

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
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. Kashi Vidyapeeth, 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) Jaipur Fine Arts Academy- 2003
 - d) Deepak Art Trust, Jamsedpur, Jharkhand- 2008

2.Felicitations:

- a) Orissa Lekhika Sannsad in 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, Jaleswar -2004
- h) Dinakrushna Sahitya Parashad -2005
- i) Balasore Municipality 2006
- j) Rotary Club of Balasore 2006
- k) Sanskarika -2006
- l) Mirza Pokhari Chandan Committee 2006
- m) Pride of Sand City -2007
- n) Baniswana Pathagar -2008
- o) Bhubaneswar Bahi Mela(Cover Design) -2008
- p) Birendra Biswal Kala Samman -2010
- q) Chitra kala Samman, Mallahar, Cuttack -2011
- r) Bidya Bharati Chitrakala Samman-2012
- s) Aaji News Chitrakala Samman-2012
- t) Gyanashree Prativa Samman-2013
- u) New Dream Chitrakala Samman-2013
- v) Jaleswar Art Foundation, Jaleswar- 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 Chitrashilpi Samman, Basudev Pur, Bhadrak- 2015
- z) Prativa Paribar Chitrashilpi Award- Khaira, Balasore- 2016
- a) Uday Samman, Sahayoga, Balasore – 2016
- b) Emami Chitrakala Samma, Emami Paper mills, Balasore- 2017
- c) Viswabidyalay Samman, FM University, Balasore- 2017
- d) Chitrashree Samman, Janani Foundation, Bhubaneswar – 2017
- e) Anup Smruti Samman, Ramarani Group of Institute, Balasore 2018
- f) Vivekananda Siskhakendra Samman, Kuruda, Balasore- 2018
- g) Chitrasilpi Samman, Amity University, Gurgawn, - 2018
- h) Chitrasantha Samman, Tribeniswar Temple Committee, 2018
- i) Silpiguru Samman, Golden Jubilee Committee of Stone Carving Artists Co operative Society & Silver Jubilee Committee of Stone Carving Training Centre, Baula Gadia, Nilagiri 2018
- j) Nrutyasikha Samman 2018 by Nrutyasikha Foundation, Jaleswar, Bls
- k) Patidion ru Pattachitra Samman, Odisha Lalit Kala Academy, Puri- 2018

3. Citations

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

4. Solo Show: Helping Tsunami Victims at Rotary Club of Balasore – 2005

5. Group Show

- a) Orissa Lalit kala Academy, Bhubaneshwar 1987
- b) Academy of Fine Arts, Kolkata- 2000
- c) Fakirmohan Sahitya Parishad, Santi Kanan, Balasore - 1989, 1991,1994
- d) Kunst aus Indien, German – 2001
- e) Golden Beach Festival, Chandipur – 2002
- f) Jaipur Fine Arts Academy- 2003
- g) Painting Exhibition at Rotary Club of Balasore - 2006 to 2008
- h) Modern Art Gallery Bhubaneswar 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) National Painting Exhibition, EFAC, Balasore- 2016
- n) First International Kala Mela, New Delhi - 2018

6. Installation Art

- a) On the occasion of Fakirmohan Jayanti at Santi Kanan, Balasore in 2003 to 2005
- b) “Way to Art” Mayurbhanj Art Project at Mayurbhanj by Hole Foundation, Baripada- 2014
- c) Performing Visual Art Show: “The Liquid Live” at Balasore- 2014
- d) Public Art Show- “The Public” at Balasore – 2014
“Beyond the Art” at Balasore – 2014
- e) The Waste-installation - Jaleswar, Balasore-2014, 2015

8. Art Camp

- 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, Jhadrakhand-2014
- j) The Khairi- a Painting Camp at Jashipur, Mayurbhanj 2014-15
- k) Amity University, Gurgaon- 2018

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 Balasore by 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, Utkaliya Jhoti Pratisthana, Bls- 2017
- i) Contemporary Art & Culture, Kalinga Literary Festival, BBSR - 2018

11. **Documentary Film:**

- a) Mu Nilagiria, Plastic bagtharu bahu duria (Direction- 3mnt 39 sec) 2018

12. **Organizational Competency:**

- a) Sand Art Camp, Chandipur - 1999 to 2007
- b) Sand Art Camp, Balasore - 1999 to 2007
- c) Workshop on Baleswari Jaukandhei - 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 Village Scheme with RDF, DIC, Balasore , DH&CI, Govt.of Orissa and SIDAC, Odisha - 2005-06
- j) Lacquer Art & Craft Exhibitions during Sabitri Brata - 2006-09
- k) Street Jhoti Workshop, Balasore -2009 to 2014
- l) Tribal Wall Painting Competition – 2008 to 2014
- m) Jaukandhei Bahaghara - 2011-18

- n) Naba Matruka Puja – 2011-17
- o) Balire Noividya- 2011- 2017
- p) Utkalaa Painting Camp - 2014
- q) Lakdhe Lakshmipada Jhoti Exhibition- 2014 to 17
- r) The Khairi- a Painting Camp at Jashipur, Mayurbhanj 2014-15
- s) Pati Dion Ankan Utsav at NOCCi Utkalaa – 2015,16,17

13. **Publication:**

- a) Barnamala Saha Sahaja Kartun Shiksha(Oriya) – 1998
- b) Kantha Stitching – I - 2008
- c) “Baleswara Lekkala Jaukandhei”- (Editor) Souvenir– 2009, 10, 17&18
- d) Sakhira Aakhi (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

IV. **Job Performances:**

- a) Illustrations: More than 15,000
- b) Cover Design: More than 1000

c) Cover Design of Excellent Publications of Eminent Authors:

Sri 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 Bhounik , 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:

Assigned as Executive Director of Baleswari Kala Kendra- an organization committed for the promotion & development of art & artists satisfying art lovers.

Contact: Kesu Das, Advisor,
Utkalaa Shilpagram,
NOCCi Business Park, Bampada
P.O. + Chhanpur, Dist; Balasore- 756056
Odisha, India
e-mail: silpikesudas@gmail.com
website: www.jaukandhei.com

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 reestablish 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. Which is one of valuable documentation for Indian Visual Art.

Contribute to Baleshwar 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 get trained in making Jaukandhei. He inspired writers and play actors to work on this culture, on their field. Jaukandhei became character/symbol of culture Baleshwar and its tradition. Women started worshipping Jaukandhei in the occasion of Savitri Srata, which was an old tradition but people forgotten it. Then a new page added to Baleshwar culture named as "Jaukandhei Bahagharo" the marriage between two lacquer dolls and this marriage became a cultural festival of Baleshwar.

Contribute to Odishan Traditional Art Rituals

Recognize Pattidion Cult: Pattidion 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 Pattidion. This 6 days program is popularly known as Pattidion 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: 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. 10 avatar of lord Jagannath in sand during every Rath Yatra time. This 9 days program is popularly known as 'Balire Naibidya'. 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 keshu 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. And latter on its effect were seen on Bhubneswar's boundries and it also taken by "sarva siksha aviyan". During the 2009 election, Keshudas 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: Naba matruka 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 awering people about this creature and its significance to mankind by organizing art compedition ,sand art ,and conference.

Cultural Adviser at North Odisha Chambers of Commerce & Industries (NOCCi)

Since 2013, as a Cultural Adviser of Northa Odisha Chambers of Commerce & Industries (NOCCi), he has been continuing a weekend cultural programe 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 Kabita Asar on 4th Sunday in every month.

