

## BIO- DATA OF KESU DAS



1. Name: **KESU DAS**
2. Father's Name: Late Ramakrishna Das
3. Mother's Name: Late Sushila Das
4. Born: 1st March, 1965
5. Address: At: Dublagadi, P.S. Balabalpur Marine, Dist: Balasore, in Orissa, India
5. Sex and Marital Status: a) Male b) Married  
Adhaar Card No –2624 0148 1899
6. Education: Degree in Indian Paintings (B.F.A.) in 1987, Berhampur, University, Orissa  
& Master Degree in painting (M.F.A.) in 2003, M.G. KashiVidyapeeth, Varanashi, (U.P.)
7. Nationality: Indian

**II. Recognition:** National Senior Fellowship- 2014-16 by Ministry of Culture, Govt. of India

### **1. Awards**

- a) Orissa Lalit Kala Academy, Bhubaneshwar (Young Artist)-1987
- b) Academy of Fine Arts, Kolkata- 2000
- c) Jajpur Fine Arts Academy, Jajpur- 2003
- d) Deepak Art Trust, Jamsedpur, Jharkhand- 2008
- e) Best Documentary Award by CIFF Covid 19 International Film Festival, India- 2020
- f) Best Actor & writer Award, 4<sup>th</sup> Nawada International Film Festival, India- 2023

# Contribution of Kesu Das to Indian Art Field

A thin man having long hair and mustard called Kesu Das, a well-known person to every family, is a living legend in the sector of art and culture of Balasore. Extraordinary work style and creative thought gives a new stroke to his activity and to its conversations. As a follower of Fakir Mohan Senapati, eminent Odia writer he has dedicated his life in revive the Baleshwari- Jaukandhei, a traditional artwork. To revive, redevelop, and re-establish the vanished, ignored and no discussed art, artist and culture of his district, he is working as a dedicated volunteer. Since three decades, he is working as a committed worker for the development of child art, cartoon, tribal art, sand art and Baleswari folk art. He gives his all effort and eligibility for the sake of art and culture. Even if he has financial problem, he never care for it. He always works for the enhancement of art, artist and culture.

## Contribute to Indian visual art field.

Silpi Das is an only painter in India who have started new medium colour like lacquer on canvas. He has experiment with local folk art colour medium lacquer & established a new vision in Indian art field. He got senior fellowship on Visual Art from Culture Dept. Govt. of India from 2014 to 2016. During the fellowship period he researched details about Indian Lacquer Art & Culture and recorded a 300 pages valuable document. This is one of valuable documentation for Indian Visual Art.

## Contribute to Baleswar art and culture

He electrolyzed the people of Odisha by reviving the Baleshwari - Jaukandhei, the disappearing folk craftwork of this district. Many women take part in this novel work and are trained in making Jaukandhei. He inspired writers and play actors to work on this culture, on their field. Jaukandhei became symbol of culture Baleswar and its tradition. Women started worshipping Jaukandhei in the occasion of Savitri Brata, which was an old tradition but people forgotten it. Then a new page added to Baleswar culture named as "Jaukandhei Bahaghara" the marriage between two lacquer dolls and this marriage became a cultural festival of Baleswar.

## Contribute to Odishan Traditional Art Rituals

### Recognize Patidion Cult: Patidian Ankana Utsav

We also glad to inform you that after a lavish holy bath with the water of 108 pitchers, the divine siblings of Puri temple — Lord Jagannath, Lord Balabhadra and Goddess Subhadra have caught fever. So the trinity takes rest in 'Anasara Ghara' where the lord receives the secret seva of Raj Vaidyas and Daitapatis. On the regards he recognized that Lord Jagannath Cult on North Odisha Jagannath temples through ritual Patidian. This 6 days program is popularly known as Pattidian Anka Utsav with Pattapainting Training, Workshop, Exhibition, and Seminar since 2015. In this event, he personally participates and promotes traditional & new budding artists to take part in this event.

### Contribute to Odisha Cartoons

At first, he stepped as a cartoonist and got all he needed. His cartoons and caricature were published in many reputed newspapers, periodicals and magazines. He was the man behind organizing the first State Level Child Cartoon Art Competition during 1987-98, with this he also published a book named "BARNAMALA SAHA SAHAJ CARTOON SHIKHYA" that contained tricks to draw cartoons in a simpler way on Odia Alphabets, which encouraged and attracted thousands of children for cartoonism.

## **Contribute to odishan sand art**

Adding Cultural value in Sand Art: **Sri Jagannathanku Balire Naibidya**

Odisha is famous for its incredible Sand Art. To make the sand city Balasore more attractive and artistic, he started familiarizing the sand art. He is very active in publishing sand art on contemporary society's issue. He made a sand gallery at Baleshwar for upcoming sand artist and visitors. The 10 avatar of lord Jagannath in sand during every RathYatra Period. This 9 days program is popularly known as 'Sri Jagannathanku BalireNaibidya'. In this event, he personally participates and promotes new budding artists to take part in this event.

## **Amelioration of Traditional and Regional Floor Painting: Jhoti**

Artist Kesu Das has taken initiative to popularize the traditional Manabasa - Jhoti painting from home to worldwide which is generally shown in different festivals and rituals. By the motivation of artist Das, Every year on the last Thursday of the month of Margashira, the odia women create Jhoti in front of their home.

## **Mass Awareness of Tribal Painting:**

In 2007 an one month door to door wall painting camp was organized by Kesu Das to give a new looks to the tribal slums and resuscitate the tribal wall painting as well as to develop the artistic eligibility and consciousness of tribal women. In addition, latter on its effect were seen on Bhubaneswar's boundaries and it also taken by "Sarva Siksha Aviyan". During the 2009 election, Kesu Das had organized a tribal painting exhibition taking tribal students to aware about the transparency in voting which created a great impact on the mind set of tribal people..

## **Contribute To Society**

Empowerment of women: **Nabamatruka Puja**

To protest the uncultured activity in Durga Puja and to promote women empowerment, activist Das started worshipping 9 dignified women by presenting their portraits in each day starting from Mahalaya to Nawbmi of Durga puja

## **Conservation of Horseshoe Crab: The Fossilac**

Horseshoe crabs are found in the coastal belt of Odisha state, particularly in the coastline of Balasore district. These rare and unique crabs have often been referred to as Living Fossil owing to the conserved and steady state of existence since around last 450 million years.He started awaking people about this creature and its significance to humankind by organizing art competitions,sand art,and conference. His delegation in 4th International Workshop on The Science & Conservation of Horseshoe Crab organised by IUCN, Qinzhou City, China - 2019 is a remarkable effort in this field too.

## **Cultural Adviser at North Odisha Chambers of Commerce & Industries (NOCCI)**

Since 2013, as a Cultural Adviser of NorthOdisha Chambers of Commerce & Industries (NOCCI), he has been continuing a weekend cultural programme at Utkalaa Open Theatre in the premises of NOCCI Business Park to promote new visual & performing artists, same time reward respected artists. For literature, he started Monthly Facebook KabitaAsar on 4th Sunday in every month.

## **Koshamba Mela: Oldest name of Balasore**

Since 2020, on the occasion of Saraswati Puja, started a yearly festival to revive oldest historical name of Balasore

## **During Covid 19 Pandemic period**

In the Covid 19 Pandemic period he is doing lot of noble work for society through art and culture as a silent warrior. He installed a waste material pillar to dedicate Covid 19 warriors at his native village. Same time he started “Odia Akhyarare Cartoon Sikhya” in his You Tube Channel to boosting Odia Alphabets to bind kids during shutdown period of India. He also made one document film and four short mud art films.

## **Kumbha Kshetra: Hidden Tourist Place of Balasore**

Discover hidden waterfalls and explore heritage caves in the natural beauty of foothills of Kuldiha wildlife Century, Nilgiri, Balasore. Immerse in local culture by learning the art & craft of traditional pottery making and lacquer craft (folk art of Balasore) from entire village. Adding a touch of creativity to your retreat.

Every year in Balasore, the programs of Kesu Das, the man who has brought a renaissance in the field of art and culture of Balasore, are held at particular occasions. He is the first man to introduce the contemporary art like Installation Art, Performing Art, Public Art and 3 Dimensional (3D Art), Sand Art, The Waste-installation, Tread Art in Balasore, Odisha. Now a day is these innovative thoughts and ideas are hardly seen in any artists. Kesu Das came from a lower middle class family of a remote coastal village, Dublagadi, lives Koshamba Nagar in Balasore town, in cottagelhouse and manage his small family in joy and sorrow. However, the footprint that he gave in the field of art, tradition and culture is simply remarkable Mass awareness.

## **2. Felicitations:**

- a) Orissa Lekhika Sannsad - 1996
- b) Balasore Urban Cooperative Bank -1996
- c) Samparka Sambardhana, Balasore -1998
- d) Chhanda Acharya Kala Samman (Chandrabhaga)- 1998
- e) Pratibha Sambardhana, Balasore-2001
- f) Silpi Udayanarayan Jena Smruti Samman- 2003
- g) Dinakrushna Sahitya Parishad, Jaleshwar -2004
- h) Dinakrushna Sahitya Parashad -2005
- i) Balasore Municipality 2006
- j) Rotary Club of Balasore 2006
- k) Sanskarika Samman, Balasore -2006
- l) Mirza Pokhari Chandan Committee 2006
- m) Pride of Sand City -2007
- n) Baniswana Pathagar -2008
- o) Best Cover Designer Award, Bhubaneswar Pustak Mela Committee -2008
- p) Birendra Biswal Kala Samman -2010
- q) Chitrakala Samman, Mallahar, Cuttack -2011
- r) Bidya Bharati Chitrakala Samman-2012
- s) Aaji News Chitrakala Samman-2012
- t) Gyanashree Prativa Samman-2013

- u) New Dream Chittrakala Samman-2013
- v) Jaleswar Art Foundation, Jaleswar- 2014
- ) Ama Tiki Phula Silpi Samman, Nilgiri – 2014
- ) Prativa Paribar Chitrasilpi Samman, Khaira -2014
- w) Karmayogi Award, N. D. Glover Lalit Kala Academy, Dugda, Jhadakhand-2014
- x) Prativa-Prabruti-Kala-Kirti Chitrashilpi Samman, Nilgiri, Balasore- 2015,
- y) Rangaraga ChitrashilpiSamman, Basudevapur, Bhadrak- 2015
- z) Prativa Paribar Chitrashilpi Award- Khaira, Balasore- 2016
- a)Lokasilpi Samman, Kuruda Jaukandhei Bahaghara Committee, Balasore- 2016
- a) UdaySamman, Sahayoga, Balasore – 2016
- b) EmamiChittrakalaSamma, Emami Paper mills, Balasoe- 2017
- c) ViswabidyalaySamman, FM University, Balasore- 2017
- d) ChitrashreeSamman, Janani Foundation, Bhubaneswar – 2017
- e) AnupSmrutiSamman, Ramarani Group of Institute, Balasore 2018
- f) Vivekananda Siskha Kendra Samman, Kuruda, Balasore- 2018
- F) Lokasilpi Samman, Stone Carving Society & Govt. Stone Carving Training Centre, Baulagadia- 2018
- g) Shresta Silpi Samman, St, Xaviar Play School, Betmoti, Mayurbhanj- 2018
- g) Chitrasilpi Samman, Amity University, Gurgawn, - 2018
- h) Chitrasantha Samman, Tribeniswar Temple Committee, 2018
- i) SilpiguruSamman, Golden Jubilee Committee of Stone Carving Artists, Co operativeSociety& Silver Jubile Committee of Stone Carving Training Centre,BaulaGadia, Nilagiri 2018
- j) NrutyasikhaSamman 2018 by Nrutyasikha Foundation, Jaleswar, Bls
- k) PatidionruPattachitraSamman, OdishaLalit Kala Academy, Puri- 2018
- l) ShreshtaSilpi Award by International Club, Cuttack - 2019
- m) Biju Pattanaik Jayanti Committee, Remuna, Balasore - 2019
- n) Utkal Pradip Samman by Sivam Pratistan, Bhadrak- 2019
- o) Mayurbhanj Foundation – 2019
- p) Rotract Club of Saswat, Balasore – 2020
- q) Yudhisthir Prativa Samman, Lokakala Kalakar Seva Sangha, Sadar Balasore- 2020
- ) Odisha Citizens Award, Bhubaneswar- 2021
- ) Kalasiddha Purush Samman, Kala Daepan, Balasore - 2021
- ) Bangalore Odia Sahitya Samaja, Bangalore - 2022
- ) Jugasri Juganari Chitrasilpi Samman– 2022
- ) Kalamanika Divya Kalapujari Samman, Remuna - 2022
- ) Kalanjali Folk Art Award, Bhubaneswar – 2022
- ) Indian Individual Excellance Award, Happy Monement, Bhubaneswar- 2023
- ) Koshamba Samman, Balasore District Administration – 2023
- ) Shilpi Ashok Mohanty Smruti Samman, Bhadrak – 2023
- ) Gopal Chandra- Subasini Smruti Samman, Sahayaka Paribar, Balasore – 2023
- ) Balasore Prativa Bikash Trust, Balasore - 2023
- ) Manthan Cultural Academy, Balasore - 2024

### 3. Citations

- a) Barta Pratishthan, Balasore -1995
- b) Ajira Barta -1995
- c) Dr. H.K. Mohatab Smruti Sanshad -1995
- d) Ajikali, Balasore -1996
- e) Dhvani Pratidhwani, Balasore -1996
- f) Balasore Swadbinata Sangrami Pratishthan -2003
- g) Banipith, Mayubhanj–2004

**4.Solo Show:** Helping Tsunami Victims at Rotary Club of Balasore – 2005  
 Lord Buddha Painting on Buddha Purnima, Balasore- 2024

#### **5. Group Show**

- a) Orissa Lalit Kala Academy, Bhubaneswar1987
- b) 65<sup>th</sup> Annual All India Fine Arts Exhibition, Academy of Fine Arts, Kolkata- 2000
- c) FakirmohanSahityaParishad, Santikanan, Balasore - 1989, 1991,1994
- d) KunstausIndien, German – 2001
- e) Golden Beach Festival, Chandipur – 2002
- f) Jaipur Fine Arts Academy, Jajpur- 2003
- g) Painting Exhibition at Rotary Club of Balasore - 2006 to 2008
- h) Modern Art Gallery,Bhubaneswae 2008,
- i) Deepak Art Trust, Jamsedpur, Jharkhand- 2008
- j) Creative Voyage, New Delhi -2012
- k) All India Art Exhibition, New Delhi – 2014
- l) The Khairi Painting Exhibition, Balasore- 2015
- m) Natitional Painting Exhibition, EFAC,Balasore- 2016
- n) First International Kala Mela, New Delhi– 2018
- o) Purbaee, Bangalore, 2018
- p) International Art Exhibition, Museum ofKangra Art, Dharamshala, India – 2019
- q) ChitraSanthe, Bengaluru 2020
- r) International Online Painting Exhibition, JAF, India - 2020
- s) National Online Art Exhibition, Hope, India – 2020
- t) Celebration of Indian Art, Online International Art Exhibition, SanskarBnarati, Gorakhpur, 2021
- u) State Level Painting Exhibition, Burla, Sambalpur– 2021
- v) Online State Level Painting Exhibition, OdishaLalit Kala Academy, BBSR – 2021
- x) Beyond Borders, Online International Art Exhibition by 5 Minutes Art, Bhubaneswar, 2021
- y) Niladri Bije, Online Art Exhibition by 5 Minutes Art, Bhubaneswar, 2021

#### **6. Installation Art**

- a) On the occasion of FakirmohanJayanti at SantiKanan, Balasore in 2003 to 2005
- b) “Way to Art” Mayurbhanj Art Project at Mayurbhanj by Hole Foundation, Baripada-2914
- c) Performing Visual Art Show: “The Liquid Live” at Balasore- 2014
- d)Public Art Show- “The Public” at Balasore – 2014
- e) “Beyond the Art” at Balasore– 2014

- f) The Waste-installation - Jaleswar, Balasore-2014, 2015
- g) The Waste-installation- Chandipur, Balasore – 2018
- g) The Waste-installation- ( Covid 19 Warriors Memorial Pillar) Dublagadi, Balasore – 2018

### **7. Living Root Art**

- a) Balasore Press Club Premises – 2017
- b) Baba JatadhariPeeth, Salabani, Nilagori – 2018
- c) Police line square, Balasore - 2020

### **8. Art Camp & Workshop Participations:**

- a) Active Grouping Artists (AGA), Balasore– 1994
- b) Chandrobhagosthab, Balasore - 1996
- c) Spirit of India, Mumbai - 2007
- d) All India Artists' Camp, Patna - 2007
- e) All India Artists' Camp at Gwalior - 2007
- f) Basant Rash Art Camp at Aligarh – 2008
- g) 1st All India Artists' Camp at Chitrakut- 2012
- h) 2nd State Level Artist Camp at JAF, Jaleswar
- i) 1st Artist Camp, N. D. Glover Lalit Kala Academy, Dugda, Jhadakhand-2014
- j) The Khairi- a Painting Camp at Jashipur, Mayurbhanj 2014-15
- k) Amity University, Gurgaon- 2018
- l) International Stonestrok organised by Foreground and BanaDhulira Phula-2019
- m) 4<sup>th</sup> International Workshop on The Science & Conservation of Horseshoe Craborganised by IUCN, Qinzhou City, China - 2019
- n) International Winter Art Workshop, Dharamshala, India – 2019
- o) State Level Water Colour Camp, Balasore - 2020
- p) State Level Painting Workshop, Burla, Sambalpur– 2021
- q) Online State Level Painting Workshop, OdishaLalit Kala Academy, BBSR – 2021

### **9. Cartoon Shows:** At several places in Odisha

### **10. Seminar**

- a) Contemporary Art in Orissa at BACC, Balasore - 2002
- b) State Level Seminar on Folk Art to Contemporary Art in Orissa- 2007
- c) National Seminar on Lack in Indian Art & Culture – 2007
- d) Folk Art of Balasoreby INTACH, Balasore Chapter - 2011
- e) Art in Present Time by Young Hearts, Balasore- 2013-14
- f) Meet the Artist (Lacquer Dolls Making) JDCA, Nayapalli, BBSR-2015
- g) Art for Society, Easter Foundation of Art & Culture, Balasore 2016
- h) Speaking Fingers of Odianee, UtkaliyaJhotiPratisthana, Bls- 2017
- i) Contemporary Art & Culture, Kalinga Literary Festival, BBSR – 2018

### **11. Documentary and Mud Art Film:**

- a) Mu Nilagiria, Plastic bagtharubahuduria (Direction- 3mnt 39 sec) 2018
- b) Covid 19- The Creaming Sun (Direction) 2020
- c) The Little Pots Shered- 2021
- d) Mud Art Film – (1)BandeUtkalaJanani, (2) A Day for Living Fossil – Horseshoe Crab  
(3)KanyaAnmolHey, (4)AyodhyaKarti hey Ahwan

### **12. Organizational Competency:**

- a) Sand Art Camp, Chandipur - 1999 to 2007
- b) Sand Art Camp, Balasore - 1999 to 2007
- c) Workshop on BaleswariJaukandhei - 2006
- d) Door to Door Tribal Art Camp - 2007
- e) Painting Exhibitions at Balasore - 1988 to 2008
- f) National Seminar on Lac in Indian Art & Culture - 2007
- g) Baleswari Child Art Competition - 2006 to 2008
- h) Chandrabhaga's Creative Strokes -A National Art Camp – 2008
- i) SEP through Cluster Development in Lacquer Craft in the District of Balasore in Orissa under Craft VillageScheme with RDF, DIC, Balasore , DH&CI, Govt.of Orissa and SIDAC, Odisha - 2005-06
- j) Lacquer Art & Craft Exhibitions during SabitriBrata– 2006 to 09
- k) Street Jhoti Workshop, Balasore -2009 to 2014
- l) Tribal Wall Painting Competition – 2008 to 2014
- m) JaukandheiBahaghara - 2011 to 23
- n) NabaMatruka Puja – 2011 to 23
- o) BalireNoividya- 2011 to 2021
- p) Utkalaa Painting Camp - 2014
- q) LakdheLakshmipadaJhoti Exhibition- 2014 to 2022
- r) The Khairi- a Painting Camp at Jashipur, Mayurbhanj 2014-15
- s) PatidianAnkanUtsav at NOCCIUtkalaa– 2015 to 24
- t) Advisory activities for organising “NilgiriJanajatiJangal Utsab-2019 organised by BanaDhuliraPhula
- u) KoshambaMela, Koshamba Nagar- 2020to 2024
- V)PitrupurushaTarpan O PindadanMahajangya, Triveni, Remuna – 2020to 2022
- W) RakshaBandhanUtsav for Save Horseshoe Crab – 2017 to 2023

### **13. JagritiYatra**

#### **Invited Painter –JagritiYatra 2018-19**

### **14. Publication:**

- a) BarnamalaSahaSahajaKartunShiksha(Oriya) – 1998
- b) Kantha Stitching – I - 2008
- c) “BaleswaraLokkalaJaukandhei”- (Editor) Souvenir– 2009, 10, 17&18
- d) SakhiraAakhi (Illustration with Poetry) -2013

### **III. Institutional Involvements:**

- a) Baleswari Kala Kendra, Balasore –Founder & Executive Director
- b) Fakir Mohan Art & Craft School, Balasore –Ex-Principal
- c) Fakir Mohan University Athletic Committee - Member
- d) Institute of Nature Cure & Yogic Science- Executive Member
- e) Educare, Balasore- Faculty Member
- g) Balasore Art & Craft College -Founder Member and Ex Vice Principal,
- h) Sanskar Bharati – Ex. Prantiya Chitrakala Pramukh
- i) The Waste –Installation- Convener
- j) Utkalaa Silpagram, NOCCI Biznes Park, Balasore- Adviser
- k) Ramkrishna Kala Kendra- Founder Member
- l) NOCCI Cultural Academy- Unit Head
- m) Utkaliya Jhoti Pratisthan- Convener
- n) Remuna Nabamatruka Puja Committee- Convener
- o) Ekatra Baleswar, Bhubaneswar – Convener
- p) Association for Biodiversity Conservation- Executive Member
- q) Bana Dhulira Phula- Executive Member
- r) Golaka Khyatriya Maheshwa Samaj- Executive Member
- s) Jaukandhei Bahaghara Utsav Committee –Convener & Founder Secretary
- t) Gyanashree –Senior Adviser
- u) Nua Baleswar Unnayan Parisad - Convener & Founder Secretary
- v) Tribeni Unnayan Parisad – Working President
- w) Vishva Odisha Kala Parishad- Chairman
- x) Mo Collage, Fakir Mohan University- Member

### **IV. Job Performances:**

- a) Illustrations: More than 17,000
- b) Cover Design: More than 1000

#### **c) Cover Design of Excellent Publications of Eminent Authors:**

Dr. Brajanath Rath, Dr. Santanu Acharya, Dr. Prahallad Mohanty, Dr. Harishchandra Behera, Smt. Binodini Patra, Sri Saurendra Barik, Dr. Brundaban Chandra Acharya, Mrunal, Sri Gangadhar Biswal, Sri Banchhanidhi Das, Sri Brahmananda Das, Smt. Dipti Das, Sri Siv Sankar Pilai, Smt. Sanjukta Rout, Malakar, Sri Binay Das, Sri Prasanta Das, Sri Madhusudan Das, Sri Hemendra Mohapatra, Dr. Pradeep Bhoumik, Dr. Choudhury Satyabrata Nanda and more..

