



Editorial Introduction: Vol. 10, Number 1, 2026

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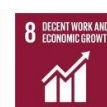
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The publication of Volume 10, Issue 1 (2026) marks another significant step in the ongoing evolution of *Chitrolekha Journal* as a platform for rigorous, interdisciplinary, and globally engaged scholarship in the fields of art and design. As the humanities continue to navigate rapid technological change, ecological uncertainty, shifting cultural identities, and evolving methodologies of knowledge production, research in art and design assumes an increasingly important role in interpreting these transformations. The contributions in this issue collectively prove that the study of visual culture is no longer confined within disciplinary boundaries; rather, it has become a dynamic site where history, philosophy, material culture, technology, aesthetics, anthropology, and social inquiry intersect.

The contemporary researcher stands at a unique historical moment. While digital technologies have transformed access to information and modes of creative production, they have also heightened the urgency of preserving indigenous knowledge systems, cultural memory, and the intellectual traditions that have shaped civilizations across centuries. The challenge before scholars today is not merely to document artistic practices but to critically examine how visual cultures negotiate continuity and change, how heritage is reinterpreted within contemporary contexts, and how creative disciplines respond to the ethical, environmental, and technological questions of our time. As John Berger remarked, "The relation between what we see and what we know is never settled." This observation aptly encapsulates the spirit of the present issue. The articles assembled here remind us that every artistic object, architectural monument, cinematic frame, digital interface, or cultural artifact embodies multiple layers of meaning that continually evolve through scholarly interpretation.

This issue presents an engaging dialogue between tradition and innovation. The featured contributions examine India's living craft traditions, temple architecture, cinematic aesthetics, Neo-Tantric visuality, museum practice, heritage conservation, immersive



technologies, tourism communication, and regional cultural history. Together, they demonstrate that meaningful scholarship emerges when historical inquiry intersects with contemporary critical perspectives. The diversity of subjects represented in this volume reflects the increasingly interdisciplinary character of research in art and design. Rather than treating these domains as isolated fields, the contributors reveal their interconnectedness through shared concerns with aesthetics, identity, memory, technology, and society. Such scholarship encourages readers to think beyond disciplinary boundaries and contributes to a richer understanding of visual culture in both local and global contexts. As Ananda K. Coomaraswamy observed, "The artist is not a special kind of person; rather each person is a special kind of artist." This wisdom resonates equally with scholarship, which flourishes through curiosity, dialogue, and intellectual openness.

As Editor-in-Chief, I believe that academic journals are more than repositories of research; they are spaces where ideas are debated, refined, and preserved for future generations. At a time when artificial intelligence, digital media, and global connectivity are controlling the production and dissemination of knowledge, the principles of originality, methodological rigour, ethical scholarship, and critical inquiry remain indispensable. Our responsibility is to cultivate an inclusive scholarly community that values diverse perspectives while maintaining the highest standards of academic excellence. On behalf of the Editorial Board, I extend my sincere gratitude to our authors, reviewers, advisory board members, and readers for their continued trust and support. It is our hope that this issue will stimulate new conversations, inspire future research, and strengthen international dialogue across art, design, visual culture, and heritage studies.