Interview conducted with some artist of Jitwarpur village, Madhubani and Patna between 28/06/2012 to 02/07/2012

Appendix-I

Nagar Kishor Das, Madhubani Artist, Date: 28/06/2012

Upendra Maharathy Handicraft Institute, Patna.

Q: How did you learn your skills? Who taught you and when?
Ans: Listen, Madhubani painting is our traditional art form. I have been observing this art form since my child hood. Gradually I inspired from its colours, lines and started doing this painting.

Q: What is the subject matter followed by artisans?
Ans: See, Bihari people are very close to worship of Rama and Sita. A large number of paintings reveal the life incident of Rama and Sita. The artists follow the following line as the subject of painting; "Kali Durga Radhe Shyam Gouri Shankar Sita Ram"

Q: What do you think is the future of this tradition? What are its challenges?
Ans: I want to say that to continue this tradition Government has to provide the economical support to artist communities. Because most of the skilled artists are belongs to poor family. To produce a good number of paintings, different readymade materials are needed.
Appendix-II

Interview with Shri Kamalesh Korn, Date: 30/6/2012

Village-Jitwarpur, Dist-Madhubani, Bihar

Q: What is your good name?
Ans: My name is Kamalesh Korn.

Q: How long you are doing the Madhubani painting?
Ans: I have been doing the Madhubani painting since 1978.

Q: From where you have got inspirations of doing this painting?
Ans: At the young age I had no interest to do this work. My grandmother was an artist of Madhubani painting. I got inspired from her linear designs and other elements of painting and then came to this field.

Q: Please tell me about the market value of this painting.
Ans: Good painting has good value. There are two types of painting. One is done with thin line (chikna kala) and other is done with bold line (Mota kala). One and half day is required to make this linear painting. Chikna kala has more demand than mota kala in the market. Governments depute us to the various craft fair to sell those painting like Sonepur Mela, Delhi Hut. But existence of current market of Madhubani painting is Delhi Hut.

Q: What are the natural ingredients which you use as colour?
Ans: Peeple bark is used for obtaining red colour. It is to put on water and boiled. In this way we get red colour. Water proof ink is applied for line drawing. According to reason we apply colours. Sikkot (blue) and
*tilcoat* (green) leaves are available in nature during the months from November to February.

Q: What are the materials you use for this linear painting?
Ans: We use nib pen and water proof ink for fine line drawing. It is available in the market. We collect colours from nature.

Q: Distinct type of indigenous arts and crafts from different region you observe in craft fair. What inspiration you get from these piece of art works?
Ans: I always try to make painting with new design. When I see the works of different artists I inspired from the various designs and motifs from their art works.

Q: Please tell us about the method of your paintings
Ans: At first we make line drawing of different image with water proof ink on handmade paper. We make several linear painting near about 100/150 nos. of different size (small size). Many foreigners come to the village of Madhubani for research purpose and they purchase these painting and also give commercial order to the artisans and then they apply colours on these linear paintings on the spot and sale.

Appendix-III

Interview with **Shri Rajkumar Lal**, Date: 30/06/2012

Jitwarpur, Mdhubani,Bihar

Q: When and how did you start doing this painting?
Ans: I have learnt it from my mother Jashoda Devi. I was influenced by her style and technique, design as well as subject matter of Madhubani painting.

Q: Please give me some idea about the origin of Madhubani painting.
Ans: My grandmother is the first artisan of this famous living tradition of Madhubani painting. She got national award in 1966 and Padmashree in 1975 for her work in Madhubani painting. Then my mother Jashoda Devi came forward in 1985 as an eminent artist of Madhubani painting. And now we are continuing our living tradition. Government, Social groups and other NGOs encourage us to continue this tradition.

Q: What is its history to develop this tradition?
Ans: In around 1964 the place Madhubani attacked by a big earthquake. That time few members of the All India Handicrafts Board, Delhi came to Madhubani for survey. At that time they were attracted by the wall painting of Madhubani. They gave suggestions to some local artisans to paint on cloth and paper in their traditional way. They also encouraged the women of Madhubani for commercial sale.

Q: Please tell the name who has contributed in Mithila art history.
Ans: There are so many female artists in this field who are national awardees. Some non living artists are Ganga Devi, Sita Devi, Booya Devi, Karpuri Devi and so on. Some living artists are Mahasundari Devi, Siwan Paswan who still working in this field. Mahasundari Devi has got national award and Silpa Guru Award.

Q. Do you participate in any exhibition?
Ans: Yes, I have participated several workshops and exhibition in Patna, Delhi, Calcutta, Kanpur, Bhopal, Mangalore and other different places.

Q. Have you participated in exhibition in abroad?
Ans: Yes, I have participated in exhibition in Mauritius.

Q. Is there any training centre of Madhubani painting for new generation?
Ans: Yes, there are so many training centers established to develop the skill of students on Madhubani painting. Among them Upendra Maharathi crafts institution located in Patna is one of the craft institute having six month certificate course of Madhubani painting under the scheme of Government of India.

