministry of Education (Govt of India) to publish my six-volume study of Ajanta when completed. 1990 s.

CHACHAJI: Professor Walter M. Spink Felicitation Volume (ed. S. Markel) Ars Orientalis

Supplementum 2000. Sponsored by Freer Gallery of Art, Smithsonian Institution,

Department of History of Art, U. of Mich. Articles on WMS's life and work, bibl. of WMS writings by colleagues.

Keynote Lec for Colloquium: Indian Culture at the Crossroads (Vakataka Conf Groningen 2002)

Various notices and/or articles on my work in Indian Express, Times of India, Lokmat Times, Travel and Leisure, The Art Newspaper, JetWings, Ann Arbor Observer, and U of Mich Record, Alumni mg. LSA Magazine (various years);

Consultant for forthcoming television series ("Nova") including Ajanta and Ellora. Also writer and protagonist for two hour-length films on my theories about Ajanta's history and development. (See Castle Productions: www.ajantainfo)

"Living Rock": ACSAA Session in my honor, in conjunction with Ann Mtg of CAA Mar 16, 07

"Exploring Buddhist Cave Temples" Conference in honor of Prof. Walter M. Spink under auspices of Chung Choo Art Society and Association of Art History and Visual Culture;

Seoul National University and National Museum of Korea, May 21 to 28, 2008

Presenter of Heras Memorial Lectures, Mumbai, January 2 and 3, 2009

Keynote speaker and Consultant, International Conference on Ajanta and Related Sites (Organized by Samskriti-Center for Indian Performing Arts, Mr. Vatsa Kumar, Organizer, Houston Texas, April 2009)

Research Grants (listing since 1971)

(Grants obtained earlier than 1971 from Bollingen Foundation, Asian Cultural Council, Kress Foundation, Association for Asian Studies, Smithsonian Institution, Southeast Asia Art Foundation, Ford Foundation, National Endowment for the Humanities, University of Michigan as well as funds raised for Asian Art Archives, and ACSAA Color Slide Project not listed here)

2003: Rosenkranz Charitable Foundation Grant for documentary film: Ajanta: 'It's written in the Stone'

2001: National Endowment for the Humanities, Research Fellowship for volumes on Ajanta

2000: American Institute of Indian Studies Senior Grant for study at Ajanta

1999: Freer Travel Grant (2 week) to Taiwan museums

1994: American Institute of Indian Studies Senior Grant for study at Ajanta

1991-2: Guggenheim Fellowship for work on Ajanta

1990-1: Fulbright Fellowship for work on Ajanta

1990: NEH Fellowship for work on Ajanta volumes

1989: Smithsonian Institution Travel Grant to India
1989: OVPR Small Project Grant for work on Ajanta
1989: Rackham Int Partnership Grant to remake Ajanta Cave plans
1988: American Institute of Indian Studies grant; summer work at Ajanta
1988: Smithsonian Travel Grant to Internat. Seminar on the Art of Ajanta. Baroda, India,
1987-8: NEH Grant for Research at Victoria and Albert Museum, London.
1986: American Institute of Indian Studies: Short term grant to study Indian caves
1984-5: Fulbright Research Grant for study in Indonesia
1983: American Institute of Indian Studies: Short term grant to study Ajanta caves
1983-6: Smithsonian Inst grant:"Ajanta Caves: Research, Photography"
1983: Social Science Research Grant for research in Indonesia
1981: University of Wisconsin Travel Grant for film consultation in India
1980: Rackham International Cooperation Grant
1979: American Institute of Indian Studies Grant: Research on caves in India (Winter)
1979: AIIS Grant to India (fall)
1978: AIIS Grant Research on cave sites in India (winter)
1977: Asian Art Archives, LSA Grant through U. of Michigan
1977: Archival Slide Project, American Committee for S Asian Art
1976: 6 month NEH Fellowship for Art and Ideas, East and
1975: AIIS Travel Grant to study cave temples Dec.75 –April 1976
1974&77:Univ.of Michigan Rackham Grant, connections India and West
1972: ACLS Grant for study of Buddhist & Hindu cave temples
1971: Smithsonian Travel Grant for program consultation in India
Reviewer: NEH, Smithsonian Inst, AAS, Getty, Shastri Foundation, Canada Council,
and Asian Cultural Council
Consultant: Metropolitan Museum S and SE Asia Galleries 1988

Organizations:

