



Khovar Dreamings

artworks from the Bihar
region of **India.**



Bandhni Devi "Motorcycle Rider" 1994



Jaisva Devi "Marriage Mandala" 1994



Parvati Devi "Animal Wheel" 1995



Sajhwa Devi "Yoni & Lingham" 1994



Jasodha Devi "The Water Pitchers Union" 1994



Kunti Kumari "Horse & Rider (Sohrai)" 1995



Gangwa Devi "Paan Patta (Betel Leaf)" 1994



Rudhan Devi "Man Being Attacked By Tiger" 1995

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artworks
from
the Bihar
region
of India.



Jaisya Devi "Deer", 1994

curated by:

John Kirkman
Anne Loxley
Bulu Imam, India
Anthony (Ace) Bourke

casula powerhouse arts centre, sydney
May 18 - June 30, 1996.

footscray community arts centre, melbourne
November 7 - December 1, 1996.

moree plains gallery, new south wales
February 14 - 23, 1997

fremantle arts centre, western australia
Early 1997.

acknowledgments

catalogue:

Anne Loxley (Copyright)
Incubator Pty Ltd

exhibition production:

John Kirkman
Con Gouriotis
Jennifer Leahy
Michael Butler
Juan Perez
Vincent Watson

administration:

Frances Butler
Sandii Irby

education program:

Kathleen Caper

promotion:

Merran Doyle. More Publicity.

catalogue & project photographs:

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thanks to the following:

Christine Clancy - The Gordon Darling Foundation.
Suzanne Lollback and Angela Pasqua - Liverpool City Council.
Ambika Sridhar.
Carmen Grostal - Footscray Community Arts Centre.
Annabel Simpson - Moree Plains Gallery.
June Moorehouse - Fremantle.
Akhim Dev and Angela Ryan for braving Bihar, turbo brew
and "ssenecks".
Thank you for your good selves.

Catalogue ISBN #0646 283693

In late 1994 as I prepared to return to India to study contemporary trends in Indian museums, galleries and community art projects, I was alerted by Anthony (Ace) Bourke Director of the Hogarth Gallery, Sydney to a very special project being undertaken in the remote Bihar region of India.

My understanding of Bihar was that it was lawless, corrupt and notorious for mining development. Not too far from the truth. Indeed, what was found on my subsequent trips to the Hazaribagh region were communities threatened with displacement and cultural, social and economic decimation. A very sorry state indeed.

However, the Khovar and Sohrai communities led by the very forthright and inspiring Bulu Imam had other ideas. A project funded by the Australian Government was transferring tribal mural traditions onto paper for the first time. The aim of the project was to both document the Khovar and Sohrai artforms and to, hopefully, establish a Co-operative for the women artists of the region. Survival was of paramount importance and work being produced was exciting to say the very least. Thus this exhibition.

The Khovar and Sohrai Project offers an intriguing parallel to what we are attempting at the Casula Powerhouse. For as the Centre develops, one of our "touch stones" is India - in particular, the approach to museology, curatorial practice and community cultural development of the National Crafts Museum, Delhi, the Bharat Bhavan (Arts Centre) Bhopal and the Khovar/ Sohrai Project. Why these places? Why India? The answer is simple. Each manages to re-claim and re-define the traditional, celebrate the art of "folk" and incorporate contemporary cultural development in arts and museum practice (usually in spite of limited resources, conservatism and political interference). Australian colleagues and museums please take note!

Similarly, Western Sydney (and perhaps regional Australia) mirror the difficulties and dynamics of India and the developing world. We share a history of poor infrastructure, ill-considered media, limited resources, "charitable" public policy and parsimonious cultural elites - the usual boofheads.



Our intention to bypass the well-worn route of the "major" galleries was specific. As was our commitment to introduce to regional and rural communities the ancient art of, remote and jungle indigenous peoples from India. The tour and title is no mistake.

Above all, we pursued and developed this exhibition because the works of the Khovar and Sohrai artists are beautiful - pure and simple. They are not anthropological records or kitsch. They are works of contemporary cultural resonance and reflect the pride and urgencies of uneasy and endangered communities. There is a precarious future.

The paintings on exhibit reveal both contemporary and timeless traditions of village art and life. Each is a delicate celebration of the rituals of marriage, love, the harvests and seasons. Hopefully, Khovar Dreamings introduces a world magical and unseen and offers a view that is moving and sublime.