Q. Have you ever visited abroad?
Ans: Yes. I have visited twice abroad.

Q. Has Govt. provided any financial aid to visit abroad?
Ans: Yes. Govt. carried all financial support during my journey of abroad.

Q. What is your experience of visiting abroad?
Ans: I went to Mauritius on the month of November in 2008. The 15 days Madhubani art workshop organized by the department of arts and crafts at the Rabindranath Tagore institute in Mauritius was a big experience for me. I gave training to participants on Madhubani painting. I again got an opportunity to visit Mauritius on November 2009. For me this was the second visit to Mauritius. The response to the workshops had been very good. I was surprised to receive a New Year card this year on Madhubani paintings in Mauritius style. It was a
new journey for Madhubani paintings crossing over boundaries and culture.

Q. Apart from canvas painting what kind of other crafts you doing?
Ans: Now paintings are being done on jute bags, Saris, bed covers, other apparel, pen holders and file folders.

Appendix-IV

Interview with Shri Siwan Paswan, National Awardees, Date: 30/06/2012

Renowned Madhubani Artisan of Mithila region

Village- Laheriganj, Madhubani

Q: What aspects of Madhubani painting in your locality need to be highlighted?
Ans: In Madhubani region people of Jitwarpur, Rasidpur, Bagchi and other villages are involved in this tradition. Among this traditional painting, Godna (tattoo) paintings are done by Harizon people and Madhubani painting (Bharni style) is done by Kayastha and Brahmin people.

Q: To what extent the girls and boys of new generation are interested in doing Madhubani painting?
Ans: Now-a-days girls and boys are engaged in education. But to connect them with this living tradition there are some institutes those are playing vital role. So many workshops have been conducted to encourage them to learn our cultural heritage.
Q: Who according to you is the best skilled artist on Madhubani painting in your locality?
Ans: There are so many good artists in our locality. Sita Devi Ganga Devi, Boya Devi, Yashada Devi, Jagadamba Devi were good painters. All of them were national awardees.

Q: At present who is the most aged painter in your village?
Ans: Mahasundari Devi.

Q: Does the tradition have different styles or variations? What are they?
Ans: Yes, the traditions have different styles or variations. Those are *Godna, Gobar, Kachani, Bharni* and tantric.

**Appendix-V**

**Shanti Devi, Madhubani Artist, National Awardees**

Village—Laheriganj, Madhubani.

Q: What tools you use in painting?
Ans: Fingers, bamboo twigs, nib pen, match sticks, handmade brushes are used for Madhubani Painting.

Q: How and when are they used?
Ans: Nip pen are used for fine line drawing. After that we apply colour within the motifs with handmade brush or bamboo twigs. Fingers are served as a brush for Aripona decoration.

Q: What are the key characteristics of the painting?
Ans: The characteristic features of these traditional paintings are delicate linear works and use of organic colours. The figures are mostly done abstract in manner. The facial feature is characterized by elongated nose and bulging eyes. The figures are depicted in profile.

Q: What is the method of Madhubani painting?
Ans: We are doing painting with free hand and with free brain. At first we make detail drawing of subject matter is completed with bold strait and curve lines. Finally, the drawing is filled with different colours whatever it is required.

Q: What raw materials are used?
Ans: The use of synthetic colour and modern round brushes are replacing the cotton tipped bamboo sticks and stiff twigs that used to serve as brushes till a few years back.

Q: Have you participated in exhibition in abroad?
Ans: Yes, I have participated in so many exhibitions in Dubai, Denmark, Germany as well as in India.

Q: Has Govt. provided any financial aid to visit abroad?
Ans: Yes. Govt. carried all financial support during my journey of abroad.

Appendix-VI

Nirmala Devi, 30/6/2012

Village- Jitwarpur, Madhubani.

Q: What is your name?
Ans: Nirmala Devi
Q: What types of works are you doing?
Ans: I am mostly doing Saree design.

Q: How many days are needed to complete this sari design?
Ans: About 15 days

Q: What type of sari you design?
Ans: Bhagalpuri Silk

Appendix-VII

Interview conducted with some artist of Raghurajpur village (Puri) and Bhuvaneswar between 05/07/2012 to 10/07/2012

Interview with Renowned artist Gokul Bihari Pattanaik, Bhubaneswar, on date-07/07/2012

Q. What are the most distinctive stylistic elements of Orissa pata paintings?
Ans: Line and figure are main aspects of pata painting. Beside this geometrical and floral motifs are used in the paintings.

During my artistic carrier I have done so many works. I have worked on patachitra, palm leaf painting, tribal painting, tasser painting, wood curving etc. I got national award on palm leaf painting.

Q. Please tell us about your subject matter of patachitras.
Ans: The theme of patachitra painting is mythology. I have inspired from the stories of Ramayana and Mahabharata. But Lord Jagannath and ten
incarnation of Vishnu is common theme for every patachitra artist. I have also influenced by the temple architecture of Orissa.

