Heritage Information

Unique Id:

BGD-30.26.2023.00090

Section-1: Identification of the element

Heritage Location

Division

Dhaka

District

Dhaka

Upazila

Details Address

Geolocation(Latitude)

Geolocation(Longitude)

Community Category

Others

Community

Bengali

Name of the Heritage, (as used by the community or group concerned)

Rickshaw and Rickshaw Art in Dhaka

Short title of the Heritage, (preferably within 200 words)

Craftsmanship related to Rickshaw manufacturing and Rickshaw Art in Dhaka

Concerned Community(ies)/Group(s), (who recognize the element as part of their cultural heritage)

Physical location(s) of the element/how often it is practiced

Different types of images are seen in rickshaws in different areas of Dhaka, Bangladesh. All the rickshaws across the region have motifs of flowers, birds, vines, animals and movie heroes. Around 90% of Dhaka Rickshaws are painted to decorate and attract passengers. The entire Dhaka area is famous for its rickshaw painting.

Short description of the Heritage, (preferably within 350 words)

Rickshaws began to circulate in Dhaka from the year 1930. Later, the popularity of rickshaw paint peaked around 1950. From then on, flowers, birds, vines and leaves, images of animals and pictures of various heroes and heroines began to be used. Around 1960, in addition to the portraits of film stars, various types of pictures of the liberation war gained popularity in the period of independence and post-independence. After the seventies, Dhaka's fictional scene of

rickshaw art was a major source of inspiration. Besides, rural folk life, natural scenery and memorial architecture like, memorials, parliament building, Shaheed Minar, Taj Mahal, movie scenes have diversified the rickshaw art. Its popularity peaked in the eighties. Rickshaw owners and craftsmen continue to pay special attention to rickshaw art to beautify the rickshaw. The entire rickshaw is embellished with art such as the rickshaw chassis, seat, delna, hood rickshaw and the back of the rickshaw, along with various animals, birds, flowers, and vines. Among them, the special attraction of the rickshaw is the back board where pictures of rural life, natural scenery, flowers, birds, figures and various heroes and heroines are painted. These arts are very popular in all rickshaws of Dhaka. This art of rickshaw has a special place in Dhaka's heritage.

Domains of the Heritage (applicable fields)

- [ ] Oral Traditions and Expressions
- [ ] Performing Arts
- [ ] Social Customs and Traditions
- [ ] Knowledge and Practices related to Nature and Universe
- [x] Traditional Craftsmanship
- [ ] Food

Section-2: Characteristics of the element

Practitioners(s)/performer(s) directly involved in the representation or practice of the Heritage (including roles, name, age, gender, social status, and/or professional category etc.)

Practitioner(s)/performer(s) directly involved in the enactment or practice of the element (include name, age, gender, professional category, etc.)/ 1. Name: Nimai Das, Rickshaw Artist, Age: 40 years, Gender: Male, 2. Name: Dharma Das, Rickshaw Artist, Gender: Male, Age: 45 years, 3. Name: Md. Rafiqul Islam Gender: Male, Age: 61 years, Occupation: Rickshaw Artist, 4. Name: Israt Jahan Tisha Gender: Female, Age: 22 years, Occupation: Student 5. Name: Syed Ahmad Gender: Male, Age: 62 years, Occupation: Rickshaw Artist, 6. Name: Md. Salem, Gender: Male, Age: 60 years, Occupation: Rickshaw Artist, 7. Name: Samiron Das Gender: Male, Age: 29 years, Occupation: Rickshaw Artist, 8. Name: Dhirendra Chandra Das, Gender: Male, Age: 70 years, Occupation: Rickshaw Artist, 9. Name: Shopan Das, Gender: Male, Age: 55 years, Occupation: Rickshaw Artist, 10. Name: Tapan Das, Gender: Male, Age: 48 years, Occupation: Rickshaw Artist, 11. Name: Sourav Das Gender: Male, Age: 23 years, Occupation: student 12. Name: Jagannat Das Gender: Male, Age: 38 years, Occupation: Rickshaw Artist,

Other tradition bearers (individuals/groups and their roles))

Rickshaw pullers are indirectly involved in Rickshaw Art. Because they have a special role in practicing and broadcasting this material. After making the Rickshaw, to make it attractive, the craftsmen call artists, who basically decorate the Rickshaw. Rickshaw artists paint the Rickshaw in various ways, to bring variety to the Rickshaw.

Language(s), register(s), speech level(s) involved

Bangla

Associated tangible elements used (if any)

Tinshade, paint, tuli (paint brush), turpentine, rexin, board. Place: indoors, balcony, works sitting on the ground.

