

# DR. SAMA HAQ

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## **Work Profile:**

- 2020-Continuing Consultant – Anthropology/Central Asian Antiquities, National Museum (NM), New Delhi
- 2019-22 Senior Advisor (Art History) at Critical Collective, Delhi
- 2019-22 Guest Lecturer in the Department of Mass Media and Mass Communication, Indraprastha College for Women, University of Delhi
- 2019-22 Review Panellist for the Journal of Southeast Asian Ministers of Education Organization - Southeast Asian Project for Archaeology and Fine Arts (SEAMEO-SPAFA), Thailand
- 2019-20. Senior Researcher (Art History) at Critical Collective, Delhi
- 2018-19 Guest Lecturer in the Department of Art History and Art Appreciation, Faculty of Fine Arts, Jamia Millia Islamia
- 2014-16 Research Fellow in the Department of History of Art, NMI
- 2012-14 Research Assistant in the Department of History of Art, NMI
- 2012-14 Coordinator-India Office, Neilson Gallery, Spain
- 2011-12 Research Intern in the Department of Painting, National Museum
- 2010-11 Docent for an International Exhibition, ‘Sanaugavut – Inuit Art of Arctic Canada’ organized by National Gallery of Canada and National Museum from Sep, 2010-Jan, 2011
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## **Curation of Exhibitions:**

1. Curation and Research for an NM virtual exhibition on ‘Tradition and Continuity – Celebrating the Folk and Tribal Arts of India’ (forthcoming)
2. Curation and Research for ‘Ethnic Jewels of India’ in collaboration with NM and Kalabhoomi - Odisha Crafts Museum (forthcoming)
3. Curatorial Assistance for ‘Arms and Armour Gallery’ of NM at the Old Barrack, Red Fort (forthcoming)
4. Curation and Research for two permanent galleries on ‘Central Asian Antiquities’ (CAA) at NM (May 2022)
5. Curation and Research for ‘Buddha Museum’ at the Old ASI Block of NM (May 2022)
6. Curation and Research for the special Exhibition titled ‘Power, Patronage, and Piety – Celebrating Womanhood’ inaugurated at National Museum on the occasion of International Women’s Day 2022 (8th March 2022)
7. Curation for the permanent gallery at National Museum, New Delhi, titled ‘Indigenous Art and Lifestyles of Northeast India’ inaugurated on 1st November 2021, as a part of the celebrations by the Ministry of DoNER & NEC’s initiative titled #DestinationNorthEastIndia

8. Curation and Research for Bodhicitta – a virtual exhibition on Buddhist Art by NM for the SAARANG festival hosted by ICCR-Seoul Division, May 2021. Re-launched by Ministry of External Affairs on 23 February 2022 under the MEA’s AKAM Week focusing on ‘Projects to leverage Buddhist Linkages with ASEAN and East Asian Countries’
  9. Curation and Research for Virtual Exhibition on Shared Buddhist Heritage in India and Asia, a collaboration between NM and Shanghai Corporation Organisation (SCO), November 2020.
  10. Curatorial Assistance for *Erasure*, an exhibition curated by Gayatri Sinha for Birla Academy, Kolkata, December 2019-February 2020.
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### Educational Qualifications:

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| 2021 | Ph.D. in History of Art, Department of History of Art, National Museum Institute (NMI)<br>Topic: <i>Prasat Phimai: An Art Historical Study of a Buddhist Khmer Temple in Thailand (11<sup>th</sup> –13<sup>th</sup> centuries CE)</i> |
| 2018 | Diploma in Pali Language and Literature, Department of Buddhist Studies, University of Delhi  |
| 2014 | Certificate in French Language from Alliance Française, New Delhi   |
| 2013 | Diploma in Tibetan Language and Literature, Department of Buddhist Studies, University of Delhi   |
| 2013 | UGC-NET in Visual Arts  |
| 2012 | M.A. History of Art from NMI with additional Foreign Language: Persian<br>M.A. Dissertation: <i>Painted Visions – A Study of Tibetan Thangkas from the National Museum Reserve Collection</i>   |
| 2009 | M.A. English, Department of English, Faculty of Arts, University of Delhi   |
| 2007 | Short Course on <i>Gender and Society</i> from Women’s Studies and Development Centre, University of Delhi  |
| 2006 | B.A. (Hons.) English, Zakir Husain Delhi College, University of Delhi   |
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### Languages:

