

Heritage Information

Section-1: Identification of the element



Heritage Location

Division

Rajshahi

District

Ch. Nawabganj

Upazila

Chapainawabganj Sadar

Details Address

Geolocation(Latitude)

24.593825

Geolocation(Longitude)

88.27572

Community Category

Artists

Community

Rural

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

Lohori Kantha

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

Chapainababgonj & Rajshahi

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

There are many family are heraldically involved in this art. Runa Begum, Gini Begum, Shefali are involved this kantha stitching art.

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

Chapainababgonj & Rajshahi districts are located the north-western part of Bangladesh

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

The kantha is a form of traditional quilting whereby layers of old garments such as saris, lungis and dhotis are put together and reconstituted into objects of regular, functional, ritual, or ceremonial use

Domains of the Heritage (applicable fields)

- Oral Traditions and Expressions
- Performing Arts
- Social Customs and Traditions
- Knowledge and Practices related to Nature and Universe

Traditional Craftsmanship

Food

Section-2: Characteristics of the element



Practitioner(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.)

Runa Begum - 55-female and her family and neighbors

Other tradition bearers (individuals/groups and their roles)

Many people are involved in this craft such as cloth and yarn sellers, kantha seller, GO & NGO, Local government etc

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

Bangla

Associated tangible elements used (if any)

cloth, yarns, needles, pin, thorn of date etc

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

This is basically women art. but men are given support to collecting cloth, needle and others. men are also help for selling the kantha.

Division of labour during the practice of this Heritage

This is basically women art. But male are help for purchases cloth, threads, needles and marketing

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

N/A

Modes of transmission to others in the community

This art transform generation to generation, Mother to daughter, grand mother to grand daughter. Some time it transform from neighbor to neighbor.

Organizations concerned (non-governmental organizations and others)

Different Ngo such as- Kollalayn somiti, probotona. Bangladesh National Museum, Bangladesh Shilpokola Academy, Bangladesh Folk art museum etc are organized different fairs and exhibition

Section-3: State of the element (viability)



Threats to the enactment

Yes

Enactment Threats Description

More commercialization, lack of marketing, less earning, people are interested on commercial quilt. Because this type of lahori kantha is time consuming products. this is not machine made items that's why it needs more time for finished.

Threats to the transmission (if any)

Commercial quilt

Threat to associated tangible elements and resources (if any)

Commercial quilt

Viability of associated intangible elements (if any)

No

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

Yes

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

Runa Begum -55, Tuktuki Rani-32, Dulali- 40, Alyea-22, Moyna-23, Gini Begum- 65, Shefali- 27

Restrictions on use of collected data, (if any)

No

Section-5: Resource Person +

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

Asma Ferdousi, Keeper(cc), Ethnography & Decorative Art, Bangladesh National Museum

Date of data collection

07-03-2023

Place(s) of data collection

Goaladi, Chapainawabganj

Section-6: Safeguarding techniques +

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

Community try to learn their next generation, they join different exhibition

Suggestions for safeguarding of the Heritage from the community

Arrange more exhibition, export others country

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

References to/in literature

Ahmad, Perveen. The Aesthetics and Vocabulary of Nakshi Kantha. Dhaka: Bangladesh National Museum, 1997.
Bangladesh Kantha Art in the Indo-Gangetic Matrix. Dhaka: Bangladesh National Museum, 2009.

Audiovisual materials or archives

Bangladesh National Museum, different social media, you tube etc

Discography or archives

Bangladesh National Museum, different social media

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

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

Runa Begum- 55, Tuktuki Rani-32, Dulali- 40, Alyea-22, Moyna-23

□ Date of Community Consent

07-03-2023

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

Lohori kantha artists at Chapainababgonj.

□ Present Condition of Heritage

Becoming less

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

This is living heritage. Many women are practicing this art .

□ Section-9: Community suggestions

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

Arrange more fair and exhibition, provide some fund for kantha artist, take necessary steps to export kantha. give annual prize for skilled kantha artists.

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

No

□ Section-10: Upload Document

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