Association for Asian Studies, The Asia Society, Bharata Itihasa Samshodhaka Mandala, Poona (Life Member), Bhandarkar Oriental Research Institute, Poona (Life Member), American Council for Southern Asian Art, Indian Association of Art Historians, Indian Archaeology Society (Life Member), College Art Association, Association of University Professors, Indian National Trust for Art and Cultural Heritage (Life Member)

List of publications:

Books:

Ajanta: History and Development. 6 Volumes (Handbook of Oriental Studies), Leiden 2005

1: The End of the Golden Age. Leiden 2005 2: Arguments about Ajanta. Leiden 2006
3: The Arrival of the Uninvited. Leiden 2006 4: Painting, Sculpture, Architecture: Ajanta:
Year by Year (Leiden 2008) 5 Cave by Cave Leiden 2006 6: Shrines, Cells, Solstices
Leiden 2008

The Journey of Siddhartha (a free translation from Asvaghosa's *Buddhacarita*). Mumbai 2000

Ajanta, A Brief History and Guide. Ann Arbor: Asian Art Archives, University of Michigan, 1994.

The Axis of Eros. New York: Schocken Books, 1973. (reprinted: Penguin)

The Quest for Krishna: Paintings and Poetry of the Krishna Legend. Ann Arbor (Bangladesh relief), 1972.

Krishnamandala: A Devotional Theme in Indian Art. Exhibition catalogue. Ann Arbor: Center for South and Southeast Asian Studies, University of Michigan, 1971.

Ajanta to Ellora. Ann Arbor: Center for South and Southeast Asian Studies, University of Michigan, and Bombay: Marg Publications, 1967.

Articles and monographs

"A Disarming Story", *Journal of Indian Anthropology* 43:1-20 (2008), pp 1-20

"To Keep One's Memory Green" for Prof. Dr. Deiter Schlingloff festschrift (2008?)

"The Ajanta Caves", for *Encyclopedia of India*, ed S. Wolpert, Scribner's

Dr. Susan Huntington

Susan L. Huntington, Ph.D., is Distinguished University Professor Emeritus at The Ohio State University in Columbus. A specialist in the art of South Asia, her main publications include *The Art of Ancient India* (with contributions by John C. Huntington), *The Pala-Sena Schools of Sculpture*, and *Leaves From the Bodhi Tree* (with John C. Huntington). Her work on the early Buddhist art of India, published mainly in two articles, has stimulated considerable debate and discussion within the academic community, and her presentation at this conference builds on that work. Over the course of her career, Dr. Huntington has received many awards and grants from prestigious sources such as the John Simon Guggenheim Foundation, the Fulbright Award program, the National Endowment for the Humanities, and the Smithsonian Institution. From the Ohio State University Dr. Huntington has received the Distinguished Scholar Award, the Distinguished University Professorship, and two awards for outstanding teaching. In 1998, Dr. Huntington was the Numata Distinguished Visiting Professor at Bailliol College at Oxford University and in 2005 she was the Mary Jane Crowe Visiting Professor at Northwestern University. Dr. Huntington has advised many master's and doctoral students, most of whom are now active scholars and teachers in the field of South Asian art in universities and museums throughout the country. She has also served as an officer and/or Board member of numerous national and international societies and committees, including the American Committee for South Asian Art, the Association for Asian Studies, American Institute of Indian Studies, the Fulbright Award Committee, the College Art Association, and the Council of American Overseas Research.

Dr. Lisa N. Owen

Assistant Professor of Art History, joined the Department of Art Education and Art History at the University of North Texas in Fall 2006. While her teaching areas include all aspects of Asian art, her research specialty is the art of ancient and medieval India. Her research centers on Buddhist, Hindu, and Jain rock-cut monuments. Dr. Owen's examination of rock-cut architecture goes beyond art historical inquiries of date and style, taking into consideration the way sacred space is articulated in this medium and what this means for worshippers and devotional practice. Dr. Owen's interests also include the production of imagery in ancient India, patterns of patronage, and how visual forms express certain religious values and goals.

Dr. David Efurd is a scholar of South Asian art history, with particular expertise in Buddhist art and architecture. His research focuses mainly on monastic sites in western India and early artistic development in the region. He was the recipient of a Fulbright-Hays grant and has done extensive field research on Indian Buddhist caves. His extensive travels led to the identification of two formerly unknown sites, Digevadi and Yeradvadi, and their incorporation into the corpus of early Buddhist architecture. Having received his Bachelors degree from Cornell University and his Masters from the University of Georgia , he earned his PhD from The Ohio State University in 2008. He is presently Visiting Assistant Professor in the Department of Art History at Skidmore College.