English, Hindi, Urdu, Persian, Pali, Tibetan, French

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### Awards/Grants/Fellowships:

1. Research Grant (on co-authorship basis) from Asia Research Institute, National University of Singapore for a workshop on ‘Cultural Heritage, Digitalization, and Urban Diversity in Asia’, September 2021
2. Field Allocation Scholarship by École Française d'Extrême-Orient (EFEO), France for fieldwork and research in Cambodia (2017)
3. Fieldwork permit from APSARA (Authority for the Protection of the Site and

- Management of the Region of Angkor) to conduct fieldwork and research at the Angkor Complex, Siem Reap, Cambodia (2017)
4. Travel Grant to attend *International Workshop on Thai Art* at Sanskrit Study Centre, Silpakorn University, Thailand in collaboration with NMI (2016)
  5. Research Fellowship by Department of History of Art, National Museum Institute (2013-2016)
  6. Foreign Travel Grant by Comité Internationale d'Histoire del'Art (CIHA) – China Committee to present a paper in Beijing, China (2016)
  7. International Residential Scholarship awarded by Staatliche Museen Berlin (SMB), Germany for fieldwork and archival study of Budhdhist art collection in Museum of Asian Art in Berlin (2015)
  8. Foreign Travel Grant by Indian Council for Historical Research (ICHR) for collection of source material in Germany (2015)
  9. Foreign Travel Grant by Interfaith Coalition for Peace, New Delhi to present a research paper in Nicolaus Copernicus University, Poland (2014)
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### **Teaching Experience:**

- Conducted a Certificate Course on Buddhist Art and Philosophy for the National Museum, New Delhi (May 2022)
  - Conducted a month long Certificate Course on *Thangkas: Unraveling the Visual and Religious Dynamics* for the National Museum, New Delhi (July 2020)
  - M.F.A. courses at JMI – *History of Modern and Contemporary Western Art; History of Modern and Contemporary Indian Art*
  - M.A. courses at NMI – *Greco-Roman Art; Renaissance to Baroque Art; Art of South and Southeast Asia; Indian Painting; and Early Indian Art*
  - B.A. course in Mass Media and Mass Communication (BMMMC) at IP College for Women – *Communication and Visual Arts*
  - Training expert on *Early Buddhist Art in India* for the *Yuvasathi* – Volunteer Guide Training Programme, National Museum
  - Art appreciation lectures on *Tibetan Buddhism and Thangka Paintings* at NMI
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### **Curatorial Walkthroughs and Participation in National and International Seminars, Conferences, and Workshops:**

1. Curatorial walks of the Northeast Tribal Lifestyle, Sharanrani Backliwal Gallery of Musical Instruments, and Central Asian Antiquities galleries at the National Museum on the occasion of International Museum Day celebration in May 2022.
2. Conceptualized and conducted week-long series of cultural performers, online lectures, and tours of the permanent gallery at the National Museum, New Delhi, titled '*Indigenous Art and Lifestyles of Northeast India*', as a part of the celebrations by the Ministry of DoNER & NEC's initiative titled #DestinationNorthEastIndia, from November 1-7, 2021.

