



THE EVOLUTION OF ARTS, ARCHITECTURE, AND SCULPTURE IN ODISHA AFTER INDEPENDENCE OF INDIA

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ABSTRACT

The beautiful history of Odishan temple building was not seen as needing to be revived due to the fact that it was not seen required from the standpoint of societal value. Neither was it possible from a financial standpoint. On the other hand, Odisha had seen a new sort of architectural growth in the post-independence period that did not exhibit any defining characteristics. The massive dams that have been built across the great rivers that run through Odisha are examples of successful civil engineering that can be found in Odisha. The construction of further dams, such as Rengali-Bhimkund, Upper Kolab, and the Indravati Hydro-electric project, continued throughout the latter half of the 20th century after the completion of the massive Hirakud dam in 1957. During this time period, the process of constructing a new capital began with the establishment of a new capital building fund. This fund was made up solely of the grant that was obtained from the Government of India to help pay for the expense of constructing a new capital for the state of Odisha. The layout of the regional capital was developed by a German architect by the name of H. Koeningsberger, and on April 13, 1948, Pandit Jawaharlal Nehru, the Indian Prime minister, laid the groundwork for the state capital of Bhubaneswar now at Mahatma Gandhi memorial in Bhubaneswar.

KEYWORDS : arts, architecture, sculpture, post-independence, culture

In today's world, it is common to find enormous RCC structures in place of earthen versions. Among the modern structures that can be found there in twin cities of Cuttack as well as Bhubaneswar are the High Court office block, the structures that house the Secretariat and the Heads of the Organization, the IDCO Building, as well as the Pathani Samant Planetarium. The Barabati Stadium in Cuttack and also the Kalinga Stadium in Bhubaneswar are two further examples of contemporary Odisha architectural style that may be termed architectural masterpieces. In addition, other temples were constructed in various areas of Odisha. One will not discover any examples of the distinctive Odishan style of sculptural embellishment or exquisite stone work in any of these temples. Marble and RCC were the primary building materials employed in the construction of these new temples. Rammandir as well as Krushna Balaram (Iscon) Temples in Bhubaneswar & Sri Jagannath Temple at Savara Srikhetra, Koraput are only a few of the many noteworthy Hindu temples in this region of Odisha.

Through their inherited skill of stone carving, the descendants of craftsmen who previously reached dizzying heights of brilliance in temple construction have maintained the sculptural heritage alive in the area of sculpting. This has allowed them to keep the tradition of cutting stone alive. There are a wide variety of carved artefacts to choose from, including temple reproductions, pictures of deities, the Konark wheel, and figures like Salabhanjika and Lekhika. A national and worldwide market exists for the stone carvings produced in Odisha. Odisha-born artist Raghunath Mohapatra received the Padma award for excellence for his exceptional stone carving and received national praise for his work. In addition to being noted for their work on Pattachitras, the craftsmen of Raghurajpur were also renowned for the exquisite and flawless stone work they produced.

Odisha is known for its intricate woodcarvings, which are nearly as famous. They are simple and glossy, with a smooth finish, and they do not have any paints or application of lacquer workmanship on them, which differentiates them from the representations of other states. Other types of handicrafts that have the potential to be sold include those made with lacquer, jari, glass beads, jute rugs, and sea shells respectively. The state government of Odisha has undertaken a number of initiatives in recent years to promote Odishan handicrafts and find new markets for them. For the sake of accomplishing this goal, the Handicrafts Corporation of Odisha was founded. Craftsmen in the state of Odisha are

given a boost in morale via the organisation of exhibits of their work at the local and state level. One Ekamrahaat dedicated to showcasing and selling Odisha's traditional handicrafts can now be found in Bhubaneswar. There are additional efforts being made by non-governmental organisations, such as Kalinga Silpi Mahasangha, to advance the Odias' traditional handicrafts and safeguard the interests of those who practise them. Following the country's declaration of independence, patronage and ideas were offered to the skilled artisans of Cuttack, who've shown exceptional skill in the art of filigree craft. During the festivals of Dussahara and Kalipuja, hundreds of artists are hard at work doing filigree work in order to decorate chandimedhas. This new demand for chandimedhas has led to the development of this new trend. Additionally, the government and non-governmental organisations are making modest steps to promote other handicrafts that were formerly battling for existence. Examples of these crafts include brass and bell metal ware, ceramics, and horn-work.

The state of Odisha is home to a variety of unique and age-old artistic practises. There is a strong connection between the socio-religious activities that take place in Odia families and the practises of Jhoti, Chita, and Muruja. The art of painting is practised by at least some of Odisha's indigenous tribes. Decorated with floral themes and geometrical patterns, their homes resemble those of the Saura, Konda and Santhal communities. The religious beliefs of the Saura people and their dream sequences are intricately depicted in their artwork. Wall murals in the Kandha style are often composed of geometrical patterns and shapes. Figurative designs are often used by the Santal people while painting their homes. The tribal fairs known as Adivasi Mela are where the artistic abilities of the Adivasi people may be seen by the general public. These festivals are sometimes sponsored by governmental agencies and websites. A rich legacy of rock painting as well as temple art may be found in Odisha. There are three primary schools that contribute to Odisha's temple paintings: the Puri Art, the Dakhini Art, and the Champamala Art.

On the other hand, the Pattachitra style of Odisha has earned a name for itself on a global scale and is recognised across the modern world as one of the most outstanding examples of miniature painting. The cultural revival of Odisha was made evident in a tangible way via the pattachitra tradition that is practised in Raghurajpur, which is located inside the Puri district. Raghurajpur, which is located in India, came to the

attention of people all over the globe when it was recognised as a historic village. Its status as a rural tourist centre has been officially recognised. It is possible that this is the only hamlet in all of India in which every household is involved in some kind of craft. This community is home to 103 families and 311 skilled craftspeople. Some of them have been recognised at the national level for their work. At the beginning of the 1950s, there were around ninety households in Raghurajpur that belonged to the Chitrakara caste, but the only painters at that time were a few elderly men. It wasn't until about the year 1953 that such a new future became possible as a result of the efforts of a woman from the United States named Mrs. Halin Zealey. This allowed the painters to pick up their paintbrushes and palettes once again. Because of INTACH's decision to bring back Odisha's old wall murals, this hamlet has taken on the appearance of a living museum. The research proposal for this community has been properly implemented thanks to the work done by INTACH, who wrote the report. Raghurajpur will be included in the nationwide tourism circuit of the Indian government after the current regional tourism initiative has been fully implemented.

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