Dr. Donald Stadtner was for many years an Associate Professor of Art History and Asian Studies at the University of Texas, Austin, after receiving his Ph.D. in Indian art at the University of California, Berkeley. His *Ancient Pagan: Buddhist Plain of Merit* appeared in 2005 and will follow in 2009 by *Sacred Sites of Burma*. He has received Fulbright and Smithsonian fellowships for India and Burma. He divides his time between research trips to India, Southeast Asia and the San Francisco Bay Area.

Dr. John Huntington

John C. Huntington has dedicated the past 45 years to the study of Buddhist art in all of its forms. His primary interests are the communication values of the various art forms, how the arts set the environment of attainment for the practitioner, and the practice methodologies that involve art as part of rituals and the like. He has taught at the Ohio State University since fall of 1970 and during his time there has helped build a flourishing program in Asian art history that currently has approximately twelve graduate students and about fifteen undergraduates. He also teaches in East Asian Studies programs where he oversees an additional five graduate students in the M.A. program in East Asian Studies. He continues to teach and publish with no plan of immediate retirement.

John is also both the principal photographer for and the Co-founding Director (with Susan L. Huntington) of the Huntington Photographic Archive of Buddhist and related art at the Ohio State University. The archive has made available nearly two hundred thousand photographs and other resources to scholars and the interested public of Buddhist art from many areas of Asia. Please visit: huntingtonarchive.osu.edu.

Major publications:

The Art of Ancient India: Buddhist Hindu and Jain, (principal author, Susan L. Huntington), Tokyo: John Weatherhill, 1985.

Co-author (with Susan L. Huntington) *Leaves from the Bodhi Tree: The Art of Pāla India (8th - 12th Centuries) and its International Legacy*, Dayton Art Institute, Dayton Ohio, 1990.

Co-curator and co-author (with Dina Bangdel), *The Circle of Bliss, Buddhist Meditational Art*, Chicago, Serindia and Columbus, The Columbus Museum of Art, 2003

Articles of the past ten years:

Four Articles in: William M. Johnston, ed., *Encyclopedia of Monasticism: two vols.*, Chicago and London, Fitzroy and Dearborn publishers, 2000.

(With Chaya Chandrasekhar) "Buddhist Monasteries in Southern Asia," I:55-66;

"Mandala," II: 808-815; "Mount Meru," II: 895-901 "Stupa," II: 1204-1212

"The Buddhas of Bamiyan" In *Archaeological Odyssey*, July-August 2001 pp. 35-39, 58

(With Chaya Chandrasekhar) "The *Dharmachakramudra* variant at Ajanta: An Iconological Study," *Ars Orientalis Supplement I* (Festschrift honoring Walter M. Spink) Stephen

Markel,

Ed, 2000. Pp 34-39.

(With Dina Bangdel) "A Case Study in Religious Continuity: The Nepal-Bengal Connection," in

Orientalism, vol. 32, N. 7 (Sept 2001, pp. 63-70.) (Direct publication of a Fulbright Grant Research Project of 1994)

(Majority of the December 2002 *Orientalism* issue was devoted to Nepalese art historical studies at OSU) "Introduction" [to the issue and to Nepalese Buddhist studies at OSU]

"The Iconography of Svayambhu Mahachaitya: the Main Mandalas"

(with Olivia Caldiera) "Lain Singh Bangdel (1924-2002)"

In *Orientalism*, vol. 33, n. 10, (Dec 2002), pp. 16, 16-23, & 60 respectively (The entire issue of *Orientalism* was devoted to the Circle of Bliss exhibition)

"Early Painting and the Bengal connection"

"The Study of Himalayan Paintings: New Techniques and Tools,"

In *Orientalism*, vol. 34:8 (October 2003) pp. 32-40 and 56-64 respectively

"Nagar Artist Jivarama's Sketch Book," in *Indian Art Treasures: Suresh Neotia Collection*. Varanasi; Jñana-Pravaha (Center for Cultural Studies & Research) Mosaic Books 2006, pp 74-85

"A Broken Date In Paris, A Review of the Catalogue *Art of the Ganges Delta*,"

Orientalism,

October 2008. Lead article.

"The Buddhas of Sarnath", *Orientalism*, forthcoming March, 2009

Dr. Pia Brancaccio

Education: 1995: Ph.D. in Indian Art History and Archaeology – Interactions between East and West, Università degli Studi di Napoli 'L'Orientale', Napoli, Italy.

Professional experience: Present: Assistant Professor. Department of Art and Art History, Drexel University, Philadelphia. Affiliated Faculty Member of the South Asia Center, University of Pennsylvania, Philadelphia.