I would like to thank in particular Ace Bourke who provided the original idea, the introductions and insight. Also, Anne Loxley whose perception, sensitivity and wild humour are gems to behold. Bihar is hers! And finally thanks to Bulu Imam, his family and the artists of the Sohrai and Khovar communities.

Long years ago Jawaharlal Nehru demanded of an audience "What is India? Who are its sons? Who are its daughters?" The immediate response was silence. The eventual answer "You are India. We are, India. All of us, brothers and sisters." And in truth so it seems. Namaste.

John Kirkman
Director
Casula Powerhouse Arts Centre

May 1996

**TRIBAL WOMEN'S
ARTISTS
CO-OPERATIVE:**

The Khovar and Sohrai Art Project.

From the very beginning we were committed to preserving the tribal art of our area and the culture of the tribal women artists and their families, especially the girl child, whose place in Indian society has always been dependant upon a male world. This project was conceived to liberate and give freedom, and authority, to tribal women.

The tribal women artists of our Hazaribag area of Bihar belong to a much harassed social group, and since they are women, they are more vulnerable. Their rural agriculture and partly hunting and gathering forest exchange economy is today severely threatened by large scale industrialisation and mining, destruction of forests and river systems, and massive displacement of people from ancestral lands. With no well-developed earning skills or ways to the outside world the people drift away into the blue. The women are especially vulnerable.

Social weakness is also exploited in the name of education. Traditionally missionaries have moved into this field along with their talents for conversion and the old tribal religion is threatened. Since the Government of India does not accord these people with indigenous status they have no court of appeal-even to the United Nations. New educational facilities alienate children from their ancestral religion and way of life.

The Tribal Women's Artist Co-operative, was conceived and designed to assist these societies, especially the women and children. There is, therefore, a deep social basis to our work. It envisages using a survival resource based upon indigenous knowledge, to create a forum for expression, and a platform for generating income for these people. It would assist the communities in retaining their culture and value systems.



Further, it would also be a means for highlighting the threat to this treasured heritage being so senselessly destroyed in the name of development and nationalism. We also saw that exposure of our tribal people's indigenous religion and culture would bring this too before the international community.

That the Khovar and Sohrai art has important affinities with the art of similar aboriginal groups throughout Australia is not accidental, and it is essential to explore these connections in the wider interests of both South Asia and Australia. Now a major touring show of Khovar and Sohrai art has been organised by the Casula Powerhouse Arts Centre (following a small showing at the Hogarth Gallery, Sydney in 1995). This points positively in the direction of making our tribal women's art known and appreciated.

Our Hazaribag Centre has a large Khovar and Sohrai gallery of art along with an attached archaeological museum, library, research facilities and guest rooms. Attached is the first "SANSKRITI" with artists-in-residence.

It is planned to further develop this in-house working facility.

The Centre, and our work, has aroused wide interest both regionally and at an international level. It is a very modest, yet successful beginning and has become a contact point between artists and the market as well as for serious researchers. It has established our cherished dream of a Tribal Women's Artist Co-operative.

Bulu Imam

"SANSKRITI"
Human Ecology Centre
Sacred Grove
HAZARIBAG - 835 301
BIHAR INDIA
1996



Khovar Dreamings has turned out to be an exciting, emotional and bewildering project. Securing the inaugural museum exhibition of art by the tribal women artists of the North Karanpura Valley in Bihar, India is a coup for Australia. As the first translation to paper of an ancient mural tradition, the situation recalls the Papunya phenomenon of 1971-2, an analogy validated by the exhilarating quality of the Khovar project. Yet folk art exhibitions and publications in India have, to date, wholly avoided this tradition.

Entirely the work of women artists, the exhibition resonates with a beguiling feminine magic. Khovar murals are the ceremonial decorations of the bridal chambers prepared for the marriage season of January to May each year. Usually the bride's sister, cousin or aunt paints her marriage room. As with any general rule, there are exceptions. Putli Ganju painted her own bridal Khovar - she has no sister and her mother was too old to undertake the project. The women also paint murals for the Sohrai or harvest season in November and there is a small selection of Sohrai works on paper in this exhibition.