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 Insulation Art, Performing Art, Public Art and 3 Dimensional (3D At), Sand Art, The Waste-installation Tread Art in Balasore, Odisha. Now a day's 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 in Balasore town, in a rented house and manage his small family in joy and sorrow. But the footprint that he gave in the field of art, tradition and culture is simply remarkable Mass awareness of Tribal Painting:

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**

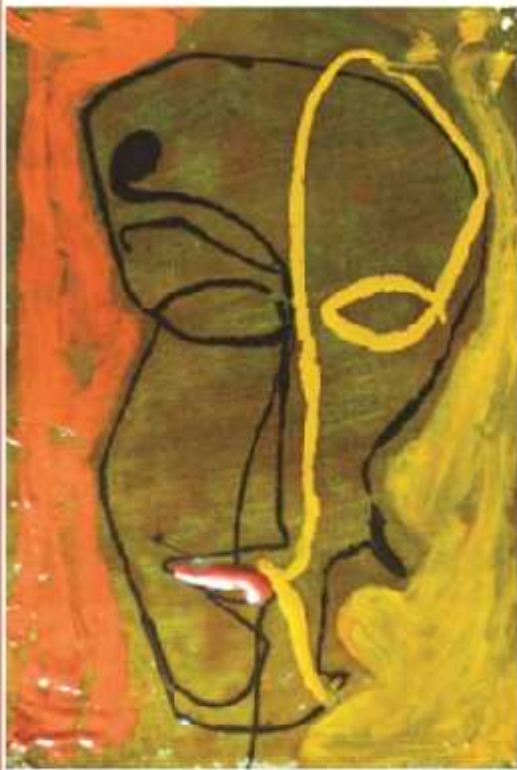


**TITLE- THE UN-MELTED LOVE III, SIZE- 36 X36 Inches
MEDIUM - LACQUER ON CANVAS**



**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)

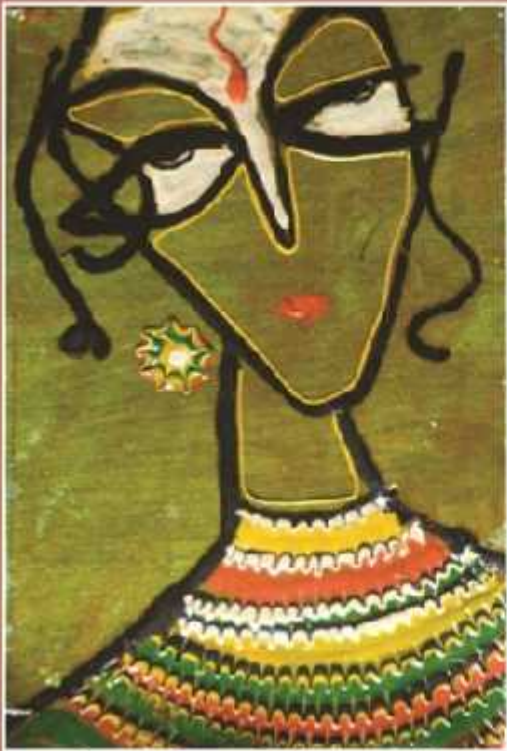


Fossilac- 1 (Lacquer)



Lacqurina - 3 (Lacquer)

Lacquer Paintings



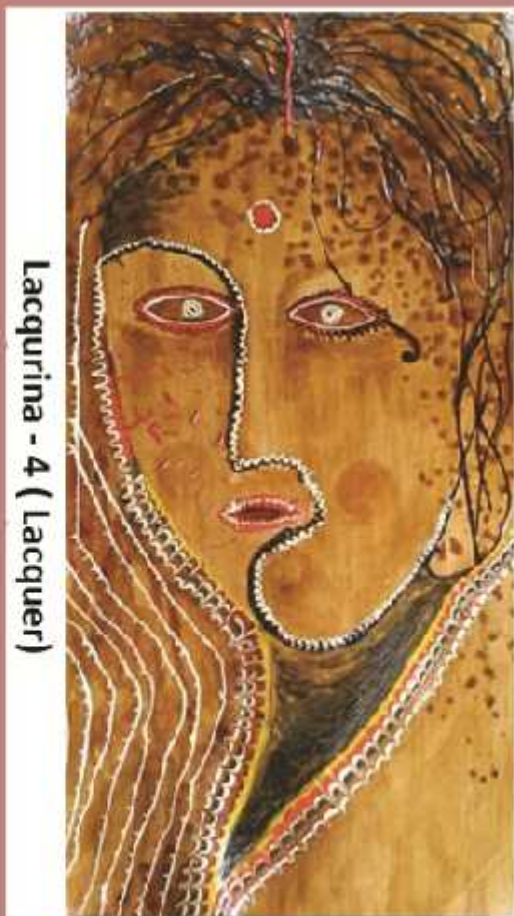
Lacqurina - 1 (Lacquer)



Lacquerina- 2 (Lacquer)

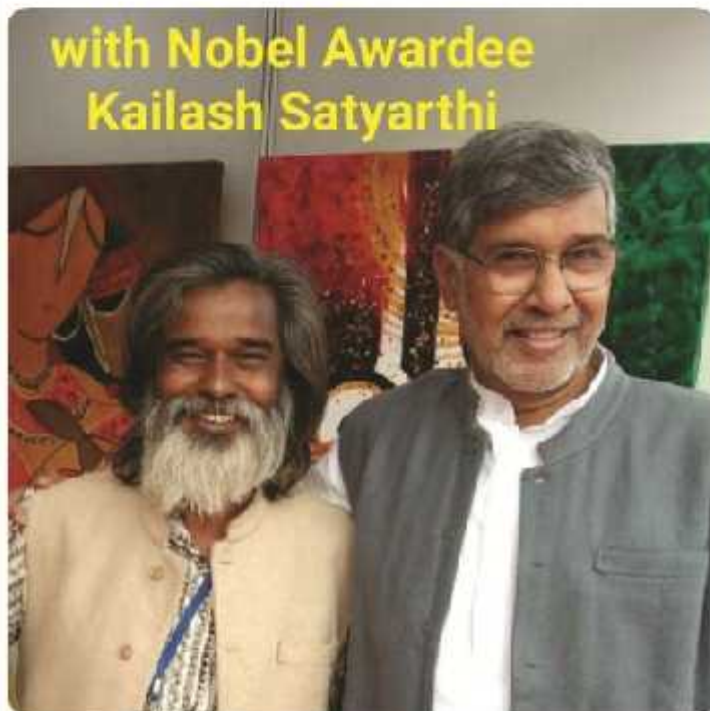


Fossilac - 2 (Lacquer)



Lacqurina - 4 (Lacquer)

Kesudas With Eminent Person



With
Sj Kailash Satyarthi
Nobei Awardee
at
New Delhi



**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**



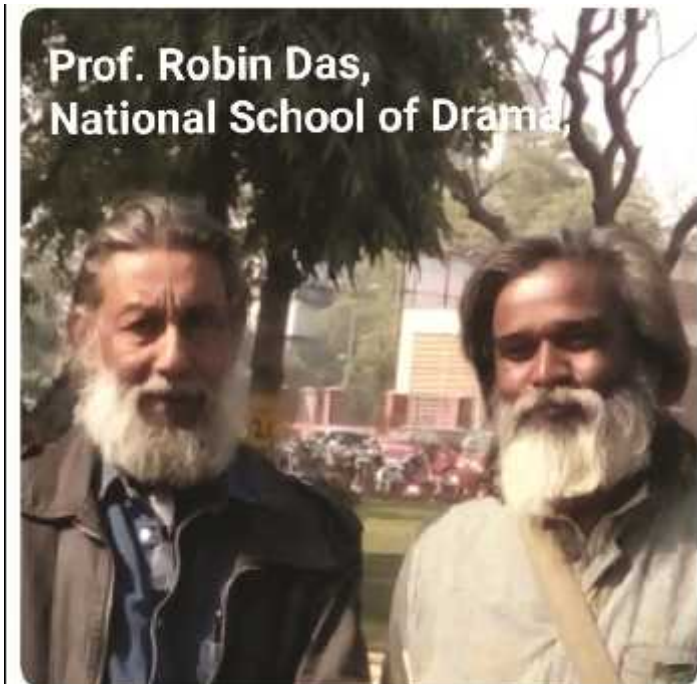
**With Eminent Painter Dr. Paramjit Singh
at Bhubaneswar, Odisha**



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



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



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



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



With Mr. Nabin Pattanayak, Chief Minister, Odisha.

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





**With Eminent Painter Amitav Das
at Bhubaneswar, Odisha**



**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**



**Dr. Cecilie (Denmark), Dr. Rabi (India) & Dr. Mitra (Sweden)
at Sakuntala Rheumatology Hospital, Sahadevkunta, Balasore**



With Biodiversity Conservatims



With Delegates of Patidion Ankan Utsav



With Facebook Poets



With Junior Painters



ପଟିଦିଅଁ ଅଙ୍କନରେ ବ୍ୟସ୍ତ ଚିତ୍ରଶିଳ୍ପୀ



ପଟିଦିଅଁ ଅଙ୍କନରେ ବ୍ୟସ୍ତ ଛାତ୍ରଛାତ୍ରୀ



ପାରମ୍ପାରିକ ପଟି ପ୍ରସ୍ତୁତ



ପଟିଦିଅଁ ଅଙ୍କନରେ ବ୍ୟସ୍ତ ଛାତ୍ରଛାତ୍ରୀ



ପଟିଦିଅଁଙ୍କୁ ସ୍ଥାନୀ ଶୈବେନ୍ଦ୍ୟ



ପଟିଦିଅଁ ବିଜେ ଉତ୍ସବର ଶୋଭାଯାତ୍ରା



ପଟିଦିଅଁଙ୍କର ଜନ୍ମଦିନ - ୨୦୧୫

MAY 14-20, 2017
**SUNDAY
POST**
HERE . NOW



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



RANJINI BEKRIA DAS

A *a Basia Bala Bala Khele Khetila,
Jai bahukani pua bahukani
juni-patula dehi*

(Ceremonial. Let's play doll marriage, with the newly decked up bride and groom. We will have fun and joy, giving dowry and gifts)

This popular ditty is based on a unique aspect of the folk culture and tradition of Balasore known as 'Jaukandhei luhaghara'. 'Jau' means lacquer and bangles, ornaments, bamboo bows, 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 'jaukandhei' and the marriage between a pair of lacquer dolls is called 'jaukandhei 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 in Odisha, 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 Sajragarh

and the forests in Mayurbhanj district. Rice, precious textile items, leather, horn, lacquer and other forest products were exported in huge quantities from ports at 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' weddings.