#### **d) Cover Design of Excellent Publications of Eminent International Authors:**

Dans Pa Ros Och Trone by Elena Dahl, Swedish Novelist & Translator and On Wings & Other Poems by Dr. Rabinarayan Dash, Oriya & English Poet & Novelist, Lund, Sweden

**V. At Present:**

Contact: Kesu Das  
Executive Director  
Baleswari Kala Kendra  
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PO: Bhimpura, Dist; Balasore,  
PIN- 756003,  
Odisha, India  
e-mail: [kesudas00@gmail.com](mailto:kesudas00@gmail.com)  
website: [www.jaukandhei.com](http://www.jaukandhei.com)

**Unique Indian Lacquer Painting of Kesu Das**



**TITLE- THE FOSSILAC- I, SIZE- 36 X36 inches  
MEDIUM - LACQUER ON CANVAS**



**TITLE- THE FOSSILAC- II. SIZE- 36 X36 inches  
MEDIUM - LACQUER ON CANVAS**



**TITLE- THE FOSSILAC- VI    SIZE- 36 X36 inches  
MEDIUM - LACQUER ON CANVAS**



**TITLE- THE FOSSILAC- V    SIZE- 36 X36 inches  
MEDIUM - LACQUER ON CANVAS**



**TITLE- THE FOSSILAC- IV    SIZE- 36 X36 inches  
MEDIUM - LACQUER ON CANVAS**



**TITLE- THE INNOCENTS,    SIZE- 36 X36 inches  
MEDIUM - LACQUER ON CANVAS**



**TITLE- THE UN-MELTED LOVE II, SIZE- 36 X36 inches  
MEDIUM - LACQUER ON CANVAS**

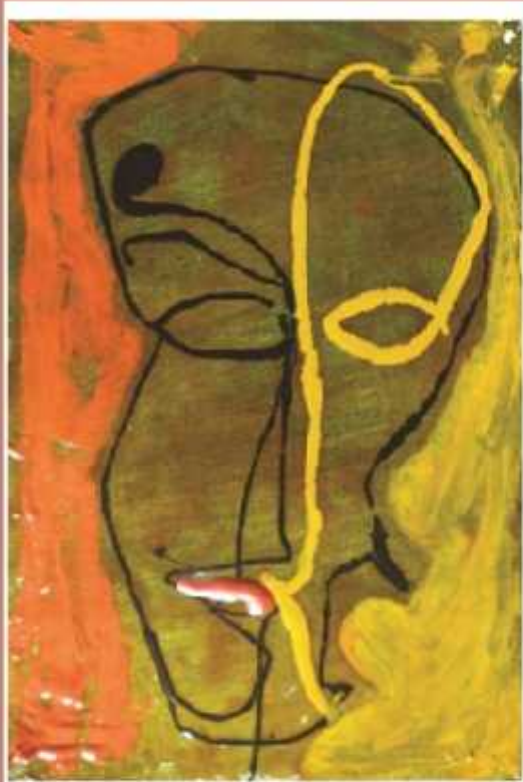


**TITLE- THE UN-MELTED LOVE III, SIZE- 36 X36 inches  
MEDIUM - LACQUER ON CANVAS**



**TITLE- THE UN-MELTED LOVE II SIZE- 36 X36 inches  
MEDIUM - LACQUER ON CANVAS**

# Lacquer Paintings



Lacquerab- 1 ( Lacquer)



Lacquerab- 2 ( Lacquer)



Lacquerab- 3 ( Lacquer)



Lacquerab- 4 ( Lacquer)

# Lacquer Paintings



Lacquerab- 5 ( Lacquer)



Lacquerab- 6 ( Lacquer)



Fossilac- 1 ( Lacquer)



Lacqurina - 3 ( Lacquer)

# Lacquer Paintings



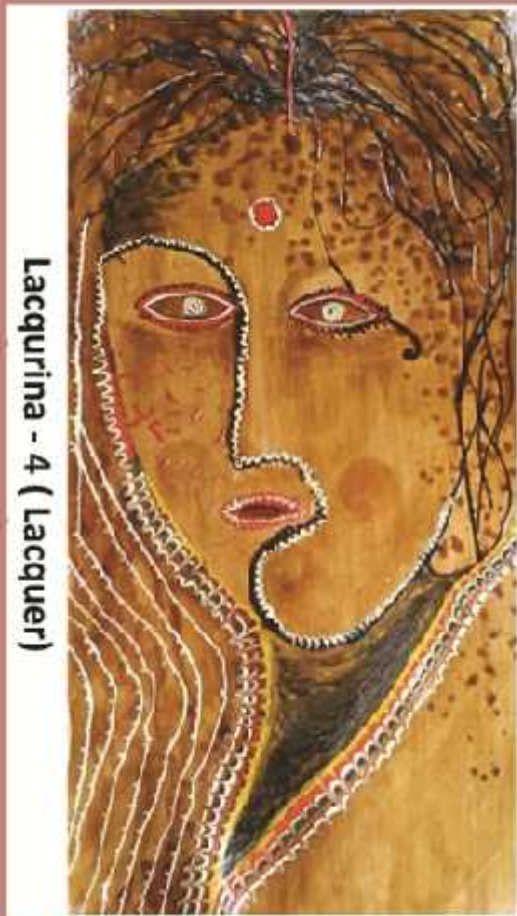
Lacqurina - 1 ( Lacquer)



Lacquerina- 2 ( Lacquer)

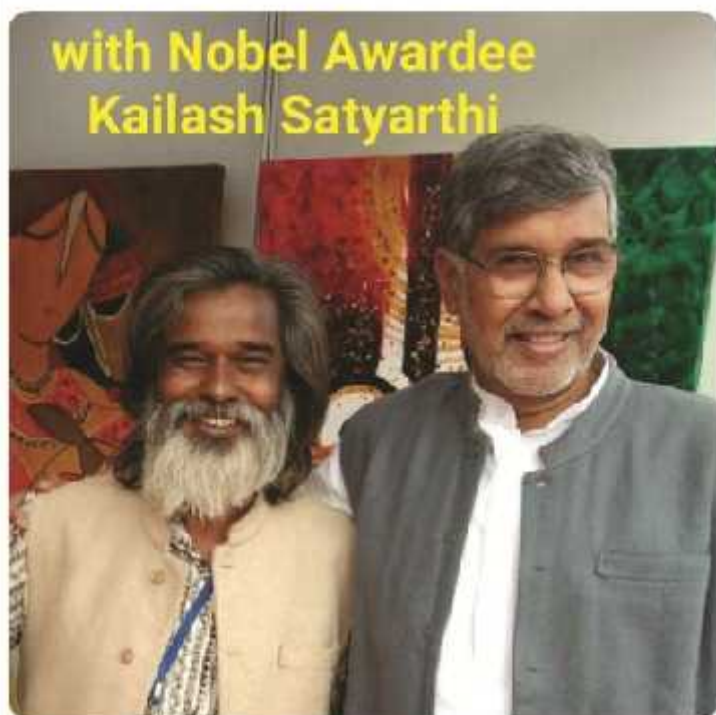


Fossilac - 2 ( Lacquer)



Lacqurina - 4 ( Lacquer)

## KesudasWith Eminent Person



With  
Sj Kailash Satyarthi  
Nobei Awardee  
at  
New Delhi



**With His Excellency S.J.GaneshiLalJee,  
Honourable Governor of Odisha and  
Sj Pratap Chandra Sarangi, Ex- Minister of State for Micro, Small  
and Medium Enterprises And Minister of State for Animal  
Husbandry, Dairing and Fisheries, Govt. Of India**







**Padma Bivushan Jatin Das  
Noted Painter of India**



**With Padma Bibhusan  
Silpiguru Raghunath Mohapatra  
at Puri, Odisha**



**With Padma Bhushan Rajeeb Sethi  
at NOCCI Business Park, Balasore**



**With Dada Saheb Awardee Adur Gopal Krishna &  
Noted Film Critic Mrs. Arunaat Bhubaneswar, Odisha**



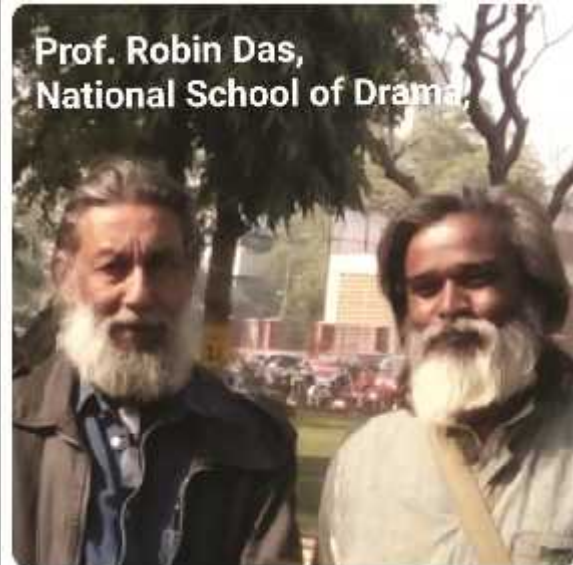
**With Noted textile Designer  
at Bhubaneswar, Odisha**



**With Eminent Painter Dr. Paramjit Singh  
at Bhubaneswar, Odisha**



**With S. C. Krishna Sethi, Administrator,  
Rastriya Lalit Kala Academy at New Delhi**



**Prof. Robin Das,  
National School of Drama,**



**With Dr. Adwaitya Gadanayak, Director, NMAG, New Delhi  
at NMAG, New Delhi**



**With Manoj Kumar Tripathy, Editor  
Creative Mind at New Delhi**



**With Mr. Nabin Pattanayak, Chief Minister, Odisha.**



ଭୁବନେଶ୍ୱର ଜଉକଣ୍ଠେଇ ବାହାଘର ୨୦୧୭ ଅବସରରେ  
ମାନ୍ୟବର ସଂସ୍କୃତି ମନ୍ତ୍ରୀ ଶ୍ରୀଯୁକ୍ତ ଅଶୋକ ପଣ୍ଡା ଓ  
ସଂସ୍କୃତି ନିର୍ଦ୍ଦେଶକ ଅମରେନ୍ଦ୍ର ପଟ୍ଟନାୟକ ଯୋଗ ଦେଇ କହିଲେ-



**With Rishi Vaisist, Deputy Director, CCRT  
at New Delhi**



**With Dr. Ranjan Mallik, HOD,  
Amity School of Art, Amity University, Gurgaon  
& Dr. Ramesh , Principal, Art College,  
Gulbarga, Karnatak at Amity University, Gurgaon**



**With Dr. Manorama Mohapatra  
at Bhubaneswar, Odisha**





**A Group Photo of  
all Delegates, Organizers & Participants of  
Clean WAS & ICCA HSC-2017 at Bangkok, Thailand**



**With Members of Jhoti Pratithanaat  
NOCCI Utkalaa, Balasore**



**With Staffs of Govt. College of Art & Crafts,  
Khollikote, Ganjam, Odisha**



**With Balasore District Officers  
at Utkalaa Silpagram, Balasore**





**With Delegates of Patidion Ankan Utsav**



**With Facebook Poets**



**With Junior Painters**



ପରିସିଦ୍ଧି ଅବଳରେ ବ୍ୟସ୍ତ ବିଦୁଶିଣୀ



ପରିସିଦ୍ଧି ଅବଳରେ ବ୍ୟସ୍ତ ଲାଠିଘାଣ୍ଟା



ପାଠ୍ୟାଗାରରେ ପଢ଼ି ପ୍ରସ୍ତୁତ



ପରିସିଦ୍ଧି ଅବଳରେ ବ୍ୟସ୍ତ ଛାତ୍ରଛାତ୍ରୀ



ପରିସିଦ୍ଧି ଖାନି ନେତୃବୃନ୍ଦ



ପରିସିଦ୍ଧି ବିଜେ ଉପକଳ ଶୋଭାଯାତ୍ରା



ପରିସିଦ୍ଧି ଉପକଳ ପଞ୍ଚମ - ୨୦୧୭

# 5th Artist Workshop

& Children Art Festival  
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Savita Bhandari	India
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Kesu Das	India
Santanu Chatterjee	India
Muktipada Nandy	India
Anh Dao Nguyen	Vietnam
Dang This Duong	Vietnam
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Subhu Madhu	India
Dipall Karmakar	India
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# 92

## ARTIST warriors assemblage to raise a war against COVID-19 pandemic period - 2020

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ଚନ୍ଦ୍ରାଧିକାରୀ  
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ନବିନ ସହ  
ହରା  
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ନିଜୁ ନିର୍ଦ୍ଦେଶ  
ଅବ ଉପରେ  
ଶିଳାପାଳ  
ମୁକାରା  
ଶିଳା ଅଧିକାରୀ  
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ଯାଜ୍ଞିକାର  
ରତ୍ନାକର  
ଶିଳା  
ର ଅଧିକାରୀ

କ ପରେକ

# ଭାରତୀୟ ଲୋକକଳା ମହୋତ୍ସବରେ ଶିଳ୍ପୀ କେଶୁଦାସ ସମର୍ଥନ



ମଞ୍ଚରେ ଅତିଥିଙ୍କ ସହ ଶିଳ୍ପୀ କେଶୁଦାସ ।

### ବାଲେଶ୍ୱର ଅଫିସ, FIB

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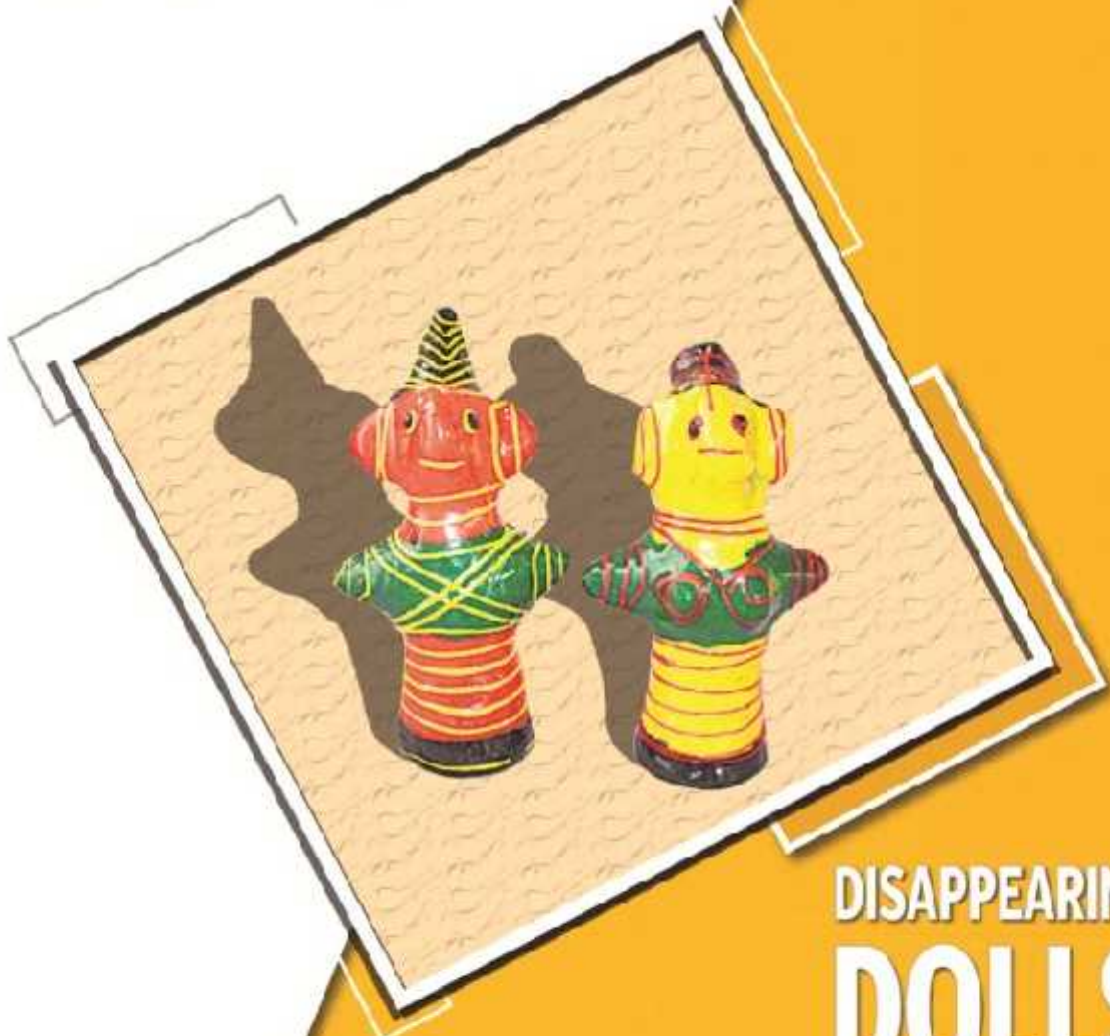
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P 5 MOM'S THE WORLD



# DISAPPEARING DOLLS

ELBOWED OUT OF THE MARKET BY TOYMAKERS AND UNABLE TO MODERNISE THEIR CRAFT, THE LACQUER ARTISANS OF BALASORE DISTRICT SEEM TO BE STARING AT A BLEAK FUTURE

P 3,4 COVER STORY

# Lacquer's losing lustre

Ceremonial wedding galas featuring lacquer dolls are an inextricable feature of the folk culture of Balasore district. With plastic and ceramic toys flooding the markets, however, lacquer artisans are bending over backwards to make ends meet



WASHINI KEDIA DDM

*a Resala Bala Baluba Khelela Khelela, Jha banskari jua balakari jani-jantula dala*

A

(Come friends, let's play doll marriage, with the neatly decked up bride and groom. We will have fun and joy, giving dowry and gifts)

This popularity is based on a unique aspect of the folk culture and tradition of Balasore known as 'Jankandhei ba haghara'. 'Jaa' means lacquer, and 'sangles, ornaments, bamboo boxes, wooden crafts, terracotta and dolls decorated with lacquer mixed with different attractive hues are the creative products of local craftsmen. Dolls made of lacquer are known as 'jankand hei' and the marriage between a pair of lacquer dolls is called 'jankandhei bahaghara'. It's an Indian wedding in every sense, and while symbolic, the

marriage of lacquer dolls is unique in many ways. Amid the chanting of mantras and exchange of garlands, the ceremony is held with pomp and gaiety.

Dolls made of fired clay, painted with colourful lacquer and artistically designed with lacquer thread are ideal for the wedding ceremony which is an inalienable feature of the folk culture of the region. Nowadays that tradition is on the verge of extinction, thanks to the invasion of pseudo-western cultural mores that have today's generation in thrall. Once a great source of rural entertainment, the declining folk tradition has thrown hundreds of doll makers into financial misery.

According to historical sources, lacquer doll making in Balasore began around the early part of the 17th century with the increasing spread of maritime trade and commerce to Utkal, as Orissa was then known. Lacquer and other resin products that originate in the forests were available in abundance in the nearby forests, including Nilagiri and Sojanagiri

and the forests in Mayurbhanj district. Rice, precious textile items, leather, kora, lacquer and other forest products were exported in huge quantities from ports in Balasore. With the onset of modern technology and rising popularity of plastic dolls and ceramic items after the 1980s, lacquer doll making entered a phase of steady decline. Families of craftsmen started shifting occupations with the threat of poverty and deprivation looming large. Moreover, most of the artisans were unable to use modern technology to upgrade lacquer-based crafts and develop designs in accordance with contemporary trends. Even in this fiercely competitive world where the traditional arts and crafts are gasping for breath, a man named Keshu Das is determined to revive the folk tradition of ceremonial dolls' wedding.

Das believes the languishing arts and crafts of Balasore need revival and promotion. His efforts to organise art lovers resulted in the formation of the Balasore Eala Kendra, a cultural organisation, in 2005. According to the cartoonist-cum-art aficionado, lacquer art is inextricably linked with Indian tradition, folk culture and rituals since the ancient age. The poems of Rabindras who lived during the reign of King Vikramaditya, mention the use of lacquer-based cosmetics used for embellishing a woman's lips and feet, commonly known as 'ala'.

"Jankandhei" is an old art form with its origins in Balasore which has gradually declined in the age of the toy industry. Till the late 1970s and early 80s, lacquer toys were sold at fairs and festivals across the state. Thanks to the increasing influx of plastic and ceramic toys that crowd the markets today, lacquer artisans have been hit hard," says Das.



Keshu Das embellishing a doll



**Dolls exchange rings during a marriage function in Balasore**

"Residents of Barabati, Patrapada and Sunabati first began solemnising doll marriage and the ceremony was organised to bring conjugal peace in the family. The economically well off would arrange palanquins to carry the bride and groom and this cultural practice was prevalent in Sunhat, Patrapada, Mansing Bazaar, Nakalpur, Patuxa Ilasore, Ranasahi, Tapsi, Rasalpur and many other parts of the district. With this traditional practice fast disappearing over the decades, 'Jankandhi' survives today in the form of the 'jagatpedi' offered to the bride during the ceremony. The 'wari' is a mixture of 'jagat', meaning universe, and 'pedi', meaning a box. It is a very large box made of bamboo containing clothes, groceries, ornaments, cosmetics and other items required to meet the day to day needs of the bride for a long period after marriage.

