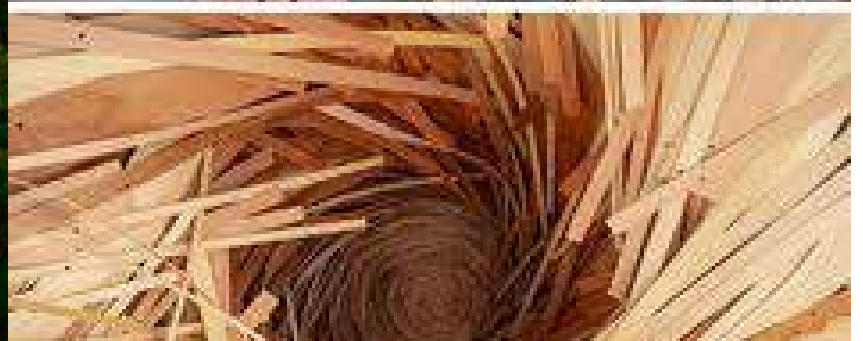


# TASK 1 AND 2 FOLOGRAM MASTERCLASS

DHARSINI KALAISELVAN











**DHOKRA** is a form of ancient bell metal craft practiced by the Ojha metal smiths living in states like Jharkhand, Chhatisgarh, Odisha, West Bengal and Telangana. However, the style and also the workmanship of this artisan community varies in different states. **Dhokra or Dokra**, is also known as bell metal craft. It is a tribal metal craft practiced in Jainoor Mandal, Adilabad District of Telangana. The village is located about 59 km from Adilabad district headquarters and nearly 264 km from Hyderabad.

In Telangana, they are also known as Ojhis who make brass metal art objects using the complex but the perfect lost wax technique for casting of the metal. The technique of lost wax casting is being practiced in India for more than 4000 years and even to this day, it is in use by these craftsmen. This was clearly observed in the objects recovered from the ruins of Mohenjo-Daro. These Dokra artifacts are mainly made in brass and are highly unique wherein the pieces do not have any form of joints. The whole object is fully handcrafted. The traditional designs are considered highly aesthetic in nature and a collector's delight.

The method of making **Dokra** is done by combining the metallurgical skills with that of the lost wax technique. The handicrafts are known for combining the metallurgical skills with wax technique for making artefacts of distinctive look and beauty. The lost wax technique is a distinct form where the mould is used only once and broken, which makes the figure one of its kind in the handicraft market.

Sushil Sakhuja, an artist from Bastra began his journey in Dhokra by learning from his local master artist Shobha Ram Sagar. For 20 years, he has worked extensively with various Dhokra artists, won National Awards and participated in several international exhibitions as well. He says that the tribes originally used this art form to create religious idols and later when the spiritual erosion took place people started to create sculptures other than religious idols. Today, he helps in reviving the art by training the families in Bastra.

<https://youtu.be/Gx5HnePt2mk>  
chrome-extension://ohfgldgelakfketopgldcoludgedpif/http://dsource.in/sites/default/files/resource/dhokra-shulp/downloads/file/dhokra-shulp.pdf



Jewellery Box



Pandhan

**Japanese bamboo weaving** : Flower baskets for ikebana called hanakago and other types were imported from China or their style copied. These karamono baskets had formal, symmetrical structures with tightly plaited weaves. Baskets were developed to appear in a natural, asymmetric style, called wamono. Finely woven, elegant baskets imported from China served as models for karamono baskets now created by Japanese craftsmen, following a tradition established during the Muromachi period. Recognition of bamboo craftsmanship as a traditional Japanese decorative art began at the end of the 19th century, and became accepted as an art form. Tanabe Chikuunsai I, who both perpetuated inherited traditions and began to modernize them. He developed the so-called ryūinkyō style of basketry after studying the 18th century paintings of Yanagisawa Kien, who often depicted bamboo baskets filled with flowers or fruits in the bunjin literati style. Chikuunsai made ryūinkyō baskets explicitly for exhibition, a trend that marked a significant shift in Japanese bamboo art, reflecting the ambition of master craftsmen to achieve the same degree of recognition already accorded contemporary ceramic and lacquer artists. Tanabe Chikuunsai II and Chikuunsai III extended the Tanabe lineage, with the latter producing unique geometric sculptures. To create his installation, the artist stayed in the region for two weeks, weaving together 10,000 bamboo strips of the rare “tiger bamboo” variety with the assistance of four disciples. Its dynamic, organic form embodies the energy of the natural world, overwhelming the beholder. The installation is said to represent the regeneration of the historic city of Eskisehir, and the concepts of tradition and possibility, drawing a parallel with the future of bamboo art.