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 Kala 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 Kalidasa, 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 'alta'.

"Jaukandhei" 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

News Paper Clips

SUNDAY POST May 14-20, 2017

COVER



Dolls exchange rings during a marriage function in Balasore

Residents of Barabati, Patrapada and Sunahat 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 Sunahat, Patrapada, Manising Bazaar, Makulpur, Puruna Balesore, Ranasahi, Tapai, Rasulpur and many other parts of the district. With this traditional practice fast disappearing over the decades, 'Jokandol' survives today in the form of the 'jagatpodi' offered to the bride during the ceremony. The word is a mixture of 'jagat', meaning universe, and 'podi', 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 knew little or nothing about the sacred act of tying the knot. Sadi 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

Nandi families, belonging to the Shankhan and Jaita 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 Bazar, Kurada and Soro in 2011 after forming another committee called 'Jokandol Balasore Utsav Committee'. Das conducts workshops and seminars to create awareness about lacquer dolls and their place in popular culture.

"While Nabarangpur has around 30 lac artists today, Cuttack and Balasore districts have 20 each," Das agrees, adding that earlier people organised the elaborate ceremony during winter, especially after Mahabub Sankranti. "Nowadays we have come up with specific dates for the

the availability of raw materials," says Das.

According to Ranjan Kumar Kati, a scientist with OUCAT, "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 host trees, lac production remains limited."

Different suggestions have been offered by Das and Kati with a view to reviving the declining doll 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 artists 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 in product improvement, teamwork, entrepreneurship development, accounting, store management, packaging, branding, painting 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.

Panchaban Samal, principal of Dhauli Art and Crafts College, says, "The organisation Ekatra Balasore spearheaded by Koush Das holds such ceremonies every year in Bhubaneswar. Last year, we organised a marriage ceremony for the first time at Ekatra Haat, June 7. It witnessed a unique procession which started from Surya Square and culminated at Ekatra Haat. It was accompanied by a musical band and fireworks and people danced and made merry to their hearts' content. Parikshit, the handsome bridegroom, was carried on a palanquin surrounded by friends. The procession reached Ekatra Haat where his beautiful bride, Padmasali, duly united with her father and other family members."

Artisan Tapan Nandi, son of the famous lac artist the late Shitri 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."



A marriage ceremony in progress

offered to Goddess Lalitamba 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 Dima, Sera, Chanda and

ring ceremony and other activities associated with the marriage. On the occasion of Holi, we usually christen the brides and grooms. This year, the bride is Tapai and the groom Sumant. Earlier, the artists collected lacquer from the forests for their products. Today they mostly depend on Kolkata for lacquer despite



Tapan 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 REEHA DAS, OF

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 nasty 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.

Orixa 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, existed 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 Ekakula beach, Balarampur and Chandipur beaches of Balasore district and the Hukitola areas of Kendrapada district.

According to scholars Siddharth Pati and Bishnu Prasad 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 latecomers 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, *Carcinoscoripus rotundicauda* and *Tachypleus gigas*, are found along the east coast of India. Horseshoe crabs were reportedly first seen along the Hukitola beach near Bhitarakanika wetlands area. They are known

by different names like Ram Lakshmi Karikada and Samudra Diksha.

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 eel and crutch fishery.
- Puri-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 worked in many of 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."



News Paper Clips

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"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 Kefler 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 Portable 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. Larulus medicine, introduced by him, is prepared from the haemolymph of the horseshoe crab. This medicine is used for the treatment of mental exhaustion and gastro-enteric 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 Kesta 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



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

Bishnu Prasad Dush 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

still 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 crab 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 crabs and generally throw them back into the sea when they are caught in the trawl net while fishing."





The organisers hold a yagya 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

RASMEE REDDIA DAS, OF

A mother an object of 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 Resu Das who is the pioneer of Naba Matraka Puja which is observed as part of Nabasurri 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. Carna Dasgupta, 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 crime and atrocities against women by honouring women on the auspicious occasion. In a candid conversation with Sunday

POST, Das, along with other organisers, 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 make women far grander 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 shape 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 in the till. 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 Nabasurri 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 Prat Kalyan Manap. It was organised by Belasori Kala Kendra founder Resu Das in collaboration with the women's magazine 'Jugashree Juganari's' editor Manata Mohapatra.

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

In 2015, nine dignified women from rural areas were felicitated at Naba Matraka Puja

held at Dubaligandi school, 35 km away from Balasore city, in collaboration with and Mohapatra. In the following year, a committee was formed in Bhubaneswar to celebrate Naba Matraka Puja at the state level. Literature Satakoshi Hota and editor of a magazine, Sakantala Ballarasingh, were chosen as its chairman and co-chairman respectively. Engineer Priyadarshini Das was chosen as its promoter. Among others, Resu Das, Manata Mohapatra, Sanku Bai, Prabhakati Panda and Kirendra 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 yagya is also held on the occasion. First lady Vedic priest of Orissa Sharnu Devi conducts yagya and chandshukh 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 Resu Das and Manata 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 Matruka puja is being held at 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 Matruka Puja scheduled to be held September 24 at Arya Samaj premises include scientist Priyambada Mohanty Bejnadi, literature Jaganti Patraik, educationist Durgeshnandini Mohanty, literature Banaja Devi, social activist Adaramani Bural, social activist Lakhmi Kamari Das, revolutionist Lakshmi Devi Mishra, Ideal Mother Misati Mishra and homemaker Shantilata Singh.

Naba Matruka 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

Kesha Das, who is spearheading the campaign in association with 'Jagashree 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 Matruka Puja, says: "Instead of worshipping nine deities made of clay on nine days during Nabaratri, a reform has been made as per Vedic lines to 'felicitate nine respectable elderly ladies (more than 75 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 into the rural belt of Orissa so that a day will come when every village will adopt such a noble practice."



Mamata Mohapatra, editor of 'Jugashree Juganari', says: "Naba Matruka 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. 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 Matruka 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 Ballarasingh, convenor of Bhubaneswar Naba Matruka Puja committee, says: "We have been worshipping idols of Goddess Durga but don't respect the living women around us. We forget 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."



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 REKHA DAS, OF

Balasure 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 Balasure, the folk play Chadheya Nata was an integral part of the cultural scene. However, this traditional form of theatre is now 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 a vow 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 Bhawabasu, the king of Sabara people, and ordered him to hunt birds for a livelihood. Since then, Bhawabasu 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 a shrine 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 a 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 chel (drum), the symphony of murchi (musical instrument) and the sound of cymbals. The play has four major characters: Chadheya, Chadheyani, Nausa (uncle), and Chankidar (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 Bandana' in praise of Lord Shiva and his wife Parvati before expressing their distress to Nausa, who calls the Chankidar 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 humourously, 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 misanthropic lyrics.

Earlier, Chadheya Nata was performed and watched by people of the lower castes. 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 adapted the art form to a global audience. Renowned Chadheya Nata artists include Bhagabati Das, Brundaban Jena, Gobak Das and Sachindra Jena.



The folk play Chadheya Nata being staged in Balasure 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 15-30 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 unlike earlier. 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 1955-60. However, there is no written proof or evidence about its history," says Ajay who is an advocate by profession, adding that Nrutya Sangeet Kala Mandir, a cultural organisation set up in Balasore has been trying its best to revive this folk play 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. Tant 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."



Suthendu in the attire of Chadheya is 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 this folk play for our livelihood in the absence of government support. Many an 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:

*"Sarbati, Merkati, Teri, Dantari,
Chahini Batana, Kali, Kaakali,
Kali Jihwa, Nduhu Bahu, Nduhu Jhumpa,
Chandra Hara Tatanha
Ghara Ghara Puhara Nda,
Kaani 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 Chadheyari, who is pretty and does not fall under the category of ugly women.