At a time when child marriage was prevalent, lacquer dolls were gifted to the little brides at the time of marriage who know little or nothing about the sacred act of tying the knot. Such gifts instilled in them the idea of the social union called marriage and the importance of maintaining a happy conjugal life. Besides, the auspicious occasion of Maha Sabitri Bata offered lacquer artists of Balasore and Rayagada the chance to sell their crafts and other toys. Lac dolls and bangles were



**A marriage ceremony in progress**

offered to Goddess Lakshmi and Lord Narayan by married women, but this practice is rarely witnessed these days. Moreover, it was believed that organising the ceremony was necessary to thwart untoward happenings during the marriage of children.

Das says that the Duma, Sera, Chandrama

Nandi families, belonging to the Shankari and Jaura communities of Balasore, introduced lacquer bangles and fired clay dolls designed with coloured lacquer. The Nandi family is still engaged in the doll making business. "The process of doll making is not centered on the individual craftsman. Both women and men have roles to play. Due to lack of interest among women craftsmen, the number of artisans has steadily declined over the years. No entrepreneur is coming forward to carry the legacy," laments Das who started organising marriage ceremonies at Nua Bazaar, Kurada and Sera in 2011 after forming another committee called 'Jankandhi Balaglara Utsav Committee'. Das conducts workshops and seminars to create awareness about lacquer dolls and their place in popular culture.

"While Nakarangar has around 30 lac artists today, Cutack and Balasore districts have 20 each," Das regrets, adding that earlier people organised the celebration every three months, especially after Mahabiduba Sankranti. "Nowadays we have come up with specific dates for the

the availability of raw materials," says Das.

According to Ranjan Kumar Kar, a sociologist with CUAT, "Once upon a time Orissa was a major producer of lac, thanks to its vast forest cover and the suitable climate and lifestyle of forest dwellers. Strangely, despite the availability of large resources in terms of raw materials, lac production remains limited."

Different suggestions have been offered by Das and Kar with a view to reviving the declining lac-making business. First, the languishing traditional folk craft could be revitalised through government intervention for wide research and development including design development, product development, quality control and marketing mechanism. Second, lacquer artisans need enough support to strengthen their own organisations. They should be equipped with know-how to use modern technology in lacquer craft and other allied cottage industries. Thirdly, skills training on product improvement, subcontracting, entrepreneurship development, accounting, stores management, packaging, branding, patenting and licensing of products is essential. And finally, participation in different national and international exhibitions and fairs is necessary for craftsmen to showcase their creations.

Bansharan Samal, principal of Bhauli Art and Crafts College, says, "The organisation Ekakra Balasore spearheaded by Kesu Das holds such ceremonies every year in Bhubaneswar. Last year, we organised a marriage ceremony for the first time at Ekakra Haat, June 7. It witnessed a unique procession which started from Seiya Square and culminated at Ekakra Haat. It was accompanied by a musical band and fireworks and people danced and made merry to their hearts' content. Parkshit, the handsome bridegroom, was carried on a palanquin surrounded by friends. The procession reached Ekakra Haat where six beautiful bride, Padmamali, coyly awaited with her father and other family members."

Artisan Tapán Nandi, son of the famous lac artist the late Sabitri Nandi, says, "I am into the business for the last 30 years and employ 20 artisans. They don't have equal wages, as making lacquer products is not everybody's forte. In Orissa, there are not many takers for such products compared to Delhi and Maharashtra. More than dolls, bangles and other decorative items made of lacquer are in demand."



**Tapán Nandi and his sister-in-law applying lacquer coating on dolls**



**Artisans busy making dolls**

# Endangered:

## A CRAB THAT IS NOT TRULY A CRAB



*Horseshoe crabs, the world's oldest living fossil, are in peril*

RASHMI RESHA DAS, OP

Oceans provide us with food, minerals, and oil. They are also a source of recreation and transportation. To protect the oceans and marine life is therefore an absolute necessity. The truth is that the population of many marine species is decreasing at an unsustainable rate and the horseshoe crab is one of the listed endangered species.

The horseshoe crab, a chelicerate arthropod, is said to be the oldest living fossil. These crabs are considered critical to human health protection and the biomedical industry. Without use of their blood, medical personnel would not be able to test for gram-negative bacteria, responsible for spinal meningitis, typhoid, Legionnaires disease, and other many life-threatening diseases.

However, horseshoe crab populations have dwindled drastically. Habitat destruction and changes in fishing practices have severely impacted the species. **Sunday POST** talked to a few scientists to know more about horseshoe crabs and ascertain the reasons for their fast-dwindling numbers.

Orissa is widely known for its glorious diverse ecology. Apart from the many prized species of flora and fauna, the state also has a living fossil to boast of. The horseshoe crab, which is widely found along the coast of Chandipur, coasted long before the arrival of dinosaurs.

Just two decades ago, horseshoe crabs were found in large numbers along the coastal belt, but now the

species is confined to specific pockets like Lakakata beach, Balanagar and Chandipur beaches of Balasore district and the Hukitola area of Keadrupala district.

According to scholars Siddharth Pati and Bishnu Praad Dash, "The horseshoe crab is an amazing creature and considered to be the oldest living fossil in the world. It has descended from mud-dwelling primitive arthropods, named trilobites, which lived in the Precambrian seas, nearly 600 million years ago. After 150 million years ago, the horseshoe crab evolved into its present shape. While so many animals, including dinosaurs and many other invertebrates to the Mesozoic era, have become completely extinct, it is a wonder how the humble horseshoe crab has survived for such a long period. It seems that this animal can overcome all kinds of adverse situations in its estuarine and coastal shallow habitat. It can also tolerate wide ranges of temperature, salinity, desiccation and submergence."

Horseshoe crabs are prized for their blue blood, as it finds wide application in biomedical sciences. Its blood is used in making drugs for diseases like mental exhaustion and gastroenteritis. To humans, horseshoe crabs are important because their blood cells can be extracted and crushed to provide a lysate—a chemical uniquely sensitive to bacterial toxins—that can be used to check for microbial contamination.

Interestingly, the horseshoe crab is not actually a crab. In general, crabs have two pairs of antennae and a pair of mandibles, which are not present in the horseshoe crab. Instead, it is closer to spiders and scorpions. Two species of horseshoe crabs, *Cardinoscorpius noronhaiacudi* and *Tachypleus gigas*, are found along the east coast of India. Horseshoe crabs were reportedly first seen along the Hukitola beach near Bhitarakanka wetlands area. They are known

by different names like Kani Laxmana Kankada and Sarasada Bichha.

### Use of horseshoe crab

- Biomedical companies catch and bleed horseshoe crabs to produce a chemical (LAL, TAL) used to detect the presence of bacteria in injectable drugs.
- The chitin from horseshoe crabs is used in the manufacturing of chitin-coated filament for suturing and chitin-coated wound dressing for burn victims.
- Fishermen catch horseshoe crabs for use as bait in the lucrative net and couch fishery.
- Peri-vitelline fluid (PVF) from the crab is used in the treatment of ischemic and vascular diseases.
- PVF from the horseshoe crab is reported to have increased the proliferation of beta cells which is beneficial for insulin production in human beings.
- PVF of the fertilized eggs of horseshoe crab is seen in the culture media and growth factor.

### What they say

Siddharth Pati, a conservationist, who has visited in many as six countries as part of his research on the horseshoe crab says, "The Association for Biodiversity Conservation is taking the initiative to conserve this valuable animal by involving the community. In most Asian countries, including India, the local fishermen are not fully aware of the economic importance of horseshoe crabs and usually discard them. This is because these crabs damage their fishing nets when they are trapped. Fishermen usually catch these crabs and throw them on the shore, leading to a higher rate of mortality of these animals."





"The Orissa government should think of setting up either a field station or a research centre as part of measures to curb the decline of this species. The decrease in the population of the horseshoe crab in several places is also due to the degradation and destruction of their habitat, especially their breeding grounds. Moreover, several activities, mainly related to fisheries and construction works along the coastline, are posing serious threats by destroying the natural breeding beaches. It is suspected that these crabs are being smuggled from the Bay of Bengal through Thailand and Malaysia."

He adds, "These crabs have also contributed towards the invention of television. Ask how? Horseshoe crabs have two compound eyes on the top of their shell with a visual range of about three feet. By recording electrical impulses from the optic nerve of the crab, many underlying principles related to the functioning of the visual systems were discovered and this gave Dr H Keiler Hartline a shared part of the 1967 Nobel Prize. Besides, we may not be aware of the fact that astronauts on the space station have a device

to search for signs of life, whether that life is from Earth or of extraterrestrial origin. NASA first launched the Lab-on-a-Chip Application Development Inertable Test System (LOCAD-PTS) on the space shuttle Discovery in December 2006. Scientists derived the sensitive enzymes from the primitive but highly sensitive immune systems of ancient horseshoe crabs and made LOCAD-PTS. Astronaut Sunita Williams first tried out the LOCAD-PTS.

"That apart, Dr C Hering introduced the use of horseshoe crab in homeopathy. *Limulus rooseleti*, introduced by him, is prepared from the lymph of the horseshoe crab. This medicine is used for the treatment of mental exhaustion and gastro-intestinal symptoms. In Singapore, pregnant women eat the egg mass of the horseshoe crab for giving immunity to their foetus," says Pati.

According to ecological conservationist Kesu Das, "This valuable species of crab is a boon to mankind and medical science. To save this living fossil, which has survived for 450 million years, from extinction, I have started an initiative to organise

and art, exhibitions and conferences to generate awareness among the people."

Bishnu Prasad Dash says, "A lot of research has to be done on horseshoe crabs. Only four species of the crab exist in the world, and two of them are found along the coast of the Bay of Bengal. The department of Bioscience of Fakir Mohan University has been working on the subject for the last few years. We plan to introduce a course on the life forms that are seen in this area, such as horseshoe crabs, turtles and crocodiles. We have already prepared some papers on the subject," he said.

He adds, "The change from indigenous practices such as fishing by country boats using monofilament nets to mechanised fishing by outboard and trawler boats which dredge the seafloor using multifilament nets has had a devastating impact on the horseshoe crab habitat."

Gobind Chandra Biswal says, "The early Indians used the tail spines of the horseshoe crab as spear tips and the body after grinding as a fertilizer in their fields and ponds. In India, some of the tribes inhabiting the north-east coast of Orissa

will use the tail piece to get relief from different types of pain either by tying it on their arms or pricking their forehead with it. It is said that the tail tips are used for healing arthritis and other joint pains and are sold by faith healers. In Orissa, they boil the live horseshoe crabs in mustard oil for some hours and use the extract as medicine. Besides, they hang the carapace of crabs as an auspicious symbol during construction and pregnancy to get relief from an evil eye."

Biswal further says, "The tail of the horseshoe crab is also used for making small ornaments in China. It is believed that Indians in the early days used to eat the appendages of the horseshoe crab. They also used the hard carapace as a vessel for eating food and drinking water. The fishermen sell hundreds of dried shells of the horseshoe crab to tourists and to the entrepreneurs involved in the tourism industry in Korea. However, in India, the fishermen are ignorant of the commercial importance of the horseshoe crab and generally throw them back into the sea when they are caught in the trawl net while fishing."





The organisers hold a yagna to mark Naba Matraka Puja in Bhubaneswar

# MOTHER WORSHIP

Although Durga puja is celebrated with great fanfare every year, the essence and spirit of mother worship is lost on those unwilling to spare a thought about loving and respecting women

BAISUKE BEHHA DAS, OP

**A** mother is an object of awe and reverence. The saying 'Matri Devo Bhava' (mother is divine) is apt. According to ancient scriptures, God creates, maintains and destroys the universe but the power with which he performs these functions is called Shakti (universal energy) and this takes a female form. This Shakti or power is worshipped alongside god as the Divine Mother. This is the origin of mother worship and thus the idea that the human mother is worthy of reverence and worship just as the Divine Mother or Shakti, says artist and art activist Kesu Das who is the pioneer of Naba Matraka Puja which is observed as part of Nabaratni celebrations.

But what is Naba Matraka Puja? It is the worship of nine women who have contributed to society. Nine women achievers from diverse fields are felicitated on the occasion. Come Dussehra, people irrespective of caste, creed and colour gear up for worshipping Goddess Durga, although they hardly care for their own mothers and disrespect them often. Naba Matraka Puja is an attempt at inculcating respect for women among everyone thereby reducing or means atrocities against women by honouring women on the auspicious occasion. In a candid conversation with Sunday

POST Das, along with other organizers, talk about how it all started.

"It is normally believed that, being motherly is only a woman's cup of tea. In fact being motherly is more to do with a person's attitude of love, affection and sacrifice. It is the most valuable gift a child can get. Sometimes we take women for granted and overlook all the little things that she has done to see us bloom. Being a mother is a blessing and also being able to snare a soul in order to help him evolve is even more fortunate. Anyone who can love without reason, who can sacrifice without expecting anything, overlook flaws and mould with love, is a mother in the true reflection of the omnipresent. This universal motherly attitude works unbelievably even with human relationships.

More than being a mother, being able to mother everyone is a greater quality to possess. However, it is really unfortunate that people have scant regard for their mothers. Durga puja is a carnival where people from all back-

grounds, regardless of their religious beliefs, participate and enjoy themselves to the hilt. Idols of goddesses are worshipped, but ironically women are disrespected and assaulted at homes. That made me come up with the idea to observe Naba Matraka Puja every year during Nabaratni celebrations," says Das.

It all started in 2011 on the day of Pratipada and continued till Nabami at Balasore. Each day a woman was felicitated. On the day of Dussehra, nine women were worshipped together at Bnt Kalyan Mandap. It was organised by Baisuki Kola Kaula founder Kesu Das in collaboration with the women's magazine 'Jugashree Juganari's' editor Mamata Mohapatra.

The programme was appreciated by all and sundry and that's why the organisers decided to hold the event every year during Nabaratni.

In 2012, nine dignified women from rural areas were felicitated at Naba Matraka Puja

held at Itubalaganj school, 36 km away from Balasore city, in collaboration Das and Mohapatra. In the following year, a committee was formed in Bhubaneswar to celebrate Naba Matraka Puja at the state level. Litterateur Satakolodi Hota and editor of a magazine, Sakuntala Ballarasingh, were chosen as its chairman and co-chairman respectively. Engineer Priyabrata Das was chosen as its promoter. Among others, Kesu Das, Mamata Mohapatra, Saswati Bal Prabhakini Panda and Birendra Kar played crucial roles in making the event successful in the state capital.

Noted women were honoured in Bhubaneswar in 2014 as part of Naba Matraka Puja for the first time. Though the programme was supposed to be held for nine days, it was held for a day due to the natural calamity that struck the state. Since 2014, Naba Matraka puja has been observed for a day.

Apart from honouring and worshipping legendary women a yagna is also held on the occasion. First lady Vedic priest of Orissa Sureshna Devi conducts yagna and chants holy hymns of the Veda on the occasion.

In 2015, a committee was formed at Remuna to do Naba Matraka Puja, thanks to the effort of Kesu Das and Mamata Mohapatra. They started performing the puja at the block level for the first time. In 2016, they took it to district level and in 2017, the puja will be performed at the zone level.

There is no shelter like the mother.  
There is no refuge like the mother.  
There is no defence like the mother.  
There is no one so dear as the mother.  
There is no mode of life that is superior to serving one's mother

- THE MAHABHARATA



Women being worshiped as part of the puja

So far, Naba Matraka puja is being held in two places for the past few years. The organisers are hopeful to spread it across the state. They, however, regret that the increasing number of nuclear families, parents neglectful of their children, and eroded values are the reasons behind the increasing incidents of harassment against women in the country. We must inculcate the practice of worshipping our mothers in our children.

This year, women who are chosen to be worshipped and felicitated at Naba Matraka Puja scheduled to be held September 24 on Arya Samaj premises include scientist Privumbada Mohanty Bejmadi, litterateur Jayanti Patnaik, educationist Durgasmandini Mohanty, litterateur Banaja Devi, social activist Adarmoni Baral, social activist Lakhmi Kumari Das, revolutionist Lakshmi Devi Mishra, Bani Mother Manasi Mishra and honourskar Shantilata Singh.

**Naba Matraka Puja is a unique practice to worship women. It's an attempt to create awareness among common people about the importance of mothers in our life. In this dog-eat-dog world, people love to spend time by showcasing fireworks as part of Dussehra celebrations. They do all sorts of unnecessary things but never bother about their mothers. They have no time for the living goddesses who shaped their future. Most importantly, they never feel grateful to their mothers.**

## What they say

**Ishu Das**, who is spearheading the campaign in association with 'Jugashree Juganari' and Arya Samaj, says: "Mothers are the living goddesses, who have been silently working for society, never expecting anything in return. This is a very humble attempt to honour and thank them for their lifelong contribution."



**Priyabrata Das**, president of Arya Samaj in Bhubaneswar and promoter of the Naba Matraka Puja, says: "Instead of worshipping nine deities made of clay on nine days during Navaratri a reform has been made as per Vedic lines to felicitate nine respectable elderly ladies (more than 70 years old) who have served society in different ways. This has been carried out for the last six years at Arya Samaj, Bhubaneswar. The idea is to inculcate respect for women. At a time when elderly people are not cared after and sometimes abused, it is an attempt and campaign to inculcate the practice of respecting and valuing elderly women. More than 50 elderly ladies have been felicitated so far. The aim is to spread this scheme in the rural belt of Orissa so that a day will come when every village will adopt such a noble practice."



spend time by showcasing fireworks as part of Dussehra celebrations. They do all sorts of unnecessary things but never bother about their mothers. They have no time for the living goddesses who shaped their future. Most importantly, they never feel grateful to their mothers. That's why women are suppressed and neglected in our society. Lack of respect for women leads to rise in the number of rape and assault cases. Once people start respecting and worshipping their own mothers, they will learn to give respect to other women too. Naba Matraka Puja is an attempt to inculcate such a practice. It is being held in Balasore and Bhubaneswar. We have planned to spread it to southern and western Orissa in the following year after forming committees. My earnest request is that people should start this practice from their home itself."



**Sakuntala Ballar Singh**, convener of Bhubaneswar Naba Matraka Puja committee, says: "We have been worshipping idols of Goddess Durga but don't respect the living women around us. We urge the commitment of mothers who shaped our lives. We hope this practice will bring about a change in the mindset of people and women will be respected and honoured. They say charity begins at home, and so must the trend begin in the family. Children must learn to respect their mothers. Changes will not take place overnight, but we are hopeful that gradually, the movement will bring some change in the mindset of people."



**Manasa Mchapatra**, editor of 'Jugashree Juganari', says: "Naba Matraka Puja is a unique practice to worship women. It's an attempt to create awareness among common people about the importance of mothers in our life. In this dog-eat-dog world, people love to



Women who were felicitated during the puja with the organisers

CURTAINS DOWN FOR

# CHADHEYA NATA

The once-popular folk theatre form seems to be slowly fading out as audiences turn to other forms of entertainment

RASHMI BEHRA DAS, CE\*

**B**alaso is a land of diverse cultural heritage, and it has a particularly rich tradition of folk theatre. While each region in Orissa has its own variety of folk theatre, the common thread uniting them is that they provide a rustic reflection of a larger society. Once upon a time in Balaso, the folk play Chadheya Nata was an integral part of the cultural scene. However, this traditional form of theatre now stands on the brink of extinction. This is partly due to lack of facilities and partly because of the dwindling audience numbers for folk theatre. The influence of westernisation has also affected the popularity of this art form. Due to the lack of support and the pressure of modernity, Chadheya Nata seems to be slowly dying out. Sunday POST throws light on this folk art form that is being pushed to the background by popular movies and dramas.

**History**

The theme of Chadheya Nata is

drawn from mythology. A renowned king of the Puranic era named Sweta had made oblation for a hundred years. A bamboo plant emerged from the sacrificial pit and taking some parts of the bamboo plant, he made a noose. He gave this noose to Biswas, the king of Sabara people, and ordered him to hunt birds for a livelihood. Since then, Biswas and his people are called Chadheya and hunting birds is their profession. However, one Chadheya thought that killing birds is a sin and, therefore, decided to visit shrines to offer penance along with his wife. During their visit to a shrine, he lost his wife in the crowd of devotees.

Though they searched everywhere, they could not find each other and, as the story goes, the search is still continuing. This folk tale forms the theme of the play Chadheya Nata.



Chadheya means bird catcher with a pole in one hand and a noose in the other. The artists of Chadheya Nata perform vigorously to the accompanying music, including the thundering sound of dhol (drum), the symphony of mharai (musical instrument) and the sound of cymbals. The play has four major characters: Chadheya, Chadheyani, Mousa (uncle), and Chauskida (watchman). The artists have to be versatile as the characters have to sing, act and dance simultaneously. The Chadheya

and Chadheyani come separately to the stage and recite the "Guru Vandana" in praise of Lord Sktes and his wife Parvati before expressing their distress to Mousa, who calls the Chauskida and requests him to help them. Gathering all the information from both of them separately, he finally unites them and the play concludes.

As the play is solely for merry-making, the Chadheya and Chadheyani describe humorously in lyrics, each other's looks, complexion and nature. The lyrics are thought-provoking and enjoyable. The play is performed in the open air and the audience thoroughly enjoys the mirthful lyrics.

Earlier, Chadheya Nata was performed and watched by people of the lower class. With the passing of time, people of higher castes too began to appreciate its aesthetic and religious values. Among the key exponents of this folk play was Bhagaban Saha, the ace director who is believed to have taken the art form to a global audience. Renowned Chadheya Nata artists include Bhagabat Das, Brundaban Jena, Golek Das and Sachindra Jena.



The folk play Chadheya Nata being staged in Balaso in which Brahmanath portrays the character of Chadheya

The folk play is special because it combines intensely religious dance along with colloquial songs which present a vivid picture of the society. It is distinguished by its representation style, costumes and music.