Khovar Dreamings is the crystallisation of a long and difficult gestation period. Hogarth Gallery's Anthony Bourke, a frequent visitor to India, first



encountered the Khovar and Sohrai Project in 1994. Particularly impressed by the work of Putli Ganju, Ace featured a selection of the work at Hogarth Gallery the following year. Discussions followed with fellow Indiophile John Kirkman, who displayed exemplary tenacity in bringing the current exhibition to fruition in the face of indifference from public and corporate funding bodies both in Australia and India. Coordinator Bulu Imam was prompted to initiate the "works on paper project" by the imminent displacement of 203 villages in the North Karanpura Valley. This area, south west of Hazaribag, is built upon the largest deposit of coal in Asia. Several Indian companies and at least one Australian business are major stakeholders in the forthcoming mines, which will destroy the villages, thereby jeopardising not only ancient traditions, but the potential for employment of men accustomed only to agrarian work. Substantial areas of jungle will be lost into the bargain. As Bulu Imam says: "to protect an environment, you have got to protect the culture that has protected that environment for so long".

During our recent visit, John Kirkman and I accompanied Bulu and his son Justin Imam to several villages in the valley. Terraced fields of rice, wheat, sugar cane and vegetables were interrupted by small villages of mud houses. Some women were sorting grain, others pumping water at the wells. On their heads women were carrying urns and other loads. Men walked and talked - they were not as industrious as the women.

Our party was greeted with great cordiality by artists and their families as they showed us the Khovar murals. Verbal communication was filtered though Bulu and Justin. Our exchanges were polite but frustratingly limited. Nevertheless



we gained a vivid sense of the Khovar traditions. It was marriage season, so we shared the rocky narrow roads with numerous wedding buses, each windscreen decorated with gold tinsel and a cardboard sign naming the bride and groom. At one point a group of people strolled towards the road from the open fields. A well-dressed man carefully carried a wrapped package. When the group reached the road they got into his marriage bus. In his "Bridal Caves - A Search for the Adivasi Khovar Tradition", Bulu Imam explains the tradition thus:

The traditional terms applied throughout Middle India to pre-historic rock painting shelters is "Khovar", a word which we have seen means 'the marriage room'. These rooms are decorated with



forms of birds, like the peacock and the dove, and plants such as the date palm, and are painted by the women of the family, chiefly the mother and elder sisters. From the Khovar room the bride leaves her mother's home, and is received in her husband's house in a similar room. She also learns to cook in her mother-in-law's kitchen fireplace. From her mother-in-law she learns designs particular to her husband's village. She brings with her the designs which has learned from her mother and aunts in the home village (which those women had brought with them from their own homes and which they imbibed from their mother-in-law's knowledge of symbols). Thus a flowing tide of design forms continues.

In preparation for the mural the wall is smoothed with cow dung, swept and then kali matti, black mud is applied. Dudhi (milk) matti is then applied. The artist cuts into the dudhi matti with broken pieces of hair comb. (A small percentage of artists use their hands or brushes). After a period of experimentation, the artists and Bulu Imam have adapted the mural technique so it adheres to heavy paper. Glue and water are added to the mud.

The Khovar paintings describe, from an Indian tribal perspective, issues which are universally regarded as women's business of paramount importance: fertility, sexuality, and the marriage ritual. The many trees - mango, coconut and date - in these works are fruiting. Many of the animals are suckling, others are pregnant. The betel leaf, which is used as an aphrodisiac, a steroid and also to redden the lips, recurs in this exhibition, as does the eight petal lotus, symbol of Asdala, the virgin goddess.

Sajhwa Devi's triptych "Kundalini, Yoni and Lingham, Betel Leaf" 1994 is a powerful representation of sexuality from a uniquely female perspective. In the first panel is filled by a bold plant-like visualisation of the sleeping of tantra (Kundalini) but the second panel astounds with its bird's eye view of a phallus and a vagina. This must be one of very few nonphallic representations of a penis.

We see the traditional form of marital transport in Sugiya Devi's "Marriage Palanquin" 1994 and artists such as Soghi Devi represent the "Marriage Temple" 1994. Engagement and marriage mandalas are the basis of works by Rukmani Devi, Jaisya Devi, Jasodha Devi. The engagement mandala is usually two diamonds, although a third diamond is sometimes included for the match maker. Josodha Devi's "Marriage Hand and Gagra

Mandala" 1995 is a rare depiction of the traditional hand decoration for the engagement. The shadi chowk, or marriage mandala is usually two squares, indicating the different directions the bride and groom face during the ceremony. Like any language, the Khovar works reflect important changes. In this exhibition we see the arrival of the Imam family into the women's lives. The motorbike of Bandhni Devi's "Motorcycle Rider" 1994 is a necessity on those jarring roads and is used by Bulu's sons Justin and Jason to collect the works on paper. The charismatic Bulu is captured in a full length portrait, at the heart of Sugiya Devi's "Bol Bum Pilgrimage" 1994. The exceptional green eyes of Imam, a writer, environmentalist, archaeologist and one time rogue elephant hunter, are represented by sequins.