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

quit the organisation Dandibamana Jew Chadheya Nata. Recently an organiser invited me to be a part of Chadheya Nata. But I thought 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."

Suthendu 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. I love these lines sung by Chadheya while answering his wife:

*"Sabari Nahenki Palenki re Nuhon
Gucha Gote Nutholi,
Nimaru Nuhon ki Barajari Nuhon
Sanje Juthile Khadi,
Sunkaa Haruthile Man Bathi"*

When Chadheya asks, "What did you bring with you during our marriage procession," Chadheya's answer is, "I did not bring either panchajanya or any friends with me during my marriage but I had brought a drinker 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 **Kesa 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. Nrutya Sangeet Kala Mandir is the only organisation, which has been trying to spread this folk art form throughout the state since 1987. But, sorry to say the artists of this craft 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 revive this folk tradition by organising seminars and workshops 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.

Badi Sankar, 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 all levels across the country."



Kesa 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 HIMANT KUMAR BOLT

A colourful procession with 'sarais' (marriage of lacquer dolls) featuring vermillion on each other, blowing of conch shadha, bursting of firecrackers, dance and music performances by folk artists, and a feast for over 1,000 guests. The pomp and splendour was evident as the participants were in a mood of wedding revelry.

Amid chanting of mantras and exchange of garlands, the priest tied the nuptial 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

tops and long-chui items flooding the markets," says Balaswari Kalakendra secretary Kesudas. "So, we are trying to rejuvenate this 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 sarve shops in the coastal town for promotional

several of this art form in 2006, has trained 60 women artisans who are now making fancy items in lacquer.

The SHG members—Kamukalata Das, Kuntala Rath, Maya Nayak, Meena Mahira, Latika Begum, Gayatri Khawla, Basumati Behera, Satyabama Khandel, Sarada Singh and Sita Nayak—come from different socio-cultural milieu and are mostly housewives.

They mould clay, hangings, 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 bedrooms 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 Kesudas.

Kalakendra, which started working for the

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

Kamukalata 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, Naharangpur, Nuapada and Rayagada districts to make this initiative to preserve the ancient art form a statewide movement."



SHANMUKH 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' (art works) and *Laxmi Purana patha* (reciting of Laxmi purana) yesterday in association with Nocchi 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 recitation talents felicitated the winners.

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

itated.

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 feets 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

Sat, 17 December 2016

epaper.thestatesman.com/



MAGAZINE

Sun, 11 September 2016
epaper.newindianexpress.com/c/1129728

Accolades are only a part of being artist: Keshu Das

CHAITALY BHIDE, BPO

Bhubaneswar: Indian art and paintings and their myriad forms have a fascinating history and being to the full range of viewpoints, issues, debates and methods. Meet Keshu Das of Balasore who has always attempted to do in-depth yet diverse art forms based on historical, cultural, developmental and professional contexts. With a keen eye for art and paintings, and armed with degrees like Degree in Indian Paintings (DIP), then Bachelor's Degree in Indian Art, and Master's Degree in Indian Art, from M.G. Keshu Vidyapeeth, Varanasi, Keshu Das is an eminent painter of contemporary genre. **Orissa Post** interviewed with this amazing artist about his art life, struggle and more.

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

dividual in form and expression, especially in Balasore 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, Patchwork, palm leaf painting, paper mache and the list is endless. Besides

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

Q Which medium inspires you the most?

Lacquer inspired Jankandhi inspires me to do lacquer work like re-installing the disappearing folk craftwork in this district. Personally, I am a young man in making Jankandhi. In fact, it's a symbol of Balasore's glorious tradition. When these



Keshu Das exhibiting his paintings in Bhubaneswar

days have again started worshipping Jankandhi on the occasion of Sankranti, an old tradition, but long forgotten. The latest addition in Balasore culture named 'Jankandhi Jankandhi' 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 subjects of my canvas

painting from my own surroundings. It could be the story of happiness between two individuals, nature's beauty, children's laughter, and sorrows of a woman or anything that touches 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 in various using three

methods - traditional, hot and cool methods. I started my experiments by practicing for lacquer painting in association with Kankanda Das. This practice helped me in setting my hands on lacquer painting without using solvents. I have practiced on lacquer painting through the application of traditional process techniques on some materials. Then, an artistic painting on lacquer painting is done through hot process technique. Thirdly, lacquer painting on canvas is done using hot and cool process techniques too. After a lengthy research, I gained more knowledge of the history, art and culture of lacquer in different regions step by step to create lacquer paintings, both in traditional and modern styles as well as techniques in the "world of lacquer art".

Q Do you ever experience creative blocks?

I came from a lower middle class family in a remote coastal village called Dubigudi. I lived in a rented house in Balasore town and started my small family. There was a time when my thought processes were challenged by many. However, my own vision and passion have helped me to overcome the troubled times and I have succeeded in having my footprints 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 success in the year art that makes all the difference. From the Fine Arts of Kolkata to Jaipur Fine Arts Academy I have earned accolades everywhere.

Events to popularise Odia tradition

STATESMAN NEWS SERVICE
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"This time a record one lakh two thousand lakh 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 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



PHS ■ 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 Bahabulpur 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 organised 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 Chundipur coast while nowadays only dead crabs are found in the coast.

Unrestricted trawlers and mechanized boats movement are causing their deaths and hindering their income 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, 3 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 Pail, a senior research, environment activist Subrat Nayak, artist Kesu Das, Branchanath Rath, representative of trawlers' association Ajay Biswal and others assembled near the Bahabulpur sea coast tied the rakhi on the horseshoe crab.

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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 boats movement are causing their death 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.

p2 OrissaPOST
SATURDAY, JUNE 15, 2018, BUDAPEST

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FELICITATING STUDENTS

Vedanta Ltd. Bhubaneswar's Bhagya CSR programme "Subhalaxmi Cooperative" felicitating meritorious matriculation students under its welfare scheme, Friday

YOGA DAY

Employees and their family members observing the International Yoga Day at Paradip 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 Nikiriki King, Ananta Mardara and queen Manoja Manjari Devi at Balasore's Uttala 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 Barik Ananta will draw the portrait of Basudev (Lord Balabhadra), while Rohini Kandi will draw Lord

Bhubaneswar's (Subhadra) portrait during the exhibition. Interacting with visitors, Mardara 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 Sanna 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 Dattapatis and Raj Yajna 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."

ଜଞ୍ଜଳି କଳାକାର



ପ୍ରାଚୀନ ଭାରତୀୟ ସମସ୍ତେ ପ୍ରକୃତରେ ହିନ୍ଦୁ ଧର୍ମର ପରିଚାୟକ ଓ ପ୍ରତୀକ। ଏହି ଧର୍ମର ପରିଚାୟକ ଓ ପ୍ରତୀକ ହିନ୍ଦୁ ଧର୍ମର ପରିଚାୟକ ଓ ପ୍ରତୀକ। ଏହି ଧର୍ମର ପରିଚାୟକ ଓ ପ୍ରତୀକ ହିନ୍ଦୁ ଧର୍ମର ପରିଚାୟକ ଓ ପ୍ରତୀକ।

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ଶ୍ରଦ୍ଧାଘାତ ଗ୍ରନ୍ଥମାନଙ୍କ ଶ୍ରଦ୍ଧାଘାତ
ଦେଖିବାକୁ ଶ୍ରୀମତୀଙ୍କ ଶ୍ରଦ୍ଧାଘାତ

ନିରପେକ୍ଷ ଦୈନିକ ସମ୍ବାଦପତ୍ର

ଧୂନ ପ୍ରତିଧ୍ବନି

The 'Dhunani' (Pratidhwanani)

ଜଉକଣ୍ଠେଇ ବାହାଘର ଅବସରରେ ଆର୍ଥିକ ଦୁର୍ବଳ ଥିବା ବର କମିଆଙ୍କ ବାହାଘର ହେବ



ବାବୁ
ବାହାଘର

ବାଲେଶ୍ବର, ୨୧/୦୪:
(ନି.ପ୍ର.)କଟକର ପବିତ୍ର ଶାନ୍ତିପୁର
କ୍ରୀଡ଼ା ଅବସରରେ ପାଣିତ ହେବାକୁ
ଯାଉଥିବା ବାଲେଶ୍ବରର ଗୋବିନ୍ଦ
ଲେଖକଙ୍କ ବାହାଘର -
୨୦୧୨ରେ ଗେଡୋଟି ଆର୍ଥିକ

