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The Registration fee

1. ₹ 1000/- for Faculty Members
2. ₹ 800/- for Research Scholars
3. ₹ 500/- for Students

(The fee covers conference kit, high tea and lunch on the days of seminar.)

Note: The accommodation is limited and can be provided as per the availability on paid basis and is exclusive of the registration fee.

Registration link:

<https://url-shortener.me/7YV3>

Venue: College Auditorium,
Vasanta College for Women



We look forward for your participation
Just scan the QR for the Registration

Deadlines:

Abstract Submission: **12 November 2025**

Notification of acceptance: **13 November 2025**

Full paper submission: **30 November 2025**

(Latest APA format)

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ICSSR SPONSORED NATIONAL SEMINAR

ON

Terracotta Art of Kashi: Past, Present, and Future (Hybrid Mode)

20th -21st November, 2025

*Under Research Programme on "History and
Sociology of Arts, Craft, Culture and Folk
Traditions of the Regions of India 2023-24"*



Organized by

VASANTA COLLEGE FOR WOMEN

*Admitted to the Privileges of Banaras
Hindu University*

**KFI, Rajghat Fort, Varanasi,
U.P., India**

Venue: College Auditorium

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MR. PAWAN KUMAR SINGH, ICSSR
PROJECT ASSISTANT



Dear Sir/Madam,

We cordially invite you, along with your faculty members, research scholars, and postgraduate students, to participate in the ICSSR-Sponsored National Seminar on “**Terracotta Art of Kashi: Past, Present, and Future,**” Under Research Programme on “History and Sociology of Arts, Craft, Culture and Folk Traditions of the Regions of India 2023-24” scheduled for **20th and 21st November 2025** at **Vasanta College for Women, Rajghat Fort, Varanasi.**

About the College:

Vasanta College for Women, Krishnamurti Foundation India, Rajghat, maintains its rich legacy for more than a hundred years. It is one of the oldest institutions of Varanasi. The college is situated in the premises of Krishnamurti Foundation India, at the confluence of rivers Ganga and Varuna. It is located in the close vicinity of the famous archaeological mounds of Kashi-Rajghat and is situated between Adi Keshava Ghat and the newly constructed NaMo Ghat as well. A women's college, established prior to Independence on 7 July 1913 by Dr. Annie Besant, who was a leading figure of the Indian National Movement and a pioneer in envisioning the need for educating women. The college is admitted to the privileges of Banaras Hindu University, recognized by UGC under sections 2(f) & 12B. The college runs under the aegis of Krishnamurti Foundation India, a world-renowned foundation devoted to the cause of education. Based on J. Krishnamurti's teachings, the college remains committed to developing creative and critical thinking, nurturing innovation and excellence through education with a focus on the holistic growth of the students. The college is guided by the educational philosophies of Dr. Annie Besant, Shri Jiddu Krishnamurti, and Bharat Ratna Pt. Madan Mohan Malviya, maintaining a legacy of women's education spanning over a century.

Concept Note:

Situated on the bank of the north-flowing Ganga, Kashi holds a special place not only among the ancient and sacred cities of India but also of the entire world and is confirmed by archaeological and literary evidences as well. Spiritually regarded as the soul of India, this city, accepting the sentiment of “*Vasudhaiva Kutumbakam*” (“the world is one family”), occupies a distinguished place from Vedic, Paurāṇic, Buddhist, and Jaina literature up to the

accounts of foreign travelers. Because it lies between the *Baranā* and the Asi rivers, it is well-known by the name *Vārāṇasī*. The earliest excavated evidence of residential settlement in this city has been found from Akatha and Rajghat; from Akatha, evidence ranges from the 2nd century BCE to the 3rd century CE, and from Rajghat, residential remains up to the 8th century BCE have been discovered. Besides these, excavated sites such as Sarnath, Saraimohana, Ramnagar, Tilmanpur, Aashapur, Kotwan, Shooltankeshwar and Anei also authenticate the antiquity of Varanasi on archaeological grounds and simultaneously reveal its connection with the terracotta art.

The bond of arts—especially the art of clay—with this city is unique because this art, being a mirror of ordinary life, is widespread not only in Kashi but also throughout the Indian subcontinent. Behind its popularity lie several reasons: easy availability of material, low cost, the convenience of shaping into diverse vessels and figures, and socio-economic-religious acceptance, all of which, while embodying the sentiment “*Mātā bhūmiḥ putro’haṃ pṛthivyāḥ*” (“The Earth is my mother, I am her son”), affirm the community’s commitment toward nature. For this reason, in this art we find evidence of royal patronage, social acceptance, monetary and administrative usage through coins and seals, religious indispensability, economic utility, as well as technical application. For instance, the *Cullaseṭṭhi Jātaka* notably mentions a potter crafting earthen vessels for the royal family.