The remarkable diversity of the group is only matched by the individuality of each artist's style. At the visceral end of the scale is Rudhan Devi (Bulu told us her husband was too fearful to speak in her presence). The macho violence of this woman's work is confrontational: one of her favourite subjects is a huge animal, usually a

tiger, devouring a man. But Rudhan Devi is just as capable of lyricism; her breezy "Cycling Through The Forest" 1995 is a modern arcadia, a peacock filled forest. As with the motorcycle pictures there is ample evidence of the contemporaneity of these women's lives - from the cycle's handlebars fly streams of cut cassette tape.

Some discussion of the Khovar work concentrates on forcing links with contemporary Australian Aboriginal painting.⁷ There are technical similarities in the use of natural materials, and some stylistic parallels such as the x-ray. In terms of content, the lexicon of animals, plants and ancestral beings are also primary subjects in traditional Aboriginal art. But the comparison is only sensible at a general, preliminary level; there are as many differences and similarities, but more important, Khovar Dreamings is potently diverse and consistently spectacular, a challenging and worthy subject in its own right.

The ancestral beings in this exhibition are compelling. Mainwa Devi's ancestral couples are calmly benign, while Josodha Devi's ancestral family is light hearted and fey. With her volcanic vagina, Bandhni Devi's "Earth Mother" 1994 exudes a female strength rarely depicted in Western art. In the Sohrai tradition, marriage rituals and human sexuality are replaced by celebration of animals and harvest. During the ceremony, milk and rice are thrown on the floor and the cattle are welcomed. Parvati Devi's "Animal Wheel" represents six senses (the five that we in the West acknowledge plus dream/sleep), all emanating from the lotus. Dugni Devi's "Pashupati And Bull On Tree Of Life" 1995 shows the huge lord of animals. The bull and tree of life represent a significant duality: animals are the source of agriculture and plants are the source of animals.

One of the many ironies which one is faced with upon consideration of the Khovar tradition is the position of

the tribal women in Indian society. Most marriages are arranged, and the importance of marriage is such that most of the artists involved in this project are named according to their marital status. The word Devi following a woman's name indicates she is married; Kumari means unmarried.⁸ Yet as a vivid elaboration of the values and rituals of this system, Khovar Dreamings sings exultantly of female power.

Anne Loxley
Sydney, May 1996

1. The North Karanpura Vallery Khovar tradition is conspicuously absent in both the National Handicrafts and Handlooms Museum, New Delhi and in the comprehensive catalogue of the exhibition Mud Mirror and Thread - Folk Traditions of Rural India displayed at Santa Fe's Museum of International Folk Art, June 1993 - Fall 1994.

2. The "Khovar works on paper project" is the brainchild of the indefatigable Bulu Imam, whose interest in the Khovar tradition culminated in the publication of Bridal Caves - A Search for the Adivasi Khovar Tradition (New Delhi, 1995). 2

3. Ace Bourke "Rites and Rituals - tribal and village art from India" 1- 19 August 1995, Hogarth Galleries, 1995

4. I am very grateful to the Gordon Darling Foundation for assisting with the costs of my recent trip to Bihar

5. Field trip notes.

6. Imam, op. cit., 15

7. See Imam, op cit.

8. Putli Ganju's decision to go by her tribal name may be interpreted as an act of independence

List of works.

Works listed are approximately 71 cm x 56 cm. Each is powder pigment, mud, natural dyes, adhesive on paper. Some incorporate acrylic paint and washing liquids as dyes.