ଦୁର୍ବଳ ଥିବା ବର କମିଆଙ୍କ ବାହାଘର ବୋଲି ଗୋବିନ୍ଦ ଲେଖକ
ପତ୍ରରୁ ଜଣାଇଛନ୍ତି । ଗୋବିନ୍ଦ ଲେଖକ ନାମେ କମିଟି ସହିତ
ଯୋଗାଯୋଗ କରିବା ପାଇଁ ନିବେଦନ କରାଯାଇଛି । ଗୋବିନ୍ଦ ପତି
କଟକର ମଧ୍ୟ ଶିଳ୍ପ ବିଶ୍ୱାଳୟ, ଗୋଟି, ଶଙ୍ଖବାଦନ, କାନ୍ଥା, ମୁଦ୍ରଣ
ଓ ବାସଘର ବିହୀନ। ପ୍ରତିଯୋଗିତା ଆୟୋଜନ କରାଯିବ । ଗୋବିନ୍ଦର
ପ୍ରତିଯୋଗିତାରେ ବୃତ୍ତି ପ୍ରତିଯୋଗୀମାନଙ୍କୁ କଟକର ଗୋବିନ୍ଦ
ଲେଖକଙ୍କ ସଂସ୍ଥାରେ ପୁରସ୍କୃତ କରାଯିବ ବୋଲି ଜଣାଇଛନ୍ତି ।
ଏହି ଅବସରରେ ଏକ ସ୍ୱାସ୍ଥ୍ୟ ପ୍ରଦର୍ଶନୀ କରାଯିବ - ୨୦୧୨ ମଧ୍ୟ
ପ୍ରକାଶ ପାଇବ । କଟକର ଏହି ଲୋକ ସଂସ୍ଥା ଗୋବିନ୍ଦ ଲେଖକଙ୍କ
ଦ୍ୱାରା ଗଠନ ହୋଇଥିବା ବୋଲି କମିଟି ପକ୍ଷରୁ ସ୍ୱାସ୍ଥ୍ୟ ମାନଙ୍କୁ
ଉପକ୍ରମିତ ପତ୍ରରୁ ଜଣାପଡ଼ି ନିବେଦନ କରାଯାଇଛି ।

ଜଉ କଣ୍ଠେଇ ବାହାଘର ଉତ୍ସବ କମିଟି ପକ୍ଷରୁ ବୃକ୍ଷରୋପଣ

ବାଲେଶ୍ବର, ୨୨/୦୪(କମିଟି):ଜଉ କଣ୍ଠେଇ ବାହାଘର
ଉତ୍ସବ କମିଟି ପକ୍ଷରୁ ବିଦେଶୀ ଲୋକମାନଙ୍କ
ମଧ୍ୟରେ ଆଜି ବୃକ୍ଷରୋପଣ କାର୍ଯ୍ୟକ୍ରମ ଅନୁଷ୍ଠିତ
ହେଉଛି । ମୁଖ୍ୟ ଅତିଥି ଭାବେ ଆଇଡିଆର
ନିର୍ଦ୍ଦେଶକ ଏମ୍.ଜେ.ଏ. ଦ୍ୱାରା ଯୋଗଦେଇଥିଲେ ।
ପ୍ରଥମ ପର୍ଯ୍ୟାୟରେ ୨୫ଟି ନିମ୍ନ ଗଛ ଲଗାଯାଇଥିଲା ।
କାର୍ଯ୍ୟକ୍ରମରେ ବାହାଘର ଉତ୍ସବ ବରପିତା ଶ୍ରୀ
ଅଶୋକ କୁମାର ମହାପାତ୍ର, କନ୍ୟାପିତା ଡ. ବିନୟ
କୁମାର ଦାସ, କମିଟିର କାର୍ଯ୍ୟକାରୀ ସଭାପତି ଶ୍ରୀ
ହରିକେଶ ପାତ୍ର, ଉପଦେଷ୍ଟା ମଧୁସୂଦନ ଦାସ,
ନିର୍ବାକନ ଦାସ, ଅର୍ଚ୍ଚନା ନନ୍ଦା, ରାଜେଶ ଶିଳି,

ରଘୁନାଥ ଲେଙ୍କା, ମନସିନୀ ଚେରୀ, ସୁଶାନ୍ତ କୁମାର
ବେହେରା, ପ୍ରଫୁଲ୍ଲ କୁମାର ଲେଙ୍କା, ଆଶୁତୋଷ ନନ୍ଦା,
ପ୍ରଫୁଲ୍ଲ କୁମାର ପଣ୍ଡା, ରାମେଶ ଦାଶ, ଶ୍ରୀକିଶୋର
ବେହେରା, ଅଶୋକ ଗଜପତି, ସର୍ବଜିତ ମହାପାତ୍ର,
ନିର୍ଦ୍ଦେଶକ ପତି, ନାରାୟଣ ଦେବ
ମହାପାତ୍ର, ଗୋବିନ୍ଦ ପାତ୍ର, ଶଶିକାନ୍ତ ରାଉତ ପ୍ରମୁଖ
ଉପସ୍ଥିତ ଥିଲେ । ସଭ୍ୟ ସୁଶାନ୍ତ କୁମାର ବେହେରା
କାର୍ଯ୍ୟକ୍ରମରେ ପୌରୋହିତ୍ୟ କରିଥିଲେ । ଜଉ
କଣ୍ଠେଇ ବାହାଘରରେ ବର ପ୍ରତି ପକ୍ଷରୁ କନ୍ୟା ଘରକୁ
ଶହେ ନିମ୍ନ ଗଛ ଲଗାଯିବା ପାଇଁ ଦାବି କରାଯାଇଥିଲା ।
ଏହି ଦାବି ଅନୁଯାୟୀ ଆଜି ବୃକ୍ଷରୋପଣ କରାଯାଇଛି ।

ଇ-ପେସ୍‌ବୁକ୍ ଜୀବିତା ପତ୍ରିକା ଉନ୍ନୋଚିତ

ଅବସ୍ଥାପନା, ୧୮୩୮

[illegible]

କଟକର ଅବସ୍ଥା ୨୫

[illegible]

ଶ୍ରୀଜଗନ୍ନାଥଙ୍କୁ ବାଲିରେ ମୈଦେଦ୍ୱାରା



உருவாக்கம்: 2015-01-01

ଭାରତର ପ୍ରମୁଖ ଶିଳ୍ପ-ଉପାଦାନର
ପ୍ରାଚୀନ ଇତିହାସ ଉପରେ ଆଧାର
କରି ଏହି ପୁସ୍ତକ ଲେଖାଯାଇଛି। ଏହା
ଦେଶର ଇତିହାସ ଉପରେ ଏକ
ନିର୍ଦ୍ଦେଶକ ଭାବେ କାର୍ଯ୍ୟ କରିବା
ପାଇଁ ଏହି ପୁସ୍ତକ ଲେଖାଯାଇଛି।

සමස්ත ප්‍රජා චේතනා: සමස්ත ප්‍රජා බිහි කිරීමේදී සමස්ත ප්‍රජා සහයෝගය චේතනා මගින්, බිහිවූ ප්‍රජා සහ, 2000 වැනි සහ දහස් ගණන, විශාලතම ප්‍රජාව, සමස්ත ප්‍රජා සහ ප්‍රජා

[illegible]

www.elsevier.com/locate/jmb

‘ଚଢ଼େଇୟା’ ନାଟକୁ
ବଞ୍ଚାଇବା ଲାଗି ପ୍ରୟାସ

ବିଜ୍ଞାନର ପ୍ରତିଷ୍ଠା/ସମ୍ପାଦକ, ଶ୍ରୀମତୀ (ଡି.ଏଚ୍.ଏ.)

[illegible][illegible][illegible][illegible]

ଉତ୍ତର କଳାକୃତିର ପୁନରୁଦ୍ଧାର ଲାଗି ନିଗମ ସ୍ଥାପନ ପ୍ରସ୍ତାବ

[illegible]

ତଥାପୋଇଲି ସହ
ସୁମନ୍ତର ହାତଗଣ୍ଠି

[illegible]

॥ श्रीगणेशाय नमः ॥

১৯৭১ ২২ জানুয়ারি
 বাংলাদেশের স্বাধীনতা
 ঘোষণার দ্বিতীয় বছর

පළාත පරිසර හා සත්ව සම්පත් ඇති ප්‍රදේශයක් ලෙස සැලකීමට හේතු වන්නේ ප්‍රදේශයේ පැරණි ගොඩනැගිලි සහ ස්මාරක සංරක්ෂණයට ලක්වීමයි. ප්‍රදේශයේ පැරණි ගොඩනැගිලි සහ ස්මාරක සංරක්ෂණයට ලක්වීමයි. ප්‍රදේශයේ පැරණි ගොඩනැගිලි සහ ස්මාරක සංරක්ෂණයට ලක්වීමයි.

