

INTRODUCTION TO INDIAN FOLK ART AND CRAFT:

SANJHI PAPER-CUTTING

WORKSHOP BY MOHAN VERMA

WHAT YOU CAN LEARN

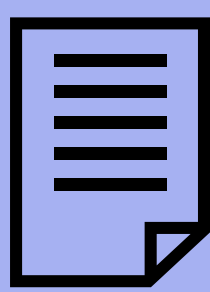
- The historical and cultural significance of the art form
- The inspiration behind the forms, symbols and patterns
- Traditional materials that were used by the artists
- The tools and materials used by the artists
- Knowledge of how to make a Sanjhi paper-cutting
- Insight into the life of a Sanjhi artist



WHO SHOULD SIGN UP?

- Students and hobbyists willing to explore new forms of Indian art and craft
- People already practicing art and looking to expand their knowledge
- People interested in exploring new forms of indigenous art

MATERIALS YOU WILL NEED:



CARD SHEET/DRAWING SHEET/HANDMADE PAPER



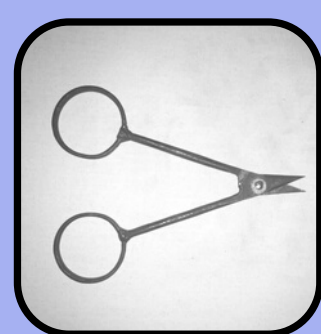
SMALL SCISSORS—THESE COULD BE THE SCISSORS AVAILABLE AT THE CHEMIST.



AN ENTHUSIASM TO LEARN AND A WILLINGNESS TO SUPPORT INDIAN ART AND CRAFT



Please print out the following 4 templates noted below and keep ready before the workshop. To practice further, after the workshop, you can download some more templates from [here](#).



The scissors used by Sanjhi craftsmen are custom made and are available in a few stores in Mathura region. If you would like to order a custom-made Sanjhi scissor for the workshop and to practice thereafter, you can order one for INR 1000 (including shipping). Please contact Mohan Verma at 9897742531 by 1st December 2020.

ABOUT SANJHI PAPER-CUTTING:

(Courtesy : Dr. Jyotindra Jain)

Talismanic symbols and patterns invoking protection and wish-fulfillment are created on floors, courtyards and entrances with rice paste and dry colored powders across India. Their names include kolam, mandana, rangoli, alpona and aipan. The patterns draw on local customs and traditions. Among these continuing traditions is the unusual temple-floor patterning of Sanjhi in Uttar Pradesh.