#1 "Fowl Eating Grains #1." 1995.
Artist: Kunti Kumari
Style/Village: Sohrai/Bhelwara

#2 "Fowl Eating Grains #2." 1995.
Artist: Kunti Kumari
Style/Village: Sohrai/Bhelwara

#3 "Pashupati on Comb Animal." 1995.
Artist: Parvati Devi
Style/Village: Sohrai/Bhelwara

#4 "Cycling Through the Forest." 1995.
Artist: Rudhan Devi
Style/Village: Khovar/Kharati



#5 "Burha - Burhi (Ancestral Figures)." 1995.
Artist: Rudhan Devi
Style/Village: Khovar/Jorakath

#6 "Motorcycle Rider." 1994.
Artist: Mainva Devi
Style/Village: Khovar/Jorakath

#7 "Man Being Attacked by Tiger." 1995.
Artist: Rudhan Devi
Style/Village: Khovar/Jorakath



#8 "Forest Animals." 1994.
Artist: Koslya Devi
Style/Village: Khovar/Jorakath

#9 "Betel Leaf." 1994.
Artist: Sajhwa Devi
Style/Village: Khovar/Jorakath

#10 "Yoni and Lingam." 1994.
Artist: Sajhwa Devi
Style/Village: Khovar/Jorakath

#11 "Peacock and Snake." 1995.
Artist: Ihawsu Ganju
Style/Khovar: Khovar/Ganju

#12 "Birds on the Tree of Life." 1995.
Artist: Chamni
Style/Village: Khovar/Ganju

#13 "Elephant Rider." 1994.
Artist: Ghrmni Kumari
Style/Village: Khovar/Badhuli Pipradhi

#14 "Earth Mother." 1994.
Artist: Bandhni Devi
Style/Village: Khovar/Jorakath

#15 "Papyrus Plant." 1994.
Artist: Sugiya Devi
Style/Village: Khovar/Nayatas

#16 "Milking Cow." 1994.
Artist: Saraya Devi
Style/Village: Khovar/Jorakath

#17 "Gedo (Village Ducks)." 1994.
Artist: Kunti Devi
Style/Village: Khovar/Jorakath

#18 "Motorcycle Rider." 1994.
Artist: Bandhni Devi
Style/Village: Khovar/Jorakath

#19 "Birds." 1995.
Artist: Kalvati Devi
Style/Village: Khovar/Prajapati

#20 "Cow with Feeding Trough." 1994.
Artist: Pano Devi
Style/Village: Khovar/Jorakath

#21 "Lotuses." 1994.
Artist: Rukmani Devi
Style/Village: Khovar/Kharati


#22 "Tree of Life." 1996.
Artist: Rukmani Devi
Style/Village: Khovar/Kharati

#23 "Marriage Hand and Gagra (Engagement Mandala)." 1995.
Artist: Rakmani Devi
Style/Village: Khovar/Kharati



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|-----|--|-------|-----|---|-------|-----|---|-------|
| #24 | "Baby Elephants With Mother."
Artist: Mainwa Devi
Style/Village: Khovar/Jorakath | 1994. | #33 | "Bhol Bhum Pilgrimage #2."
Artist: Sugiya Devi
Style/Village: Khovar/Kharati | 1994. | #45 | "Fishes #1"
Artist: Malo Devi
Style/Village: Khovar/Jorakath | 1994. |
| #25 | "Forest Animal #1."
Artist: Sugiya Devi
Style/Village: Khovar/Jorakath | 1994. | #34 | "Tree of Life."
Artist: Gangwa Devi
Style/Village: Khovar/Adlipipradi | 1994. | | | |
| #26 | "Forest Animal #2."
Artist: Sugiya Devi
Style/Village: Khovar/Jorakath | 1994. | #35 | "Ancestor Beings (Burha - Burhi)."
Artist: Mainwa Devi
Style/Village: Khovar/Jorakath | 1994. | | | |
| #27 | "Forest Animal #3."
Artist: Sugiya Devi
Style/Village: Khovar/Jorakath | 1994. | #36 | "Burha - Burhi."
Artist: Jasodha Devi
Style/Village: Khovar/Kharati | 1995. | | | |
| |  | | #37 | "Marriage Mandala."
Artist: Jasodha Devi
Style/Village: Khovar/Prajapati | 1994. | #46 | "Fishes #2"
Artist: Malo Devi
Style/Village: Khovar/Jorakath | |
| #28 | "Coconut Tree with Birds."
Artist: Rukmani Devi
Style/Village: Khovar/Kharati | 1995. | #38 | "Tree of Life."
Artist: Josodha Devi
Style/Village: Khovar/Prajapati | 1995. | #47 | "Peacocks."
Artist: Malo Devi
Style/Village: Khovar/Jorakath | 1994. |
| #29 | "Birds on a Tree."
Artist: Basanti Devi
Style/Village: Khovar/Jorakath | 1994. | #39 | "Village Temple."
Artist: Josodha Devi
Style/Village: Khovar/Kharati | 1994. | #48 | "Ancestor Beings (Burha - Burhi)."
Artist: Mainwa Devi
Style/Village: Khovar/Jorakath | 1994. |
| #30 | "Farmer Ploughing his Field."
Artist: Sugiya Devi.
Style/Village: Khovar/Kharati | 1994. | #40 | "The Water Pitchers Union."
Artist: Josodha Devi
Style/Village: Khovar/Kharati | 1994. | #49 | "Indian Elephant."
Artist: Malo Devi
Style/Village: Khovar/Jorakath | 1995. |
| #31 | "Marriage Palanquin."
Artist: Sugiya Devi
Style/Village: Khovar/Kharati | 1994. | #41 | "Fishes."
Artist: Josodha Devi
Style/Village: Khovar/Kharati | 1994. | #50 | "Indian Elephant."
Artist: Malo Devi
Style/Village: Khovar/Jorakath | 1994. |
| #32 | "Bhol Bhum Pilgrimage #1."
Artist: Sugiya Devi
Style/Village: Khovar/Kharati | 1994. | #42 | "Sadhi Chowk (Marriage Mandala)."
Artist: Josodha Devi
Style/Village: Khovar/Kharati | 1994. | #51 | "Horse and Rider."
Artist: Tulya Devi
Style/Village: Sohrai/Bhelwara | 1995. |
| | | | #43 | "Fish in Tank."
Artist: Kaushilya Devi
Style/Village: Khovar/Jorakath | 1994. | | | |
| | | | #44 | "Forest Hares."
Artist: Malo Devi
Style/Village: Khovar/Jorakath | 1994. | | | |



