Outreach Activities

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- Traditional dance performance by Nyishi Tribe
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- Dr. Sukanya Sharma on ‘Cultural traits to environment (the Paleolithic environment), and to its habitat or ecology’
- Dr. Saji Varghese on Rediscovering the cultural lineage of northeast India and southeast Asia
- Dr. Oinam Hemlata Devi's paper on 'Dimensions of food'
- Dr. Manjeet Narsee spoke about population movements across the Northeast
- Dr. Manjeet Narsee on his translation of the Assamese novel, Aolingar Zui
- Ms. Lovitoli Jimo on ‘The principles of Sumi marriages’
- Dr. Lotika Varadarajan spoke on ‘Mizoram – Towards a Reconfiguration of Identity’
- Mrs. Kitoli Naje on “Tradition and customs in time and space”
- Dr. Kanchan Mukhopadhyay on ‘The Austric speakers in India’
- Dr. Joy L K Pachuau shared her experiences while collecting photographs to recover the past and present of Mizoram
- Dr. Ivy Dhar spoke on ‘Ka Jainsem Dhara’
- Mr. Gourachandra Singh shared his experiences as the founder of the People's Museum in Manipur
- Dr. Dharitri Narzary on ‘Bodo women in the state of Assam’
- Dr. Desmond Kharmawphlang on ‘Myths and Metaphors associated with Rice’
- Mr. Bipin Debbarma on ‘Heritage and caste politics’
- Dr. Bina Gandhi Deori on ‘Galo folklore’
- Dr. Drarchan Shastri on ‘Transitions and transformations in material and visual representations in the regions of Northeast India’
- Dr. Alok Kumar Kanungo on ‘Colonial efforts to collect objects belonging to the Nagas’
- Mr. Akha K Mau on ‘Mao-Nagas of three villages and their tradition of climbing Laizhu hill’
- Dr. Erik de Maaker, on Border themes
- Dr. William Singh, on 'Body and Health'
- Dr. Tara Douglas, on ‘Tales of the Tribes’
- Paper presented by Dr. Somrak Chaisingkananont
- Dr. Roslinabinti Abu Bakar, on Pantun Malay folk tales
- Dr. Queenbala Marak, on Pottery in the West Garo hills
- Dr. Natalie Jo-Anne Diengdoh, on Naming ceremony of Khasi community
- Dr. Laltluangliana Khiangte, on Mizo folk performances
- Ms Kelhouvinuo Suokhrie, spoke on Angami Naga
- Mr. Alban S. Mawkhroh, spoke on ‘Constancy and Change’
- Performance of the Shillong Chamber Choir
- Participants and Organizers on the last day of the Conference
- Performance of Jaintia musicians
- Release of the Book - ‘Shadow and Light, A Kaleidoscope of Manipur’
- Prof. Amarendra Galla's speech
- A visitor at the exhibition (at Shillong) of photographs by Dr. Verrier Elwin, 2016
- Conference Organisers Mr. Surajit Sarkar, Associate Professor, CCK, AUD and Ms. Nerupama Y. Modwel, Principal Director, ICH Division, INTACH
- A ‘Jaintia’ dance performance
Dialogue on Intangible Cultural Heritage of Communities of Arunachal Pradesh, 2018 (36 records)
The Intangible Cultural Heritage division of INTACH, in collaboration with the Arunachal Institute of Tribal Studies (AITS), Rajiv Gandhi University (RGU), organized a two-day workshop titled ‘Dialogue on Intangible Cultural Heritage of Communities of Arunachal Pradesh’ in Itanagar, Arunachal Pradesh in November 2018. There were various sessions that were conducted as a part of this workshop, which was attended not only by academics and researchers but also from 5-6 representatives each from 6 different tribal communities of Arunachal Pradesh.

The aim of this workshop was to understand firsthand, from diverse tribal communities in Arunachal Pradesh, on how they view their intangible heritage, how they engage with it on a daily basis, and what they consider the best way to preserve, protect and promote it. The objective behind this exercise was to engage directly with the tribal communities of the region and explore ways by which their intangible heritage can be protected and promoted, after taking their viewpoint into consideration.

Prof A. Mitra addressing the audience
A wood carver from the Nocte tribe
Mamang Dai speaking during the Valedictory Session
Installation and demonstration of Apong during the workshop
Skills of basketry explained by a craftsman from the Adi community
A Galo community Healer demonstrating his skills
A woman from the Nocte community demonstrates traditional weaving
Kit Lama dance of Rongmei Naga during INTACH-AITS workshop
Traditional dance performance by Nyishi Tribe
Women participants wearing their traditional attire during the INTACH-AITS workshop
A Shaman in his traditional outfit during the workshop
Opening session of the INTACH-AITS workshop
Installation of ‘Opo’
A group photograph of participants and the organisers
An artist demonstrating bamboo craft
Interaction with a bead-worker
Nyishi dance with props
Nyishi Dance
Jewellery made from beads
Panel discussion with weavers
Ache Mimi from Idu Mishmi ‘Igu’ tribe
Geli Ete from Galo ‘Nyibo’ tribe
Khoangam Suyang from Nocte ‘Tenwa’ tribe
Tahor Muang, a shaman from Adi ‘Miri’ tribe
Panel discussion with the shamans
Movie screening held during the conference
Women demonstrating the weaving mechanism
Chanam from Nocte tribe demonstrating the weaving practice
A Galo woman in her traditional attire
Ponu dance performance
Handicraft items on the display
A wood carved object
A wood carver demonstrating his skill
Principal Director ICH INTACH, Nerupama Y. Modwel, addressing the audience
Dr. Sheila Bora addressing the audience during the Conference
Oko leaves (Phrynium pubinerve)