How are women and people of other genders associated with this Heritage?

Both men and women are traditionally involved in this rickshaw art. His daughter Tisha learned this art from her father Rickshaw artist Rafiq, Ruma learned this art from her father Alauddin artist. Learning from Dhirendra Chandra Das, his sons Swapan Das and Tapan Das are working on the art of Rickshaw. Sourav Das is currently working on rickshaw art after learning from his grandfather and father. The new generation or women have taken this Rickshaw art to new mediums like mobile covers, umbrellas, kettles, cupsets, trunks, various glassware etc.

Division of labour during the practice of this Heritage

Men are playing a more effective role than women in the work of rickshaw art. Men and women cannot work equally. Men do most of the art work.

Elements to which other customary practices or practices may be connected or accessed in any respect of the heritage (if any)

Not applicable

Modes of transmission to others in the community

Rickshaws are painted Traditionally. Some learn from a young age from a place of interest. Besides, many people learn from father, brother, uncle. In the beginning one learns drawing style, board preparation, color coordination etc. Besides, many become disciples of many Rickshaw artists, thereby spreading the word among others.

Organizations concerned (non-governmental organizations and others)

An organization named 'Bangladesh Rickshaw Art Society' was formed in 2021. This organization organizes workshops and exhibitions on Rickshaw art. Apart from this, Rickshaw Art has also organized a training program for artists, through which the training is open to all those who are interested. Apart from this, this organization has also exhibited the rickshaw art which has been converted into products such as bamboo products, glass products etc.

Section-3: State of the element (viability)

Threats to the enactment

Enactment Threats Description

One of the reasons for the threat of Rickshaw Art is digital printing. Rickshaw Art is currently under threat because artists are losing interest in this work due to economic reasons. Besides, with the increase of engine-driven rickshaws, rickshaw pullers are giving less importance to art.

Threats to the transmission (if any)

There is a threat of contagion due to low commercial value of Rickshaw Art. As a result, the new generation is leaving traditional professions and engaging in other professions.

Threat to associated tangible elements and resources (if any)

No

Viability of associated intangible elements (if any)

No

Have been taken any safeguarding measures to preserve this Heritage practices? (if any)

1. Enacting strict laws regarding digital printing. 2. Making hand art work mandatory in every Rickshaw. 3. Registration of Rickshaws in an area and mandatory Rickshaw Art on the Rickshaws of that particular area. 4. Establishing organizations to improve the quality of life of rickshaw art artists, so that they can be more interested in Rickshaw Art.

Section-4: Data gathering/documentation, Consent and preparation of inventory entries

Consent of community/group/individuals concerned for data collection with a view to inventorying

All the artists involved in Rickshaw Art of Dhaka area have consented to inscription data and nomination in UNESCO's Representative List of Intangible Cultural Heritage of Humanity. It is mentioned in the consent paper. It is their ancestral profession and they have long been associated with the image of the rickshaw as part of Dhaka's traditional culture.

Restrictions on use of collected data, (if any)

There is no restriction. Anyone can learn and practice this art. Besides, they have no restrictions on using information.

Section-5: Resource Person

Data provider/Resource person (persons/groups, community representatives)

1. Name: Shopan Das, Rickshaw Artist, Age: 64 years, Gender: Male, 2. Name: Prashanto Das, Rickshaw Artist, Age: 54

years, Gender: Male, 3. Name: Md. Rafiqul Islam, Rickshaw Artist, Age: 61 years, Gender: Male, 4. Name: Syed Ahmad, Rickshaw Artist, Age: 62 years, Gender: Male, 5. Name: Dhirendra Chandra Das, Rickshaw Artist, Age: 70 years, Gender: Male, 6. Name: Shopan Das, Rickshaw Artist, Age: 55 years, Gender: Male, 7. Name: Tapan Das, Rickshaw Artist, Age: 48 years,Gender: Male,

Date of data collection

22-11-2022

Place(s) of data collection

2 August to 22 November 2022.

Section-6: Safeguarding techniques

Existing safeguarding techniques adopted by the community for the safeguarding of the Heritage