**What artists say**

**Ajay Acharya**, who has been playing the character of Chadheya for over 34 years, agrees that Chadheya Nata has lost its charm in the present scenario. "Earlier, people used to watch the play for about four hours. Now when we stage Chadheya Nata, the organisers request us to wind up the play in 16-30 minutes. You can gauge the falling interest in age-old folk play from this. I played the character of Chadheya in January 2017 for the last time. What I find is that today's people are busy with their own lives and career. They don't have the time to watch a play for three-four hours. At a time when people don't prefer to watch a movie lasting for three hours, it is waste of time for them to watch the folk play. Moreover, the mindset of people has changed over the years. Now they are more interested in watching TV and being on Facebook than watching a folk play. It is said that Chadheya Nata was started sometime in the years 1850-60. However, there is no written proof or evidence about its history," says Ajay, who is an advocate by profession, adding that Nritya Sanghet Saha Mandir, a cultural organisation set up in Balasore has been trying its best to revive this folk art tradition.



**Artist Brahmanath Rath** attributed the people's disinterest in watching Chadheya Nata to the state government's failure to give it a boost. "The culture department is doing nothing to revive it. No training programme is held to connect youths with the dying art form. That apart, people don't have time and patience for Chadheya Nata. Gone are the days when people from all walks of life used to sit up all night to watch the folk play. Nowadays, we are told to wrap up the play as soon as possible as there are only a few people to watch the show. As a result of this, we cannot do justice to the play."



Suhendu in the attire of Chadheya in Bhadrak

**Brahmanath**, who has played the character of Chadheya in the absence of Ajay and taken the role of Chaukidar in other times, says, "Artists like me don't depend on the folk play for our livelihood in the absence of government support. Many artists stopped taking part in the Chadheya Nata due to financial problems. These artists are multi-skilled. They act, dance and sing all together. Though the art form is slowly dying, I find it interesting still. I would like to recite a lyric which the Chaukidar sings:

*"Saku, Maruti, Teri, Banari  
Jaluni Bedava, Kai, Kankali,  
Rali Jihwa, Khulu Bala, Nulu Sunupa,  
Chandra Hara Tetanka  
Ghara Gaura Pahua Naha,  
Komi Prana Atanka"*

In these lyrics, the Chaukidar describes different kinds of ugly women after he comes to know the description of Chadheya's wife from him. He finds the Chadheya's wife pretty compared to the women he has come across. He assures the Chadheya that he will find Chadheyan, who is pretty and does not fall under the category of ugly women.

Another exponent of Chadheya Nata **Sonatan Behera** says, "I used to play the character of Chadheya's wife for five-six years. But then I

quit the organisation **Endabamana Jew Chadheya Nata**. Recently, an organiser invited me to be a part of Chadheya Nata. But I bluntly declined as I noticed the lack of interest among people. Besides, I realised that artists who had been promoting the art form for years were getting nothing in return. They are leading a life of penury. The state government is not providing a single penny to revive the art form and let the artists lead a difficult life."

**Suhendu Lenka**, who plays Chadheya's role, says, "I love doing the role of Chadheya again and again because the lyrics are funny as well as thought provoking. Here these lines sung by Chadheya while answering his wife:

*"Sabari Nuhenti Palinki re Naha  
Gadha Gote Nethali,  
Nisana Jahan ki Barajatri Naha  
Sanga Jithiye Khadi,  
Sankhe Maruthi Ma Badi"*

When Chadheyan asks, 'What did you bring with you during our marriage procession,' Chadheya's answer is, 'I did not bring either palanquin or any friends with me during my marriage but I had brought a donkey with

me. Besides, my aunt who used to blow the conch, was there. According to me, the Chadheya Nata is a very charming folk art but in the modern world, it is losing its importance rapidly."

**Lending a hand**

Artist **Kesu Das** has been working hard to give Chadheya Nata a boost and create interest among the youth towards the art form by forming the **NOCCI Cultural Academy**. "I was seven years old when I saw Chadheya Nata for the last time. I realised that lack of government support is one of the important reasons behind the slow disappearance of the art form. **Nritya Sanghet Saha Mandir** is the only organisation which has been trying to spread this folk art form throughout the world since 1987. But, sorry to say, the artists of this outfit are no longer interested in performing due to their busy lifestyle. At the same time, today's youth also show little interest in rejuvenating this art form by taking part in the play. Apart from these reasons, the state government's lack of concern towards the art form is the leading reason behind its slow death. I am trying my best to restore this folk tradition by organising seminars and workshop in a bid to popularise it. If the local representatives and district administration would extend their support, it would not be difficult to revive the art form," he says.



**Rajul Sikdar**, whose efforts have kept the famous theatre form of **Bhadrak Mughal Tamasha** alive, recently formed an organisation called **Sankar Cultural Association**. He says, "Orissa is famous for its rich cultural heritage and traditions. We have some responsibility towards our land. That's why I have made it a point to work for the dying art forms which are on the verge of decline. I have set up an organisation called **Sankar** to give a boost to the theatre form **Mughal Tamasha**. This time, we—40 members of the outfit—have come forward to revive the **Chadheya Nata**, which was once popular among art lovers across the country."



Kesu Das (sporting a beard) with the artistes of the Chadheya Nata

# Tying the Knot to Revive Art

Besides four places in Balasore, the marriage of lacquer dolls is solemnised in Bhubaneswar to save the ancient tradition

By HEMANT KUMAR SULT

A colourful procession with 'baraatis' snoring vermilion on each other, blowing of conch shells, bursting of firecrackers, dance and music performances by folk artistes, and a feast for over 2,000 guests. The pomp and splendour was evident as the parties went in a mood of wedding revelry.

Amid chanting of mantras and exchange of garlands, the priest tied the marital knot performing the traditional Odia rituals.

It was an Indian wedding in every sense, only the bride and the groom were dolls made of lacquer. Although symbolic, the marriage of lacquer dolls, locally known as 'Jau Kandhei', organised by Jau Kandhei Marriage Committee at Balasore in Odisha recently was unique in many ways.

For, it was not just another rural quirk but an attempt to revive the ancient art form, which is on the verge of extinction. With the help of socio-cultural organisation Balaswari Kalakendra, the committee is making all-out efforts to promote it.

"The marriage of 'Jau Kandhei' is an ancient culture, which has lost its charm over the years, with plastic

toys and feng-shui items flooding the markets," says Balaswari Kalakendra secretary Kesuda. "So we are trying to rejuvenate the dying culture and promote the art form."

The Kalakendra has already trained six self-help groups (SHG) in making lacquer dolls and other value-added items so that they can become self-dependent and also sustain the art. During Hindu festivals, the organisation ties up with saree shops in the coastal town for promotional

revival of this art form in 2008, has trained 60 women artisans who are now making fancy items in lacquer.

The SHG members—Kankalata Das, Kuntala Fath, Maya Nayak, Meena Mishra, Latika Begum, Gayatri Khanna, Basmati Behera, Satyabama Khanna, Sarada Singh and Sita Nayak—come from different socio-cultural milieu and are mostly housewives.

They make dolls, bangles, plates, office tools, pen stands, paper weights, ashtrays and house decorative items.

*Gifted by the bride's family, a pair of lacquer dolls in one's bedroom is considered auspicious in Odisha*

selling of the lacquer dolls. Apart from four places in Balasore, the marriage of dolls is being solemnised in Bhubaneswar to spread the word about the art.

In the past, 'Jau Kandhei' aimed at bringing conjugal peace in the family. "Keeping a pair of dolls in the bedroom is considered auspicious in our tradition. This is why bride's family used to gift lacquer dolls to the couple in earlier days. It glorifies the celestial relationship," says Kesuda.

Kalakendra, which started working for the

two-inch to three-foot tall dolls cost between ₹25 and ₹4,000 depending on the size and design of the item.

Kankalata says, "The members now participate in all state-level exhibitions. Initiated as a part of revival programme, this art form has come to the rescue of women artisans who can now earn their livelihood. We have also roped in artisans from Cuttack, Natarajapur, Nuapada and Rayagada districts to make this initiative to preserve the ancient art form a statewide movement."



Kesuda (left) and Kankalata Das

SHAMU CHAKRABORTY

## News Paper Clips

# Events to popularise Odia tradition

STATESMAN NEWS SERVICE  
Balasore, 16 December

In order to popularise the Odia tradition, 'Utkaliya Jhothi Pratisthan' (UJP) organised two mega events, 'Jhothi' or 'Chita' (artworks) and *Laxmi Purana patha* (reciting of Laxmi purana) yesterday in association with Nocci cultural academy.

Kesu Das, a well known artist who heads a socio-cultural outfit, Balaswari Kala Kendra (BKK), coordinated these mega events.

As many as 250 women, from Balasore and Mayurbhanj, took part in the 'Jhothi' competition and 50 women participated in the Laxmi purana recitation. The 'Jhothi' length of about 2 km and 2 meters wide was made by the participants between 11 a.m. and 4 p.m. Tribals and Muslims too participated in the 'Jhothi' competition.

A panel of judges after inspecting all the art works and listening to recitation talents felicitated the winners.

Among the participants the best 20 from 'Jhothi' art and best three from Laxmi Purana reciting were felicitated.

ited.

The 'Jhothi' or 'Chita' competition was inaugurated by Alok Sahu, the chairman of Balasore municipality. Sub collector of Balasore, Ram Chandra Palta was the chief guest of the prize giving ceremony.

"We have been organizing these mega events since 2014. The objective is to revive and popularize our Odia cultures and traditions," said Kesu Das.

"This time a record one lakh two thousand Laxmi feet were drawn by the participants in 5 hours while the target was one lakh. We aspire to register our achievement in Limca book," he said.

"We tend to forget and ignore our rich culture and tradition due to modern and busy lifestyle. Since time immemorial, the drawing of 'Jhothi' and *Laxmi Purana Patha* are associated with the Odia culture which are carried out in every household on Thursdays in the holy Margasira month. Both the events are considered auspicious and there is a belief that they attract Goddess Laxmi to houses," the chairperson of UJP, Subasini Jena said.

The Statesman

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epaper.thestatesman.com/



MAGAZINE

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# Accolades are only a part of being artist: Keshu Das

CHAITAL SHINHA, IIP

Baleswar was Indian art and paintings and their varied forms have a fascinating history and being to the first a range of viewpoints, issues, debates and methods. Meet Keshu Das of Balesore who has always attempted to do art in depth yet diverse art form based on historical, cultural, developmental and professional contexts. With persistence for art and paintings and a med with degree. He Degree in Indian Paintings (B.F.A.) from Bhubaneswar University Odisha, and Master Degree in Painting (M.F.A.) from M. J. Somaiya Institute of Design, Mumbai (IIT). Das has been in the picture of contemporary scene. **Orissa Post** interact with this amazing artist about his art life, struggle and more.

**Q What new concepts you are working on now?**  
Currently, I am working on lacquer art as it's unique and in-

dependent in form and expression, especially in Balesore district of Odisha. It has had a lasting impact in the traditional and cultural lives of the people here.

**Q Which form of art work popular these days?**

The scenario of modern art is pretty diverse, such as glass painting, lacquer work, sand art, Pattachitra, palm leaf rubbing, paper maché and the list is endless. Besides

oil and water colour paintings have always been popular. Art like installation art, three-dimensional art, waste-installation, street art are also gaining popularity.

**Q Which medium inspires you the most?**

Lacquer-inspired Jankandhei inspires me to do innovative work like contemporary the diaspora me folk craftwork in this district.

Personally, I am making many works in making Jankandhei. In fact, it's a symbol of Balesore's cultural and tradition. When three



Keshu Das exhibiting his paintings in Bhubaneswar

days has again started worshipping Jankandhei on the occasion of Sankranti, an old tradition, but long forgotten. The best addition in Balesore culture named 'Jankandhei Bahugana' is the marriage between two lacquer dolls and this marriage became a cultural festival.

**Q How do you choose subjects for your paintings?**

Select the subject of my career

painting from my own surroundings. I could be the story of happiness between two individuals, nature's beauty, children's laughter, and services of a woman or anything that catches my soul.

**Q What is your creative process like?**

During my senior fellowship days between 2014 and 2016, I have experimented with lacquer medium painting on canvas using three

methods—traditional, but not real methods. I started my experiments by practicing an ancient lacquer painting in association with Kankanda Das. This practice helped me in setting my hands to lac-

quer painting without using a brush. I have practiced on lacquer painting through the application of traditional process techniques with materials. Then, an acrylic painting on canvas using lacquer painting is done through this process only.

Initially, I began painting on canvas in doing using hot and cold process technique too. After a lengthy research, I gained more knowledge of the history and culture of lacquer art and began to create lacquer paintings, signs to create lacquer paintings, tools and materials used in lacquer paintings and various styles as well as techniques in the 'world of lacquer art'.

**Q Do you ever experience creative blocks?**

came from a lower middle-class family in remote coastal village called Dublagal. I lived in a rented house in Balesore town and mar-

ried my small family. There was a time when my thought processes were challenged by many. However, my conviction and patience has helped me to overcome the troubled times and I have succeeded in becoming my forerunner in the field of art, tradition and culture.

**Q How important is accolade in a painter's life?**

Not much, accolades are only a part of being artist, but it's the inner essence in the year art that makes all the difference. From the Fine Arts of Kolkata to Jaipur Fine Arts Academy, I have earned accolades over culture.



## Events to popularise Odia tradition

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In order to popularise the Odia tradition, 'Utkaliya Jhothi Pratisthaa' (UJP) organised two mega events, 'Jhothi' or 'Chita' (art works) and *Laxmi Purana patha* (reciting of Laxmi purana) yesterday in association with Neechi cultural academy.

Kesu Das, a well known artist who heads a socio-cultural outfit, Baleswari Kala Kendra (BKK), coordinated these mega events.

As many as 250 women from Balesore and Mayurbhanj, took part in the 'Jhothi' competition and 50 women participated in the Laxmi purana recitation. The 'Jhothi' length of about 2km and 2meters wide was made by the participants between 11 a.m. and 4 p.m. Tribals and Muslims too participated in the 'Jhothi' competition.

A panel of judges after inspecting all the art works and listening recitators felicitated the winners.

Among the participants the best 20 from 'Jhothi' art and best three from Laxmi Purana reciting were felicitated.

ated. The 'Jhothi' or 'Chita' competition was inaugurated by Alok Sahu, the chairman of Balesore municipality, Sub collector of Balesore, Ram Chandra Palta was the chief guest of the prize giving ceremony.

"We have been organising these mega events since 2014. The objective is to revive and popularize our Odia cultures and traditions," said Kesu Das.

"This time a record one lakh two thousand laxmi feet were drawn by the participants in 5 hours while the target was one lakh. We aspire to register our achievement in Laxmi book," he said.

"We tend to forget and ignore our rich culture and tradition due to modern and busy lifestyle. Since time immemorial the drawing of 'Jhothi' and *Laxmi Purana Patha* are associated with the Odia culture which are carried out in every household on Thursdays in the holy Margasira month. Both the events are considered auspicious and there is a belief that they attract Goddess Laxmi to houses," the chairperson of UJP, Subasini Jena said.

## B'swar conservationists tie rakhi to crabs



PNB ■ BALESWAR

In order to propagate awareness about the need of conserving horseshoe crab, a living fossil, a group of people from different walks of life having concern for environment, observed Raksha Bandhan in a unique manner. They celebrated the day by tying rakhi to the crabs.

Head of the Department Bio-science and Bio-technology of Fakir Mohan University Professor Bishnu Prasad Dash, senior research fellow at Department of Biosciences and Biotechnology, Fakir Mohan University Siddhartha Pati, environment activist Subrat Nayak, artist Kesu Das, representative of travelers' association Bramhanath Rath, Ajay Biswal and members of several other associations assembled near Bahubalpur sea coast and tied Rakhi to the horseshoe crabs carrying precious blue blood.

The group of intellectuals, besides deliberating on the valuable marine creatures, also spoke about their role in maintaining the marine ecosystem.

"In order to enhance awareness about the creature, while we have been conducting various programmes in the schools, colleges and beaches this year on the day of Raksha Bandhan, Rakhis were tied to the horseshoe crabs symbolically. It is only to give a message to the people at large that they were precious and need protection," said Professor Dash.

"For about two years, several seminars, workshops and arts competitions were organized and now Rakhi was tied to the crabs to give message for their protection as the species is fast dwindling," said artist Das.

The rare species estimated to be at least 300 million years old, till few years back, were found in abundance along with Chandipur coast while nowadays only dead crabs are found in the coast.

Unrestricted trawlers and mechanized boats movement are causing their deaths and hindering their incoming to the base, the speakers observed.

Notably, the blood of the crabs help fight dreaded diseases.

# Raksha bandhan with endangered crab

STATESMAN NEWS SERVICE  
BALASORE, 8 AUGUST

In order to propagate awareness on protection and conservation of Horseshoe crab, a living fossil, a group of people tied rakhi on them.

Professor Bishnu Prasad Dash, head of the department Bio-science and Bio-technology of Fakir Mohan University, Siddhartha Pati, a senior research environment activist Subrat Nayak, artist Kesu Das, Bramhanath Rath, representative of trawlers' association Ajay Biswal and others assembled near the Bahabulpur sea coast tied the rakhi on the horseshoe crab.

The group of intellectuals besides deliberating on the valuable marine creatures



also spoke about its role in maintaining marine ecosystem.

In order to enhance awareness about the creature we have been conducting vari-

ous programmes in the schools, colleges and beaches this year on the day of Rak-

sha Bandhan Rakhis were tied on Horseshoe crabs symbolically.

It is only to give a message to the people at large that they were precious and need protection," said Professor Dash.

The rare species, till few years back, were found in abundance along with Chandipur coast. But now they are few and far between said the locals. Unrestricted trawlers and mechanised boat movement are causing their deaths and hindering their incoming to this base, the speakers observed.

The crabs are instrumental to scientific research which can contribute significantly providing treatment to human health. The blue blood of these crabs have medicinal value, they claimed.

OrissaPOST  
SATURDAY, AUGUST 25, 2018, BHUVANESHWAR

timeout



FELICITATING STUDENTS

Vedanta Ltd. Jharsudahi's Kesho CSI programme 'Subhalaxmi Cooperative' felicitating meritorious matriculation students under its welfare scheme, Friday

YOGA DAY

Employees and their family members observing the International Yoga Day of Paradeep Phosphates Limited, Thursday



## 8-day Patidion Ankan Utsav 2018 begins



POST NEWS NETWORK

**Balasore:** A seven-day-long Patidion Ankan Utsav 2018 was inaugurated by Nilgiri king, Jayanta Mardaraj and queen Manoja Narjari Devi at Balasore's Utkala Shilpagram, Friday.

The exhibition aims to popularise Jagannath culture among the masses and to create awareness about the importance of Patidion painting. Noted artists Keshu Das will draw a portrait of Lord Ananta Narayan (Jagannath), Arun Kumar Barh Ananta will draw the portrait of Basudev (Lord Balabhadra), while Bishnu Kandi will draw Lord

Bhuleswari's (Subhadra) portrait during the exhibition.

Interacting with visitors, Mardaraj said,

"Jagannath culture has many mysteries,



However Patidion is an old tradition of Puri Srimandir and artists from Balasore are proving their mettle by drawing the finest of images".

Keshu Das said that he will ensure opening Patidion painting learning hubs for school and college students during the exhibition, which will be held from June 22-28. Around 12 artists are participating at the exhibition.

In his address, Collector Ramesh Kumar Rout said, "Patidion Ankan Utsav observes the Srasa Yatra of Lord Jagannath, Balabhadra and Devi Subhadra with 108 pitches of water. As per tradition, the Lords get fever and they are worshipped by Daitapatis and Raj Vaidya in Anasara Ghara secretly. At this time Patti Dians are worshipped in the Jagannath Temple at Puri."

"In the Jagannath temples of North Odisha, the tradition of Patti Dian was introduced by Kesudas and he personally teaches Patti Dian painting skill to the participants during the eight-day camp. It's great to witness such initiative by the artist, Rout added".