3. Conducted curatorial walkthroughs and training programme of museum guides for arranging walkthroughs for the special Exhibition titled '*Power, Patronage, and Piety – Celebrating Womanhood*' inaugurated on the occasion of International Women's Day 2022 (8th March 2022)
4. To be presented, '*Imagined Topographies and the Social Institution of Thangkas in the 21st century*' in the 110<sup>th</sup> Annual Conference of College Art Association of America (CAA), February 2022.
5. Joint-paper presented with (Abira Bhattacharya), '*Rethinking Museum Spaces in the Virtual Era: A Case-Study of the SCO Virtual Exhibition on Shared Buddhist Heritage by the National Museum, India*' in a workshop on Cultural Heritage, Digitalization, and Urban Diversity in Asia organised by Asia Research Institute, National University of Singapore in September 2021.
6. Presented a paper on '*Temples, Icons, and Rituals – a Tantric Summation of Prasat Phimai and Banteay Chhmar in Thailand and Cambodia*' in Twelfth International Convention of Asia Scholars (ICAS 12), Kyoto, Japan in September 2021.
7. Presented a paper on '*Bardo-Thodol and its Visual Dimension in Tibetan Thangkas*' in the 20<sup>th</sup> National Seminar on Indian Society of Buddhist Studies (ISBS) in collaboration with ICHR, Dec 2020
8. Presented a paper on '*Basgo Gompa and the Heritage of Namgyal Dynasty in Ladakh*' in the 7<sup>th</sup> International Congress of the Society of South Asian Archaeology, September, 2020.
9. Presented a paper on '*Retracing the Semiotics of the Lokeśvara cult in Indian, Southeast Asian, and Tibetan Art*' in 3<sup>rd</sup> SEAMEO SPAFA International Conference on Southeast Asian Art and Archaeology, Bangkok, Thailand, June, 2019
10. Presented a paper on '*Trans-Cultural Perspectives of Dancing Śiva Tradition in Southeast Asia*' in an International Conference on Historical Fine Arts and Asian Culture organised by Kumaun Univeristy, Uttarakhand in November 2017
11. Joint-paper presented (with Sarah Haq) titled '*...of Other Skies: the Socio-Historical Dynamics of Tibetan Thangka Artists in Exile*' in the 8<sup>th</sup> International Conference of Trust for History, Arts and Architecture (THAAP) in November 2017
12. Presented a paper on '*Locating the Icon and the Image at Prasat Phimai in Thailand*' in the 17<sup>th</sup> Annual Conference of Indian Society for Buddhist Studies (ISBS) organized in collaboration with Sanchi University, M.P. in October 2017
13. Presentation on '*Khmer Architectural Heritage in Thailand – A Report on Prasat Phimai*' during an International workshop on 'Indian and Thai Art and Architecture' organised by Silpakorn University, Bangkok and NMI in February 2017
14. Participated in a *Workshop on Thai Art* at Sanskrit Study Centre, Silpakorn University, Thailand in January 2016
15. Joint-paper presented (with Virien Chopra) titled '*Synchronic Transmission – A Look at the Ramakien Murals at Wat Phra Kaew in Thailand*' in the 34<sup>th</sup> International Conference of Comité Internationale d'Histoire del' Art (CIHA) in Beijing, China in September 2016
16. Presented a paper titled '*Archaeologising Prasat Phimai – Revisiting the Buddhist-Hindu Legacy of the Khmer Kings in Thailand*' in the World History Conference 2016 on Historical Monuments: History, Culture, Heritage and Beyond organised by Amity

Institute of Social Sciences and Akhil Bharatiya Itihas Sankalan Yojana in August 2016  
New Delhi, India

17. Participated in the 34<sup>th</sup> CIDOC Conference on ‘Documenting Diversity: Collections, Catalogue and Context’ organized by NMI and Comité International pour la Documentation (CIDOC), ICCOM in New Delhi, India in September 2015
  18. Presented a paper titled ‘*Kamrateng Chakata Senapati Trailokavijaya*’ – *In Search of the Universal Commander*’ during the 23<sup>rd</sup> session of Indian Art History Congress at National Museum in November 2014
  19. Presented a paper titled ‘*The Religious and Social Significance of Chenrezig in Vajrayana Buddhism*’ in the 2<sup>nd</sup> International Seminar on Polish-Indian Art, Culture and Diplomatic Relations at Torun, Poland in September 2014
  20. Presented a paper titled ‘*Tibetan Thangka Painting (18<sup>th</sup>-20<sup>th</sup> century) from the National Museum Collection, New Delhi*’, in an International Seminar on Buddhist Art of Western Himalayan Region organized by NMI in Leh, Ladakh in August 2012
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### **Journal Papers, Articles, and Chapters:**