The community of folk artists and artisans involved in this art has traditionally preserved the Rickshaw motifs. Artisans, chassis makers, hood makers and Rickshaw artists involved in this industry are imparting knowledge related to this industry. This special knowledge has been being generationally transmitted from families to families. RK Das, known as the first Rickshaw Painting artist of Bangladesh, taught Rickshaw art to his two sons, Swapan Das and Prashant Das. Due to his individual efforts, several of his disciples are still involved in the art of Rickshaw art. RK Das, PC Das, DC Das, Alinoor, Abdul, Alauddin are some of the first generation Rickshaw Painting artists of Bangladesh. Their disciples are scattered all over Bangladesh till now caring for this genre of Rickshaw Art. Among the current Rickshaw artists are: Syed Ahmed Hossain, Rafiqul Islam (nephew of Alauddin), Sahem Mohammad, Tapan Das and Swapan Das (sons of DC Das), Swapan Das and Prashant Das (sons of RK Das), Nasima Noor (daughter of Ali Noor), Saurabh Das (son of Swapan Das). They are traditionally carrying on the knowledge of their community. They have transformed the traditional Rickshaw Art to contemporary art through promoting modern lifestyles in their designs. . As part of their collective efforts to safeguard this element, Rickshaw Artists have recently formed an association named 'Bangladesh Rickshaw Art Society' through which they organise trainings, workshops, exhibitions and if required, ensuring their social welfare.

Suggestions for safeguarding of the Heritage from the community

Community have some demands for safeguarding the element: 1. Reducing digital printing. 2. Designating specific areas for rickshaws with Rickshaw Art. 3. Increasing the commercial value of Rickshaw Art. 4. Taking various steps of the government.

Section-7: References to literature, discography, audiovisual materials or archives

References to/in literature

Joanna Kirkpatrick . " The Painted Ricksha as Culture Theater , " Studies in Visual Communication 10 : 3 (1984) : 73-85 . Henry Glassie . The Spirit of Folk Art . New York : Abrahams and Museum of International Folk Art , 1989 . Rob Gallagher . The Rickshaws of Bangladesh . Dhaka : University Press Limited , 1992 . Henry Glassie , Art and Life in Bangladesh . Bloomington : Indiana University Press , 1997 . Henry Glassie . Traditional Art of Dhaka . Dhaka : Bangla Academy , 2000 . Henry Glassie and Firoz Mahmud . Contemporary Traditional Art of Bangladesh , Dhaka : Bangladesh National Museum , 2000 . Joanna Kirkpatrick . Transports of Delight : The Ricksha Arts of Bangladesh (CD ROM) . Bloomington : Indiana University Press , 2003 . Firoz Mahmud . Book Review of Transports of Delight : The Ricksha Arts of Bangladesh (CD ROM) . Illinois : Journal of American Folklore 118 (2005) : pp . 243-244 . Henry Glassie and Firoz Mahmud . Living Traditions . Dhaka : Asiatic Society of Bangladesh , 2007 . Shamsuzzaman Khan , Firoz Mahmud and Shahida Khatun . Ten Elements of the Intangible.

Audiovisual materials or archives

Not Applicable.

Discography or archives

Rickshaw art documentary was made during the field study of rickshaw art in Dhaka. which is mentioned in the documentation.

Section-8: Modalities for updating the information contained in the inventory entry

Data Compiler (persons/groups, including community representatives, who compiled the information)

1. Name: Syed Ahmad Rickshaw Artist, Mobile: 01711980173 2. Name: Shopan Das, Rickshaw Artist, Mobile: 01869339608 3. Name: Md. Rafiqul Islam Rickshaw Artist, Mobile: 01878607980 4. Name: Prashanto Das, Rickshaw Artist, Mobile: 01839009717 5. Ms.Armin Hossen, Project Researcher, Rickshaw and Rickshaw Art in Dhaka, arminhossen1996@gmail.com; +8801610116612

Date of Community Consent

Consent of community/group/individuals concerned for data collection with a view to inventorying

The community signed the consent form during data collection and gave their consent.

Present Condition of Heritage

Becoming less

Brief description of Present condition of the Heritage, (if any)

Becoming less

Section-9: Community suggestions

Brief description of suggestions for safeguarding of the element by community members/experts/holders, (if any)

1. The Rickshaw Art has to be promoted through knowledge transfer mechanism that should properly address its own style in the use of colours and the texture of the fabric 2. In order to improve the quality of life and financial stability appropriate patronage of the Government needs to be ensured. 3. The Rickshaw Artists of Bangladesh should be given a place for establishing an office cum museum. 4. Exhibition of Rickshaw Art should be arranged under the sponsorship of various government and private organizations, where participation of all Rickshaw artists will be open.

Restrictions on use of collected data, (if any).

No Restrictions.

Section-10: Upload Document

Consent Document



Heritage Details Document



Heritage Images



Heritage Video

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