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| #52 | "Birds in Tree of Life."
Artist: Baso Kumari
Style/Village: Sohrai/Bhelwara | 1995. | #64 | "Ducks."
Artist: Chamni
Style/Village: Khovar/Ganju | 1994. | #73 | "Elephant and a Dog."
Artist: Aswa Devi
Style/Village: Khovar/Badhuli Pipradhi | 1994. |
| #53 | "Tree of Life."
Artist: Parbati Devi
Style/Village: Sohrai/Bhelwara | 1995. | #65 | "Aquatic Life."
Artist: Lalo Devi
Style/Village: Khovar/Napo | 1995. | #74 | "Dogs."
Artist: Aswa Devi
Style/Village: Khovar/Badhuli Pipradhi | 1994. |
| #54 | "Pashupati and Bull on Tree of Life."
Artist: Dugni Devi
Style/Village: Sohrai/Bhelwara | 1995. | #66 | "Pan Patta (Betel Leaf)."
Artist: Chamni
Style/Village: Khovar/Ganju | 1996. | #75 | "Man Attacked By Crocodiles."
Artist: Putli Ganju
Style/Village: Khovar/Saheda | 1995. |
| #55 | "Animal Wheel."
Artist: Parvati Devi
Style/Village: Sohrai/Bhelwara | 1995. |  | | #76 | "Goats and Birds."
Artist: Putli Ganju
Style/Village: Khovar/Saheda | 1995. | |
| #56 | "Horse and Rider."
Artist: Kunti Kumari
Style/Village: Sohrai/Bhelwara | 1995. | | | #77 | "Kissing Snakes."
Artist: Putli Ganju
Style/Village: Khovar/Jorakath | 1994. | |
| #57 | "Horse and Rider."
Artist: Malti Kumari
Style/Village: Sohrai/Bhelwara | 1995. | #67 | "Peacock."
Artist: Phulasoo Devi
Style/Village: Khovar/Jorakath | 1994. | #78 | "Kissing Snakes."
Artist: Putli Ganju
Style/Village: Khovar/Jorakath | 1996. |
| #58 | "Horse on Rider."
Artist: Sakun Kumari
Style/Village: Sohrai/Bhelwara | 1995. | #68 | "Peacock With X-Ray Baby #1."
Artist: Phulasoo Devi
Style/Village: Khovar/Jorakath | 1994. | #79 | "Goats and a Python."
Artist: Putli Ganju
Style/Village: Khovar/Ganju | 1995. |
| #59 | "Man Being Attacked by Tiger."
Artist: Rudhan Devi
Style/Village: Khovar/Jorakath | 1995. | #69 | "Jungle Fowl With X-Ray Baby #2."
Artist: Phulasoo Devi
Style/Village: Khovar/Jorakath | 1994. | #80 | "Cow."
Artist: Putli Ganju
Style/Village: Khovar/Ganju | 1994. |
| #60 | "Tiger."
Artist: Rudhan Devi
Style/Village: Khovar/Jorakath | 1995. | #70 | "Donkey."
Artist: Phulasoo Devi
Style/Village: Khovar/Jorakath | 1994. | #81 | "Fishes."
Artist: Putli Ganju
Style/Village: Khovar/Ganju | 1994. |
| #61 | "Farmer With His Cow."
Artist: Rudhan Devi
Style/Village: Khovar/Jorakath | 1994. | #71 | "Birds On a Tree."
Artist: Aswa Devi
Style/Village: Khovar/Badhuli Pipradhi | 1994. | #82 | "Crocodile."
Artist: Putli Ganju
Style/Village: Khovar/Ganju | 1994. |
| #62 | "Kundalani (Spinal Cord)."
Artist: Sajhwa Devi
Style/Village: Khovar/Jorakath | 1994. | #72 | "Elephant Rider."
Artist: Bandni Devi
Style/Village: Khovar/Jorakath | 1994. | #83 | "Village Cow."
Artist: Putli Ganju
Style/Village: Khovar/Ganju | 1995. |
| #63 | "Birds in the Tree of Life."
Artist: Chamni
Style/Village: Khovar/Ganju | 1995. | #84 | "Juggler."
Artist: Malo Devi
Style/Village: Khovar/Jorakath | 1994. | | | |