# ଉତ୍କଳ କାଶ୍ଚେଇ



ପ୍ରାମାଣିକ କାଶ୍ଚିକାରୀଙ୍କ ଦ୍ଵାରା ପ୍ରସ୍ତୁତ ହେଉଥିବା ଉତ୍କଳ କାଶ୍ଚେଇ ଉତ୍କଳ ସାଂସ୍କୃତିକ ପ୍ରତୀକ ଭାବେ ପରିଚିତ । ଏହା ଉତ୍କଳ ସାଂସ୍କୃତିକ ପ୍ରତୀକ ଭାବେ ପରିଚିତ । ଏହା ଉତ୍କଳ ସାଂସ୍କୃତିକ ପ୍ରତୀକ ଭାବେ ପରିଚିତ ।

ଉତ୍କଳର ବିଭିନ୍ନ ଅଞ୍ଚଳରେ ଉତ୍କଳ କାଶ୍ଚେଇର ଉତ୍ପତ୍ତି ହୋଇଛି । ଏହା ଉତ୍କଳ ସାଂସ୍କୃତିକ ପ୍ରତୀକ ଭାବେ ପରିଚିତ । ଏହା ଉତ୍କଳ ସାଂସ୍କୃତିକ ପ୍ରତୀକ ଭାବେ ପରିଚିତ । ଏହା ଉତ୍କଳ ସାଂସ୍କୃତିକ ପ୍ରତୀକ ଭାବେ ପରିଚିତ ।



କଳା କଳାରେ ପାଟିଟ ପୁରାଣୀ  
ନୈବେଦିକ କାଳରେ ଉତ୍କଳ  
ରହିଛି କେହି ବିଶ୍ଵାସ କରାଯାଏ,  
ସେଥିପାଇଁ ଆଗରୁ ଓଡ଼ିଆ  
ପରିଶ୍ରମରେ ବିଶେଷ ପ୍ରାୟଶଂସା  
ଦିଆଯାଇଥିଲା । ପଢ଼ି  
କଲେଇ ଘରରେ  
ବିଭିନ୍ନ ପ୍ରାୟଶଂସା  
ଦେଖିବାକୁ  
ମିଳୁଥିଲେ ବି  
କଳାକାର  
ଦିନରେ ଏହାର ଏକ  
ନିଆରୀ ପରିଚୟ ରହିଛି ।



ମାତ୍ର ଉତ୍କଳର ଉତ୍କଳ କାଶ୍ଚେଇର ଉତ୍ପତ୍ତି ହୋଇଛି । ଏହା ଉତ୍କଳ ସାଂସ୍କୃତିକ ପ୍ରତୀକ ଭାବେ ପରିଚିତ । ଏହା ଉତ୍କଳ ସାଂସ୍କୃତିକ ପ୍ରତୀକ ଭାବେ ପରିଚିତ । ଏହା ଉତ୍କଳ ସାଂସ୍କୃତିକ ପ୍ରତୀକ ଭାବେ ପରିଚିତ ।

— ସମ୍ପାଦକ ମହାଶ୍ଵେତ  
ବିଶ୍ଵାସ କର(ପଠକ)







ନିରପେକ୍ଷ ଦୈନିକ ସମ୍ବାଦପତ୍ର

# ଧୂମ୍ର ସ୍ୱଚ୍ଛଧୂମ୍ର

The 'Dhruv' (Drautidhruv)

## ଜଉକଣ୍ଠେଇ ବାହାଘର ଅବସରରେ ଆର୍ଥିକ ଦୁର୍ବଳ ଥିବା ବର ଜମିଆଙ୍କ ବାହାଘର ହେବ



ବର ବ୍ୟୟ  
ବାହାଘର

ବାଲେଶ୍ୱର, ୨୧/୦୪:  
(ନି.ପ୍ର.)ବରବରଣ ପବିତ୍ର ଘାସିନୀ  
କ୍ରମ ଅବସରରେ ପାଣିଚ ହେବାକୁ  
ଯାଉଥିବା ବାଲେଶ୍ୱରର ଲୋକସଭା  
ସଭାସଭେଇ ବାହାଘର -  
୨୦୧୨ରେ ଚେତୋଟି ଆର୍ଥିକ

ଦୁର୍ବଳ ଥିବା ବର ଜମିଆଙ୍କ ବାହାଘର ଲୋକସଭା ସଭାରେ ଚଳିଥିବା ପକ୍ଷରୁ ଘର ଲଗାଯାଇଛି । ଉତ୍ତର ବ୍ୟୟ ମାନେ ଚଳିଥିବା ସମ୍ପତ୍ତି ଯୋଗାଯୋଗ କରୁଥିବା ପାଇଁ ନିବେଦନ କରାଯାଇଛି । ବରବରଣ ପବିତ୍ର ଘାସିନୀଙ୍କ ମଧ୍ୟ ଚିଲି ବିକ୍ରୟ, ଶୋପି, ଶଙ୍ଖବାଦନ, କାନ୍ଦଣା, ପୁରୁଷ ଓ ବାହାଘର ବିକ୍ରୟ ପ୍ରତିଯୋଗିତା ଆୟୋଜନ କରାଯିବ । ବରବରଣ ପ୍ରତିଯୋଗିତାରେ ଦୁର୍ବଳ ପ୍ରତିଯୋଗୀମାନଙ୍କୁ ବରବରଣ ଉପରେ ଉପାଦାନ ସାଧ୍ୟରେ ପୁରୁଷ କରାଯିବ ବୋଲି ଘର ଲଗାଯାଇଛି । ଏହି ଅବସରରେ ଏକ ପୁରୁଷ କ୍ରମିତା ଲଗାଯାଇଛି - ୨୦୧୨ ମଧ୍ୟ ପ୍ରକାଶ ପାଇବ । ବରବରଣ ଏହି ଲୋକ ସମ୍ପତ୍ତି ଉପରେ ଶାନ୍ତିଶୃଙ୍ଖଳାରେ ସମ୍ପତ୍ତି ସମ୍ପଦ ଶାନ୍ତି ଉପରେ ଚଳିବା ପାଇଁ ସମସ୍ତ ସମ୍ପତ୍ତି ମାନଙ୍କୁ ଉପରେ ଚଳିଥିବା ପକ୍ଷରୁ ନିବେଦନ କରାଯାଇଛି ।

## ଜଉ କଣ୍ଠେଇ ବାହାଘର ଉତ୍ସବ ଜମିଟି ପକ୍ଷରୁ ବୃକ୍ଷରୋପଣ

ବାଲେଶ୍ୱର, ୨/୨(ଉମିତ):ଜଉ କଣ୍ଠେଇ ବାହାଘର ଉତ୍ସବ ଜମିଟି ପକ୍ଷରୁ ବିଧେୟ କଲେଜା ମଧ୍ୟରେ ଆଜି ବୃକ୍ଷରୋପଣ କାର୍ଯ୍ୟକ୍ରମ ଅନୁଷ୍ଠିତ ହେଇଯାଇଛି । ମୁଖ୍ୟ ଅତିଥି ଭାବେ ଆଇଟିଆର ନିର୍ଦ୍ଦେଶକ ଏମପିକେଭି ପ୍ରସାଦ ସୋମବେଲଟିଲେ ପ୍ରଥମ ପର୍ଯ୍ୟାୟରେ ୨୫ଟି ନିମ୍ନ ଗଛ ଲଗାଯାଇଥିଲା । କାର୍ଯ୍ୟକ୍ରମରେ ବାହାଘର ଉତ୍ସବର ବରପିତା ଡ଼ା ଅଶୋକ କୁମାର ମହାପାତ୍ର, କନ୍ୟାପିତା କ. ବିନୟ କୁମାର ଦାସ, ଜମିଟିର କାର୍ଯ୍ୟକାରୀ ସଭାପତି ଡ଼ା ସୁବିକେଶ ସାହୁ, ଉପଦେଷ୍ଟା ମଧୁସୂଦନ ଦାସ, ନିର୍ଦ୍ଦେଶକ ଦାସ, ଅର୍ଜୁନ ନା, ବାଲେଶ୍ୱର ଗିରି,

ରଘୁନାଥ କେଜା, ମନସିନୀ ଦେବୀ, ସୁଶାନ୍ତ କୁମାର ବେହେରା, ପ୍ରଫୁଲ୍ଲ କୁମାର କେଜା, ଆଶୁତୋଷ ନା, ପ୍ରସନ୍ନ କୁମାର ପଣ୍ଡା, ରାମେଶ ଦାଶ, ଶକ୍ତିଶେଖର ବେହେରା, ଅଶୋକ ଚନ୍ଦ୍ରଶେଖର, ସର୍ବଜିତ ମହାପାତ୍ର, ବିନୋଦନ ପତି, ନାରାୟଣ କୁମାର ମହାପାତ୍ର, ଗୋବିନ୍ଦ ପାତ୍ର, ଶଶିକାନ୍ତ ରାଉତ ପ୍ରମୁଖ ଉପସ୍ଥିତ ଥିଲେ । ସଭ୍ୟ ସୁଶାନ୍ତ କୁମାର ବେହେରା କାର୍ଯ୍ୟକ୍ରମରେ ଯୋଗଦେଇ କହିଥିଲେ । ଜଉ କଣ୍ଠେଇ ବାହାଘରରେ ଏକ ପ୍ରକାର ପକ୍ଷରୁ କନ୍ୟା ପକ୍ଷରୁ ଶାନ୍ତି ନିମ୍ନ ପକ୍ଷ ଲଗାଯିବା ପାଇଁ ଦାବି କରାଯାଇଥିଲା । ଏହି ଦାବି ଅନୁଯାୟୀ ଆଜି ବୃକ୍ଷରୋପଣ କରାଯାଇଛି ।









# ସଙ୍କଟରେ ମୀନରୁକ୍ତ କଙ୍କଡ଼ା

## ସୁରକ୍ଷା ପାଇଁ ସଚେତନତା ଅଭିଯାନ

ପୁରୀ, ୧୮ (ସଂପାଦକ):—ସମସ୍ୟା ସମ୍ମୁଖୀନ କରି ପୁରୀରୁ ପ୍ରାୟ ୧୫୦ କି.ମି. ଦୂରରେ ଥିବା ବାଲେଶ୍ୱର ସହର ନିକଟରେ ମୀନ ଓ କଙ୍କଡ଼ା ଉପରେ ପ୍ରଚାର କରାଯାଇଛି । ପୁରୀରୁ ପ୍ରାୟ ୧୫୦ କି.ମି. ଦୂରରେ ଥିବା ବାଲେଶ୍ୱର ସହର ନିକଟରେ ମୀନ ଓ କଙ୍କଡ଼ା ଉପରେ ପ୍ରଚାର କରାଯାଇଛି ।

ସେହି ସମୟରେ ପୁରୀରୁ ପ୍ରାୟ ୧୫୦ କି.ମି. ଦୂରରେ ଥିବା ବାଲେଶ୍ୱର ସହର ନିକଟରେ ମୀନ ଓ କଙ୍କଡ଼ା ଉପରେ ପ୍ରଚାର କରାଯାଇଛି ।

ସମସ୍ୟା ସମ୍ମୁଖୀନ କରି ପୁରୀରୁ ପ୍ରାୟ ୧୫୦ କି.ମି. ଦୂରରେ ଥିବା ବାଲେଶ୍ୱର ସହର ନିକଟରେ ମୀନ ଓ କଙ୍କଡ଼ା ଉପରେ ପ୍ରଚାର କରାଯାଇଛି ।



ପୁରୀରୁ ପ୍ରାୟ ୧୫୦ କି.ମି. ଦୂରରେ ଥିବା ବାଲେଶ୍ୱର ସହର ନିକଟରେ ମୀନ ଓ କଙ୍କଡ଼ା ଉପରେ ପ୍ରଚାର କରାଯାଇଛି ।



ପୁରୀରୁ ପ୍ରାୟ ୧୫୦ କି.ମି. ଦୂରରେ ଥିବା ବାଲେଶ୍ୱର ସହର ନିକଟରେ ମୀନ ଓ କଙ୍କଡ଼ା ଉପରେ ପ୍ରଚାର କରାଯାଇଛି ।

ସମସ୍ୟା ସମ୍ମୁଖୀନ କରି ପୁରୀରୁ ପ୍ରାୟ ୧୫୦ କି.ମି. ଦୂରରେ ଥିବା ବାଲେଶ୍ୱର ସହର ନିକଟରେ ମୀନ ଓ କଙ୍କଡ଼ା ଉପରେ ପ୍ରଚାର କରାଯାଇଛି ।

# ରାଜ୍ୟସ୍ତରୀୟ ଶିଳ୍ପୀ ଶିବିର ଭବ୍ୟାସିତ ମନମୋହିଲ୍ଲା ଜଞ୍ଜ କଣ୍ଠେଇ

ଭୁବନେଶ୍ୱର, ୧୮ (ସଂପାଦକ):—ରାଜ୍ୟସ୍ତରୀୟ ଶିଳ୍ପୀ ଶିବିର ଭବ୍ୟାସିତ ହେବ । ଏହା ମନମୋହିଲ୍ଲା ଜଞ୍ଜ କଣ୍ଠେଇ ପ୍ରାଙ୍ଗଣରେ ଆୟତ୍ତ ହେବ ।



ରାଜ୍ୟସ୍ତରୀୟ ଶିଳ୍ପୀ ଶିବିର ଭବ୍ୟାସିତ ହେବ ।

ଏହା ମନମୋହିଲ୍ଲା ଜଞ୍ଜ କଣ୍ଠେଇ ପ୍ରାଙ୍ଗଣରେ ଆୟତ୍ତ ହେବ । ଏହା ମନମୋହିଲ୍ଲା ଜଞ୍ଜ କଣ୍ଠେଇ ପ୍ରାଙ୍ଗଣରେ ଆୟତ୍ତ ହେବ ।



## ଅଭିଯାନୀ ପାଇଁ ଧ୍ୟାନ ଦେଇ କଳା ଅକାଦମୀ କାହି ଏବଂ କଳାକାର ଦେଖି କାହି ଅଭିଯାନୀ

# କଳା ନୈସର୍ଗିକ ପ୍ରତିମା ହେ, ଇସେ ପ୍ରୋତ୍ସାହନ କାହି ଜରୁରତ

କଳାକାର ହେଉଛନ୍ତି ପ୍ରକୃତ ସୃଷ୍ଟିକାରୀ ଏବଂ ସେମାନଙ୍କ କଳା ସୃଷ୍ଟିରେ ମନୁଷ୍ୟର ଅନ୍ତରାଳକୁ ପହଞ୍ଚାଇବା ସମ୍ଭବ ହୁଏ। କଳାକାରଙ୍କୁ ପ୍ରୋତ୍ସାହନ ଦେବା ଏବଂ ସେମାନଙ୍କ କଳା ସୃଷ୍ଟିକୁ ପ୍ରୋତ୍ସାହନ ଦେବା ହେଉଛି ଏକ ଜରୁରୀ କାର୍ଯ୍ୟ।



କଳାକାରଙ୍କୁ ପ୍ରୋତ୍ସାହନ ଦେବା ଏବଂ ସେମାନଙ୍କ କଳା ସୃଷ୍ଟିକୁ ପ୍ରୋତ୍ସାହନ ଦେବା ହେଉଛି ଏକ ଜରୁରୀ କାର୍ଯ୍ୟ।

## Thanks DHWANI-PRATIDHWNI

### ସୁନ ପ୍ରତିସୁନ

## ବାଲେଶ୍ଵରୀ ଜଗରାଣୀ ଏ ସାବିତ୍ରୀ ନନ୍ଦଙ୍କ ଏକାଦଶ ଉପଲକ୍ଷେ ଶିଳ୍ପୀ ଶ୍ରଦ୍ଧାଞ୍ଜଳି

ସାବିତ୍ରୀ ନନ୍ଦଙ୍କ ଶିଳ୍ପୀ ଶ୍ରଦ୍ଧାଞ୍ଜଳି ପାଇଁ ଧନ୍ୟବାଦ। ସେମାନଙ୍କ କଳା ସୃଷ୍ଟିରେ ମନୁଷ୍ୟର ଅନ୍ତରାଳକୁ ପହଞ୍ଚାଇବା ସମ୍ଭବ ହୁଏ।



### ଶିଳ୍ପୀ ଶ୍ରଦ୍ଧାଞ୍ଜଳି

କଳାକାର ହେଉଛନ୍ତି ପ୍ରକୃତ ସୃଷ୍ଟିକାରୀ ଏବଂ ସେମାନଙ୍କ କଳା ସୃଷ୍ଟିରେ ମନୁଷ୍ୟର ଅନ୍ତରାଳକୁ ପହଞ୍ଚାଇବା ସମ୍ଭବ ହୁଏ।

Dr. 19.11.2014, BALASORE EDITION

## ଶିଳ୍ପୀ ଶ୍ରଦ୍ଧାଞ୍ଜଳି ପାଇଁ ଧନ୍ୟବାଦ

କଳାକାର ହେଉଛନ୍ତି ପ୍ରକୃତ ସୃଷ୍ଟିକାରୀ ଏବଂ ସେମାନଙ୍କ କଳା ସୃଷ୍ଟିରେ ମନୁଷ୍ୟର ଅନ୍ତରାଳକୁ ପହଞ୍ଚାଇବା ସମ୍ଭବ ହୁଏ।



## ଧରିତ୍ରୀ ପତ୍ର

### ରଞ୍ଜନର ଧର୍ମ ବାଳ୍ୟପୁରୀର ସମର୍ଥନ ପତ୍ର

## ମଣିଷ ମନରେ ସାହିତ୍ୟ ସୃଷ୍ଟି ହେବା ଆବଶ୍ୟକ



କଳାକାରଙ୍କୁ ପ୍ରୋତ୍ସାହନ ଦେବା ଏବଂ ସେମାନଙ୍କ କଳା ସୃଷ୍ଟିକୁ ପ୍ରୋତ୍ସାହନ ଦେବା ହେଉଛି ଏକ ଜରୁରୀ କାର୍ଯ୍ୟ।

କଳାକାର ହେଉଛନ୍ତି ପ୍ରକୃତ ସୃଷ୍ଟିକାରୀ ଏବଂ ସେମାନଙ୍କ କଳା ସୃଷ୍ଟିରେ ମନୁଷ୍ୟର ଅନ୍ତରାଳକୁ ପହଞ୍ଚାଇବା ସମ୍ଭବ ହୁଏ।

# ସନ୍ଧ୍ୟାସୀ ଶିଳ୍ପୀ



ସନ୍ଧ୍ୟାସୀ ବେଶାଳୁଣୀ ଭିତରେ ସେ ଜଣେ ସୁଦକ୍ଷ ଶିଳ୍ପୀ । ଚିତ୍ର ପାଇଁ ସେ ପୂର୍ଣ୍ଣ ସମର୍ପିତ । ଜାଣୁନି, ହେଉ ଅବା ବାଲୁକା ବଳା ବା ପରଚିତ୍ର-ସ୍ୱରୂପ ଚାନ୍ଦ ବାସନା । ଗାନ୍ଧୀଜୀଙ୍କ ଜଳା, ସଂସ୍କୃତିରୁ ସୁରକ୍ଷା ଦେବା ପାଇଁ ଗୀତ ଜିଞ୍ଜି ବର୍ଷ ଧରି ସେ ଚଳାଇଛନ୍ତି ସଂଗ୍ରହ । ତାଙ୍କ ପରିଚଳନାରେ ଆଠୋଡିଟ ହୋଇଅଛୁଛି ଜଣ ଜଣଙ୍କର ବାହାଘର, ନଦୀମାତୃକା ପୂଜା, ଲକ୍ଷ୍ମେ କନ୍ୟାଘାତ ଯୋଗି ପ୍ରଭୃତି ନିଆରା କାର୍ଯ୍ୟକ୍ରମ । ସେ ଆଉ କେହି ନୁହନ୍ତି । ସବୁଠି ପ୍ରିୟ ଶିଳ୍ପୀ ଦେଶୁ ଦାସ । ଭାରତୀୟ ବାସକ ଆଲୋଷ୍ୟ.... ।

କୋ ଦେଶରୁଣ, ଚରିତ୍ରଧରୀ ବିଦଗନ୍ଧୀର ଉପେଦ୍ୟୁକ୍ତର ପରିଚୟ ନା । ପୁଣି ସେହିଭଳି ଯେ କେହି ତାଙ୍କୁ ଏହି ପରିଚୟରେ ଉପଭୋଗ କରିବା । ତେବେ ସେ ସନ୍ଧ୍ୟାସୀ ବେଶରେ ସତେ ସୁଖ ଶିଳ୍ପୀ । ତେବେ ସେ ଚିତ୍ର ଆଙ୍କିବା, ଯେତେ ଉତ୍ତମ ଚିତ୍ର ଦେଖାଇ ଯାନ୍ତେ । ପୁଣି ଯେତେ ଖରାପ କଲେ ଯାଏ କିମ୍ବା ଯେତେ ଚିତ୍ର ଦେଖା ଦେଖାଯେବା ପାଇଁ ତାଙ୍କୁ ଦିଅନ୍ତି । ତେଣୁ ତତକାଳର ଯେତେବେଳେ ଶିଳ୍ପୀ ଦେଖୁ ଯାଏ ।

ସନ୍ଧ୍ୟାସୀର ଶିଳ୍ପୀ ଦାସ ପୁଣି ସୁନ୍ଦରାଜୀର ଗୋଲ୍ଡ୍‌ସ୍ ଚଢ଼ାଏ ଯୁଦ୍ଧ ଚଳଣି ଚିତ୍ରକଳାକୁ ଶିଳ୍ପୀ ତାଙ୍କ ସମସ୍ତଙ୍କୁ ଦେଖି ଦେଖାଯିବେ କେଜାଣିବିଧା । ଶତ୍ରୁ ଯୋଦ୍ଧା ଓ ଯେତେବେଳେ ଯେ ଶିଳ୍ପୀ ଦେଖା ଦେଖାଯାନ୍ତେ । ଯେତେବେଳେ ଦେଖା ଦେଖା ଯାଏ । ଚିତ୍ରକଳାରେ ବିଭିନ୍ନ ଶିଳ୍ପୀ ଦାସ, କଣ୍ଠ ଦେବା ଶିଳ୍ପୀଙ୍କର ଚର୍ଚ୍ଚା ହୋଇଛି । ଯେତେବେଳେ ଦେଖା ଦେଖା ଯାଏ, ସମସ୍ତଙ୍କୁ ଦେଖା ଦେଖା ଯାଏ । ଯେତେବେଳେ ଦେଖା ଦେଖା ଯାଏ, ସମସ୍ତଙ୍କୁ ଦେଖା ଦେଖା ଯାଏ ।

ସନ୍ଧ୍ୟାସୀର ଶିଳ୍ପୀ ଦାସ ପୁଣି ସୁନ୍ଦରାଜୀର ଗୋଲ୍ଡ୍‌ସ୍ ଚଢ଼ାଏ ଯୁଦ୍ଧ ଚଳଣି ଚିତ୍ରକଳାକୁ ଶିଳ୍ପୀ ତାଙ୍କ ସମସ୍ତଙ୍କୁ ଦେଖି ଦେଖାଯିବେ କେଜାଣିବିଧା । ଶତ୍ରୁ ଯୋଦ୍ଧା ଯେତେବେଳେ ଦେଖା ଦେଖା ଯାଏ, ସମସ୍ତଙ୍କୁ ଦେଖା ଦେଖା ଯାଏ । ଯେତେବେଳେ ଦେଖା ଦେଖା ଯାଏ, ସମସ୍ତଙ୍କୁ ଦେଖା ଦେଖା ଯାଏ ।



ସନ୍ଧ୍ୟାସୀର ଶିଳ୍ପୀ ଦାସ ପୁଣି ସୁନ୍ଦରାଜୀର ଗୋଲ୍ଡ୍‌ସ୍ ଚଢ଼ାଏ ଯୁଦ୍ଧ ଚଳଣି ଚିତ୍ରକଳାକୁ ଶିଳ୍ପୀ ତାଙ୍କ ସମସ୍ତଙ୍କୁ ଦେଖି ଦେଖାଯିବେ କେଜାଣିବିଧା । ଶତ୍ରୁ ଯୋଦ୍ଧା ଯେତେବେଳେ ଦେଖା ଦେଖା ଯାଏ, ସମସ୍ତଙ୍କୁ ଦେଖା ଦେଖା ଯାଏ । ଯେତେବେଳେ ଦେଖା ଦେଖା ଯାଏ, ସମସ୍ତଙ୍କୁ ଦେଖା ଦେଖା ଯାଏ ।