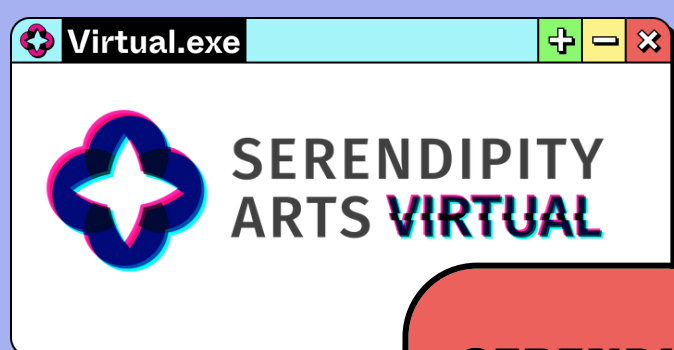
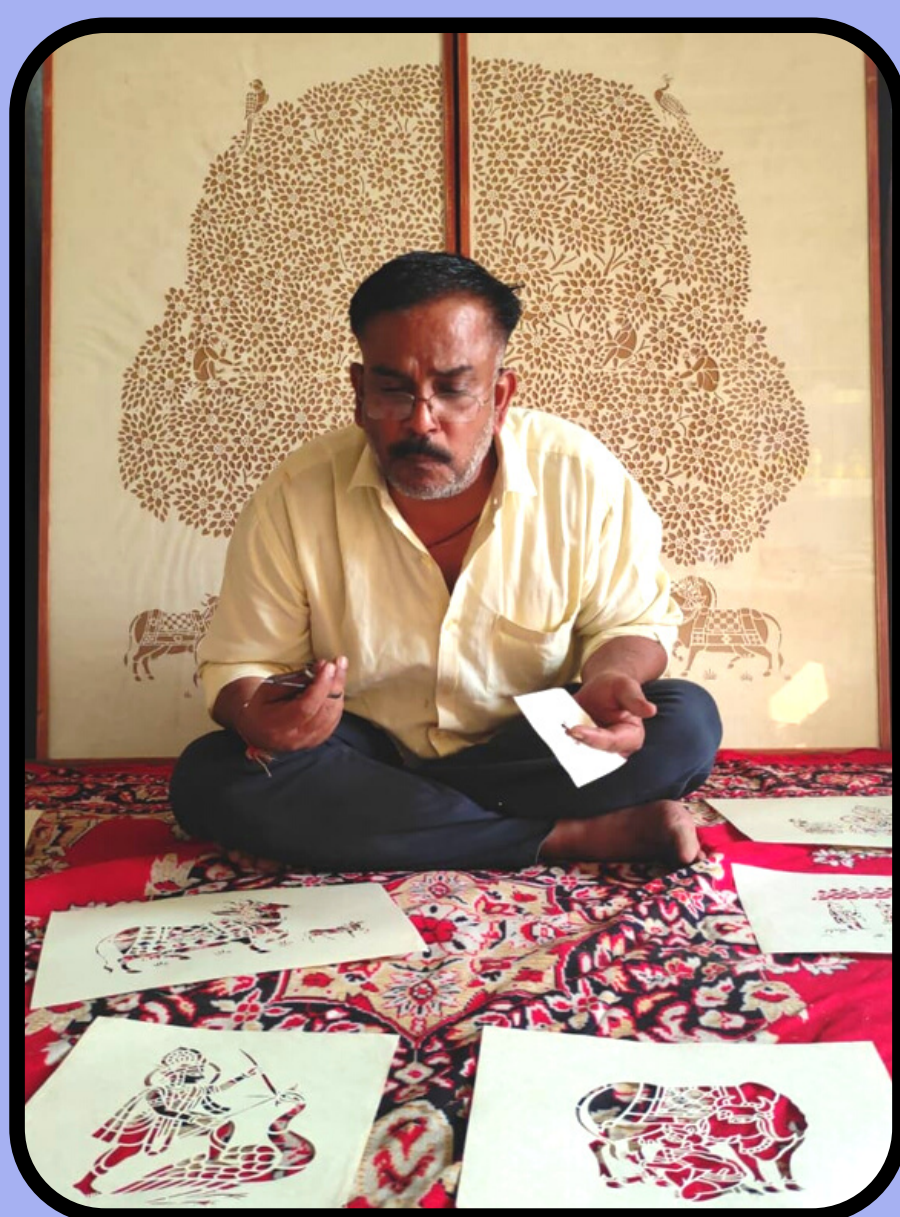
Initiated in the seventeenth century by the followers of the Pushti-marg Vaishnavite sect, elaborate depictions of episodes from the life of the Hindu god Krishna are patterned on the floor within the temple precincts of Vrindavan and Barsana in Uttar Pradesh. Hand cut paper stencils, the sancha, form the tools of the trade. Skilled craftsmen sift powdered colors through the open cuts of the stencil. The work is difficult as a breath of air can displace the powders and distort the image. Lifting the stencils is as complicated as any slips can result in smudging. The laying of the sanjhi starts at dawn and is unveiled for the auspicious public viewing at sanjh (the twilight hour), when it is worshiped with ritual offerings and prayer by the devotees. This elaborate creation is then as carefully effaced and the colors immersed in the flowing waters of the Yamuna River.

ABOUT THE ARTIST: MOHAN KUMAR VERMA

Mohan Kumar Verma was born in 1971 in Mathura where he currently resides. The 48-years-old artist started when he was just 11 and now, more than three decades later, Mohan Kumar Verma is one of the few remaining custodians of Sanjhi, the centuries-old craft of turning paper into objects of art. The fourth-generation craftsman from Mathura in Uttar Pradesh is attempting to give the ancient art a contemporary twist by using mirrors, frames, and more intricate designs. Along with his two brothers Vijay and Ajay, Mohan has worked on a variety of projects including large installations.

He hopes to create a platform for the young to learn this craft. He even decided that he should mould the art in various forms and create a contemporary version for present art enthusiasts.

Mohan Verma will be accompanied by his 23-year-old nephew, Ashutosh, during the workshop. Ashutosh has been learning and practicing the art of Sanjhi from a young age and was recently selected for the State Award by the Uttar Pradesh government.



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