Himalayan Heritage: Community-led Economic Regeneration, Dehradun (29th-30th November, 2017) (18 records)
INTACH-ICH National Conference on ‘Himalayan Heritage: Community-led Economic Regeneration’
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INTACH-ICH National Conference on ‘Himalayan Heritage: Community-led Economic Regeneration’
Participants and delegates of the conference posing for a group photo
Dr Stanzin Namgyal’s presentation during conference
Mr. Saleem Beg during his presentation at the conference
Movie screening on festival of Kinnaur by Mr. Tashi Gyamba
Presentation by Dr. Malvika Onial on World Heritage Sites
Lepcha women performing dance
Songs of Badrinath in Uttarakhand being performed by Dr. Sanjay Pandey
Special performance by Lepcha artists
Mr. Lyangsong Tamsang speaking about Lepcha people at the National Conference
Mr. Sonam Tashi Gyaltzen taking session at the National Conference.
Mr. Joshua Hishey and Ms. Richa Ghansiyal taking a session at the National Conference in Dehradun
Conference session in progress during National Conference at Wildlife Institute of India
Prof. Sarit Chaudhuri giving a presentation on tangible and intangible binaries at the National Conference.
Welcome address being delivered by ICH Director, Nerupama Y. Modwel at the National Conference
Session taken by Dr. VB Mathur in the national conference, at Wildlife Institute of India in Dehradun

Images (15 records)
The Intangible Cultural Heritage Division, INTACH, in collaboration with the INTACH Uttarakhand Chapter and the UNESCO C2C at the Wildlife Institute of India, Dehradun, organized a National Conference on the intangible culture of the Himalayan region in the month of November 2017, with the aim to deliberate with community members, professionals, scholars, researchers and other cultural specialists on the idea of social and cultural identity, traditional knowledge, related oral traditions and to explore how this meets the challenges of income generation and livelihood concerns.

Participants and delegates of the conference posing for a group photo
Dr Stanzin Namgyal’s presentation during conference
Mr. Saleem Beg during his presentation at the conference
Movie screening on festival of Kinnaur by Mr. Tashi Gyamba
Presentation by Dr. Malvika Onial on World Heritage Sites
Lepcha women performing dance
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Welcome address being delivered by ICH Director, Nerupama Y. Modwel at the National Conference
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Videos (3 records)

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Oral Traditions: Continuity and Transformations, Northeast India and Southeast Asia, Shillong (1st-4th February, 2016) (42 records)

The 4-day conference brought together fifty scholars from five countries namely, India, Thailand, Malaysia, UK and the Netherlands, along with heritage activists and museum curators belonging to local communities from the region. Developed around the continuing interactions and involvement in the region by the Centre for Community Knowledge (CCK), and the North East Forum (NEF) at Ambedkar University Delhi, the conference was an enabling activity for the Intangible Cultural Heritage Division of INTACH along with the support of INTACH Meghalaya Chapter and Lady Keane College, Shillong, to develop partnerships in the northeast Indian and southeast Asian regions.

The conference was structured as a combination of keynote addresses, research paper presentations, lecture demonstrations and panel discussions. A curated walk of an indigenous community museum, along with interactive sessions, presentations and experience-sharing by local community members, added to the knowledge exchange process. Apart from acquainting the audience with new knowledge on communities that has emerged after the introduction of multi-disciplinary studies in the field of cultural heritage, the presentations described innovative approaches to working with communities, and studying intangible and tangible cultural heritage through oral traditions.

The sessions were designed to include various themes, which helped the participants to engage with oral traditions in multiple ways, from folklore to language, and performative traditions; from gendered tales found in material cultures, to ecological traditions and stories of origin. The presentations made by researchers from Southeast Asia revealed insights into how oral traditions are transforming under different socio-economic contexts. Revitalising the cultural heritage centres and museums through oral traditions was the subject of discussion at the Don Bosco Centre for Indigenous Cultures. The exotic collection on display at the multi-storied museum literally walked the participants through the culture of northeast India, invigorating an emotional and thought-provoking panel discussion.

Acknowledging the expansion and reach of the digital age into the ‘remote’, the conference hosted an open session, dedicated to examining the various dimensions of oral narratives and memories in a digital age. In the concluding session, participants overwhelmingly expressed the need to continue further iterations of such a conference. Considering that the prevalence and passage of culture in the region relies heavily on oral traditions, this conference hopes that it will be the first of many.

Performance of the Shillong Chamber Choir
Participants and Organizers on the last day of the Conference
Performance of Jaintia musicians
Release of the Book - ‘Shadow and Light, A Kaleidoscope of Manipur’
Prof. Amareswar Galla’s speech
Conference Organisers Mr. Surajit Sarkar, Associate Professor, CCK, AUD and Ms. Nerupama Y. Modwel,
Principal Director, ICH Division, INTACH
A ‘Jaintia’ dance performance
Performance by students of Lady Keane College
Lecture by Queenbala Marak
Session at Don Bosco Centre for Indigenous Culture, Shillong
Inaugural session of the Conference on Oral Traditions: Continuity and Transformations - Northeast India and Southeast Asia, Shillong

Mr. Aiban S. Mawkhroh, spoke on 'Constancy and Change'
Ms Kelhouvinuo Suokhrie, spoke on Angami Naga
Dr. Laltluangiama Khiangte, on Mizo folk performances
Dr. Natalie Jo-Anne Diengdoh, on Naming ceremony of Khasi community
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Paper presented by Dr. Somrak Chaisingkananont
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Dr. Archana Shastri on 'Transitions and transformations in material and visual representations in the regions of Northeast India'

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A visitor at the exhibition (at Shillong) of photographs by Dr. Verrier Elwin, 2016

Exhibition (25 records)
A visitor at the exhibition (at Shillong) of photographs by Dr. Verrier Elwin, 2016
Kabui dancers, Haochong village, Manipur
A Kabui woman weaving
Kabui youth in traditional attire
A Kabui maiden
The Kabui dance
Carved Angami village gate
Phom youth preparing for a ceremonial dance
A Konyak elder making a basket
Life in a Konyak village, 1947
Wancho community performing war dance
Outlook post on tree, Konyak Village
Wancho woman in traditional wear
Carving on wood by the Wancho community
Sherdukpen children at Shergaon
Sherdukpen performers of Yak dance
Sherdukpen Headman with a sword
Monpa farmer ploughing field
Monpa farmers cleaning the husk
Young Lama holding a teapot
Buddhist monks, Tawang Monastery
A Brokpa woman
A welcome greeting by the local people to their visitors, Dirang
Monpa community performing Ache Lhamo
Exhibition of old photographs by Dr. Verrier Elwin at INTACH
Exhibition of photographs by Dr. Verrier Elwin (25 records)
Dr. Verrier Elwin (1902-1964), born in England, was one of the best-known anthropologists working in India. His seminal work also includes over 10,000 black and white photographs taken by him of the tribes in Central and North East India from the 1930s to the early 1960s. Today, this work constitutes a very significant photographic archive from this period of history.