## ପରିଦିଅଁ ଅଜ୍ଞାନ ପାଇଁ ଚିତ୍ରକରଙ୍କୁ ସ୍ୱାକୃତି



ସନ୍ଧ୍ୟାସୀର ଶିଳ୍ପୀ ଦାସ ପୁଣି ସୁନ୍ଦରାଜୀର ଗୋଲ୍ଡ୍‌ସ୍ ଚଢ଼ାଏ ଯୁଦ୍ଧ ଚଳଣି ଚିତ୍ରକଳାକୁ ଶିଳ୍ପୀ ତାଙ୍କ ସମସ୍ତଙ୍କୁ ଦେଖି ଦେଖାଯିବେ କେଜାଣିବିଧା । ଶତ୍ରୁ ଯୋଦ୍ଧା ଯେତେବେଳେ ଦେଖା ଦେଖା ଯାଏ, ସମସ୍ତଙ୍କୁ ଦେଖା ଦେଖା ଯାଏ । ଯେତେବେଳେ ଦେଖା ଦେଖା ଯାଏ, ସମସ୍ତଙ୍କୁ ଦେଖା ଦେଖା ଯାଏ ।

## ଜନ ଜାଗରଣ ଜାଗର ଯାତ୍ରା



ସନ୍ଧ୍ୟାସୀର ଶିଳ୍ପୀ ଦାସ ପୁଣି ସୁନ୍ଦରାଜୀର ଗୋଲ୍ଡ୍‌ସ୍ ଚଢ଼ାଏ ଯୁଦ୍ଧ ଚଳଣି ଚିତ୍ରକଳାକୁ ଶିଳ୍ପୀ ତାଙ୍କ ସମସ୍ତଙ୍କୁ ଦେଖି ଦେଖାଯିବେ କେଜାଣିବିଧା । ଶତ୍ରୁ ଯୋଦ୍ଧା ଯେତେବେଳେ ଦେଖା ଦେଖା ଯାଏ, ସମସ୍ତଙ୍କୁ ଦେଖା ଦେଖା ଯାଏ । ଯେତେବେଳେ ଦେଖା ଦେଖା ଯାଏ, ସମସ୍ତଙ୍କୁ ଦେଖା ଦେଖା ଯାଏ ।





ସ୍ମରଣୀୟ ପିଲାଦିନ



# ଶିଳ୍ପୀ କେଶୁ ଦାସ

**ପ**ଞ୍ଚମ ଶ୍ରେଣୀ ଶେଷ ହେବା ପର୍ଯ୍ୟନ୍ତ ହଷ୍ଟାକ୍ଷର ଲେଖିବା ଯେତିକି କଷ୍ଟ ନ ଥିଲା, ଦେଖି କଷ୍ଟ ଥିଲା ଦୈନିକ ନୂଆ ନୂଆ ଲେଖିବା । ବେଳେ ବେଳେ ବାପଙ୍କ ସହାୟ୍ୟ ମାଗିଲେ, ବାପ ସେହି ରୋଟିଏ ଗୀତ ଲେଖିବାକୁ ଜହଡ଼ି — ଥିଲେ ଆଉ ପଛେ ଗୁଣ ହଜାର, ଚରିତ୍ର ନ ଥିଲେ ସବୁ ଅସର । ସବୁ ଶ୍ରେଣୀରେ ଦଶ ଅରବୁ ଲକ୍ଷ କରି ୫୦ ଅରବୁ ଅଧିକ ଅର ଏହି ଗୀତଟି ଲେଖିଥିବି ହଷ୍ଟାକ୍ଷର ଖାତାରେ । ଗୁଣ କଣ ବା ଚରିତ୍ର କଣ ବୁଝିବାକୁ ତର ନ ଥିଲା । ତର ତର ହୋଇ ଲେଖିଥିବୁ ମାତ୍ରରୁ ବଞ୍ଚିବା ପାଇଁ । ହଷ୍ଟାକ୍ଷର ପାଇଁ ସିନା ମାତ୍ର ଖାଇନି, କିନ୍ତୁ ପାଠ ନ କରି କ୍ଲାସରେ ବସି ଚିତ୍ର ଆଙ୍କୁଥିଲି ବେଳି ମାତ୍ର ଖାଇ । ପଞ୍ଚମ ଶ୍ରେଣୀରେ ପତ୍ର ସହ ଯୋଡ଼ି ଆମର ଚିତ୍ର ଛଙ୍ଗ ଖାତାରେ ଆଙ୍କିଥିଲି । ନୂଆ କରି ଆସିଥିବା ଆମ ଗାର୍ଡର ଯୁବକ ସାର ଦୁବିମଳ ପରିଡ଼ା ମୋ ଛଙ୍ଗ ପାଖରେ ନଲି କଳିତର ଗୋଲ ମାରି ଲେଖି ଦେଲେ — ନକଲ କର ନାହିଁ । ମୁଁ ନକଲର ମନେ ଭାଣି ନ ଥିଲି । ମୋତେ ପ୍ରଶ୍ନାସ କରିଛନ୍ତି ମନେ ମନେ ଭାବି କ୍ଲାସରେ ପ୍ରଥମ ହେଉଥିବା ବାମୋଦର ଦାସକୁ ଖୁସି ହୋଇ ଦେଖାଇଲି । ସେ ମୁରୁକି ହସି ନକଲର ମାନେ ବୁଝାଇ ଦେଲା । ମୁଁ ବୁଝି

**ବାଲେଶ୍ୱରୀ କଳା  
କେନ୍ଦ୍ରର  
ନିର୍ଦ୍ଦେଶକ ଶିଳ୍ପୀ  
କେଶୁ ଦାସ ନିଜ  
ପିଲାଦିନ  
ସଂପର୍କରେ ଯାହା  
କୁହନ୍ତି ।**

ଅବୁଝା ରହି ସରକୁ ବୁଝାଇବାର ସହସ କୁଟାଳ ପାରି ନ ଥିଲି । ତେବେ ଏକାଦଶ ଶ୍ରେଣୀ କାନ୍ଥରେ ଯେତେବେଳେ ମହାପୁରୁଷ ମାନଙ୍କ ଚିତ୍ର ରଙ୍ଗ ଦେଇ ଆଙ୍କିଲି, ସେତେବେଳେ ମାଧୁ ସାର ବିଶ୍ୱେଶ୍ୱର ମାଲଟି କହିଲେ — ତୁମର ଆର୍ଟ ଲଲ ହେଉଛି, ତମେ ଖଲ୍ଲିକୋଟ ଆର୍ଟ କଲେଜରେ ପଢ଼ । ଛୋଟ ବେଳୁ ଛବି ଦେଖିବା ଓ ଆଙ୍କିବା ମୋର ପ୍ରବଳ ଆଗ୍ରହ ଥାଏ । ମୋ ବଡ଼ଭାଇ କାନ୍ଥୁ ଚରଣ ଦାସଙ୍କ ସୁନ୍ଦର ଛଙ୍ଗ ସବୁ ମୋତେ ଆଙ୍କିବା ପାଇଁ ଦେଖି ପ୍ରେରଣା ଯୋଗାଇଥିଲା । ବାଲେଶ୍ୱର ସଦର ମହକୁମାଠାରୁ ୩୫ କିମି ଦୂରରେ ଥିବା ବଙ୍ଗୋପସାଗର କୂଳର ଅପାଭେଇ ଜାଗାରେ ମୋ ଗାର୍ଡା ଦୁବଳାଗଡ଼ି । ମୋର ଏକାଦଶ ଶ୍ରେଣୀ ପର୍ଯ୍ୟନ୍ତ ଗାର୍ଡାରେ କଟିଥିଲା ଜଣେ ନିପଟ ମପସଲି ପିଲା ଭାବେ । ସେହି ମପସଲି ବାଟ ଏବେ ବି ବେଳେ ବେଳେ ବାହାରି ପଡ଼େ । ଆମ ସମସର ସବୁ ଗାର୍ଡାରେ ସବୁ ପିଲା ପରି ମୁଁ ବି ପାଠ କରି ନଥିଲେ ମାତ୍ର ତରରେ ଗାଲରେ ଯେତେକ ଭିଜର ଘରକୁ ଯେଉଁଯାଏ ବା ପଠିଲି ଧନ ଖେତ ଭିତରେ ଛୁଟି ଦୂପହରେ ଘରେ ହଜର ହେଉଯାଏ । ସାର୍ବଜ ମାତ୍ରକୁ ଭାରି ତର ଥାଏ । ସାଙ୍ଗଠାରେ କଳିଗେଳ କି ମାରପିଟ୍ କରିବା ସାହସ କେବେ ବି କରିନି । ତେବେ ହାଲ ସ୍କୁଲରେ ହଷ୍ଟେକରେ ଥିବା ବେଳେ ସାଙ୍ଗଠା ମୋକରେ ମେସ୍ ପାଇଁ ପନି ପରିବା, ପଇଡ଼,ନଡ଼ିଆ ଇତ୍ୟାଦି ଚୋରି କରିଛୁ । ଆମ ନିଜ ବାଡ଼ିକୁ ଯାଇ ମଧ୍ୟ ବୋଇତାକୁ ବି ଚୋରି କରିଛୁ । ସେମିତି କିଛି ମନେ ରଖିଲା ଭଳି ବା ଲେଖିଲା ଭଳି ମୋର ପିଲା ବେଳ ଦୁର୍ଦ୍ଦ । ତେବେ ୧୯୭୨ ମସିହା ମୋର ଷଷ୍ଠ ଶ୍ରେଣୀରେ ପଢ଼ୁଥିବା ବେଳର କଥା । ନରଠେ ସରକାର ତରପକୁ ଓଡ଼ିଶାର ମସଜାଦାମାନଙ୍କ ଚିକାଶ ପାଇଁ ରୋଟିଏ ପ୍ରକଳ୍ପ ଆରମ୍ଭ କରିଥିଲେ । ସର୍ଭେ କରିବା ପାଇଁ ଆମ ବାହାବକପୁର ନଦୀମୁହାଣକୁ ଆସିଥିଲେ । ଅଳ୍ପ କିଛି ତଜା ଥିବା ଫାକା ମୁହାଣରେ ନରଠେର ଚିନିକଣ ଧନ ଧନ ଲୋକ ପଟୋ ଉଠାଉଥିଲେ । ଆମେ ତିନି ବନ୍ଧୁ ଲୁପଟି ବେରା, ସୁଶାନ୍ତ ଦି କ୍ଲାସରେ ବହି ବସ୍ତାନୀ ଥୋଇ ପରେନରମାନଙ୍କୁ ଦେଖିବା ପାଇଁ ଆସିବୁ ରୋଟିଏ କିମି ଦୂରରେ ଥିବା ମୁହାଣକୁ । ସେତେବେଳେ ସ୍କୁଲମାନଙ୍କରେ କୌଣସି ସ୍କୁଲ ଛେସ ନ ଥିଲା । ଆମେ ତିନି ଜଣ କିନ୍ତୁ ଗାଡ଼ ନାକ ରଙ୍ଗର ଜମା ପିନ୍ଧିଥିଲୁ । ସେମାନେ ପଟୋ ଉଠାଇଲା ବେଳକୁ ଆମେ ତିନିଜଣ କ୍ୟାମେରା ଆରକୁ ଆସି ଯାଇଥାଉଁ । ଆମର ଏଭଳି ପଟୋ ଉଠାର ଆଗଭର ସେମାନେ ହସି ହସି ଛାଟାରେ ଯାହା କହିଲେ, ତାକୁ ଓଡ଼ିଆ ଅପିସର ଜଣେ ଓଡ଼ିଆରେ ବୁଝାଇ ଦେଲେ — ଏଠି ତମେମନେ ନିଆରା, ବଡ଼ ହେଲେ ନିଆରା ମଣିଷ ହେବ । ♦



# ODIA ARTWORKS TO ADORN BANGALORE STREET FEST



POST NEWS NETWORK

**BALASORE:** Balasore-based lacquer artiste Kesu Das is all set to participate in the 17th edition of 'Chitra Santhe', an annual art fair of Bangalore January 5.

The highly popular street art fest is renowned as one of India's largest street fairs celebrating art.

The fair is organised by Karnataka Chitrakala Parishath, an institute which was established in 1960. The annual one-day event reportedly drew over 400,000 people last year. The artists include

painters, sculptors, body artists, cartoonists, and more.

The 16th edition of the festival is dedicated to Mahatma Gandhi to mark his 150th birth anniversary. On-the-spot sketching, tattoos, and

caricature drawing are also popular draws. The art works are priced from Rs 100 to Rs 4 lakh, according to the organisers.

Interacting with **Orissa POST**, Das said, "It's the first time that lacquer art will be displayed at the art fair. 20% of the total profit will be donated to Horseshoe Crab Research Institute at Balasore. I am going to display 20 paintings of mine and they are all unique in pattern and style as well as in creativity."

## CELEBRATING ART



■ The highly popular fest is renowned as one of India's largest street fairs celebrating art

■ 20 per cent of the profit earned by Kesu Das from the fest will be used for research on conservation of Horseshoe crabs

Das is the only artiste from Odisha to be nominated for the fair. More than 1500 stalls will exhibit art works from across globe.

Out of seventeen thousands applicants only 1500 are shortlisted



to participate in the fair. Thousands of artists from home and abroad comprising art lovers, senior and junior artistes buy these masterpieces while visiting the mega affair.

The profit earned by Das from the fest will be used for research on conservation of Horseshoe crabs. It is one of the endangered

species found mostly near the coast of Bay of Bengal in Balasore. Their natural ecosystem is getting destroyed by a number of causes: coastal fishing near the estuary, dumping of chemical colour based idols during Hindu festivals and plastic waste.

Lacquer is non-toxic, bio degradable, eco-friendly and safe natural material for various applications of human contact and consumption. It possesses some unmatched physio-chemical properties for surface coating. Demand for safe natural materials for human contact and consumption is on the rise.

However, artists making lacquer dolls are struggling for livelihood due to lack of promotion of the art by the government. Das is promoting natural colours with the paintings on Horseshoe crabs. He is the recipient of senior Research Fellowship, Ministry of Culture, Govt. of India.

Possessing anti-moisture and anti-termite properties, lacquer paintings are resistant to high temperatures and can be touched with bare hands.



# leisure



**DIAZ MAY R**  
Two years after retire from acting Diaz has teased movies. In an in UK, the Charlie "never going to her potential re

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Most of your time will be spent in work. Most of your time will be spent in work. Most of your time will be spent in work. Most of your time will be spent in work.

**VIRGO**

Most of your time will be spent in work. Most of your time will be spent in work. Most of your time will be spent in work. Most of your time will be spent in work.

**LIBRA**

Most of your time will be spent in work. Most of your time will be spent in work. Most of your time will be spent in work. Most of your time will be spent in work.

**SCORPIO**

Most of your time will be spent in work. Most of your time will be spent in work. Most of your time will be spent in work. Most of your time will be spent in work.

## Odia artists' tribute to corona warriors

Artist Kenu Das has erected a memorial to pay homage to the healthcare workers who lost their lives battling the pandemic



A painting made by artist Chakrabarti Bhanu

HEARTS BEAT TOGETHER

**BHUBANESWAR:** Corona virus, the most contagious disease has not only brought the entire world into lockdown, but a very large section of global population into lockdown. However, there are people like health care and police personnel, sanitation workers, nurses and services such as postal, ATMs and petrol pumps. For long hours the nation running during these hours of distress. They are heroes who are acknowledged and they are called as warriors.

A few artists, in a bid to appreciate the contribution of these brave hearts and to motivate them, paid tribute through their artworks.

Ekramul Haque Bhanu Das is a well known painter in the city of Odisha. Das, with the help of his family members, has set up a memorial at Daboliagarh in Bhubaneswar to pay tribute to the frontline workers who have sacrificed their lives fighting the pandemic. He has used some material like them aged tyres, broken files and others to set up the memorial pillar.

The artist, while interacting with **ORISSA POST**, said "This is a small tribute to those who have laid down their lives in fighting against coronavirus. My wife participated in the same. I will also install several idols of these martyrs near the memorial to recall their contributions."

Painter Chakrabarti Bhanu, who also works as a professor in Utkal University of Culture, Bhubaneswar, said that the

of coronavirus in his nation. "I have observed that many people are looking for the lockdown rules putting them at a higher risk. They must realize that the virus can eliminate a large section of world population in no time. Therefore, there is a need to follow the rules and maintain social distancing," he said.

Ekramul was comparing the outbreak with a Chinese outbreak that erupted in the midst of an epidemic.

Painter Ekramul Haque Bhanu Das, who also works as a professor in Utkal University of Culture, Bhubaneswar, said that the

"My plan is to do a collection of paintings in the style of a poster. I will do a poster, a hospital nurse, an ambulance worker or a sanitation worker. They all are amazing heroes for me," said the painter who took nearly seven days to complete the painting.

Achary is a member of the Odisha House of Representatives. He is also a member of the Odisha House of Representatives. He is also a member of the Odisha House of Representatives.



A memorial setup by artist Kenu Das and his family members

# ଧରିତ୍ରୀ ତା ୨୭-୪-୨୦ ୧୪

## ବର୍ତ୍ତମାନରେ କରୋନା ଯୋଦ୍ଧା ଶହୀଦ ସ୍ମୃତିସ୍ତମ୍ଭ

ଭୁବନେଶ୍ୱର, ୨୫/୪/୨୦ (ବି.ଏଚ୍.ଏ.)

### ଶିଳ୍ପୀ କେଶୁ ଦାସଙ୍କ ଅଭିନବ ପ୍ରୟାସ

ସାରା ଦେଶ ଏବେ କରୋନା ପାଇଁ ଲଢ଼ାଉରତନରେ ରହିଛି। ସମସ୍ତେ ସରକାରଙ୍କ ନିର୍ଦ୍ଦେଶ ମାନି ନିଜ ନିଜ ଘରେ ରହୁଥିବା ବେଳେ ଦୁରାନ୍ତା ଦେବା ପାଇଁ ଚାକ୍ଷୁର, ବାୟୋଲୋଜି, ଯୋଗି, ପ୍ରତିରୋଧିକ ଅଧିକାରୀ ଓ ସମାଜସେବା ଆନ୍ଦୋଳ ଆଦିକରି। ସବୁ ବିଭାଗରେ ମଧ୍ୟ ନିଜ ନିଜ ପ୍ରକାରେ କରୋନାକୁ ସମ୍ମୁଖୀନ କରିଛନ୍ତି। ସବୁ ଡାକ୍ତର, ଯୋଗି, ବାୟୋଲୋଜି କରୋନା ପତା ବଳି ନିଜର ଆକ୍ରମଣ ସହ୍ୟପାଇଛନ୍ତି। ସେମାନଙ୍କ ମଧ୍ୟରୁ କେତେକଙ୍କ ପ୍ରାଣ ବିଚାରଣ ହୋଇଛି। ସେମାନେ ଆଜି ଦେଶ ପାଇଁ ଲଢ଼େ ଚଳେ ଶହୀଦ। ଶହୀଦଙ୍କୁ ସମ୍ମାନ ଜଣାଇ ବାବଦକୁ ନିଜା ସେବା ବୃଦ୍ଧି ପ୍ରୋତ୍ସାହନ ଗ୍ରାମର ଶିଳ୍ପୀ କେଶୁଦାସ ପରିଭାଷ ଏବଂ କରୋନା ଯୋଦ୍ଧା ଶହୀଦ ସ୍ମୃତି ସ୍ତମ୍ଭ ତିଆରି କରିଛନ୍ତି।



କରୋନା ପାଇଁ ପରିଚାଳନା ବହୁତାଂଶ ପରିଚାଳନା ଦାୟ, ପୁରୁଷା ଭକ୍ତବରଣ ଦାୟ, ପୁଅ ଅଭିନବ ଦାସ ଓ ନାହି ରାମାକ ମାତୃ ପ୍ରପୁତ୍ର ସହଯୋଗ କରିଥିଲେ। ଏହା କରୋନା ଯୋଦ୍ଧା ପାଇଁ ପ୍ରଥମ ଶ୍ରଦ୍ଧା ସ୍ମୃତି ସ୍ତମ୍ଭ ବୋଲି ଶିଳ୍ପୀ ଦାସ ବାବଦ କରିଛନ୍ତି। ଆଗାମୀ ଦିନରେ ଏହାକୁ ଅଧିକ ବୃଦ୍ଧି ଓ ଆକର୍ଷଣୀୟ କରାଯାଇ କରୋନା ଶହୀଦମାନଙ୍କର ସ୍ମୃତିସ୍ତମ୍ଭ ଓ ବିବରଣୀ ସବୁ ସ୍ମୃତି ରଖାଯିବ ବୋଲି ସ୍ତମ୍ଭୀ ଦେଖାଯିବ।

ଏହାକୁ ସମ୍ମାନ ପାଇଁ ପରିଚାଳନା ବହୁତାଂଶ ପରିଚାଳନା ଦାୟ, ପୁରୁଷା ଭକ୍ତବରଣ ଦାୟ, ପୁଅ ଅଭିନବ ଦାସ ଓ ନାହି ରାମାକ ମାତୃ ପ୍ରପୁତ୍ର ସହଯୋଗ କରିଥିଲେ। ଏହା କରୋନା ଯୋଦ୍ଧା ପାଇଁ ପ୍ରଥମ ଶ୍ରଦ୍ଧା ସ୍ମୃତି ସ୍ତମ୍ଭ ବୋଲି ଶିଳ୍ପୀ ଦାସ ବାବଦ କରିଛନ୍ତି। ଆଗାମୀ ଦିନରେ ଏହାକୁ ଅଧିକ ବୃଦ୍ଧି ଓ ଆକର୍ଷଣୀୟ କରାଯାଇ କରୋନା ଶହୀଦମାନଙ୍କର ସ୍ମୃତିସ୍ତମ୍ଭ ଓ ବିବରଣୀ ସବୁ ସ୍ମୃତି ରଖାଯିବ ବୋଲି ସ୍ତମ୍ଭୀ ଦେଖାଯିବ।

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# World Clay Day celebrated in Balasore, Bhadrak



POST NEWS NETWORK

**Bhubaneswar:** In a bid to create awareness on the power of Mother Nature, several artists in Balasore and Bhadrak districts Tuesday observed World Clay Day.

Led by lacquer artist Keshu Das, as many as 30 clay sculptors smeared clay on their bodies at Dubalgadi in Balasore.