1. ‘Kamrateng Jagata Senapati Trailokyavijaya’ – a Tantric Summation of Prasat Phimai in Northeast Thailand’ for CIHA Journal 2022 (forthcoming)
2. ‘Bardo-Thodol and its Visual Dimension in Tibetan Thangkas’ in the Seminar Proceedings of the 20<sup>th</sup> National Seminar on Indian Society of Buddhist Studies (ISBS) in collaboration with ICHR. (forthcoming)
3. ‘*Aja’ib al-Makhluqat: Demystifying the Marvellous Creations of Islamic Cosmography in Indian Art*’ in the Art History Project of Critical Collective.  
<https://criticalcollective.in/ArtHistory.aspx>
4. ‘*Akbar, Tarikh-e-Alfi, and the Desacralizing of the Islamic Millennial History*’ in the Art History Project of Critical Collective.  
<https://criticalcollective.in/ArtHistory.aspx>
5. ‘Historicizing Religion and Kingship through Buddhist Thangkas’ in *Art and Communication of India* edited by Shekhar Chandra Joshi (ISBN 978-93-91952-03-7)
6. ‘Gyal Khatun: Royal Balti Patron of Buddhist Temples and Mosques in Ladakh’ in the Art History Project of Critical Collective, June 2021.  
<https://criticalcollective.in/ArtHistory.aspx>
7. ‘*Returning to the Esoteric Universe at Prasat Phimai – A Study of Select Buddhist Reliefs*’ in *The South-East Asian Review: Vol. 45-46* (2020-2021) edited by Sachchidanand Sahai and Manjil Hazarika (ISSN: 0257 7364)
8. ‘Seeking Benefaction of the Bhaishajyaguru Buddha - Contextualising Central Asian Banners and Tibetan Thangkas’ in the *Handbook of Dialogue and Development: India-China-EU*, Edited by Dr. Qichao Wang and Dr. Swati Chakraborty ISBN 978-93-91002-46-6
9. ‘Mahaparinirvana and its Visual Exegesis’ in the Art History Project of Critical Collective, Feb 2021. <https://criticalcollective.in/ArtHistory.aspx>

10. 'Modern Indian Archaeology and the Promise of a New India' (co-authored with Sohini Singh) <https://criticalcollective.in/ArtHistory.aspx>
11. 'Retracing the Semiotics of the Lokeśvara cult in South Asian and Southeast Asian Art' in *Advancing Southeast Asian Archaeology 2020* by SEAMEO SPAFA edited by Dr.Noel Hidalgo Tan. ISBN 978-616-7961-48-4
12. 'Synchronic Transmission – A Look at the *Ramakien* Murals at Wat Phra Kaew in Thailand' in the Proceedings of the 34<sup>th</sup> Comité Internationale d'Histoire de l'Art (CIHA), Vol1-III, published by CIHA, CAFA, Peking University, 2019. ISBN-978-7-100-17720-7
13. 'Trans-Cultural Perspectives of the Dancing Śiva Tradition in Southeast Asia' in Seminar Proceedings of International Conference on Historical Fine Arts and Asian Culture published by Research India Press, 2020
14. 'The Monastery-Fortress of Ladakh – A Case Study of Basgo Gompa' Re-published in Art History Project of Critical Collective, 2017
15. 'Locating the Icon and the Image – Contextualising Buddhist Art and Patronage of Prasat Phimai in Northeast Thailand' in *Bodhi Path*, Vol.15, July 2018 published by Buddha Education Foundation. ISSN 2347 8004
16. 'The Master and the *Mantra* – A Study of Tibetan Buddhist Thangkas from the National Museum, New Delhi' in *Religion: Thy Relevance* by Amity Institute of Social Sciences, Amity University. Ed. By Veenus Jain. ISBN 978-93-86388-01-8
17. 'From Prasat Phimai to Wat Phra Kaew – an exposé of the *Ramayana* Narratives in Thailand' in *Historical Monuments – History, Culture, Heritage and Beyond* by Amity Institute of Social Sciences, Amity University. Ed. By Veenus Jain. ISBN 978-93-86388-02-5
18. 'Understanding Prasat Phimai – A Study of Khmer Architectural Heritage in Thailand' in *ICON – NMI Journal of History of Art* Vol.III, 2016. ISSN 2394-188X
19. 'The Religious and Social Significance of Chenrezig in Vajrayana Buddhism' in *Art of the Orient, Vol. 5* by Polish Institute of World Art Studies. Ed. by Dorota Kamińska-Jones and Agnieszki Staszczuk. ISSN 2299 811X
20. 'Les Grottes Bouddhistes Mahayana à Ajanta: un Aperçu' for *Rencontre Avec l'Inde*, a French journal published by Indian Council for Cultural Relations (2017) ISSN 0970-4876
21. 'The Monastery-Fortress of Ladakh – A Case Study of Basgo Gompa (15<sup>th</sup> – 17<sup>th</sup> Century CE)' in *Himalayan and Central Asian Studies – A Journal of Himalayan Research and Cultural Foundation*, Vol. 20, No. 1 (Jan-March 2016) ISSN 0971-9318
22. 'Archaeologising Prasat Phimai – Revisiting the Buddhist-Hindu Legacy of the Khmer Kings in Thailand' in *Amity Global History Review – An International Research Journal of Amity Institute of Social Sciences*, Vol.I (2016)
23. 'Basgo Gompa Across Time' in *Indian Horizons* by Indian Council for Cultural Relations (2016) ISSN 14377-57
24. 'Exploring the Visual Metaphor of *Bar-do Thos-drol* in Tibetan Buddhist Thangkas' in *Bodhi-cakra – The Journal of Buddhist History & Culture* (2016) ISSN 2277 3355
25. 'Historicizing Religion and Kingship through Tibetan Buddhist Thangkas' in *International Journal for Visual Arts Studies and Communication*, Vol.19 (2016) ISSN 0975 1629