The exhibition at INTACH Headquarters in 2016, following the Oral Traditions Conference at Shillong, displayed a small part of the archive of photographs taken by Verrier Elwin that document a critical period of transition in history. The objective was to draw attention to the urgent need to conserve and digitalize the archive, to be able to preserve Elwin's unique legacy for the future, and to take up further study of the communities first documented by him.

A visitor at the exhibition (at Shillong) of photographs by Dr. Verrier Elwin, 2016
Kabui dancers, Haochong village, Manipur
A Kabui woman weaving
Kabui youth in traditional attire
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A welcome greeting by the local people to their visitors, Dirang
Monpa community performing Ache Lhamo
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Festivals (41 records)
Seraikella Chhau dance performance during the Mahotsav at IHC
Seraikella Chhau dance performance during the Mahotsav at IHC
Purulia Chhau dance performance during the Mahotsav at IHC
Purulia Chhau Artist dressed as a Peacock
Folk dance performance at IHC
Audience Enjoying the performances at IHC
Traditional Chhau Mask presented to Chairman, INTACH, by the artists
Seraikella Chhau performance at INTACH Aangan during the Mahotsav
Seraikella Chhau performance at INTACH Aangan during the Mahotsav
Pytkar Painting Stall
A conversation with the artists
Artist demonstrating sculpture making process
Dhokra Craft
Film Screening at INTACH Multipurpose hall during Mahotsav
Different stages of Mask-Making on display
Mask-Making by an artist
Mask-Making demonstration
Food Stalls during the Mahotsav
Paika Dancers
Acrobatic Tableau by Paika Dancers
Artists being felicitated after their performance
Artists with folk musical instruments performing during the Mahotsav
Folk Music being performed during the Mahotsav
Folk dance performance during the Jharkhand Mahotsav
Folk Dance Performance at INTACH Aangan
Demonstration of Seraikella Chhau Techniques at the INTACH Aagan
Jharkhand Mahotsav (31 records)
INTACH hosted the Jharkhand Mahotsav in Collaboration with the Jharkhand Department of Tourism, the Kalamandir, Jamshedpur; and Sangeet Natak Akademi, New Delhi. Jharkhand is particularly renowned for its rich cultural traditions and tribal festivals, music, dance, crafts, etc. The Mahotsav was an attempt to promote Jharkhand’s many splendored folk traditions and generate interest in the beauty of its cultural diversity.

The Jharkhand Mahotsav was inaugurated on 23rd February at the Stein Auditorium, India Habitat Centre with a performance of a Tribal Music Conference, and recital of Manbhum Chhau and Seraikela Chhau. The following two days the venue shifted to INTACH Central Office on 24th–26th February. Workshops on the craft of mask making, on Sarfa and Seraikela Chhau dance, and on Pytkar and Sohrai painting were held. Other programmes included screening of films on craft and tourism. At the conclusion of both days’ programmes, there were recitals of Sarfa dance, Firkaal (of the Bhumij Tribe), Paika dance (of the Munda Tribe) and Seraikela Chhau performed by renowned artists in the evenings.

One Beat: North East Festival (10 records)
The ICH division of INTACH, in collaboration with the India International Centre (IIC) and the INTACH Nagaland Chapter, organised an event titled ‘One Beat – Music from the North East’ on 20th March, 2015. This event was supported by Sangeet Natak Akademi and NEZCC, Nagaland. The programme showcased musical performances by artists from Assam, Mizoram, Nagaland and Sikkim. While Dr. Kalyan Sharma and Rajiv Bhuyan presented folk music from Assam, Phuningding Kathar sang Karbi folk songs. Tiameren from Mizoram, Topden Lepcha from Kurseong and Jeremy Lalrempuia from Nagaland sang folk as well as fusion songs.

Performers with Principal Director, ICH INTACH, Nerupama Y. Modwel, during the festival
Audience cheering during the performances
A group presentation during the festival
Dr. Kalyan Sharma and Rajiv Bhuyan
Audience at the North East Festival
Phuningding Kathar
Topden Lepcha
Jeremy Lalrempuia
Tiameren from Mizoram

Principal Director, ICH INTACH, Nerupama Y. Modwel, addressing the audience during the North East Festival

Heritage Quiz (27 records)
Heritage Quiz at Miranda College in New Delhi
Heritage Quiz at Miranda College in New Delhi
Heritage Quiz at Miranda College in New Delhi
Heritage Quiz at INTACH, New Delhi
Heritage Quiz at INTACH, New Delhi
Participants during the Heritage quiz, INTACH, New Delhi
Quizmaster addressing the audience during the Quiz, INTACH, New Delhi
Winning team receives the prize, Heritage Quiz, New Delhi
The prize and the winning team, Heritage Quiz, Miranda House, New Delhi
The organisers and the participants, Heritage Quiz, Miranda House, New Delhi
Team players holding the second position
Winning team of the Heritage quiz
The Final round
INTACH ICH Principal Director Ms. Nerupama Modwel interacting with the academic professionals of LBSNAA, during the event
The buzzer round
Initiation of Heritage quiz
INTACH Heritage quiz at Lal Bahadur Shastri National Academy of Administration (LBSNAA)
Heritage Quiz at Bangalore, 2014
Heritage Quiz at Bangalore, 2014
Heritage Quiz at Bhubaneswar, 2014
Heritage Quiz at Bhubaneswar, 2014
Heritage Quiz at Chennai, 2014
Heritage Quiz at Chennai, 2014
Heritage Quiz at Hyderabad, 2014
Heritage Quiz at Hyderabad, 2014
Heritage Quiz at Thiruvananthapuram, 2014
Heritage Quiz at Thiruvananthapuram, 2014

INTACH Heritage Quiz (20 records)
The ICH Division organised the annual inter-college INTACH Heritage Quiz on 20th September 2013 in Delhi, and on 27th September 2013 in Bangalore at PESIT. They were professionally conducted by Quizcraft, a leading quiz company.