ଉପସ୍ଥାପନା

ଉତ୍କଳର ପ୍ରମୁଖ ଗାୟକ
ଉତ୍କଳର ପ୍ରମୁଖ ଗାୟକ
ଉତ୍କଳର ପ୍ରମୁଖ ଗାୟକ



ଜିନି
କଟକ
ବାହାରିବେ
ଭବିଷ୍ୟତ

[illegible][illegible][illegible]

ଜୀବନସାଥୀ ହେଲେ ତଅପୋଇ-ସୁମନ୍ତ

ସମସ୍ତଙ୍କର ସୁସ୍ଥତା ପାଇଁ ଗୋଟିଏ ପଥ ଗଠନ କରିବା ପାଇଁ ଶାସନ ସମିତିର ଉଦ୍ଦେଶ୍ୟ ଥିଲା । ସମସ୍ତଙ୍କର ସୁସ୍ଥତା ପାଇଁ ଶାସନ ସମିତିର ଉଦ୍ଦେଶ୍ୟ ଥିଲା । ସମସ୍ତଙ୍କର ସୁସ୍ଥତା ପାଇଁ ଶାସନ ସମିତିର ଉଦ୍ଦେଶ୍ୟ ଥିଲା । ସମସ୍ତଙ୍କର ସୁସ୍ଥତା ପାଇଁ ଶାସନ ସମିତିର ଉଦ୍ଦେଶ୍ୟ ଥିଲା ।



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ପ୍ରଶ୍ନ-ଉତ୍ତର (ସମସ୍ତ)
 ଉତ୍ତର ଦେଖିବା ପାଇଁ
 ପ୍ରଶ୍ନକାରୀଙ୍କ ଉତ୍ତର
 ଉତ୍ତର-ପ୍ରଶ୍ନର ଉତ୍ତର
 ଉତ୍ତର-ପ୍ରଶ୍ନର ଉତ୍ତର
 ଉତ୍ତର-ପ୍ରଶ୍ନର ଉତ୍ତର
 ଉତ୍ତର-ପ୍ରଶ୍ନର ଉତ୍ତର

[illegible]

అనంతపురి జిల్లాలోని
అనంతపురి-హైదరాబాద్ రోడ్డు
పక్కా అభివృద్ధికి పో
రాల్సి ఉందని ఆంధ్రప్రదేశ్
రవాణా శాఖకు చెందిన
ఆర్.ఎ.ఎస్.ఎస్.ఎస్.ఎస్.ఎస్.

සූර් :
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 මෙම අවස්ථාව
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ପରିଲା ଜଉ
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ရောင်းချသော အစားအသောက်များကို
အသုံးပြုသူများ၏ အကျိုးအမြတ်ကို
အမြဲတမ်း ထိန်းသိမ်းပေးရန်
အသုံးပြုသူများ၏ အကျိုးအမြတ်ကို
အမြဲတမ်း ထိန်းသိမ်းပေးရန်

ଆମ ଦେଶର ପଢ଼ାକ୍ଷର ହେଉ। ଆମ ସମସ୍ତ ଶିକ୍ଷକ ଶିକ୍ଷିତ ହେଉ। ଆମ ସମସ୍ତ ଶିକ୍ଷକ ଶିକ୍ଷିତ ହେଉ। ଆମ ସମସ୍ତ ଶିକ୍ଷକ ଶିକ୍ଷିତ ହେଉ।

[illegible]

ସଙ୍କଟରେ ନୀଳରଙ୍ଗ କଙ୍କଡ଼ା

ସୁରକ୍ଷା ପାଇଁ ସଚେତନତା ଅଭିଯାନ

ବୁଦ୍ଧାବଧାନ(ବି.ଆର୍.ଏ.)-ସାଗରୀୟ କଙ୍କଡ଼ା ଏକ ବିରଳ ପ୍ରାଣୀଜଗତର ପ୍ରାଣୀ । ଏହାକୁ ମଧ୍ୟ ଉପରୋକ୍ତ ନୀଳରଙ୍ଗ କଙ୍କଡ଼ା କୁହାଯାଏ । ପ୍ରକୃତରେ ଏହା ଏକ ବିରଳ ପ୍ରାଣୀ । ଏହାକୁ ମଧ୍ୟ ଉପରୋକ୍ତ ନୀଳରଙ୍ଗ କଙ୍କଡ଼ା କୁହାଯାଏ । ପ୍ରକୃତରେ ଏହା ଏକ ବିରଳ ପ୍ରାଣୀ । ଏହାକୁ ମଧ୍ୟ ଉପରୋକ୍ତ ନୀଳରଙ୍ଗ କଙ୍କଡ଼ା କୁହାଯାଏ ।

ସାଗରୀୟ କଙ୍କଡ଼ା ଏକ ବିରଳ ପ୍ରାଣୀ । ଏହାକୁ ମଧ୍ୟ ଉପରୋକ୍ତ ନୀଳରଙ୍ଗ କଙ୍କଡ଼ା କୁହାଯାଏ । ପ୍ରକୃତରେ ଏହା ଏକ ବିରଳ ପ୍ରାଣୀ । ଏହାକୁ ମଧ୍ୟ ଉପରୋକ୍ତ ନୀଳରଙ୍ଗ କଙ୍କଡ଼ା କୁହାଯାଏ ।

ସାଗରୀୟ କଙ୍କଡ଼ା ଏକ ବିରଳ ପ୍ରାଣୀ । ଏହାକୁ ମଧ୍ୟ ଉପରୋକ୍ତ ନୀଳରଙ୍ଗ କଙ୍କଡ଼ା କୁହାଯାଏ । ପ୍ରକୃତରେ ଏହା ଏକ ବିରଳ ପ୍ରାଣୀ । ଏହାକୁ ମଧ୍ୟ ଉପରୋକ୍ତ ନୀଳରଙ୍ଗ କଙ୍କଡ଼ା କୁହାଯାଏ ।



ପ୍ରାଣୀଜଗତର ବିରଳ ପ୍ରାଣୀ ।



ସାଗରୀୟ କଙ୍କଡ଼ା ସୁରକ୍ଷା ଅଭିଯାନର ଉଦ୍ଦେଶ୍ୟକୀ ।

ସାଗରୀୟ କଙ୍କଡ଼ା ଏକ ବିରଳ ପ୍ରାଣୀ । ଏହାକୁ ମଧ୍ୟ ଉପରୋକ୍ତ ନୀଳରଙ୍ଗ କଙ୍କଡ଼ା କୁହାଯାଏ । ପ୍ରକୃତରେ ଏହା ଏକ ବିରଳ ପ୍ରାଣୀ । ଏହାକୁ ମଧ୍ୟ ଉପରୋକ୍ତ ନୀଳରଙ୍ଗ କଙ୍କଡ଼ା କୁହାଯାଏ ।

ସାଗରୀୟ କଙ୍କଡ଼ା ଏକ ବିରଳ ପ୍ରାଣୀ । ଏହାକୁ ମଧ୍ୟ ଉପରୋକ୍ତ ନୀଳରଙ୍ଗ କଙ୍କଡ଼ା କୁହାଯାଏ । ପ୍ରକୃତରେ ଏହା ଏକ ବିରଳ ପ୍ରାଣୀ । ଏହାକୁ ମଧ୍ୟ ଉପରୋକ୍ତ ନୀଳରଙ୍ଗ କଙ୍କଡ଼ା କୁହାଯାଏ ।

ରାଜ୍ୟସ୍ତରୀୟ ଶିକ୍ଷା ଶିବିର ଉଦ୍‌ଘାଟିତ ମନମୋହିଲ୍ଲା ଜଉ କଣ୍ଢେଇ

ଭୁବନେଶ୍ୱର, ୧୮-୬-୨୦୧୭: ରାଜ୍ୟସ୍ତରୀୟ ଶିକ୍ଷା ଶିବିର ଉଦ୍‌ଘାଟିତ ହୋଇଛି । ଏହାକୁ ମନମୋହିଲ୍ଲା ଜଉ କଣ୍ଢେଇ ଉଦ୍‌ଘାଟିତ କରାଯାଇଛି । ଏହାକୁ ମନମୋହିଲ୍ଲା ଜଉ କଣ୍ଢେଇ ଉଦ୍‌ଘାଟିତ କରାଯାଇଛି ।