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| #85 | "Feeding Chickens and Cows."
Artist: Malo Devi
Style/Village: Khovar/Jorakath | 1994. | #93 | "Marriage Palanquin."
Artist: Sabita Kumari
Style/Village: Sohrai/Bhelwara | 1995. | #105 | "Pashupati - Lord of Animal."
Artist: Dugni Devi
Style/Village: Sohrai/Bhelwara | 1995. |
| #86 | "Wild Life."
Artist: Bagyn Devi
Style/Village: Khovar/Badhuli Pipradhi | 1995. | #94 | "Brown Eyed Cattle."
Artist: Putli Ganju
Style/Village: Khovar/Ganju | 1995. | #106 | "Pashupati - Lord of Animals."
Artist: Parvati Devi
Style/Village: Sohrai/Bhelwara | 1995. |
| #87 | "Village Temple."
Artist: Sohgi Devi
Style/Village: Khovar/Jorakath | 1994. | #95 | "Tiger With Snakes."
Artist: Putli Ganju
Style/Village: Khovar/Ganju | 1995. | #107 | "Animal Life."
Artist: Putli Ganju
Style/Village: Khovar/Ganju | 1995. |
| |  | | #96 | "Fish."
Artist: Bewa Kumari
Style/Village: Sohrai/Bhelwara | 1995. | #108 | "Tree of Life."
Artist: Aitwari Devi
Style/Village: Khovar/Bhadhuli - Pipradhi | 1995. |
| | | | #97 | "Tree of Life."
Artist: Rukmani Devi
Style/Village: Khovar/Kharati | 1994. | #109 | "Smiley Cat and Friends."
Artist: Putli Ganju
Style/Village: Khovar/Ganju | 1995. |
| | | | #98 | "Temple."
Artist: Jasodha Devi
Style/Village: Khovar/Kharati | 1995. | #110 | "Reptiles."
Artist: Putli Ganju
Style/Village: Khovar/Ganju | 1995. |
| | | | #99 | "Marriage Mandala."
Artist: Rakmini Devi
Style/Village: Khovar/Kharati | 1995. | #111 | "Tortoises."
Artist: Lalo Devi
Style/Village: Khovar/Napo | 1995. |
| #88 | "Indian Elephant."
Artist: Sohgi Devi
Style/Village: Khovar/Jorakath | 1994. | #100 | "Kissing Snakes."
Artist: Putli Ganju
Style/Village: Khovar/Saheda | 1995. | #112 | "Fishes."
Artist: Lalo Devi
Style/Village: Khovar/Napo | 1995. |
| #89 | "Deer."
Artist: Jaisya Devi
Style/Village: Khovar/Jorakath | 1994. | #101 | "Tree of Life."
Artist: Jasodha Devi
Style/Village: Khovar/Kharati | 1995. | #113 | "Mango Tree."
Artist: Rukmani Devi
Style/Village: Khovar/Kharati | 1995. |
| #90 | "Fishes and Tree of Life."
Artist: Gangwa Devi
Style/Village: Khovar/Badhuli - Pipradhi | 1995. | #102 | "Fishes."
Artist: Jasodha Devi
Style/Village: Khovar/Kharati | 1995. | #114 | "Aquatic Life."
Artist: Lalo Devi
Style/Village: Khovar/Napo | 1995. |
| #91 | "Marriage Mandala."
Artist: Jaisya Devi
Style/Village: Khovar/Jorakath | 1994. | #103 | "Marriage Mandala."
Artist: Koslya Kumari
Style/Village: Sohrai/Bhelwara | 1995. | #115 | "Aquatic Life."
Artist: Lalo Devi
Style/Village: Khovar/Napo | 1995. |
| #92 | "Pan Patta (Betel Leaf)."
Artist: Gangwa Devi
Style/Village: Khovar/Badhuli - Pipradhi | 1994. | #104 | "Tree of Life."
Artist: Rukmani Devi
Style/Village: Khovar/Kharati | 1995. | #116 | "Birds."
Artist: Jasodha Devi
Style/Village: Khovar/Kharati | 1995. |