In the year 2014, INTACH celebrated its 30th anniversary of its founding (1984-2014) To mark this occasion, a heritage and culture quiz series for educational institutions across the country had been organised by the ICH division and conducted by the Xpress Minds Edutainment team. Doordarshan recorded and telecast the events and Hachette Publishing house contributed books worth 18,000 for each event.

The quiz series was conducted in Hyderabad, Chennai, Bangalore, Trivandrum, Kolkata, Ahemdabad, Chandigarh, Bhopal, New Delhi, Bhubaneswar, Guwahati, Pune, Patna, Varanasi, Mumbai and Jaipur.

The organisers and the participants, Heritage Quiz, Miranda House, New Delhi
The prize and the winning team, Heritage Quiz, Miranda House, New Delhi
The event was organized to engage with the All India Services Probationers under training at Lal Bahadur Shastri National Academy of Administration (LBSNAA), Mussoorie on issues of heritage conservation and preservation. It was felt important to bring before them the significance and value of safeguarding India's built and intangible heritage and sensitize them on how they as officers could play a crucial role in heritage conservation during the course of their career.

The INTACH's ICH Principal Director, Nerupama Y. Modwel, visited LBSNAA, Mussoorie, on 22nd November 2017 to organize the event with the support of Quizmasters Kunal Savarkar and Seema Chari of Xpress Minds. The INTACH film was screened in the main auditorium. The heritage quiz activity was organized in which all 369 probationers (IAS, IPS, IFS and other allied services) were required to participate as part of their curriculum in the History module. First, a written round of 25 questions was administered. This was followed by a final round for the 4 best teams. All the questions of the final round were also open for the audience. INTACH ties, T-shirts and books contributed by Hachette Publishing House were given away as prizes. The entire batch of probationers participated with great enthusiasm and a competitive spirit.

Team players holding the second position
Winning team of the Heritage quiz
The Final round
INTACH ICH Principal Director Ms. Nerupama Modwel interacting with the academic professionals of LBSNAA, during the event
The buzzer round
Initiation of Heritage quiz
INTACH Heritage quiz at Lal Bahadur Shastri National Academy of Administration (LBSNAA)

Seminar (12 records)
The Seminar
Discussions during the seminar (Part 2)
Ms. Nerupama Modwel addressing the participants
Professor Galla during his Presentation
The Guests
Conference during the seminar
Delegates at the National Seminar on Oral Culture, Meghalaya
Costume competition at the seminar
First day of the seminar
Ms. Nerupama Modwel, Principal Director ICH, addressing the session
National Seminar on – ‘Oral Culture: People, Poetics and Performances'

Museums as Sites for Safeguarding Intangible Heritage (Museum Day) (6 records)
As a component of The Eighth International Conference on the Inclusive Museum, "Museums as Civic Spaces, the Museum Day Seminar was hosted by the ICH division of the Indian National Trust for Art and Cultural Heritage (INTACH) on Saturday, 8th August, with the theme 'Museums as Sites for Safeguarding Intangible Heritage. The aim
of this Seminar was to interrogate the role of museums as sites for safeguarding intangible heritage and come up with a set of six relevant recommendations for the future role of museums. This International conference was organized by the Inclusive museum with collaboration and support from organization like the Ministry of Culture, National Museum, National Science Centre, NGMA, Sanskriti Pratishtathan, Aga Khan Trust, INTACH, ICOM, Australian High Commission and British Council.

The Seminar

Discussions during the seminar (Part 2)
Discussions during the Seminar
Ms. Nerupama Modwel addressing the participants
Professor Galla during his Presentation
The Guests

National Seminar on Oral Culture: People, Poetics and Performances, Shillong (6 records)
The North-Eastern Hill University in collaboration with the INTACH, the Indira Gandhi Rashtriya Manv Sangrahalya, Bhopal and the Indian Council of Social Science Research, NERC, Shillong conducted a National Seminar on the them – ‘Oral Culture: People, Poetics and Performances’ on 22nd to 23rd August 2017 in Meghalaya.

The seminar was inaugurated by the Chief Guest Prof. David R Syiemlieh, Chairman, UPSC Dr. Temsula Ao delivered the keynote address stressing on the significance of transmitting oral culture, language as a vehicle for communication, and performances as the basic structure of ‘orality’. She mentioned the linkage between memory and oral culture, and the need to recognise the wisdom of indigenous knowledge and cultures.

There were a total of 43 paper presentation from researchers and scholars from various universities and institutes across the country.

There were eight technical sessions during the Conference on the following themes:

Verbalisation and Performances
City Carnivalesque: Heroes, Heroines and Hierarchies
Folk to Classical: Liminality in/of Performances
Authorship and Authority of Oral Cultures
Oral Tradition and Gender
Vernacular Poetics
‘De-Shrined’ Worship: Dance, Drama and Music
Tradition-oriented Communication: Episteme and Praxis

Virtual Experiential Museum (8 records)
INTACH’s involvement with the Virtual Experiential Museum at the Man Mandir, Varanasi, has been a rewarding experience. Uttar Pradesh’s first Virtual Experiential Museum was inaugurated by the Hon'ble Indian Prime Minister, Shri Narendra Modi, on 19th February 2019, to bring the experience of the city of Varanasi under one roof, exploring the rich cultural heritage of this ancient city. A bilingual Coffee table book - Ras Ras Banaras, along with booklets for distribution was designed and created. The content for the same was sourced and researched, and the dramatic scripts were developed and translated to capture the essence of Banaras.

Both Intangible Cultural Heritage Divisions and Architectural Heritage of INTACH were involved actively in the making of the museum.