"It is believed that clay absorbs the negativity which is why we are celebrating the day," said Priyanka

Samal, one of the artists from Balasore.

Several other artists along with environmental activist and Supreme Court lawyer Radhakant Tripathy also celebrated the day at Bhadrak.

Tripathy stated that its time to get closer to the Mother Earth and relish being a part of the soil. He has been observing the day since the year 2010 to generate awareness on environment and develop a bond between the nature and human beings.

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## Discover The World Of Kumbhakshetra

A COMMUNITY-MANAGED ECOTOURISM SITE IN THE INTERIORS OF BALASORE SUSTAINS THE WELL-BEING OF THE LOCAL PEOPLE BESIDES IMPROVING THEIR LIVES

Gobinda Dalai

**K**umbhakshetra, a community-managed ecotourism site in little known Babandha village in the hinterlands of Northern Odisha in the district of Balasore, is unique in terms of its offerings to people. Located at the foothills of Kuldaha Bioreserve, this innovatively made ecotourism site is a feast for Nature lovers. Mostly inhabited by approximately 350 Madia tribal potter families in and around Bugalbandha water reservoir, the place is not only the confluence of streams flowing from Kuldaha, but also a meeting place of ancient art and culture with a touch of rural aesthetics.

The name 'Kumbhakshetra' is inspired by the tradition of the potter



PHOTOS: GOBINDA DALAI

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Wellness camps for senior citizens and exposure to tribal life and culture by being a part of the community are also on the cards

communities who have retained their terracotta and earthen pot making skills through the years. Balasore city-based lacquer artist and activist Silpi Kesudas visited this region in 2011 to revive and bring to the fore the art and craft and intangible heritage like the Adivasi dance during Madia Karama festival and unique rural games using earthen pots. Villagers celebrate the festival together by singing and dancing on their folk songs. Situated 25 km from the nearest Balasore Railway Station and 14 km from Sergarh on NH-16, the place offers a scenic stay in the lap of Nature away from the humdrum of city life.

One can wake up to the chirping of

birds from Kuldaha Bioreserve which is the abode of several endangered wild animal species like Asiatic elephant, leopard, gaur, mouse deer, pangolin, ratel, giant squirrel etc. Besides, bird species like hill myna, woodpecker, hornbill and eagles are also found in the sanctuary. In fact, one will hardly hear any cacophony of vehicles as the travel to the location starts with a self-propelled country boat. Uniquely designed and made with natural materials, the place is replete with bounties from the forest, Madia Karama Puja, which is a folk festival of the tribal potters of the village, is usually observed in the Odia month Bhadra on Sukla Ekadashi and Dwadashi according to Hindu moon calendar every year.

Major attractions here include a Tree House, Boating facility in traditional pot based boats, Boat House, vegetable gar-



den where more than 20 varieties of leafy vegetables are grown and a chance to taste five types of herbal tea.

"Kumbhakshetra is part of us. We don't see it as a project, it is a part of our village life," says Baidyanath Behera, a senior potter from the Madia community associated with this initiative. "Every aspect of the eco stay reflects our food, life, culture and tradition. We are the ones who have beautified the place with our traditional painting and artefacts. We are proud of it," says Suhagini, a lady potter from the village.

The idea behind Kumbhakshetra was to help the local economy thrive. "When I came here for the first time, I was enamoured by the natural beauty of the region coupled with the unique art and simplicity of the people. I thought of doing something meaningful with them, not for them. That is the philosophy of our effort. The village and villagers are with us in every aspect of our planning changes for this place with minimal interference. After all, the place is endowed with adequate scenic beauty," says Kesudas who is the main architect of the space. Wellness camps for senior citizens, exposure to tribal cuisines, and appreciation of the tribal art and artefacts by being a part of the community are also on the cards.

> Share your views on this with us at [Irene.Saha@timesgroup.com](mailto:Irene.Saha@timesgroup.com)

# ଜଉକଣ୍ଠେଇ କଳାର ଡିଜାଇନ୍ ଡେଭଲପମେଣ୍ଟ କାର୍ଯ୍ୟକ୍ରମ ଉଦ୍‌ଘାଟିତ

ବାଲେଶ୍ୱର, ୨୨/୯ (ଆ.ପ୍ର): ବାଲେଶ୍ୱର ଜଉ କଣ୍ଠେଇ କଳାର ଡିଜାଇନ୍ ଡେଭଲପମେଣ୍ଟ କାର୍ଯ୍ୟକ୍ରମ ଶୁକ୍ରବାର ବାମପଦାର କଇଁରଡିଆରେ ଅନୁଷ୍ଠିତ ହୋଇପାରିଛି । ବାଲେଶ୍ୱର ଲୋକକଳା ଜଉ କଣ୍ଠେଇ କଳା ଓ କଳାକାରର ବିକାଶ ପାଇଁ ଓଡ଼ିଶା ସରକାରଙ୍କ ହସ୍ତଚତ୍ତ, ବୟନ ଓ ହସ୍ତଶିଳ୍ପ ବିଭାଗର ଜାପାସିଡି ବିଲଡିଂ ପ୍ରୋଗ୍ରାମ ଅନ୍ତର୍ଗତ ଡିଜାଇନ୍ ଡେଭଲପମେଣ୍ଟ କାର୍ଯ୍ୟକ୍ରମ ରାଜ୍ୟ କଳା ଓ ହସ୍ତଶିଳ୍ପ ବିକାଶ ଅନୁଷ୍ଠାନ, ଭୁବନେଶ୍ୱର ସହାୟତାରେ ସହକାରୀ ନିର୍ଦ୍ଦେଶକ (ହସ୍ତଶିଳ୍ପ)ଙ୍କ ପକ୍ଷରୁ ଏହି କାର୍ଯ୍ୟକ୍ରମର ଆୟୋଜନ କରାଯାଇଥିଲା । ଏଥିରେ ୩୦ ଜଣ ଜଉ କଣ୍ଠେଇ ଶିଳ୍ପୀ ଅଂଶଗ୍ରହଣ କରିଥିଲେ । ଏହି ଉଦ୍‌ଘାଟନା ଉତ୍ସବରେ ଉପନିର୍ଦ୍ଦେଶକ ଅରୁଣ କୁମାର ମଣ୍ଡଳ ଅଧ୍ୟକ୍ଷତା କରିଥିଲେ । ମୁଖ୍ୟ ଅତିଥି ଭାବେ ଓଡ଼ିଶା ଶିଳ୍ପୀ ମହାସଂଘର ସଭାପତି ଉତ୍ତମ କୁମାର ମହାନ୍ତି, ଜଉକଳା ଓ କଳାକାରର ବିକାଶ ପାଇଁ ସମସ୍ତଙ୍କୁ ଆଗେଇ ଆସିବାକୁ କହିଥିଲେ । ସମ୍ମାନିତ ଅତିଥି ଶିଳ୍ପୀ କେଶୁ ଦାସ, ବାସନ୍ତୀ ନାୟକ ଓ ଡିଜାଇନର ମାନସ ରଞ୍ଜନ ନାୟକ ଜଉକଳାର ଗୁଣାତ୍ମକ ଓ ପ୍ରୟୋଗାତ୍ମକ ଦିକ୍ଷୟରେ ଗୁରୁତ୍ୱରୋପ କରିଥିଲେ । ସହକାରୀ ନିର୍ଦ୍ଦେଶକ (ହସ୍ତଶିଳ୍ପ) ବାଲେଶ୍ୱର କାର୍ଯ୍ୟାଳୟ ପକ୍ଷରୁ ଦେବାଶିଷ ପାତ୍ର, କୁଅଁର ମାରଣ୍ଡି ଶିଳ୍ପୀଙ୍କୁ କାର୍ଯ୍ୟକ୍ରମର ଧାରା ଓ ଉପକରଣ ବଖନି କରିଥିଲେ ।



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# ନୂଆ ବଜାର ବାଣୀ ହୋଟେଲ ଗଳିରେ ୧୨ତମ ଜଉକଣ୍ଠେଇ ବାହାଘର

କୁମାର  
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ଏ ପ୍ରସାର  
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ବାଲି ଆଶା  
ଲଲେ ଯୁବ  
ପ୍ରକ୍ରିୟାରେ

ବାଲେଶ୍ଵର, ୧୫/୦୫  
(ଓସବୁଧ): ବାଲେଶ୍ଵରୀ  
ଲୋକକଳା ଲୋକସଂସ୍କୃତି  
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ସ୍ଥାନୀୟ ନୂଆ ବଜାର ବାଣୀ  
ହୋଟେଲ ଗଳିରେ ମହିଳା ଓ  
ଶିଶୁ ମାନଙ୍କ ଦ୍ଵାରା ୧୨ତମ  
ଜଉକଣ୍ଠେଇ ବାହାଘର ପାଇଁ  
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ଓ କନିଆଁ କର୍ତ୍ତା ବନିତା  
ବେହେରା ଏବଂ ସେକ୍ଟ୍ରିଷ୍ଟି,  
ଯୁବ ବିକାଶ ର ଗୋବିନ୍ଦ  
ଦଳାଇ, ବାଲେଶ୍ଵରୀ  
ଜଉକଣ୍ଠେଇ ବାହାଘରର  
ଆବାହକ ଶିଳ୍ପୀ କେଶୁଦାସ,  
କନକଲତା ଦାସ ପ୍ରମୁଖ ସମ୍ମାନିତ  
ଅତିଥି ଯୋଗ ଦେଇ ହଳଦୀ

ମଖା ଓ ଗାଧୁଆ ପର୍ବ ସାମିଲ  
ହୋଇ ଥିଲେ । କାର୍ଯ୍ୟକ୍ରମର  
ମୁଖ୍ୟ ପୁରୋଧା ତଥା ଜଉକଣ୍ଠେଇ  
ଶିଳ୍ପୀ ରାଜେଶ ବେହେରା ପ୍ରାରମ୍ଭିକ  
ସୂଚନା ପ୍ରଦାନ କରିଥିଲେ ।  
ସନ୍ଧ୍ୟାରେ ପାରମ୍ପରିକ ରୀତିରେ  
ଲାବଣ୍ୟବତୀ ଜଉକଣ୍ଠେଇ ସହ  
ଚନ୍ଦ୍ରଭାନୁ ଜଉକଣ୍ଠେଇରର  
ବିବାହ କାର୍ଯ୍ୟ ସମାପନ  
ହୋଇଯାଇଛି । ଆସନ୍ତା କାଲି  
ଭୋଜିଭାତ ଓ ନାଚ୍‌ଗୀତ କରି  
ଆନନ୍ଦ ଉଲ୍ଲାସରେ ଉତ୍ସବ କୁ  
ପାଳନ କରାଯିବ ବୋଲି  
କର୍ମକର୍ତ୍ତା ଜଣାଇଛନ୍ତି ।







# ଜିଲ୍ଲା ସ୍କୁଲରେ ବିଶ୍ୱ ବନ୍ୟଜନ୍ତୁ ସପ୍ତାହ

ବାଲେଶ୍ୱର, ୨୮ (ନିପ୍ର): ସାମାଜିକ ଅନୁଷ୍ଠାନ 'ଆସୋସିଏସନ୍ ଫର୍ ବାଇଓ ଡାଇଭର୍ସିଟି କଞ୍ଜର୍ଭେସନ୍' (ଏବିସି) ପକ୍ଷରୁ ବିଶ୍ୱ ବନ୍ୟଜନ୍ତୁ ସପ୍ତାହ ଜିଲ୍ଲା ସ୍କୁଲ ପରିସରରେ ଶୁକ୍ରବାର ପାଳିତ ହୋଇଯାଇଛି । ଅୟୋଜିତ କାର୍ଯ୍ୟକ୍ରମରେ 'ଏବିସି'ର ସଭାପତି ନୀଳରକ୍ତ କଙ୍କଡ଼ା ଗବେଷକ ଡ. ଗୋବିନ୍ଦ କୁମାର ବିଶ୍ୱାଳ ସଭାପତିତ୍ୱ କରିଥିଲେ । ସଦର ବିଧାୟକ ସ୍ୱରୂପ ଦାସ ଏଥିରେ ମୁଖ୍ୟ ଅତିଥି ଭାବେ ଯୋଗଦେଇ

ବନ୍ୟଜନ୍ତୁଙ୍କ ଦ୍ୱାରା ଭୂପୃଷ୍ଠରେ ହୋଇ ଚାଲିଥିବା ସନ୍ତୁଳନ ରକ୍ଷା ସମ୍ପର୍କରେ



ଆଲୋଚନା କରିଥିଲେ । ସେମାନଙ୍କର ସୁରକ୍ଷା ଆମ ସମସ୍ତଙ୍କର ଦାୟିତ୍ୱ ବୋଲି ସେ ଛାତ୍ରଛାତ୍ରୀଙ୍କୁ ପରାମର୍ଶ ଦେଇଥିଲେ । ସେହିଭଳି ବାଲେଶ୍ୱରର ଜୈବ ଐତିହ୍ୟ ନୀଳରକ୍ତ କଙ୍କଡ଼ା ସୁରକ୍ଷା ପାଇଁ ନିଆଯାଉଥିବା ବିଭିନ୍ନ କାର୍ଯ୍ୟକ୍ରମ ସମ୍ପର୍କରେ ବିଧାୟକ ଶ୍ରୀ ଦାସ କହିଥିଲେ । ପରିବେଶବିତ ସୁବ୍ରତ ନାୟକ, ଚିତ୍ରଶିଳ୍ପୀ କେଶୁ ଦାସ ଓ ଜିଲ୍ଲା ସ୍କୁଲର ପ୍ରଧାନ ଶିକ୍ଷୟିତ୍ରୀ ସୂର୍ଯ୍ୟଶିଖା ମହାନ୍ତି ଏଥିରେ ବରେଣ୍ୟ ଅତିଥି ଭାବେ ଯୋଗଦେଇ ଜୈବ୍ୟ ବିବିଧତା ଓ ପୃଥିବୀ ପୃଷ୍ଠରେ ସନ୍ତୁଳନ ରକ୍ଷା ପାଇଁ ବନ୍ୟଜନ୍ତୁ ସୁରକ୍ଷାର ବିଭିନ୍ନ ଦିଗ ସମ୍ପର୍କରେ ଆଲୋଚନା କରିଥିଲେ । ଏହି ଅବସରରେ ବିଦ୍ୟାଳୟ ଛାତ୍ରଛାତ୍ରୀଙ୍କ ମଧ୍ୟରେ ହୋଇଥିବା ଚିତ୍ରାଙ୍କନ ପ୍ରତିଯୋଗିତାରେ ଦେବାଶିଷ ସାହୁ ଓ କବିତା ଦତ୍ତ ବିଚାରକ ଭାବେ ଦାୟିତ୍ୱ ତୁଲାଇଥିଲେ । କୃତୀ ପ୍ରତିଯୋଗୀଙ୍କୁ ଏହି ଅବସରରେ ପୁରସ୍କାର ଓ ପ୍ରମାଣ ପତ୍ର ପ୍ରଦାନ କରାଯାଇଥିଲା । 'ଏବିସି'ର ସଂଯୋଜିକା ଉପାସନା ପଟ୍ଟନାୟକ ସଭାକାର୍ଯ୍ୟ ପରିଚାଳନା କରିଥିବା ବେଳେ ସୁଧାକର ସେଠୀ ଧନ୍ୟବାଦ ପ୍ରଦାନ କରିଥିଲେ ।

# Baleswari Jaukandhei on Indian Post Card



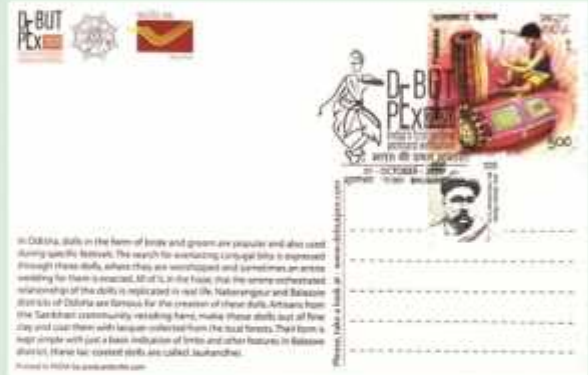
All India Radio News

October 1, 2020 at 9:09 PM

On the occasion of World Postcard Day today, the Chief Postmaster General, Odisha Circle, has released a picture postcard named "Jau Kandhei" on the theme of 'Traditional Toys of India'.

As per the official information shared by the department of post, ten other postal circles across the country have also released similar postcards on the same theme.

The objective is to promote the artisans making traditional toys in Odisha and other parts of the country.



TRADITIONAL TOYS OF INDIA (3) – JAU KANDHEI DOLLS ODISHA



TRADITIONAL TOYS OF INDIA -JAU KANDHEI DOLLS





## WORLD'S FIRST, A CLAY-BASED SHORT FILM AND INTERNATIONAL HORSESHOE CRAB DAY 2020



Horseshoe crabs are living fossils with history of community assimilations through songs, idioms, poems, art and culture. Now, these arthropods are imperiled by overharvesting for food, bait and biomedical testing. Increasing human populations demand for land and with this, coastal area abuse are causing habitat loss particularly for horseshoe crab spawning grounds. With intention to communicate awareness, Dr. Gobinda Biswal from Association for Biodiversity Conservation and Research (ABC) narrates the storyline while Dr. Siddhartha Pati, postdoctoral researcher from Universiti Malaysia Terengganu co-produced the day-based short film directed by eminent artist Mr. Silpi Kesu Das bearing title 'A Day for Living Fossil' to welcome

the first International Horseshoe Crab Day on 20th June 2020. Meanwhile, the Divisional Forest Officer of Balasore, Mr. Biswaraj Panda and renown researcher from Fakir Moahn University, Professor Dr. Bisnu Prasad Dash launched the film at ABC Globe channel which is available at <https://www.youtube.com/abcglobe>. This 6-minute short film gathers the Indian community to create compassion between village folk, researchers, fishermen, and target stakeholders. A storyline of plight and sorrow showcased in this film dictates impacts by humans towards horseshoe crabs because *Tachypleus gigas* and *Carcinoscorpius rotundicauda* remains neglected from conservation in Asia despite its emergence into brink of extinction.

## Dolls' marriage to revive Balasore art

SIBDAS KUNDU

(THE TELEGRAPH< BBSR< Thursday , April 21 , 2011)



**Balasore, April 20:** On May 28, the Bakleswari Kala Kendra (BKK), a socio-cultural organisation, has decided to organise a symbolic marriage of two dolls. The outfit feels that the symbolic act will help to revive the tradition of making lacquer dolls.

Though the marriage ceremony is more than a month away, the organisers are already on the job. Sources said a committee comprising people from several section of the society has been formed. "The main objective is to revive lacquer work, which is an age-old art practiced by the people of the region. We want to popularise it," said Kesu Das, an artist and BKK director.



Presence of lacquer articles in the house, once considered auspicious, has dwindled. "They have been relegated to the background with machine-made articles and fengshui taking over," he said.

The wedding ceremony would be a grand affair. The ceremony will adhere to all customs and traditions. "We have selected the parents of the bride and the bridegroom. On the day of the marriage, the groom will come in a procession and after a feast, the marriage customs will be held," said Das.

"We have been entrusted with the responsibility of acting as parents of the bridegroom and accordingly we are preparing ourselves," said Subasini Jena, a member of the marriage committee and BKK patron.

Traditional lacquer dolls of Balasore. Telegraph pictures

"The marriage between a pair of dolls is considered auspicious. In good old days, people used to arrange such marriages. Besides, organising such marriages and participating and witnessing the event were also considered auspicious," she added.

"It was believed that the presence of a pair dolls in the house would enrich and strengthen the nuptial bond. It would also add peace and prosperity to marital life. However, the doll lost its significance and the customs and traditions attached to it lost their importance," she said.

A pair of dolls was generally taken home during SavitriAmbasha. On that day (new moon day), women observe fast for the well being of their spouse and children.

Savitri, as per mythological belief, had brought her dead husband back to life on a new moon night. She did it by appeasing Lord Yama, the god of death.

"This is not the first occasion that such a marriage would be held. But this time, it is going to be held in a grand manner to popularise and propagate our culture," said committee member Niranjana Das.

*Jhnuti* (indigenous art using rice powder) would be made on the occasion. This apart, customs such as *hulhuli* (a kind of sound produced by women folk on auspicious occasions) will be observed.

Bangles, ornaments, bamboo boxes, wooden crafts, terracotta and dolls made of lacquer are very popular in the region. Craftsmen of the region specialise in making dolls using baking clay and paint them with various attractive colours that use lacquer.

A number of families in Balasore still thrive on lacquer work

Balasore, May 30: Hundreds of people witnessed the marriage of a pair of lacquer dolls, Jayanta and Usha, which was solemnised here yesterday.

The date for tying the nuptial knot had earlier been fixed at a temple in Sahadevkhunta. After showering their blessings on the newly-weds, the people took part in a feast that had been arranged by the groom's side.

The marriage was a five-day affair organised by members of the civil society for the first time involving an expenditure of several lakh rupees to popularise the indigenous lacquer works of undivided Balasore district, which is virtually going extinct.

"Legend has it that Jayanta was the grandson of Lord Krishna and Usha, the daughter of the mighty demon Banasur, who is believed to have ruled this district.

"The name Balasore has been derived the demon's name," said BiswanathRana, a bank officer and culture lover.

For the marriage between a pair of lacquer dolls or jaukandhei, art and culture organisation Baleswari Kala Kendra (BKK) played an instrumental role in the preparations. Invitation cards were also distributed.

The procession (baraat), which took off from Public School near the collector's residence, with traditional drum beats, pipers, folk dance and fireworks, reached the bride's house located 2km away.

"I was asked to play the role of the groom's mother. It is a part of the marriage where the expenditure is shared collectively," said Subasini Jena, president of Rotary's Inner Wheel Club, Balasore, adding that the reception dinner (pritihojan) would be held on Tuesday at the school.

The symbolic marriage between a pair of dolls was held following traditional Hindu marriage rituals. "Priests from both sides performed the marriage rituals," said BhagbanMohini, president of Sahadevkhunta Club, who acted as the bride's father.

BKK director Kesu Das said plans to conduct mass marriages for the poor next year onwards.