In Kashi, a long tradition of earthen art is found that reflects its journey from folk practice to technological advancement. The Northern Black Polished Ware (NBPW), for example, remains even today a subject of curiosity to the modern world. From ancient times to the present, the participation of terracotta figurines, toys, and similar artifacts in religious fairs, festivals, and folk traditions has made this art an inseparable part of social life. Indeed, keeping in view these distinctive features of Kashi’s terracotta art, this seminar has been conceived. It aims to serve as a bridge linking the literary and archaeological domains in the study of the textual, archaeological, and artistic attributes of terracotta art, artisans, and clay-based products—focusing on Kashi’s historical, literary, cultural, and archaeological heritage. It will also present deliberations on the future possibilities of this art, emphasizing concepts of social development aligned with the vision of “Ātmanirbhar Bharat” (Self-reliant India).

Objectives of the Seminar:

1. To examine the **geographical and cultural importance** of the ancient Kashi Mahājanapada

- within the Ganga region and its impact on settlement patterns and craft development.
2. To trace the **archaeological and literary evidence** reflecting the evolution of residential settlements and the glorious past of Kashi as a center of art and heritage.
3. To study the **historical development and tradition of terracotta art** in Kashi, emphasizing its aesthetic, ritual, and socio-cultural dimensions.
4. To explore the **role of clay craft in Vedic, Jaina, Buddhist, and classical traditions**, showcasing its enduring spiritual and cultural symbolism.
5. To analyze the **economic, social, and religious transformations** in the journey of clay craft from antiquity to the present.
6. To document and evaluate the **contributions, challenges, and creative legacy of potters, artisans, and women**, highlighting intergenerational skill transmission and their role in social formation.
7. To investigate the **living traditions of terracotta** art expressed through festivals, fairs, folk practices, and regional rituals in and around Kashi.
8. To assess the **interdisciplinary relevance of earthen art** across archaeology, literature, art history, sociology, gender studies, and economics, establishing links among these knowledge domains.
9. To examine the **technological and artistic transformations** in the process of crafting clay idols and utilitarian pottery in changing social and economic contexts.
10. To evaluate **policy initiatives, government schemes, and future possibilities** for the preservation, promotion, and sustainability of terracotta traditions, inspiring scholarly and community engagement.

This seminar, on the aforesaid theme, cordially invites all scholars, faculties, policy specialists, researchers, and enthusiasts to submit research papers, poster presentations, or comments on related subjects, appealing for participation in the preservation and enrichment of this heritage of Kashi.

Themes and sub-themes:

1. Archaeological Survey and Historicity of the Kashi Region
2. Prehistoric and Protohistoric Background of Earthen Pots
3. Tradition and Development of Terracotta Art in the Indian Subcontinent
4. Local Traditions and indigenous style of Kashi’s Terracotta and Pottery
5. Archaeological, Ethno-archaeological, and Folk

- Evidence of Terracotta Art in Kashi and India
6. Representation of Kashi in Classical and Vernacular Literature. (Literary references from Vedic, Paurāṇic, Epic, Sanskrit, Pāli, and Prākṛit sources illuminating Kashi’s cultural and artistic importance.)
7. Depictions of Terracotta Art in Ancient Textual Traditions. (Study of mentions of clay craft and sculptural arts across Vedic hymns, Upanishads, Sulva Sutras, Buddhist Jātakas, Jain, Classical and Philosophical Sanskrit texts, linking art with ritual and symbolism.)
8. Symbolism and Religious Meaning of Terracotta Icons and Motifs
9. Foreign Influences and Cultural Exchange in Terracotta Art
10. Mother Goddess Figurines and the Feminine Divine in Terracotta Tradition across ages
11. Canonical Proportions and Aesthetic Principles in Terracotta Art
12. Techniques and Technology of Terracotta Art: Past, Present, and Future
13. Sociological and Psychological Study of Potter Community
14. Women’s Role and Empowerment Dimensions in Terracotta Craft
15. Migration, Trade, and Transmission of Pottery Traditions
16. Folk Traditions, Fairs, and Festivals Associated with Clay Art
17. Colors, Pigments, and Decorative Techniques from Antiquity to Modernity
18. Ecological and Environmental Dimensions of Clay Art
19. Economic and Policy Dimensions: Aatmanirbhar Bharat and Government Initiative
20. Contemporary Terracotta Art: Challenges, Innovations, and Cultural Integration. (Review of current issues, revival efforts, and the confluence of regional identities shaping Kashi’s evolving clay art tradition.)

Submission of the Abstract and Research Paper:

Selected papers will be published in a book with ISBN number. Researchers are requested to prepare an abstract in about 300 words (in Hindi using Unicode Font 12 or in English using TimesNew Roman Font 12) and full papers within 3000–4000 words following latest APA format.