Hon'ble Prime Minister looking at the description of the museum
Hon'ble Prime Minister ringing the temple-bell in the museum
Hon'ble Prime Minister watching a show during his visit to the museum
Hon'ble Prime Minister appreciating the mural created inside the museum by local artists
Projection Mapping show at the Museum
Hon'ble Prime Minister watching a 3D exhibit at the Museum
Hon'ble Prime Minister inaugurating the Coffee Table Book - Ras Ras Banaras during his visit to the museum
Exhibits in the 'Naad-Nagr'i Gallery in the Virtual Experiential Museum

**Workshop** (150 records)
The birth of Christ
A traditional tale
A Kavad box
The climax scene of the story
A model of the Kavad box
Arranging the story in sequence
Painting the details
Colouring the box with the base coat
Sketch of a story
Participant making a sketch of the story
Participants arranging the parts of the box
Sh. Dwarka Prasad, a Kavad box artist from Rajasthan
Participants during the Kavad box workshop, INTACH, New Delhi
A participant holding a mask
Final application of colours, and detailing
Painting the mask with the base colour
Smoothening the texture
Paste of chalk powder and drying
Applying Khadi cloth on the mask
Rubbing the surface with sandpaper
Adding facial features to the mask
Application of the mixture on the bowl
Mixing of the ingredients
Bowl covered by a paper
Materials used for the mask making
Cherial Masks, during the workshop
Lord Krishna in Gond art
An elephant decorated with Gond patterns
Gond art and Deer
Lord Krishna
Gond art
Designing with patterns
Colouring, the next step
A participant sketching an image
Sh. Dilip Shyam explaining the steps of Gond art
Participants during the Gond art workshop at INTACH, New Delhi
Participant learning Lippan art
Participant learning Kalamkari art
Molela tiles workshop in progress at INTACH, New Delhi
Participant learning to make a leather puppet at INTACH, New Delhi
The puppet show
Peacock's puppet
A leather puppet of Ravana, from Ramayan
Stitching all the parts together with a needle
Etching the puppet with chirad (a sharp tool)
Colouring the puppets with multiple shades
A participant colouring the detached hand of the puppet
A participant cutting out the figure from the leather sheet
Outlining the figures with black ink
A participant copying the figure with a pencil
Instruments used to make leather puppets
Pithora painting
Pithora painting
A view of Pithora paintings
A Pithora painting
A participant making the border of the painting
Artist making the Pithora painting
Participants learning the Pithora art during the workshop, INTACH, New Delhi
A collection of paintings
A visit by INTACH's Chairman
Helping to learn
Colours used by the participants
Participants practising the alphabets
Participants watching the writing process
Paper strips used in Calligraphy
Opening session at the ICH Documentation Workshop, New Delhi
Delegates and Conveners during the ICH Documentation Workshop, New Delhi
ICH Documentation Workshop, New Delhi
Delegation at Lodhi Gardens
A session at Science College, Kokrajhar
A visit by INTACH’s Chairman
A Warli painting with 'Lagna chauk' in the centre
A Warli painting at INTACH's Headquarter
A Warli painting made during the workshop
Shri Janu Bhiva Ravate making a Warli painting
Participant making the 'Lagna chauk' pattern
A participant and the patterns
Shri Janu Bhiva Ravate teaching the painting process
Participants during the Warli workshop at INTACH's premises
Outlining with kajal
Colouring the painting
Drawing the final scene on the paper
The face of the figure, Phad Art
A participant making a sketch during the workshop
Participants during the Phad Art workshop, INTACH, New Delhi
Participants with their paintings
A participant with her painting
Colours used in the Phad Art paintings
A Phad Art painting
Artist, Mr. Mukul Joshi, during the Art Pitara Workshop
Participants with their paintings
Applying the black ink over the entire panel
Etching the design through an iron needle
Tracing the design on the palm leaf
Participants making the design on the blank sheets
Materials required to make the Pattachitra Art
Artist, Sh. Apindra Swian from Orissa
Participants during the Pattachitra workshop, INTACH
Participants with their prepared art pieces
Pasting of mirrors
Left to dry after coating of mixture
Prepared mixture to be applied on the plywood
Ply left to dry after applying the clay
Participant using water to situate the clay on the plywood
The strands of clay being stucked to the design made on the plywood
Thin strands are drawn out of the clay mixture
A participant making a rough sketch of the desired design
A stall during the workshop
Artists preparing the clay
Participants during the Art Pitara series, Lippan Kaam, INTACH
Namaskar being taught to the participants using sword and shield
Tiger-chaali/walk being learnt by the participants
Participants learning the Hasta mudras/Hand gestures
Participants learning the complex footwork
A participant learning the hand posture
Participants learning the footwork
Chowk is one of the basic positions in the Chhau dance
Participants learning the balance techniques of Chhau dance
Dhol is used for rhythm in Chhau dance
Participant learning the flexibility exercises of Chhau dance
A pair of Ghungru worn by the participant
A participant learning the hand movements
Participants during the Art Pitara series, Seraikela Chhau dance, INTACH
Village women showcasing the process of handloom-textile making
Variety of rice been displayed
Til pitha
Small temple constructed in the frontyard of a house
Rice paste being prepared
Red rice being used to prepare one of the food items for the bihu meal
Process of preparing rice puffs
Process of packing rice grains
Pitha prepared by the villagers
Participants interacting with the villagers to gain insight on bihu food celebrations
Participants and villagers of teetaguri village
Multiple daily use objects made of bamboo
Mola Laddu, Assam
Kitchen being prepared in the frontyard of the house for the bihu meal
Granaries to store rice for the village
A bamboo utensil
A woman packing the seema bhat (sticky rice) preparation

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**Art Pitara: Workshops Series, 2014-15** (133 records)

The ICH Division organised ‘Art Pitara’, a series of workshops in traditional folk arts, crafts, and dance. These workshops were open to all and were conducted by master craftsmen or artists in two phases; the first set from 26th May to 25th June 2014, and the other from 15th December to 14th January 2015. Art forms like Kalamkari, Pattachitra, Gond art, Molela tiles, Kavad box, leather puppets, Soara art, mask-making, Lippan art, Pithora art, Calligraphy and Seraikela Chhau dance were taught during these workshops. The aim was to bring people closer to these art forms by learning directly from master craftsmen or artists, and understanding the wealth of skill, mastery and patience required for handmade crafts or art.