Selected publications:

Books: *Sources of Gandharan Buddhism: Archaeology, Art and Texts*, edited by Pia Brancaccio and Kurt Behrendt. University of British Columbia Press. (2006)

Articles and book chapters: “Cave 3 at Aurangabad: continuity and change in Buddhist art at the threshold of the 7th Century.” *South Asian Archaeology* 2007, ed. by Maurizio Tosi. British Archaeological Review. (forthcoming).

“Close Encounters: Multicultural Systems in Ancient India.” *On the Cusp of an Era: Art in the Pre-Kusana World*, ed. Doris Srinivasan. Brill Academic Publishers. (2007)

“Satavahana Terracottas: proposed connections with the Mediterranean Tradition.” *East and West* 55 (2006)

“The making of a life: Re-Reading Bharhut Sculptures.” *South Asian Studies* 21 (2006)

“Perceptions of the ‘West’ and ‘Westerners’ in Satavahana Times: The Archaeological Evidence.” *South Asian Archaeology*, ed. C. Jarrige. Paris. (2005)

“The Buddhist Caves at Aurangabad: The Impact of the Laity,” *Ars Orientalis, Supplement 1* (2000)

Selected conference papers and invited lectures: 2008 October: “The pottery from Bajaur: A window into the late Gandharan tradition.” Invited lecture presented at the ‘Afghanistan Meeting 2008,’ Institute for Research In Humanities, Kyoto University, Japan.

2008 May: “Repositioning the *caityagrha*: a fresh look into the early Buddhist rock-cut tradition of the Western Deccan.” Invited lecture presented at Seoul National University, Korea.

2008 April: “Satavahana Terracottas between Tradition and Innovation: An exploration of Sources and Transmission of Models.” Paper presented at the international conference “A Pantheon Rediscovered. Changing Perceptions of Early Historic India?” Yale Univ. New Haven.

2007 July: “The rock cut complex of Aurangabad: continuity and change in Buddhist art at the threshold of the 7th century.” Paper presented at 18th International Conference of the European Association for South Asian Archaeology, Universita’ degli Studi di Ra

Dr. Robert De Caroli received his Ph.D. in the field South and Southeast Asian art history from the University of California, Los Angeles. He is a specialist in the early history of Buddhism and has conducted fieldwork in India, Sri Lanka and Southeast Asia. He is the author of *Haunting the Buddha: Indian Popular Religions and the Formation of Buddhism* (Oxford UP 2004) as well as of numerous articles and book chapters. The majority of this work deals with early (3rd c BCE – 5th C CE) aspects of South Asian Buddhism and its interaction with forms of popular religious practice. His more recent research interests include the origin of the Buddha image and the social, political, and religious factors that led to its codification and spread. He has received research grants from the Asian Cultural Council and the Getty Research Institute. He began teaching at George Mason University in 1999 and since 2005 he has served as Director of the Art History Program.

Dr. Leela Aditi Wood: As scholars of Ajanta, we should be aware of the history and problems of chemical conservation at the site. We should also be prepared to do our part to preserve the caves. Ajanta’s Cave 17 has undergone more prolonged chemical conservation than any other Ajanta cave. This paper addresses some of the problems of conservation in this cave. It includes my own observations and documentation between 1993 and 2000. It also looks at the history—or lack thereof—of conservation work performed in Cave 17.

Dr. Chedha Tingsanchali

Asst. Professor, Department of Art History, Faculty of Archaeology, Silpakorn University, Bangkok, Thailand. Dr. Chedha Tingsanchali was born in Bangkok, Thailand. For B.A. and M.A., he studied art history in the Faculty of Archaeology, Silpakorn University in Bangkok. His M.A. thesis is on the “Two-Handed Vitarka Mudra Buddha Images in Dvāravatī Art”. When he completed his masters, he was appointed as a lecturer in the department. In 2003, he was awarded a scholarship from H.R.H. Princess Mahachakri Sirindhorn to study Ph.D. (History of Art) at National Museum Institute of History of Art, Conservation and Museology in New Delhi, India. His Ph.D. thesis is on the “Saptamahāsthāna: Concepts and the Modes of Depiction in Indian and Southeast Asian Art” under the supervision of Prof. Lokesh Chandra.

Currently Dr. Chedha Tingsanchali is appointed as an Assistance Professor of the Department of Art History, Faculty of Archaeology at Silpakorn University. His subjects are on Indian, Southeast Asian and Thai Arts. His interest is particularly on the artistic relationship between India and Southeast Asia. His current research is on “The Floral Motifs of Gupta-Vakātaka and those of Dvāravatī Art”.