26. 'Trailokyavijaya' in *Seminar Proceedings of the Indian Art History Congress* (2015) ISSN 2454-8871
  27. 'Chamba Lakhang de Basgo Gompa – un Ancien Monastère Ladakhi' for *Rencontre Avec l'Inde* by Indian Council for Cultural Relations (2015) ISSN 0970-4876
  28. 'Tibetan Thangka Painting – Ritual Significance and Visualisation Practice' in *ICON – NMI Journal of History of Art* Vol. I, 2014. ISSN 2394-188X
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### **Book/Exhibition Reviews:**

1. Book review on *The Great Mysore Bhagavata* by B.N. Goswami, published by The San Diego Museum of Art and Niyogi Books, 2019 for Critical Collective, December 2020.
  2. Book review on *Vision and Landscape – Aquatints of India* by Thomas Daniell and William Daniell. Edited by Gilles Tillotson, published by DAG, New Delhi for Critical Collective, February 2020.
  3. Exhibition review on *Speaking Threads* by Pranati Panda at Vadehra Art Gallery for Critical Collective, January 2020.
  4. Book review on *The Art of Naina Dalal* edited by Ratan Parimoo and Gauri Parimoo Krishnan, published by D.K.Printworld (P) Ltd., for Critical Collective, December 2019.
  5. Book review on *In the Service of Krishna* by Emilia Bachrach, published by Mapin, 2019 for Critical Collective, November 2019.
  6. Book review on *Madras Modern: Regionalism & Identity* by Ashrafi S. Bhagat published by DAG, Delhi, 2019 for Critical Collective, October 2019.
  7. Exhibition review on *Silken Tales from the Royal Ateliers to the Urban Karkhanas – Revisiting Pra-Kashi*, for Critical Collective, September 2019.
  8. Book review on *Art and Independence – Y.G. Srimati and the Indian Style* by John Guy published by Mapin Publishing Pvt. Ltd., India, 2019. for Critical Collective, August 2019.
  9. Exhibition review on *Noor-e-Chashm – the Resplendent Jewels of the Nizams*, exhibition on 'The Jewels of India: The Nizam's Jewellery Collection', for Critical Collective, February 2019.
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