Q. For line drawing what type of brush you use?
Ans: “000” is not sufficient for line drawing. We use handmade brush to create fine linearity in the painting. It is not available in the market. The good quality of painting depends on good line drawing. Tree, flower, leaf, birds these all natural motifs are adorned by readymade in the painting. But design of garments, ornaments, faces of human and religious figure are done by hand made brushes.

Q. From where do you get your materials? How are they prepared?
Ans: The process begins with a sheet of cotton cloth being laid out on the floor. A coat of gum made from imli (tamarind) seeds is given over this cloth. After that another piece of cloth is laid on the top of the coated cloth and then another coat of the tamarind glue is applied. The layered cotton is then sun dried. Finally we burnish the cloth with a piece of stone. We collect the colours and other materials from the market of Goraput (Puri).

Appendix-VIII

Interview with Patachitra Artist Narayan Das, Date: 9/7/2012

Q. What is your good name?
Ans: My name is Narayan Das.

Q. Please tell me a few words on stylistic aspects of your paintings?
Ans: See, I am doing work on *Odhisi* style. I have inspired from traditional
dress, ornaments, and people of Orissa. My paintings depict the life
style of *Odishi* people. My figurative style consists of narrow wrist and
elongated nose. Elements of Rajputa and Mughal painting are reflected
in my painting. Thin line, decorative motifs, expressive gestures are
basic characteristics of my paintings.

Q: How has it changed or developed over time?

Ans: Regarding this matter I would like to tell that at present maximum
artisans use synthetic colour which are easily available in the market.  
They also use readymade brushes for their painting. So it can be said
that due to lack of storage the raw materials are replaced with
readymade materials.

Q: Are others learning and practicing the tradition?

Ans: Yes, there are other crafts works also practicing by the artisans. Those
are Palmleaf painting, tasser painting, papare mache product, tribal
painting and so on.

**Appendix-IX**

Interview with **Sisir Kanta Satapati**, Date 09/07/2012

Village-Raghurajpur, Puri, Orissa

Q. Please give me an idea about making of colours of *pata* painting.

Ans: Listen, the sources of natural colours are *hengul, harital, sankha, kala,*
geru and different powdered colours. But these are primary colours.
We produce secondary colour by mixing two colours. 25% natural gum,
75% colour and 25% water are mixed together and these mixers are applied in the picture.

Q. Can you tell me about natural gum? Why is it applied in the picture?
Ans: Natural gum is obtained from bel tree. It is used as binding medium.

Q. Apart from patachitra what kind of other crafts are you doing?
Ans: Beside the patachitras we produce some other art forms also. I would like to say regarding this matter that palm leaf painting is very old practiced in this region. We make palm leaf paintings, tasser painting, wooden crafts, papier mache toys and tribal painting.

Q: What tools are involved in this painting?
Ans: The artisans use very fine brushes for their paintings. Brushes of fine quality are prepared out of mouse's hair fixed on wooden handle. Some iron tools are used for palm leaf painting. Beside this we use handmade brushes for sharp lines.

Q. What do you think about the younger generation of Orissa? Is there any institution or training center for Patachitra?
Ans: According to generation people has been changed. Boys and girls of new generation involve in different professional work. A new course on crafts design has been introduced at the State Institute for Developments of Arts And Crafts (SIDAC) Bhubaneswar. The nine month certificate course has been launched in collaboration with National Instution for Design (NID) Ahmadabad to engage them with patachitra as well as other traditional art and crafts.
Q. Do you know how and where the tradition originated?

Ans: The history of *patachitra* tradition is connected with Jagannatha temple. A very special and sacred festival of Lord Jagannatha held in the full moon day of the month of *jyesthya*. This festival is known as “*Devasnan Purnima*” on *snana yatra*. On the previous day of *snana yatra* the image of Lord Jagannatha, Lord Balabhadra and Goddess Subhadra are ceremonially brought from the inner sanctum of the main temple in a procession in to a *snana madapa*. On The auspicious day the Suras and Mahasuras go to ceremonial procession to fetch 108 nos. pots water from the golden well. Then all the pots filled with water and are preserved in the bhoga mandapa. The filled water pots then carried from bhoga mandapa to bathing mandapa. After the sacred bath with 108 pitchers of water, the deities are supposed to fall ill (fever). The deities are kept in a special seek room inside the temple. This period is known as *Anasara*. That time Lord Jagannatha, Lord Balabhadra and Goddess Subhadra are worshiped in *Patti*. This Patti is repainted by *chitrakara* at the time of this festival. It is assumed that thus *patachitra* may be flourished in different places of Orissa.

Q: How has it traditionally been practised?

Ans: *Patachitras* has been practicing by local craftsmen of Raghurajpur and other villages of Orissa like Banki, Sonpur, Dhenkanal, Jaypur, Khandapada, Khalli, Kote and Bhubaneshwar. It is traditionally going on one generation to other. Each family member is involved in this tradition. Natural as well as readymade ingredients are use for these paintings.