Participants during the Gond art workshop at INTACH, New Delhi
Participant learning Lippan art
Participant learning Kalamkari art
Molela tiles workshop in progress at INTACH, New Delhi
Participant learning to make a leather puppet at INTACH, New Delhi
Participants during the workshop on Calligraphy at INTACH, New Delhi
A collection of paintings
A painting with Calligraphic text
A visit by INTACH's Chairman
Helping to learn
Colours used by the participants
Participants practising the alphabets
Participants watching the writing process
Paper strips used in Calligraphy
Sh. Dilip Shyam explaining the steps of Gond art
Lord Krishna in Gond art
An elephant decorated with Gond patterns
Gond art and Deer
Lord Krishna
Gond art
Designing with patterns
Colouring, the next step
A participant sketching an image
Cherial Masks, during the workshop
A participant holding a mask
Final application of colours, and detailing
Painting the mask with the base colour
Smoothening the texture
Paste of chalk powder and drying
Applying Khadi cloth on the mask
Rubbing the surface with sandpaper
Adding facial features to the mask
Application of the mixture on the bowl
Mixing of the ingredients
Bowl covered by a paper
Materials used for the mask making
Participants during the Kavad box workshop, INTACH, New Delhi
The birth of Christ
A traditional tale
A Kavad box
The climax scene of the story
A model of the Kavad box
Arranging the story in sequence
Painting the details
Colouring the box with the base coat
Sketch of a story
Participant making a sketch of the story
Participants arranging the parts of the box
Sh. Dwarka Prasad, a Kavad box artist from Rajasthan
Instruments used to make leather puppets
The puppet show
Peacock's puppet
A leather puppet of Ravana, from Ramayan
Stitching all the parts together with a needle
Etching the puppet with chirad (a sharp tool)
Colouring the puppets with multiple shades
A participant colouring the detached hand of the puppet
A participant cutting out the figure from the leather sheet
Outlining the figures with black ink
A participant copying the figure with a pencil
Participants learning the Pithora art during the workshop, INTACH, New Delhi
Pithora painting
A view of Pithora paintings
A Pithora painting
A participant making the border of the painting
Artist making the Pithora painting
Artist, Mr. Mukul Joshi, during the Art Pitara Workshop
Outlining with kajal
Colouring the painting
Drawing the final scene on the paper
The face of the figure, Phad Art
A participant making a sketch during the workshop
Participants during the Phad Art workshop, INTACH, New Delhi
Participants with their paintings
A participant with her painting
Colours used in the Phad Art paintings
A Phad Art painting
Participants during the Pattachitra workshop, INTACH
Participants with their paintings
Applying the black ink over the entire panel
Etching the design through an iron needle
Tracing the design on the palm leaf
Participants making the design on the blank sheets
Materials required to make the Pattachitra Art
Artist, Sh. Apindra Swian from Orissa
Participants with their prepared art pieces
Pasting of mirrors
Left to dry after coating of mixture
Prepared mixture to be applied on the plywood
Ply left to dry after applying the clay
Participant using water to situate the clay on the plywood
The strands of clay being stuck to the design made on the plywood
Thin strands are drawn out of the clay mixture
A participant making a rough sketch of the desired design
A stall during the workshop
Artists preparing the clay
Participants during the Art Pitara series, Lippan Kaam, INTACH
Namaskar being taught to the participants using sword and shield
Tiger-chaaal/walk being learnt by the participants
Participants learning the Hasta mudras/Hand gestures
Participants learning the complex footwork
A participant learning the hand posture
Participants learning the footwork
Chowk is one of the basic position in the Chhau dance
Participants learning the balance techniques of Chhau dance
Dhol is used for rhythm in Chhau dance
Participant learning the flexibility exercises of Chhau dance
A pair of Ghunguru worn by the participant
A participant learning the hand movements
Participants during the Art Pitara series, Seraikela Chhau dance, INTACH
Artist demonstrating the Soara Art technique to the participants
Participants during the workshop
Participant colouring the art
Glass bottles decorated with the Soara art
One of the painted soara art
Participant making the intricate designs
Borders being drawn and painted on the tussar silk
Human figures in the Soara art
Animals in the Soara art
Different types of trees being drawn
Sketch of a hut
A participant making the borders of the art
Participants during the Kalamkari workshop, INTACH
Group photograph
Painted clothes left for drying
Detailings through colours
A participant applying yellow colour
Depiction of a marriage
Model designs drawn by the artist
Materials used to extract natural colours
A participant making borders of the painting
Artist demonstrating the art technique

Calligraphy (9 records)

The workshop on Calligraphy was conducted by Sh. Zubair Hussain. During the sessions the participants were taught to write mainly the English alphabets. They were also taught to use the calligraphy ink pens and to draw other designs.

A collection of paintings
A painting with Calligraphic text
A visit by INTACH's Chairman
Helping to learn
Colours used by the participants
Participants practising the alphabets
Participants watching the writing process
Paper strips used in Calligraphy
Participants during the workshop on Calligraphy at INTACH, New Delhi
Seraikela Chhau Dance (13 records)

Chhau dance is primarily an Indian martial art dance form which belongs to and is popular in the Indian states of Orissa, Jharkhand and West Bengal. Its three distinct styles hail from the regions of Seraikella, Purulia and Mayurbhanj, the first two using masks.

The workshop focused on the basics of Seraikela Chhau, which is a traditional dance form with a strong classical base with highly specialized movements, costumes and masks. It was conducted by Ms. Gunjan Joshi and Ms. Veena Chaudhury, senior disciples of Padma Shree Guru Shashadhar Acharya and Guru Sapan Acharya, who are fifth-generation Chhau artists.

- Participants during the Art Pitara series, Seraikela Chhau dance, INTACH
- A participant learning the hand movements
- A pair of Ghunghru worn by the participant
- Participant learning the flexibility exercises of Chhau dance
- Dhol is used for rhythm in Chhau dance
- Participants learning the balance techniques of Chhau dance
- Chowk is one of the basic position in the Chhau dance
- Participants learning the footwork
- A participant learning the hand posture
- Participants learning the complex footwork
- Participants learning the Hasta mudras/Hand gestures
- Tiger-chaali/walk being learnt by the participants
- Namaskar being taught to the participants using sword and shield

Gond Art (10 records)

The workshop on Gond Tribal art of Madhya Pradesh, famous for its wildlife depiction in vibrant colours, was taught by Shri Dilip Shyam, a State Awardee from Madhya Pradesh. The participants were first taught the basic forms, and motifs and familiarized with the colour palate before they could go on to make a painting.