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|------|---------------------------------|-------|
| #117 | "Trec of Life (Lotuses)." | 1995. |
| | Artist: Jasodha Devi | |
| | Style/Village: Khovar/Prajapati | |
| #118 | "Tiger and Friends." | 1995. |
| | Artist: Puthi Ganju | |
| | Style/Village: Khovar/Ganju | |
| #119 | "Tree of Life." | 1995. |
| | Artist: Jasodha Devi | |
| | Style/Village: Khovar/Kharati | |
| #120 | "Lion and Friends." | 1995. |
| | Artist: Putli Ganju | |
| | Style/Village: Khovar/Saheda | |
| #121 | "Flowery Trident." | 1995. |
| | Artist: Sukan Kumari | |
| | Style/Village: Sohrai/Bhelwara | |
| #122 | "Birds of Life." | 1995. |
| | Artist: Sugiya Devi | |
| | Style/Village: Khovar/Kharati | |
| #123 | "Pashupati - Lord of Animals." | 1995. |
| | Artist: Bandni Devi | |
| | Style/Village: Khovar/Bhelwara | |
| #124 | "Flowery Trident Upon Cattle." | 1995. |
| | Artist: Sukan Kumari | |
| | Style/Village: Sohrai/Bhelwara | |
| #125 | "Pashupati - Lord of Animals." | 1995. |
| | Artist: Sabita Kumari | |
| | Style/Village: Sohrai/Bhelwara | |
| #126 | "Plants." | 1995. |
| | Artist: Sugiya Devi | |
| | Style/Village: Khovar/Kharati | |

The second name word denotes marital status ie

Devi = Married

Kumari = Single

Others = Tribal Name

All works are for sale. Proceeds will go directly to the
Khovar and Sohrai Artists Co-operative Project, Bihar,



CASULA POWERHOUSE ARTS CENTRE

The Casula Powerhouse Arts Centre is located near Liverpool next to the Casula Railway Station and the Georges River. In 1976 Liverpool City Council purchased the decommissioned Liverpool Power Station and, following a 1985 community referendum, resolved to develop the site as a community cultural facility.

The re-developed Casula Powerhouse Arts Centre offers a wide range of exhibition, performance and rehearsal resources, infrastructure and programs for over 100,000 people who utilise the Centre each year. And it boasts a golf course on site!

The Casula Powerhouse Arts Centre has established an ongoing program of regional, national and international arts projects and programs of activities. Each is aimed to involve the communities of the region and to pursue new models of contemporary community cultural development.

Above all, the Casula Powerhouse aims to involve and intrigue communities

Rukmani Devi "Marriage Hand & Gogra Mandala"

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Phulaso Devi "Donkey", 1994



Basanti Devi "Birds On a Tree", 1994



Lalo Devi "Aquatic Life", 1995



Bandhni Devi "Earth Mother", 1994



Mainwa Devi "Baby Elephants With Mother", 1994



Sugiya Devi "Marriage Palanquin", 1994



Jasodha Devi "Village Temple", 1994



Anthony (Ace) Bourke, 1995