

**List of master artists of Indigenous forms, state wise with their Art forms who participated in Kalakumbh – Azadi ka Amrit Mahotsav at Bhubaneshwar, Odisha**

1. **GANJAPA, ORISSA:** Ganjapa are the traditional playing cards from the Indian state Odisha. It can also refer to the trick-taking card game that they are used for. It is played with circular shaped Pattachitra painted cards. Originated in the 16th century, Ganjapa is a recreational game for male members of the Odia society, primarily villagers, kings and their court men. Ganjapa is played as "Charirangi" (cards of 4 colors), "Atharangi" (cards of 8 colors), "Dasarangi" (cards of 10 colors), "Bararangi" (cards of 12 colors), "Chaudarangi" (cards of 14 colors) and "Sohalarangi" (cards of 16 colors). The variation of this game influenced by Persian card game Ganjifah is known as "Mughal Ganjifa". The game is popular in Puri and Ganjam district of Odisha. As a result of the relative isolation of Odisha in the past, Ganjapa developed very differently from the Ganjifa found in the rest of India. Odisha has by far the largest community of Ganjifa players and manufacturers.

2. **PATTCHITTRA, ODISHA:** Pattachitra style of painting is one of the oldest and most popular art forms of Odisha. The name Pattachitra has evolved from the Sanskrit words patta, meaning canvas, and chitra, meaning picture. Pattachitra is thus a painting done on canvas, and is manifested by rich colourful application, creative motifs and designs, and portrayal of simple themes, mostly mythological in depiction.

Some of the popular themes represented through this art form are Thia Badhia – depiction of the temple of Jagannath; Krishna Lila – enactment of Jagannath as Lord Krishna displaying his powers as a child; Dasabatara Patti – the ten incarnations of Lord Vishnu; Panchamukhi – depiction of Lord Ganesh as a five-headed deity. More than anything, the themes are clearly the essence of the art form, conceptualising the meaning of the paintings. It is no surprise therefore that the process of preparing the paintings engages undeterred concentration and careful craftsmanship, stretching the preparation time of the patta alone to around five days.

Preparing the paints is perhaps the most important part of the creation of Pattachitra, engaging the craftsmanship of the chitrakars in using naturally available raw materials to bring about indigenous paints. The gum of the kaitha tree is the chief ingredient, and is used as a base for making different pigments, on which diverse raw materials are mixed for diverse colours. Powdered conch shells, for instance, are used for making a white pigment, while lamp soot is used for a black pigment. The root of the keya plant is usually used for making the common brush, while mouse hair is used on the requirement of finer brushes, to be attached to wooden handles.

The creation of the Pattachitra paintings is a disciplined art form, and the chitrakars maintain rigidity in their use of colours and patterns, restricting the colours to a single tone. Limiting themselves within the boundaries of some rules, the chitrakars come up with such remarkable paintings depicting stark emotional expressions that it is a surprise shading of colours is a taboo. In fact, it is this display of emotions of the figures expressed in the paintings, which is the crème de la

crème of the art form, and the chitrakars put in their best to bring out the most through their rich colourful motifs.

With the passage of time, the art of Pattachitra has gone through a commendable transition, and the chitrakars have painted on tussar silk and palm leaves, and even created wall hangings and showpieces. However, this kind of innovativeness has never proved to be a hindrance in their customary depiction of figures and the use of colours, which has remained intact throughout generations. This constancy is the key factor that has maintained the effervescence of Pattachitra, backed with the fact that the setting up of some special centres for the art form in Odisha speaks volumes for its popularity. Following are the National/State awardee of Pattachitra participated in Kala Kumbh, Bhubasneshwar, Odisha.

S.No.	Name of the Artists
1.	NIRANJAN MAHARANA
2.	NARAYAN DAS

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- 3. SAURA, ODISHA:** the Sauras, residing in Orissa, are one of the oldest tribes of India. They are mentioned as ‘Savaras’ in Ramayana and Mahabharata. The devotion of Savari to Rama in Ramayana has become an epic folklore. In the Mahabharata, mention has been made of Jara Savara whose arrow was the reason behind Krishna’s death. His body flowed into the sea near Puri in the form of a wooden log from which the Triad of Jagannath – the presiding deity of Orissa - is said to have been built. The present fame of this tribe, however, rests not in folklore, but in their traditional paintings that originated out of religious and ceremonial rituals. This form of art is mostly found in Rayagada, Gajapati and Koraput districts of Orissa.

Idital, the Saura deity, contains various symbols and meanings, and the Saura paintings primarily revolve around them. Their paintings are called ‘ikon’ and comprise of a set of sketches elaborately drawn on their walls. They are called italons or ikons because of their religious association. Following are the National/State awardee of Saura participated in Kala Kumbh, Bhubasneshwar, Odisha

S.No.	Name of the Artists
1.	JUNESH GAMANGO

- 4. MADHUBANI, BIHAR** - More than 20 Traditional Artist from Madhubani Art form participated in Kala kumbh at Bhubaneswar.

Also known as Mithila painting due to its origins in the Mithila region of India and Nepal, Madhubani is a traditional Indian folk part made on canvas, cloth or cow dung washed hand made paper. Natural dye and colors are used in creation of Madhubani artworks with geometrical figures and vibrant colors being key elements. Commonly depicted subjects in Madhubani paintings are Ardhanarishvara (depicted as half male and half female which is believed to be a composite

androgynous form of the Hindu God Shiva and His consort Parvati - a unison of supreme powers), Mythological characters (Ram, Sita, etc), Marriages, Festivals, Sun and Moon and many more.