The inaugural function was attended by district collector AkhilBihari Ota, vice-chancellor of Fakir Mohan University Kumarbar Das and several prominent personalities from different walks of life.

"It is a positive approach by the people of a culturally and educationally vibrant district to revive an indigenous art work which is losing its relevance," Das said.

"It is a collective effort made by the people of various sections of society.

## Wedding to revive lacquer art

- Civil society members spend lakhs to organise unique event

(THE TELEGRAPH< BBSR< Tuesday , May 31 , 2011)

### SIBDAS KUNDU



## Wedding bells to ring for dolls, everyone's invited

THE TELEGRAPH< BBSR >Friday , May 11 , 2012

### SIBDAS KUNDU



**Balasore, May 10:** The wedding ceremony of lacquer dolls will be held in Balasore on Wednesday. This event has transformed the town into a wedding *mandap*.

In an effort to popularise the dying traditional lacquer works of the district, local residents have decided to annually solemnise the wedding between a pair of dolls — depicting the bride and the groom.



This year many people are showing interest in the event, making the concept a success.

“The response this time has been very encouraging. The lacquer dolls have been made out of auspicious water and soil from the Ganges in Haridwar and Calcutta. We are receiving the materials required for the wedding such as dresses, utensils, and decorative items from different parts of India sent by the Odia residents,” said Kesu Das, one of the members of the organising committee and the key initiator of the event.

(Top) Lacquer dolls of the bride and the groom and (above) people making the dolls in Balasore. Telegraph pictures

All the events of the doll's wedding will take placquere as per rituals following authentic Odia culture and tradition, said BrajanathRath, a poet and the president of the marriage organising committee.

One can witness the event between May 16 and 19. It would have the essence of a perfect traditional

marriage.

While UpendraPatra, a resident of Balia in the town, is playing the *barakarta* or the groom's caretaker, LabangalataBiswal, resident of Angargadia here, is the *kanyakarta*, taking up the responsibilities the bride.

"We are fortunate to share the responsibilities of bride. The unique wedding is worth seeing and everyone is invited to come and be a part of the gala event," said Biswal.

The marriage between a pair of lacquer dolls has been derived from an age-old tradition of Balasore that used to be held since it was considered auspicious.

## Wedding bells ring for lacquer dolls

The Telegraph< BBSR> Friday , May 18 , 2012

SIBDAS KUNDU



Residents take part in the wedding ceremony of dolls at Siddheswar temple in Balasore. Telegraph pictures

**Balasore, May 17:** Balasore turned into a grand wedding venue as hundreds of people assembled on Wednesday to witness the union between the two lacquer dolls — Uttara and Abhimanyu — named after mythological characters.

The tradition of conducting a wedding between lacquer dolls has entered its second year.

The initiative has been taken by a group of residents who are passionate about reviving, promoting and propagating the indigenous lacquer art.

"The name Uttara and Abhimanyu have a mythological connection and are characters of the Mahabharat, the great epic," said Kesu Das, one of the members organising the event. "The symbolic names were chosen by our marriage committee," he added.

According to the schedule, a colourful procession began from the residence of the bridegroom — the Town Hall. His *baraat* (wedding procession) was accompanied with lively music of traditional drums and other instruments and the bursting of crackers.

The local people who chose to be relatives of the groom were seen dancing with vigour. The procession reached the residence of the bride at Siddheswar temple in about two hours.

The wedding took placquere at the temple in Odia traditions. Members of the groom's side, the *barayatris*, enjoyed a lavish dinner.

"I was the brother of Uttara and accordingly my parents and I carried out all the rituals that are required in a typical Odia wedding," said BijayketanBiswal.

"We put in our best efforts required from the house of the bride to make the wedding as real as possible," he said.

People from different parts of the country came together to witness the ceremony. For most of them, it was a once in a lifetime experience.

"After learning from one of my friends at Balasore about the dolls' marriage I was drawn to the placquere. It was not only a unique one but also an unforgettable event," said Mandar Mukherjee, reader of a college under Calcutta University.



The bride and groom being taken around in a car

"I am amazed to see the efforts put in by people here to revive aspects of culture that are getting lost. I would like to be part of this event in the coming years," she said.

Now that the wedding ceremony has been completed in a grand way, the reception will be held at Town Hall on Saturday. During this period there would be cultural activities every evening, said well-known poet BrajanathRath, president of the marriage committee.

## **DOLLS' MARRIAGE HELD IN B'SWAR**

Saturday, 16 May 2015 | UBACHAK MOHANTY | BALESWAR | in Bhubaneswar

The much touted marriage between a pair of dolls was solemnised on Thursday evening here as per schedule with pomp.

The marriage venue was the Defence Colony near the KV Baleswar and the groom's procession began from GandhismurtiBhawan.

The groom arrived at the colony in a procession which witnessed light, crackers, drums, dances and traditional martial art show. The groom along with his party was received by the family members of the bride like in any other marriage.

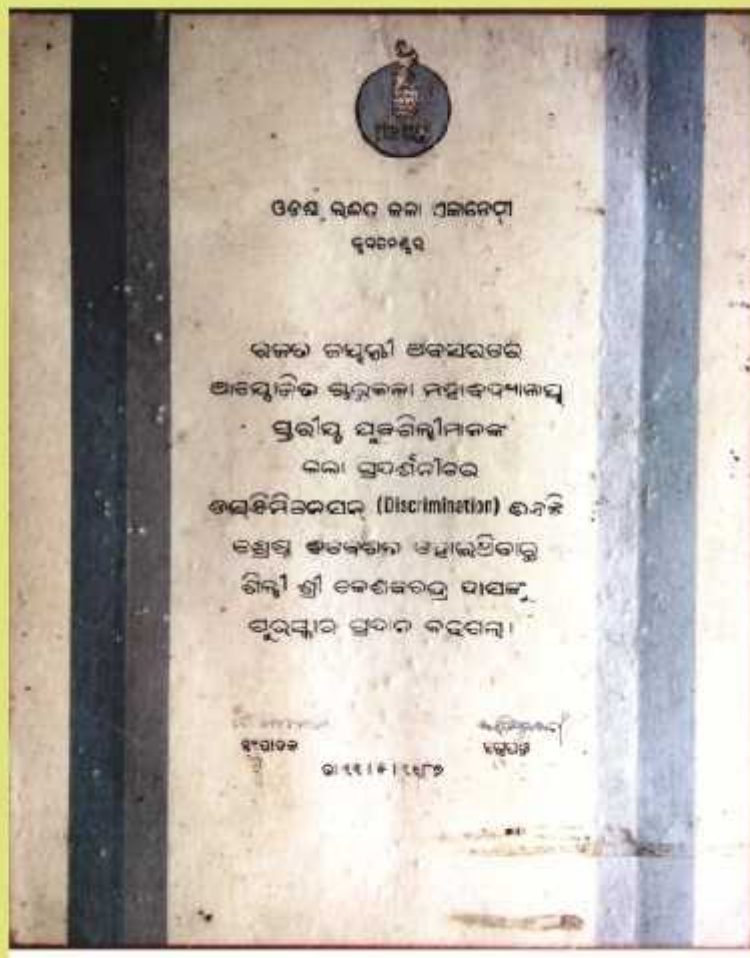
The event is being observed symbolically for last six years to popularize the lacquer works, an indigenous art of the district. This year the name of the bride and groom were Padmavati and Purosottam respectively.

DRDO senior scientist and additional director of ITR Dr Binay Das acted as bride's father, while PHED assistant engineer Ashok Mohapatra was groom's father. A lavish banquet was thrown on the occasion.

Dr Das said, "I and my family feel fortunate to be representing the bride's side. The tying of nuptial knot was held very peacefully. The residents especially the women and children participated with a great enthusiasm." Kesu Das, a key organizer, said, 'Although the marriage between in the district was initiated by BKK, Baleswari Kala Kendra in a small way, yet now it has gained enough popularity and is observed by a committee comprising civil society members.'

Subasini Jena, a culture lover and key founder member of lacquer dolls' marriage committee, said, "The prime objective of the doll's marriage was to promote and propagate the lacquer works. A considerable degree of success has been achieved in last 6 years in this direction," adding that efforts should be made to see that the artisans get adequate market to sell their products.

# Arward & Feliciatations



# Arward & Feliciatations




# Arward & Feliciatations

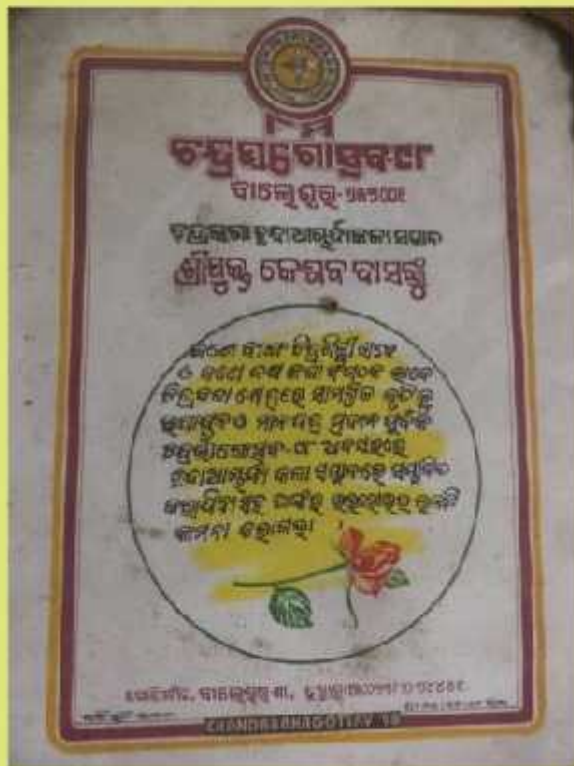
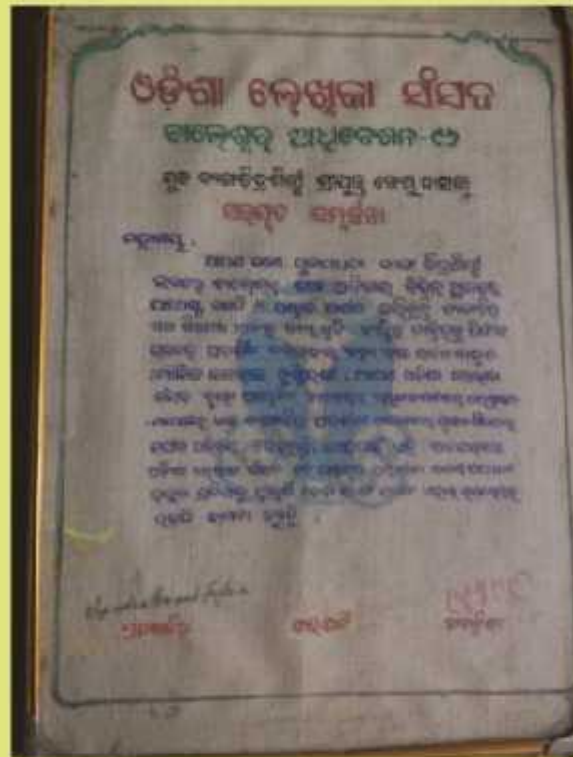


# Arward & Feliciatations





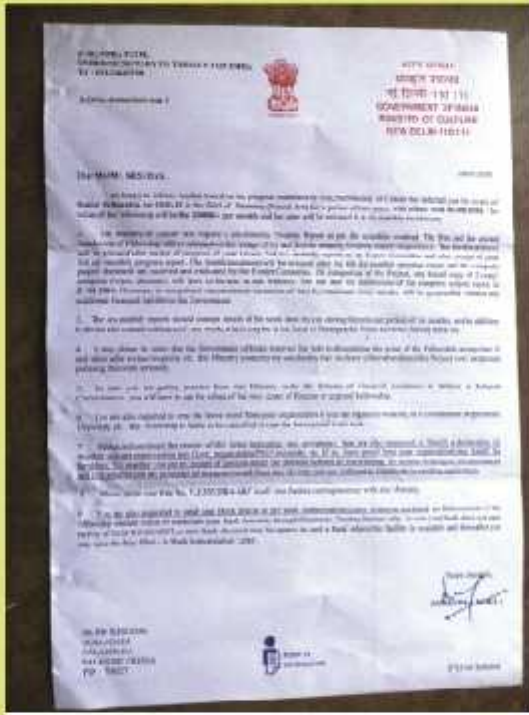
# Arward & Feliciatations



# Arward & Feliciatations



# Arward & Feliciatations



# ସୁବର୍ଣ୍ଣ ଜୟନ୍ତୀ ଏବଂ ରଜତ ଜୟନ୍ତୀ ପ୍ରମାଣପତ୍ର

ଏକଦଶମିଆ ମାଧ୍ୟମିକ, ବାଲେଶ୍ଵର, ଓଡ଼ିଶା  
 ୨୦୧୨-୧୩  
 ଯଥାର୍ଥକୁ ସମାପ୍ତ କରିବା ପାଇଁ ସମସ୍ତଙ୍କୁ ଯଥା ସମ୍ମାନରେ ପ୍ରସ୍ତୁତି କରିବା ପାଇଁ

## ମାନପତ୍ର

ଶ୍ରୀମତୀ ଶର୍ମିଷ୍ଠା

ପଦାଧିକାରୀ

ପଦାଧିକାରୀ ପଦାବଳୀ ଉପରେ ଉପସ୍ଥାପନା କରାଯାଇଛି । ଉପସ୍ଥାପନା ପରେ ପ୍ରତିନିଧାନ ସଭାରେ ଉପସ୍ଥାପନା କରାଯାଇଛି । ଉପସ୍ଥାପନା ପରେ ପ୍ରତିନିଧାନ ସଭାରେ ଉପସ୍ଥାପନା କରାଯାଇଛି । ଉପସ୍ଥାପନା ପରେ ପ୍ରତିନିଧାନ ସଭାରେ ଉପସ୍ଥାପନା କରାଯାଇଛି ।

ଆଜି ଆମେ ଏହି ପଦାବଳୀ ଉପସ୍ଥାପନା କରାଯାଇଛି । ଉପସ୍ଥାପନା ପରେ ପ୍ରତିନିଧାନ ସଭାରେ ଉପସ୍ଥାପନା କରାଯାଇଛି । ଉପସ୍ଥାପନା ପରେ ପ୍ରତିନିଧାନ ସଭାରେ ଉପସ୍ଥାପନା କରାଯାଇଛି ।

|| ଚର୍ଚ୍ଚ ||

ଆପଣଙ୍କର ସ୍ୱାଗତ

ସ୍ୱାଗତ କରୁଛୁ  
 ଶ୍ରୀମତୀ ଶର୍ମିଷ୍ଠା  
 ପଦାଧିକାରୀ  
 ଶ୍ରୀମତୀ ଶର୍ମିଷ୍ଠା  
 ପଦାଧିକାରୀ

# କଳକଣ୍ଠେଇ ଦାତାସଭା-୨୦୧୩



ପ୍ରାଚୀନ-କୁରୁତା, ବାଲେଶ୍ଵର  
 ତାରିଖ-୩୧.୦୧.୨୦୧୩ରୁ ୦୨.୦୨.୨୦୧୩

ଆୟୋଜକ-କଳକଣ୍ଠେଇ ଦାତାସଭା କମିଟି, କୁରୁତା, ବାଲେଶ୍ଵର

## ମାନପତ୍ର

ପ୍ରାପ୍ତେଷୁ

ପ୍ରାପ୍ତ କେଶୁ ଦାସ  
 ସଭାପତି  
 ବାଲେଶ୍ଵରୀ କଳାକଣ୍ଠେଇ  
 ଅରତ ବଜାର, ବାଲେଶ୍ଵର



ମହାଶୟ

ଆପଣ, ବାଲେଶ୍ଵର ମାଟିର ବିକ୍ରମପ୍ରସାନ୍ନ ମହାନ ଲୋକକଳା 'କଳକଣ୍ଠେଇ'ର ପ୍ରଚାର ପ୍ରସାର କ୍ଷେତ୍ରରେ ବିଶେଷ ଭୂମିକା ପ୍ରଦାନ କରିଥିବାରୁ 'କଳକଣ୍ଠେଇ ଦାତାସଭା କମିଟି', କୁରୁତା ଆନୁକୁଲ୍ୟରେ ଆୟୋଜିତ "କଳକଣ୍ଠେଇ ଦାତାସଭା-୨୦୧୩" ଅବସରରେ ଆପଣଙ୍କୁ ସମ୍ମାନିତ କରି ଧନ୍ୟ ମନେ କରୁଅଛୁ ।

|| ଆପଣଙ୍କର ସ୍ୱାଗତ ||

ସଭାପତି  
 ସଭାପତି  
 ମୁଖ୍ୟ ଅତିଥି







# ମୟୂରଭଞ୍ଜ ପାଇଶ୍ଵେସନ୍

ବେଢ଼େଇଆ ଭାବପ୍ରାଧାନ୍ୟ, ବାଣିଜ୍ୟ, ମୟୂରଭଞ୍ଜ

## ମାନପତ୍ର

### ଶ୍ରୀଯୁକ୍ତ ଦେଶୁ ଦାସ

ବାଢ଼େଶ୍ଵର

ମହାଶୟ,

ପଢ଼ିଶାଳା ତଥା ବସବଳେ ଆପଣ ଉପେକ୍ଷା କରିବ ବ୍ୟକ୍ତି । ସ୍ଵତନ୍ତ୍ରତାପୂର୍ବ  
ଅନେକ ବିଧି ଆପଣଙ୍କ ବ୍ୟକ୍ତିତ୍ଵ ମଧ୍ୟରେ ଦେଖିବାକୁ ମିଳିଥାଏ । ଆପଣ ଆଜି ଯାକୁ  
ଆପଣ କରି ପାରିବେ ପଥର ଉପରେ ଚିତ୍ର ଆଙ୍କିବା ପର୍ଯ୍ୟନ୍ତ ଆପଣ କେତେ  
ପ୍ରକାରେ ପରୀକ୍ଷା ଦିଅନ୍ତା ଯେ କେହିକି ତା'ର ଆବଦନ କରିବା କଷ୍ଟ । ଆପଣ  
ତଥା ଭାବର ବାହାରେ ମଧ୍ୟ ଆପଣଙ୍କ କଳାକୃତି ପ୍ରଦର୍ଶନ କରି ଉଚ୍ଚ ପ୍ରକାଶିତ  
ହୋଇଛନ୍ତି । ଅନେକ ସମାଜିକ ଓ ବ୍ୟକ୍ତିଗତ ଅନୁଭାବ ଗ୍ରାହଣ କରି ଆପଣ ସମସ୍ତ  
ଭଲ ଓଡ଼ିଶାରେ ଏକ ନୂତନ ବାସନ୍ତ ଗୁଣି କରିପାରିଛନ୍ତି । ଉଚ୍ଚ କଳଣର ପ୍ରକୃତ  
କରି ଦେହରୁ ନିଜର ସୁକୁରାଣ ମେଧାପୂର୍ଣ୍ଣ ବ୍ୟକ୍ତି ବିଶେଷତା ଚାହିଦା ବ୍ୟାପକ  
ସହିତ ଆପଣ ଉତ୍କଳୀୟ ପରମ୍ପରା ଉପରେ ସର୍ବୋତ୍ତମ ପ୍ରତି ବଳ ବାଲେଶ୍ଵର ପାରେ  
' ଉଚ୍ଚ କଳଣର ବାହାରେ ' ର ଆନ୍ଦୋଳନ କରିଦା ଆପଣଙ୍କ ସର୍ବଶ୍ରେଷ୍ଠ ଅବଦାନ  
ମଧ୍ୟକୁ ଗୋଟିଏ । ନିଜର ତଥା ବ୍ୟକ୍ତିଗତ ଉପରେ ସାଜକୁ ସଜାଣ ଗ୍ରହଣ  
ବିଭିନ୍ନ ଆପଣଙ୍କ କୁଳିତା ବିଶ୍ଵର ଭାବେ ପ୍ରମୁଖ୍ୟାନ ହୋଇଥା ।

ଆପଣଙ୍କ ପରି କଣେ ସମ୍ମେଦନଶୀଳ ମଣିଷ ତଥା ବହୁମୁଖୀ ପ୍ରତିଭାକୁ  
ସମ୍ମାନ ଜଣାଇ ' ମୟୂରଭଞ୍ଜ ତଥା ପ୍ରଦର୍ଶନ - ୨୦୧୯ ' ଅବସରରେ ସମର୍ପିତ  
କରିଦା ସହିତ ଆପଣଙ୍କ ଦୀର୍ଘ ବିଚାରଣ ଚାନ୍ଦର କମଳା କରୁଛୁ ।

ଆପଣଙ୍କ ସୁଖପୁଷ୍ପ

   
R.S. Das B. K. Mishra

(ମହାଶୟ ପ୍ରଦାନ ବିଭାଗ) (ମହାଶୟ ପ୍ରଦାନ ବିଭାଗ) (ମହାଶୟ ପ୍ରଦାନ ବିଭାଗ)

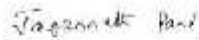
# BEST DOCUMENTARY



**Film : Covid 19 The Creaming Sun**  
**Directed By : Silpi Kesu Das**



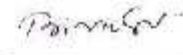
Festival Chairman  
Mr. Satyabrata Jena



Festival Chief  
Mr. Jagannath Pani



Festival Director  
Mr. V V Maheswar Rao



Festival Media/Film Chief  
Mr. Bivash Bandyopadhyay

Honourable Jury : Miss Marianne Borgo - France  
Mr. Quadrathuallh Tagbhi - Afghanistan

Mr. M Mani Ram - India  
Mr. Richard - Congo



**SANSKAR BHARTI**  
GORAKHPUR U.P. INDIA

Organizing :

**"CELEBRATION OF INDIAN ART"**  
**ONLINE INTERNATIONAL ART EXHIBITION**  
**2020-21**

**Certificate of Appreciation**

*This Certificate is presented to Mr./Mrs./Ms./Dr.  
Kesudas (Invited Artist) From India . For their remarkable  
Work and active participation in Online International Art  
Exhibition "Celebration of Indian Art" organized by Sanskar  
Bharti, Gorakhpur, UP, India, held on January 03 to Jan 07  
2021.*

Dr. Rekha Rani Sharma  
Convener

Prem Nath  
Secretary



**Thank You**