“There are many artists over 55, but they have not raised a next generation of successors. On top of that, there is no demand for our work in the domestic market,” said Tanabe.

Daily utensils made of bamboo have been replaced by inexpensive plastic products.

<https://www.youtube.com/watch?v=dyupgb0oRsc>



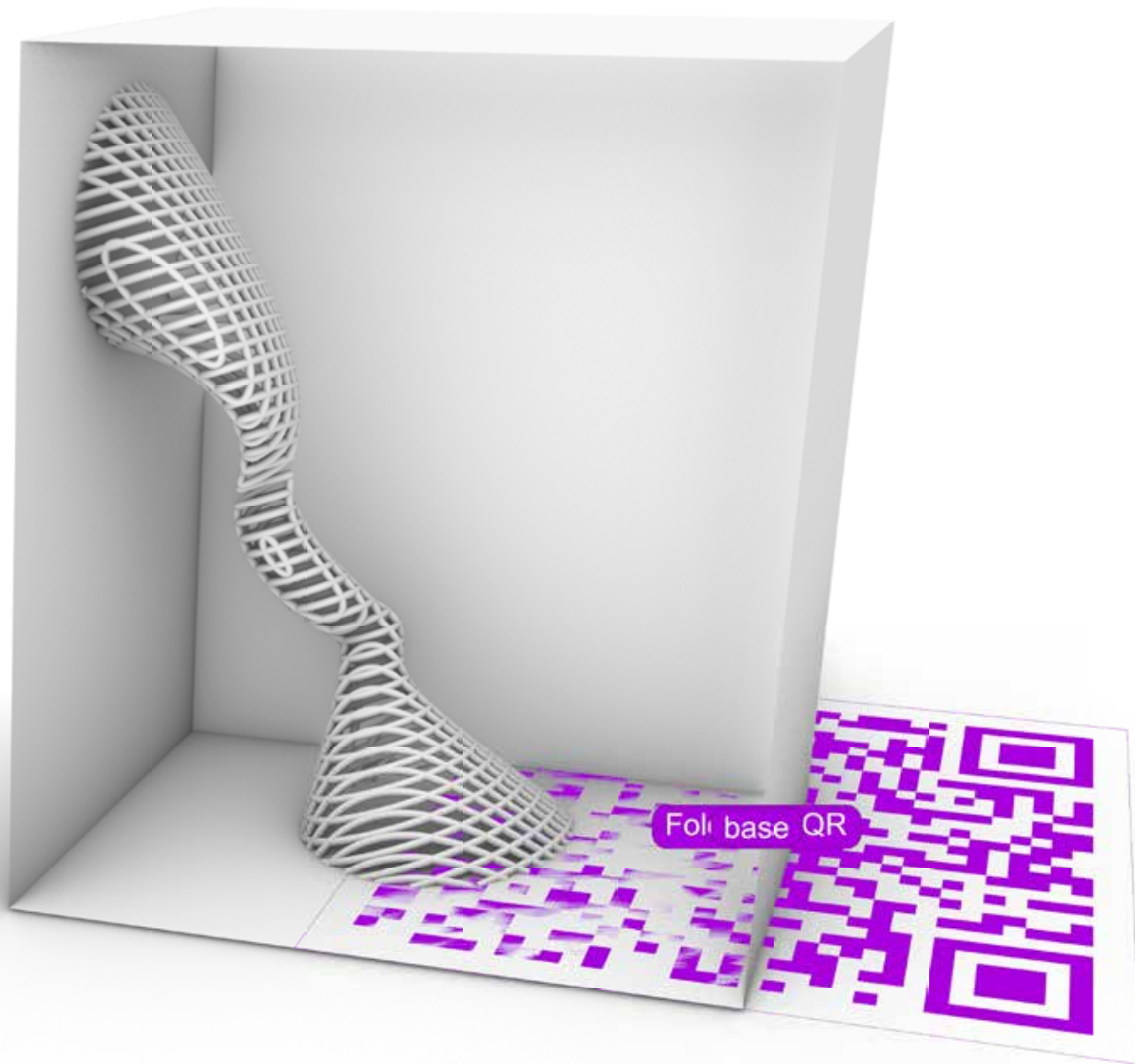
Basket weaver working with kagome pattern (1915)



Godai at the Musée Guimet

bamboo art installation







Move around to continue mapping, or tap on a grid to place your model.



Move around to continue mapping, or tap on a grid to place your model.

