

*SACHI, Society for Art & Cultural Heritage of India
and Asian Art Museum, San Francisco*

*Invite You on a Journey
to Discover Yogini Travels
and Illuminate the
Story of San Francisco
Asian Art Museum
Goddess Brahmani*

with

Prof. Padma Kaimal

*Chair, Art History Dept.,
Colgate University, Hamilton, NY*

*In a Live, In-Person
Illustrated Presentation:
**Scattered Goddesses:
Travels with the Yoginis***

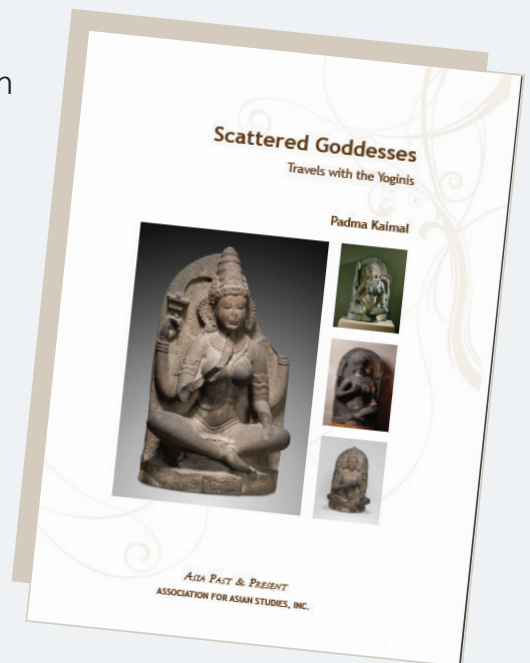


Goddess Brahmani India, Kanchipuram, Tamil Nadu state; approx. 875-950 CE; Stone sculpture;
Asian Art Museum, San Francisco, The Avery Brundage Collection, B60547+

SATURDAY | September 17, 2022 | 2:00 PM

Beautiful and broken pieces of goddess sculptures that once shared a temple in northern Tamilnadu (India) now sit in eleven different museums across North America and Western Europe. The Brahmani figure in San Francisco Asian Art Museum may have been one of them. She journeyed with temple sculptures to Paris in the 1920's. Yet she is an older kind of goddess than most, a mother goddess rather than a yogini, embodying different concepts of divine female power. Could they once have shared a temple?

This extraordinary tale of tracing the constellation of goddess sculptures that once belonged to a temple site in South India from 1100 years ago, now dispersed in new museum settings across continents; plus how nineteen sculptures first came to be removed from the original site, journeying to new destinations, is the subject of Dr. Kaimal's talk and book, *Scattered Goddesses: Travels with the Yoginis*.



Koret Center, Asian Art Museum | 200 Larkin Street, San Francisco, CA

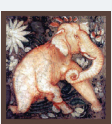
Free with Museum Admission, and Open to the Public

RSVP: info@sachi.org; [Please Click Here to Register](#)
(Museum Admission Applies To Non-AAM Members)



Padma Kaimal is the Batza Family Chair in Art History at Colgate University. Her research questions common assumptions about art from the Tamil region. Did kings build the only architecture that matters? Did men? Are the boundaries of India's modern states meaningful for understanding beautiful temples of the past? How do narrative sculptures tell their stories? Are fierce goddesses demonic? Are museums the problem, the solution, or both to contentions over cultural property?

Her first book, *Scattered Goddesses: Travels with the Yoginis* (Ann Arbor: Association of Asian Studies, 2012) challenges categories of East and West, victim and thief, as it traces the worship, ruination, dispersal, and re-enshrinement of nineteen sculptures from a tenth-century goddess temple.



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