- Lord Krishna in Gond art
- An elephant decorated with Gond patterns
- Gond art and Deer
- Lord Krishna
- Gond art
- Designing with patterns
- Colouring, the next step
- A participant sketching an image
- Participants during the Gond art workshop at INTACH, New Delhi
- Sh. Dilip Shyam explaining the steps of Gond art

Kalamkari (11 records)

The Kalamkari painting workshop was conducted by K. Shivaprasad Reddy from Andhra Pradesh. A special ‘kalam’ or pen was used with natural colours. The intricacies of the art and its various processes were explained and demonstrated by the master artist for the participants.

- Group photograph
- Painted clothes left for drying
- Detailings through colours
- A participant applying yellow colour
- Depiction of a marriage
- Model designs drawn by the artist
- Materials used to extract natural colours
- A participant making borders of the painting
- Artist demonstrating the art technique
- Participants during the Kalamkari workshop, INTACH
- Participant learning Kalamkari art

Kavad Box Making (13 records)

Kavad Box making was another very popular workshop of the Art Pitara series. Kavad is a small wooden box with multiple folding doors, each of which is painted in folk style usually telling mythological stories. Once the artist Shri Dwarka Prasad, a National Awardee from Rajasthan, had explained the traditional motifs and
figures, the participants were encouraged to conceive and draw an original story. This resulted in some very interesting modern adaptations to an age-old story telling form.

The birth of Christ
A traditional tale
A Kavad box
The climax scene of the story
A model of the Kavad box
Arranging the story in sequence
Painting the details
Colouring the box with the base coat
Sketch of a story
Participant making a sketch of the story
Participants arranging the parts of the box
Sh. Dwarka Prasad, a Kavad box artist from Rajasthan
Participants during the Kavad box workshop, INTACH, New Delhi

Leather Puppet (12 records)

The workshop **Leather Puppets Making** was conducted under the supervision of Shri. Gunduraju from Karnataka, a National Awardee. The participants worked on traditionally used goat skin to make beautiful shadow puppets.

The puppet show
Peacock's puppet
A leather puppet of Ravana, from Ramayan
Stitching all the parts together with a needle
Etching the puppet with chirad (a sharp tool)
Colouring the puppets with multiple shades
A participant colouring the detached hand of the puppet
A participant cutting out the figure from the leather sheet
Outlining the figures with black ink
A participant copying the figure with a pencil
Instruments used to make leather puppets
Participant learning to make a leather puppet at INTACH, New Delhi

Lippan Kaam (13 records)

The workshop on **Lippan Kaam** was taken up the artists from Kutch, Gujarat, named Sh. Sumar Bhura and Smt. Namabai. The artisan’s family has been involved in lippan kaam since time immemorial. It is an art that has been passed down generations, and now they have expanded to leather and cloth work too.

Lippan Kaam or mirror work originated in arid areas to furnish sparse kutchha houses, the significance being that it keeps the house warm in winters and cool in summers. Walls, vessels and cloth are adorned with lippan kaam. The recurring theme in this art is nature, inspired by the immediate surroundings of the artists, and thus common designs include **booti** (flowers), **chaupad** (geometric patterns) and **gul ki bhauri**.

Participants with their prepared art pieces
Pasting of mirrors
Participant learning Lippan art
Left to dry after coating of mixture
Prepared mixture to be applied on the plywood
Ply left to dry after applying the clay
Participant using water to situate the clay on the plywood
The strands of clay being sticked to the design made on the plywood
Thin strands are drawn out of the clay mixture
A participant making a rough sketch of the desired design
A stall during the workshop
Artists preparing the clay
Participants during the Art Pitara series, Lippan Kaam, INTACH

Cherial Masks (13 records)

The **Mask Making** workshop was conducted by Shri. M. Madhu, State Awardee from Andhra Pradesh. The uniqueness of these Cheriyal masks is that they are made with Coconut shell; mask is that they made with
the use of tamarind seed paste and saw dust powder to represent different characters.

- A participant holding a mask
- Final application of colours, and detailing
- Painting the mask with the base colour
- Smoothening the texture
- Paste of chalk powder and drying
- Applying Khadi cloth on the mask
- Rubbing the surface with sandpaper
- Adding facial features to the mask
- Application of the mixture on the bowl
- Mixing of the ingredients
- Bowl covered by a paper
- Materials used for the mask making
- Cherial Masks, during the workshop

**Pattachitra** (8 records)
The workshop on **Pattachitra art**, was taught by Sh. Apindra Swian from Orissa, who learnt the art at the Bangalore School of Art and has been practicing pattachitra for over 30 years now.

The art originated with the construction of the Jagannatha temple and has been carried forward by generations of families. In the artist's own village, about 120 families are involved in pattachitra. Learners start with designs of fish, duck, etc. and gradually move to mythological figures like dashavatar, Ganesha, etc. The art is done on palm leaves with an iron needle. It is beind said that the leaf used for pattachitra is the one that was traditionally used by astrologers to write *kundlis*.

- Participants with their paintings
- Applying the black ink over the entire panel
- Etching the design through an iron needle
- Tracing the design on the palm leaf
- Participants making the design on the blank sheets
- Materials required to make the Pattachitra Art
- Artist, Sh. Apindra Swian from Orissa
- Participants during the Pattachitra workshop, INTACH

**Phad Art** (11 records)
The workshop on **Phad Art** was taught by Sh. Mukul Joshi from Rajasthan. He is a recipient of a State Merit Award, and is a part of the Joshi family, which has been involved in Phad for generations. He has exhibited his work and conducted workshops across India and internationally too.

The Phad Art dates back to the Mughal era, where Shah Jahan commissioned biographies on Phad scrolls. Phad or *Padh* (in Hindi) means to read stories on the scroll. Most artists nowadays paint mythological scenes like Durga's avatars, Radha-Krishna, etc.