ରାଜ୍ୟସ୍ତରୀୟ ଶିକ୍ଷା ଶିବିର ଉଦ୍‌ଘାଟିତ ହୋଇଛି ।

ରାଜ୍ୟସ୍ତରୀୟ ଶିକ୍ଷା ଶିବିର ଉଦ୍‌ଘାଟିତ ହୋଇଛି । ଏହାକୁ ମନମୋହିଲ୍ଲା ଜଉ କଣ୍ଢେଇ ଉଦ୍‌ଘାଟିତ କରାଯାଇଛି । ଏହାକୁ ମନମୋହିଲ୍ଲା ଜଉ କଣ୍ଢେଇ ଉଦ୍‌ଘାଟିତ କରାଯାଇଛି ।

ରାଜ୍ୟସ୍ତରୀୟ ଶିକ୍ଷା ଶିବିର ଉଦ୍‌ଘାଟିତ ହୋଇଛି । ଏହାକୁ ମନମୋହିଲ୍ଲା ଜଉ କଣ୍ଢେଇ ଉଦ୍‌ଘାଟିତ କରାଯାଇଛି । ଏହାକୁ ମନମୋହିଲ୍ଲା ଜଉ କଣ୍ଢେଇ ଉଦ୍‌ଘାଟିତ କରାଯାଇଛି ।

ରାଜ୍ୟସ୍ତରୀୟ ଶିକ୍ଷା ଶିବିର ଉଦ୍‌ଘାଟିତ ହୋଇଛି । ଏହାକୁ ମନମୋହିଲ୍ଲା ଜଉ କଣ୍ଢେଇ ଉଦ୍‌ଘାଟିତ କରାଯାଇଛି । ଏହାକୁ ମନମୋହିଲ୍ଲା ଜଉ କଣ୍ଢେଇ ଉଦ୍‌ଘାଟିତ କରାଯାଇଛି ।

News Paper Clips



ପ୍ରତିଦିନିକା ପଲଟି ଶୋକ ସମିତି କଳା ଅକାଡେମୀ କି ଓଡ଼ିଶା କଳାକାର କୈଫିଆ ଅବସ୍ଥାରେ

କଳା ନୈସର୍ଗିକ ପ୍ରତିମା ହେ, ଇସେ ପ୍ରୋତ୍ସାହନ କି ଜରୁରତ

କଳା କଳା ପିଣ୍ଡ

କଳାକାର ଶ୍ରମରେ କଳାକାର ପ୍ରତିମା ହେଉଛି କଳାକାରର ସ୍ୱାଧୀନତା ଏବଂ ସୃଜନଶକ୍ତିର ପ୍ରତୀକ। କଳାକାର ଶ୍ରମରେ କଳାକାର ପ୍ରତିମା ହେଉଛି କଳାକାରର ସ୍ୱାଧୀନତା ଏବଂ ସୃଜନଶକ୍ତିର ପ୍ରତୀକ। କଳାକାର ଶ୍ରମରେ କଳାକାର ପ୍ରତିମା ହେଉଛି କଳାକାରର ସ୍ୱାଧୀନତା ଏବଂ ସୃଜନଶକ୍ତିର ପ୍ରତୀକ।



କଳାକାର ଶ୍ରମରେ କଳାକାର ପ୍ରତିମା ହେଉଛି କଳାକାରର ସ୍ୱାଧୀନତା ଏବଂ ସୃଜନଶକ୍ତିର ପ୍ରତୀକ।



କଳାକାର ଶ୍ରମରେ କଳାକାର ପ୍ରତିମା ହେଉଛି କଳାକାରର ସ୍ୱାଧୀନତା ଏବଂ ସୃଜନଶକ୍ତିର ପ୍ରତୀକ। କଳାକାର ଶ୍ରମରେ କଳାକାର ପ୍ରତିମା ହେଉଛି କଳାକାରର ସ୍ୱାଧୀନତା ଏବଂ ସୃଜନଶକ୍ତିର ପ୍ରତୀକ।

DL 19.11.2014, BALASORE EDITION

ଶିଶୁ ୧୯୯୩ ଦାସଙ୍କ ତୁଳିତେ ଲଳେଶ୍ୱରର ରହିତା

କଳାକାର ଶ୍ରମରେ କଳାକାର ପ୍ରତିମା ହେଉଛି କଳାକାରର ସ୍ୱାଧୀନତା ଏବଂ ସୃଜନଶକ୍ତିର ପ୍ରତୀକ। କଳାକାର ଶ୍ରମରେ କଳାକାର ପ୍ରତିମା ହେଉଛି କଳାକାରର ସ୍ୱାଧୀନତା ଏବଂ ସୃଜନଶକ୍ତିର ପ୍ରତୀକ। କଳାକାର ଶ୍ରମରେ କଳାକାର ପ୍ରତିମା ହେଉଛି କଳାକାରର ସ୍ୱାଧୀନତା ଏବଂ ସୃଜନଶକ୍ତିର ପ୍ରତୀକ।



କଳାକାର ଶ୍ରମରେ କଳାକାର ପ୍ରତିମା ହେଉଛି କଳାକାରର ସ୍ୱାଧୀନତା ଏବଂ ସୃଜନଶକ୍ତିର ପ୍ରତୀକ। କଳାକାର ଶ୍ରମରେ କଳାକାର ପ୍ରତିମା ହେଉଛି କଳାକାରର ସ୍ୱାଧୀନତା ଏବଂ ସୃଜନଶକ୍ତିର ପ୍ରତୀକ।

Thanks DHWANI-PRATIDHWNI

ପ୍ରତିଦିନିକା

ବାଲେଶ୍ୱରୀ ଜଜରାଣୀ ଏ ସାବିତ୍ରୀ ନନ୍ଦଙ୍କ ଏକାଦଶାହ ଉପଲକ୍ଷେ ଶିଶୁର ଶ୍ରଦ୍ଧାଞ୍ଜଳି

କଳାକାର ଶ୍ରମରେ କଳାକାର ପ୍ରତିମା ହେଉଛି କଳାକାରର ସ୍ୱାଧୀନତା ଏବଂ ସୃଜନଶକ୍ତିର ପ୍ରତୀକ। କଳାକାର ଶ୍ରମରେ କଳାକାର ପ୍ରତିମା ହେଉଛି କଳାକାରର ସ୍ୱାଧୀନତା ଏବଂ ସୃଜନଶକ୍ତିର ପ୍ରତୀକ।



ଶିଶୁ ୧୯୯୩ ଦାସ

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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 feng shui 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.

"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.

Traditional lacquer dolls of Balasore. Telegraph pictures

"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 Savitri Ambasha. 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 appealing 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

Wedding to revive lacquer art

- Civil society members spend lakhs to organise unique event

(THE TELEGRAPH< BBSR< Tuesday May 31 2011)

SIBDAS KUNDU



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 Biswanath Rana, a bank officer and culture lover.

For the marriage between a pair of lacquer dolls or jau kandhei, 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 (priti bhojan) 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 Bhagban Mohini, 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.

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.

All the events of the doll's wedding will take placquere as per rituals following authentic Odia culture and tradition, said Brajanath Rath, 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 Upendra Patra, a resident of Balia in the town, is playing the *bara karta* or the groom's caretaker, Labangalata Biswal, resident of Angargadia here, is the *kanya karta*, 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.

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

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 *bara yatris*, 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 Bijayketan Biswal.

“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.

“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 Brajanath Rath, president of the marriage committee.



The bride and groom being taken around in a car

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 Gandhismurti Bhawan.

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.

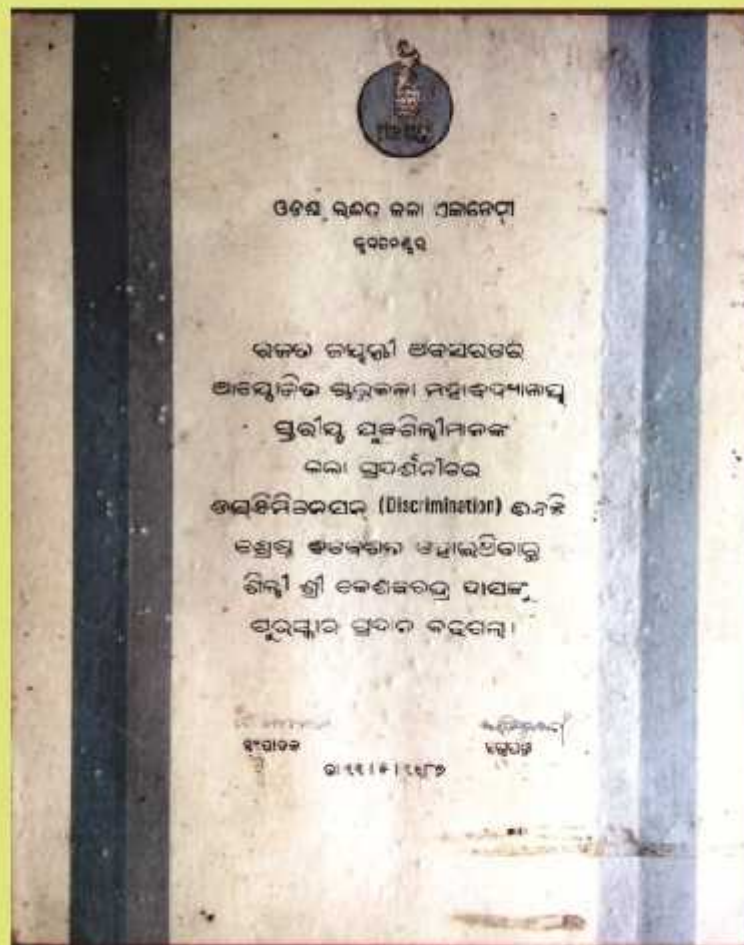
The event is being observed symbolically for last six years to popularize the lacquer works, an indigenous art of the district. This year the name of the bride and groom were Padmavati and Purosottam respectively.

