

“Man Ki Batein”- "Save Artist, Save Culture & Save India” because India denotes for it’s heritage culture - An Interview with Shilpaguru Sri. Ananta Moharana

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Name: **ANANTA MOHARANA**

Father’s Name: Sri Panu Moharana.

DOB: 27th July 1936

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Introduction:

Ananta Moharana is one such voice which need not shout in order to heard. Born in humble circumstances to a family devoted to the cult of Lord Jagannath headed by his father, Late-Panu Moharana, Ananta providentially marked the 27th day of July 1936 as day reckoning. The scared river Bharbi flowing by the famous craft village Raghurajpur sopped in its course for a while to welcome a newborn in Dandasahi. Panu Moharana was pioneer in bringing what is recognized as Pattachitra, and hogged international limelight by virtue of his association with Mrs. Halina Zealely of AFSC, USA. The connection was perhaps preordained, for it converted a whole gamut of art work, like jatropati, jampati, dashavatar paintings and murals on the walls of mutts, doors and even houses, from a local address to global one, in the process drawing the attention of the art savvy, the culturally and anthropologically trained.

An Interview:

1) **May I know Your age sir?**

Ans: 83 years.

2) **What motivated to do miracles in the Art?**

Ans: This is our traditional, From 3 generations we are doing this artistic work. No Schooling & No Tution & No Chattasala.

SRI SHILPAGURU ANANTA MOHARANA



Anantna Moharana’s family with Prof. Sekhara Gowd Mitta & Prof. Kavitha.H



President’s Gold Medal



3) When did you start painting work?

Ans: at the age of 8 years only. By the age of 16 I became complete Artist.

4) How many children do you have?

Ans: Two Boys, 4 Girls all are married. Boys are Bibu Moharana, Poorna Chandra Moharana.

5) What are the plans of your grand children future?

Ans: I am interested in only in art; but art they are not getting good income i.e per month hardly they are earning approximately 5000 Rs. Which is not possible to sustain in the present world.

6) What are your dreams and what sort of support you are looking from Government?

Ans: “Kala bachna hai. “ Art should live long. Our art go hand in hand with the culture. Now days modern technology, softwares are doing the paintings in no minute; but this art cannot be done in minutes. It requires more concentration and hard works.

- I request the Government to build one museum.
- To safeguard the art for the next generations, they have to save artists and arts.
- The recognition is done by the Government, but it is not enough; there is a lot to do.
- Finally I convey to save the art.

Recommendations: We request the Central & State Governments to save the art which upheld the culture. “Save the culture, Save India”. India is meant for culture; but culture is disappearing slowly.

Dear Modij! Save the culture because India denotes for it’s heritage culture. We have to protect artists by proper planning in every angle.

This article is dedicated for Artists.

SHILPAGURU ANANTA MOHARANA



Artist at work in Shilpa Guru Ananta Moharana's house

Making statements in the medium of the arts that defy. Time often comes from a passion too deep and divine to be ignored or suppressed. History bears testimony to countless signatories, privileged or otherwise, who left the footprints of their extraordinary imagination not lost in the quick of time. What distinguishes them from other is their ability to convert passion into gesture, and gesture into language; not the language we speak, but a meta language that reveals its secret to the connoisseur.

The Indian art, especially of palm leaf artwork has earned worldwide aplomb for the delicate and intricate craftsmanship it entails. Ananta literally carried the DNA of his father and brought it to a level of consummation in the realm of pattachitra that can be compared with the works of a Michalangelo or da Vinci.

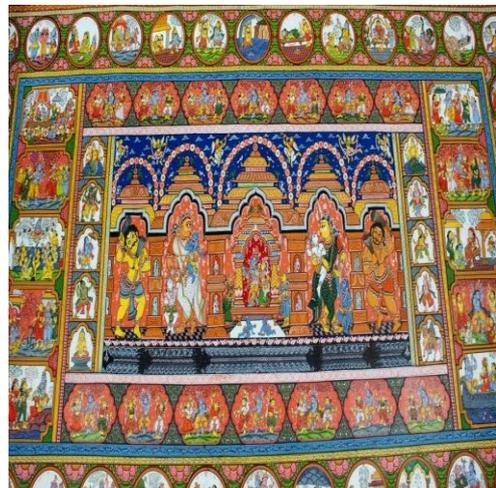
It makes more than a simple commitment to make a mark in the volatile world of paintings, with so many schools vying for attention and critical acclaim. Ananta incubated in the teachings and inspiration two sources; his father and the pageant of scriptures in art written all over on the body of temples and shrines. Vowed to give what he saw in the richness of gods and goddesses in their various moods and moments, their attires attitudes, the colour it called for only in different way.



The wall outside Shilpa Guru Ananta Maharana's house



Colours used are made out of natural materials



Mythology is a recurring theme in Pattachitras.

Innovation in tandem with an unflinching respect for tradition underwrites the craftsmanship of Ananta Moharana. He is by far the only artist who painted a large one in monochrome. While more and more painters have chosen to use synthetic colours and industrially graded brushes to aid in their entrepreneurial output. Ananta has always stood loyal guard to organic colours and has chosen to use the same tulika (brush) made of khatra, hair of mongoose, farm rat, or buffalo.

In Ananta, the man and the medium met. That is why he could transcreate an entire scripture be it the Ananta Sayana (the Eternal Repose) of Lord Vishnu, the Ramayana, the Mahabharata, the Dasavatara, the Dasa Mahavidya, the Bhagavata into a wholesome legend on a single canvas. Not a detail escapes the scrutiny of this master artist. Imagine, for example, a painting which depicts the whole of Vishnupurana in eighty two illustrations!

In 1956, he tied the nuptial knot with the daughter of national awardee, Sri Jagannath Mohapatra. It was not merely a marriage of two individuals, but also one between two artist-families. This gave birth to Shilpagram (craft village) in Raghurajpur. The Ananta Moharana Gurukul foundation followed in Dandasahi with the mission of promoting and popularizing the art of patta chitra through trained students

Ananta Moharana stands out as discerning student of Indian mythology which sustains the consistency of his chosen art form. His eminence was publicly acknowledged by dignitaries Indira Gandhi and Morarji Desai. In 1969, he was awarded by the All India Handicrafts Board. In 1970, the Orissa Lalit Kala Academy conferred upon him a prestigious award for his master creation Kandarpa Ratha.

His Krishna Leela, another masterpiece, fetched him the second Lalit Kala Academy award in 1978. The daily Prajatantra felicitated Ananta for his story on the Konark Temple. As a fitting finale to career that dabbed in colour and craft all his life, the Shilpaguru Award, the highest award in the handicrafts sector was just a call of time, and it came.

Ananta Moharana is in a league of his own, with “class” as his unmistakable signature. Precocious yet humble, he has undertaken excruciatingly painstaking efforts only bring that twinkle in the observer’s eye, a stir in the depths of one’s heart. Such is the story of legendary master, unassumingly innocent but drenched in sweetness of art and the blessings only Art can bestow.

In other word, one can say, Ananta Moharana has become a language. The language of Pattachitra.

References:

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