The Madhubani style of painting can be traced to the Madhubani district in Bihar, literally meaning 'a forest of honey', where women spent a lot of time making these paintings on the walls of their homes. Mainly attributed to the upper caste in the beginning, this was later taken up by women across all castes. The women used their keen sense of beauty to create evocative paintings of gods and goddesses, animals and characters from mythology, using natural dyes and pigments and painted with the help of twigs, fingers and matchsticks. Following are the National/State awardee of Madhubani participated in Kala Kumbh, Bhubasneswar, Odisha.

S.No.	Name of the Artists
1.	CHANDRA BHUSHAN LAL DAS
2.	NAVAL KISHOR DAS
3.	LALI DEVI
4.	VANI DAS
5.	RUBI KUMARI
6.	SHIV KUMAR PASWAN
7.	HEMA KARN
8.	ARUN KUMAR LAL DAS
9.	KAMAL PASWAN
10.	DINESH PASWAN

5. **MANJUSHA PAINTING, BIHAR:** Manjusha art is believed to be the only art form in the history of the art forms in India which has a sequential representation of the story and is displayed in a series. This is also called a scroll painting. Manjusha art is a folk art of Bhagalpur, Bihar, and has been dated back to the 7th century. The name Manjusha is also associated with an elaborate story, a goddess and also a festival celebrated in Bhagalpur.

The Sanskrit word "Manjusha" means a box and Manjushas are temple shaped boxes, made of bamboo, Jute-Straw, and Paper inside which the devotees keep their ceremonial materials. These boxes are however illustrated with paintings that tell a tale. The tale is that of Bihula who saved her husband from the deity's wrath and a snake-bite and also of Bishahari or Mansa, the snake goddess known for her anger when displeased but also her fierce protectiveness when propitiated. Earlier the story called 'Bihula-Bishahari Gatha' had an oral tradition of being sung though, nowadays not too many people sing it, but in Assam and Bengal the tradition is still continued and the songs are sung with the story of Bihula. Following are the National/State awardee of Manusha Painting participated in Kala Kumbh, Bhubasneswar, Odisha

S.No.	Name of the Artists
1.	MANOJ KR PANDIT

**6. GODNA FROM JHARKHAND:** Godna (Tattooing) is an ornament of tribes, which is a kind of the distinct identity of these community. The practice of tattooing is based on religious beliefs, longing for compassion and human aspirations. The tattooing is a common tradition in Jharkhand and other areas of to India among many tribes. The popular designs of tattoo are geometric shapes, lunar, sun and hand-foot raid etc. The similar pattern and designs that are common in tattooing the body parts, are also followed in making painting over various surfaces in Jharkhand and that is why it is called as Godna painting. Presently this godana painting is practiced by many ethnic communities in Jharkhand.

**7. SOHRAI WALL PAINTING:** are beautiful tribal paintings that are usually based on natural elements of the universe, this includes forests, rivers, animals amongst others. These ancient paintings are made by women of Hazaribagh area with the use of natural substances like charcoal, clay, or soil. It is also interesting to note that the word ‘Sohrai’ comes from soro – translating to ‘to drive with a stick’.

Talking about the origins of this art form, there happens to be a very interesting story behind Sohrai paintings. Taking reference from the Santhal tradition, in the ancient times, Jaher ayo (goddess of the forest), Marang Buru (god of mountains), and the Santhal’s elder sister would often descend upon the Earth to meet their brothers. During this time precisely, the famous harvest festival was celebrated by decorating the walls of the house with Sohrai art. Superstitions dictate that the Sohrai paintings bring good luck upon the household and thus, this art began to be well known all over India. Following are the National/State awardee of Sohrai wall painting participated in Kala Kumbh, Bhubasneswar, Odisha

S.No.	Name of the Artists
1.	PRABHA DULARI EKKA
2.	ALKA IMAM
3.	PARWATI DEWI
4.	JUSTIN IMAM

**8. PATUA, WEST BENGAL -** The Patua are an artisan community found in the state of West Bengal, Bihar, Jharkhand and Odisha in India and parts of Bangladesh. Some Patuas are Hindus, while others are Muslims. Hindu Patuas are active in the Kalighat and Kumartuli regions of Calcutta, along with some other parts of West Bengal, where they are reduced in number. It is believed that most Patuas are actually converts from Hinduism to Islam. Today, they practice customs that are both Hindu and Islamic in nature. They may have also been Buddhist at various points in time. Today, however, the majority of them are impoverished Muslims who rely on patronage from mainly Hindus, but also increasingly from tourists who buy their painted scrolls. Scholars argue that the Patuas, originally Hindus, were cast out of the Hindu society for not following canonical proceedings in pursuing their trade. Patuas are also known Patigar or Chitrakar. Following are the National/State awardee of Patua participated in Kala Kumbh, Bhubasneswar, Odisha

S.No.	Name of the Artists
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1.	BAHADUR CHITRAKAR
2.	CHANDNI CHITRAKAR
3.	MOHIUDDIN CHITRAKAR
4.	KURBAN CHITRAKAR
5.	EBRAHIM CHITRAKAR
6.	MANORANJAN CHITRAKAR
7.	HASIR CHITRAKAR
8.	SABINA CHITRAKAR
9.	RAMJAN CHITRAKAR
10.	SAMIR CHITRAKAR
11.	MANTAJ CHITRAKAR
12.	JABBAR CHITRAKAR
13.	FARIJAN CHITRAKAR
14.	SALEMA CHITRAKAR
15.	BAPI CHITRAKAR
16.	MALAY CHITRAKAR
17.	RAFIK CHITRAKAR
18.	MOFIJUL CHITRAKAR
19.	MAYNA CHITRAKAR
20.	MALEK CHITRAKAR