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.

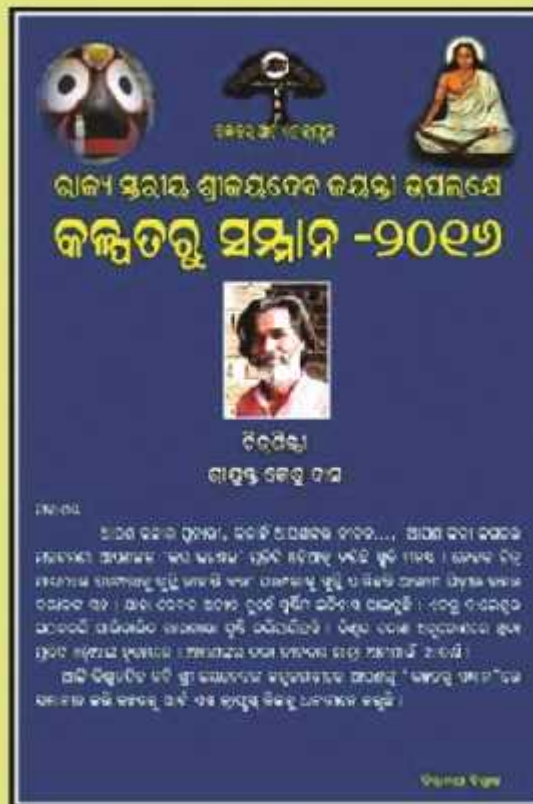
Dr Das said, "I and my family feel fortunate to be representing the bride's side. The tying of nuptial knot was held very peacefully. The residents especially the women and children participated with a great enthusiasm." Kesu Das, a key organizer, said, 'Although the marriage between in the district 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.

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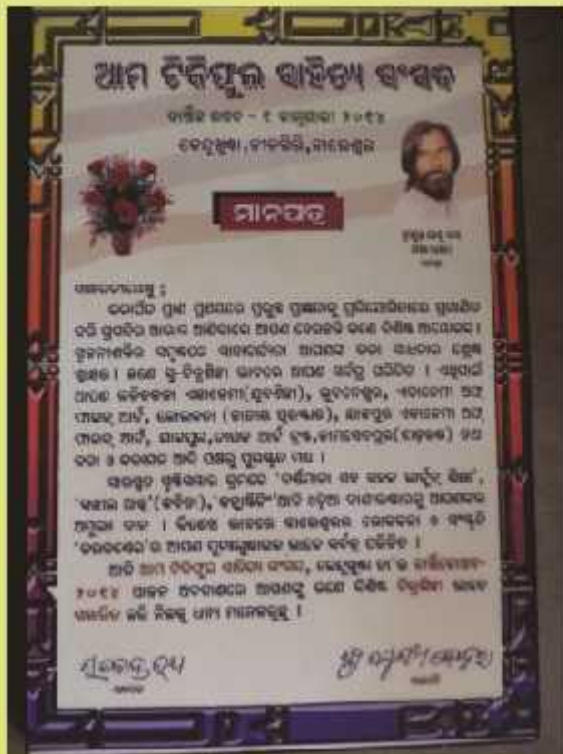
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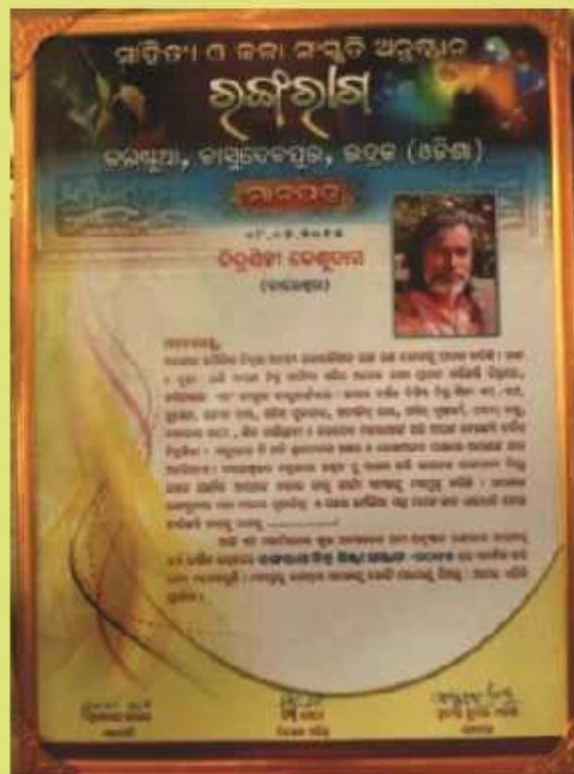
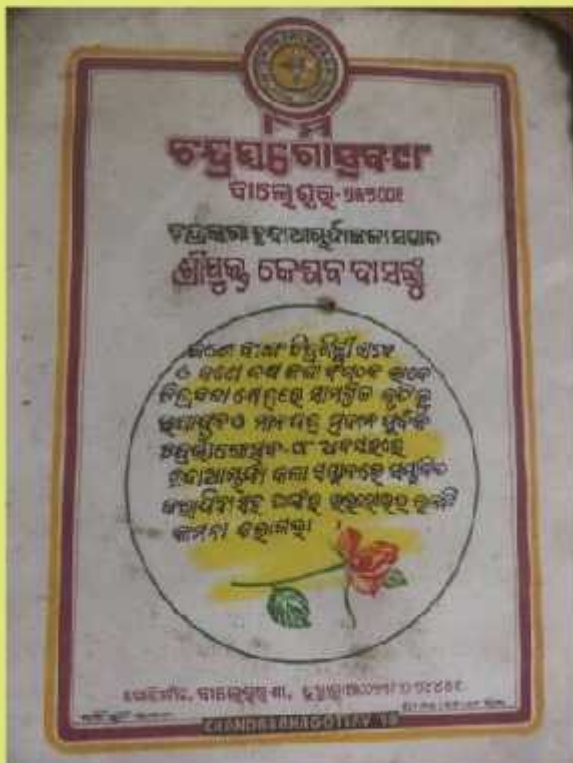
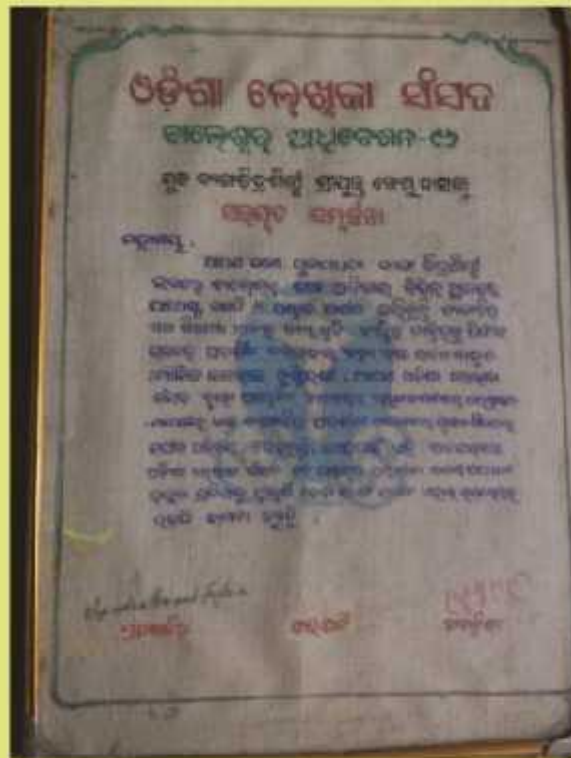
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