- Outlining with kajal
- Colouring the painting
- Drawing the final scene on the paper
- The face of the figure, Phad Art
- A participant making a sketch during the workshop
- Participants during the Phad Art workshop, INTACH, New Delhi
- Participants with their paintings
- A participant with her painting
- Colours used in the Phad Art paintings
- A Phad Art painting
- Artist, Mr. Mukul Joshi, during the Art Pitara Workshop

**Pithora Art** (7 records)
The second workshop was of **Pithora painting** of Gujarat which is ritualistic tradition displaying tribal beliefs and customs, (traditionally done on walls) in the regions of Gujarat and Chhattisgarh. Practiced by the tribes of Rathwa Bhils and Nayak this art form is used to celebrate auspicious occasion or to call upon the Pithora Baba to solve problems like disease or drought.

- Pithora painting
- Pithora painting
A view of Pithora paintings
A Pithora painting
A participant making the border of the painting
Artist making the Pithora painting
Participants learning the Pithora art during the workshop, INTACH, New Delhi

Soara Art (12 records)

The workshop on Soara Art of Orissa was supervised by Ms Sebati Swain, an accomplished artist of Soara tribal art. This art form on Tussar silk showcases the daily lives of the Soara tribe.

Participants during the workshop
Participant colouring the art
Glass bottles decorated with the Soara art
One of the painted soara art
Participant making the intricate designs
Borders being drawn and painted on the tussar silk
Human figures in the Soara art
Animals in the Soara art
Different types of trees being drawn
Sketch of a hut
A participant making the borders of the art
Artist demonstrating the Soara Art technique to the participants

Intangible Cultural Heritage Documentation Workshop (New Delhi, 2013 and Madurai, 2015) (19 records)

ICH Workshop, New Delhi

A workshop on Documenting Intangible Cultural Heritage was held at the India International Centre on 11th-13th November. It covered many other facets like interviews with community members and artists, how to use still and video cameras, manage websites, and prepare reports and listings, on-site documentation of performances and dissemination of knowledge. The highlight of the event was a performance of Kalaripayattu, the famous martial art form of Kerala by the Nitya Chaitanya Kalari group at the INTACH Aangan. All the participants were also taken for a heritage walk to Lodhi Gardens to understand the relationship between the tangible and the intangible.

ICH Workshop, Madurai

The ICH Division organised the second ICH Documentation state-level workshop at Madurai, for the benefit of INTACH chapters in the southern region, keeping in mind the importance of community engagement at all levels of research and documentation. This event was facilitated by the Tamil Nadu State Chapter and Madurai chapter. The aim of the workshop was to discuss with chapters, the methodology and challenging issues around ICH collection, and to recognise the urgency for safeguarding certain elements of intangible cultural heritage found across the country, many of which are on the verge of extinction due to continuous impact of globalization and urbanization.

The 3 day workshop was held at Thiagarajar College of Arts & Sciences, Madurai from 1-3rd February 2015. All south zone convenors from 5 states of south India were invited.
Rice Culture at Kokrajhar, Assam (25 records)

A Two Day Workshop on **Rice Cultures at Kokrajhar**, Assam was organized on 5th-6th January 2019. This inter-community dialogue on Rice cultures and cultivation was a collaboration between INTACH, Ambedkar University Delhi and IIAS Leiden, to initiate a dialogue on the tradition and experience of growing rice, between 3 different communities of Kokrajhar District: Bodo, Rabha, and Rajbongshi. The resource persons from these communities led the discussions to highlight the various aspects of rice culture, memory, ritual and the cultivation experience, ranging from knowledge about seeds, preservation of seeds, cross breeding varieties, to farming methods, technology, tools, irrigation, sapling, re-planting and harvesting as well as challenges involved in growing rice today.

- Agricultural tools and implements on display during the workshop
- Rice varieties on display
- A man demonstrating the working of an agricultural implement
- A woman sieving the rice grain
- Field visit to Rabha village and women preparing food
- Women breaking the rice grain from its husk
- Food items prepared from rice
- A session at Science College, Kokrajhar
- Village women showcasing the process of handloom-textile making
- Variety of rice been displayed
- Til pitha
- Small temple constructed in the frontyard of a house
- Rice paste being prepared
- Red rice being used to prepare one of the food items for the bihu meal
- Process of preparing rice puffs
- Process of packing rice grains
- Pitha prepared by the villagers
- Participants interacting with the villagers to gain insight on bihu food celebrations
- Participants and villagers of Teetaguri village
- Multiple daily use objects made of bamboo
- Mola Laddu, Assam
- Kitchen being prepared in the frontyard of the house for the bihu meal
- Granaries to store rice for the village
- A bamboo utensil
- A woman packing the seema bhat (sticky rice) preparation

Warli Workshop and Artist-in-Residence project—INTACH (10 records)

A workshop on Warli Painting was conducted for two days i.e. 11th & 12th Jan 2017, at INTACH premises by ICH Division, in which other divisions of INTACH also participated. Through the workshop Warli making tradition was highlighted and lesser known details were explained like the significance of the "Lagna chauk" and triangular shape in Warli painting. The artists working on the large mural at INTACH took this workshop and their making of the mural was also captured as an artist in residence project.

Janu Bhiva Ravate and his fellow artists Sanjay Janu Ravate and Kamlesh Dhulsada were invited from Dahanu, Maharashtra to paint a mural at the INTACH headquarters. ICH division conducted a warli painting workshop on 11th and 12th January 2017 in the INTACH premises for its employees during the stay of the artists for the artist in residence programme.

Employees from the different division of INTACH took part in the workshop and learnt the finer nuances of warli art from the artists themselves. The usage of the triangle shape and the important designs like the lagna chowk were explained to the participants during the workshop.

- A Warli painting with ‘Lagna chauk’ in the centre
- A detailed black and white Warli painting
- Warli painting at INTACH’s Headquarter
- A Warli painting made during the workshop
- Shri Janu Bhiva Ravate and his fellow artists paints a mural at INTACH
- Shri Janu Bhiva Ravate making a Warli painting
- Participant making the ‘Lagna chauk’ pattern
- A participant and the patterns
- Shri Janu Bhiva Ravate teaching the painting process
- Participants during the Warli workshop at INTACH’s premises