



# INTERNATIONAL JOURNAL OF CREATIVE RESEARCH THOUGHTS (IJCRT)

An International Open Access, Peer-reviewed, Refereed Journal

## Contemporary Reflections Of Mysore Traditional Painting

Santosh Kumar D.S

Research scholar

Bangalore University

Mysore traditional paintings represent iconic representations that are courtly and associated with mythological narratives which as spiritual as well as materialistic value denoted to be the heritage of our state, in due course Traditions are part of human existence which is established life practices, and it involves personification, mediation, and representation of materials.

Tradition has a heroic and authoritarian aspect. On the other hand, the affiliation to tradition understood as a nurturing body can become overweening. It's part of politics involved in the handling of tradition is to subject it to phantasmal as well as functional transactions

Art is mode of human expression which carries its legacy from time to time in accordance to relevant subjective expressions reflected in objectively personified art practices in contemporary art.

*"The Indian genesis is a love for abstract and at the same time, a passion for the concrete image, At times it is rich, at other prolix. It fascinates as and tires us. It has created the most lucid and the most instinctive art. It is abstract and realistic, sexual and intellectual, pedantic and sublime. It lives between extremes; it embraces the extremes, rooted in the earth and dawn to an invisible beyond on the one hand, a repetition of forms a superimposition of concepts, a syncetion on the other, the desire for totality and unity. And in its highest movements. The incarnation of a totality, that is plenitude and emptiness, the transfiguration of the body into form that, without abandoning sensation and the flesh is spiritual" - Octavia Paz.*

Inheritance of traditions as a form of sociopolitical lineage inevitable as a part art practices which is evidently traced out in journey of Mysore traditional school and its connective traces with developments of Karnataka contemporary narrative painters associated with Karnataka chitrakala parishath special who were associated with eminent artist Y.Subramanya Raju

**Y Subramanya Raju** who was part of the institute and was one of the last court painters of the Mysore school, serving the royalty of Mysore. The presence of Raju consolidates a 'parampara' – lineage of Mysore painters who have historical links with Vijayanagar mural tradition

**M.J Kamalakshi** is one among the first students of CKP and a living archive of its growth and development. This art complex has evolved into an art college with galleries and has become a landmark in the cultural scene in the country, according to her experience as art practitioner traditionalism is always interlinked in course of time to build contemporary art. she recalls how crucial is the contribution of Art critic G venkatachalam who suggested prof.M.S Nanjunda rao to start collective archive of Mysore school to create an awareness of the style and its distinctiveness from tanjore style this made the entry of prof .Subramanya raju to mentor Mysore art form at parishath , her art education at Baroda under able guidance of K.G Subramanyam made her to realize her connect with Mysore style , Her use of symbolism is celebratory and decorative in the Mysore tradition.. She creates a feminine world, celebrating the divine feminine as Prakrithi, in her depiction of the benevolent Mother goddesses. For Kamalakshi tradition was precious and had to pass over to the next generation. The technical intricacy of gesso work and application of gold embossing was introduced in her Devi series, subjective and materialistic application of traditional painting is more reflective in her art approach



Figure 1: Devi (Shakti), Mixed media 1975, M.J Kamalakshi

Here she explores traditional technicalities to simplify the feminine form of the Devi (shakti), mythical iconography of shakti is symbolically represented by the divine face surrounded by the weapons and an abhya mudra, she is bound to living traditions thoughtfully reflected in a style of rangoli . She was the first to attempt ways to contemporize Mysore style in her times. She remains the legendary mentor for many artists who explored the traditional techniques in cotemporary art.

**.K.S, Appajiaha.** From his time period, he was enriched by tradition of Mysore painting, the lyrical dimensionality and therefore the language of the long-lasting paintings that are sacred and profane subjects. who began his journey in CKP as a certificate student. Later visited to do his higher studies at Shantiniketan, prof.K.G Subramaniam and Jogen Chaudhary were his tutors, within the course of his study, he touches on the natural distinctions between India's people tradition, associated on the makes an attempt of many thinkers and artists to spot an Indian creative tradition or to deny it altogether in a very look for personal expression. Expressionist Aesthetic language mistreatment the hand brush strokes that delineate his communicatory imaging

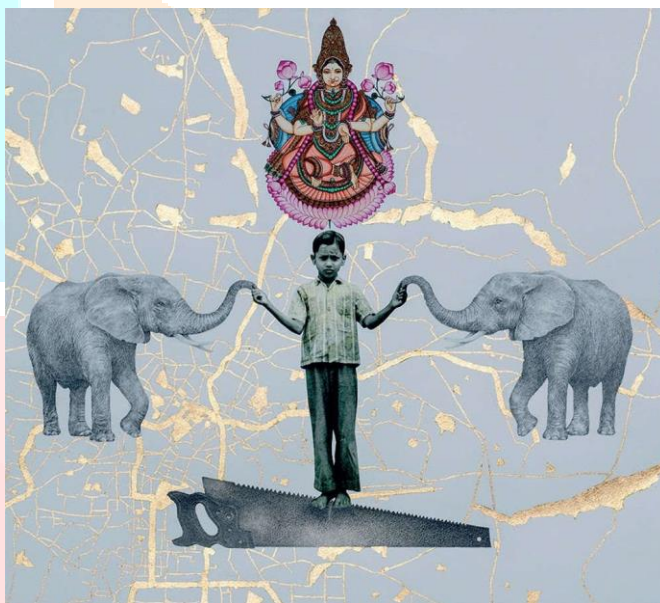


Figure 2: Mannina Vasane, Mixed media, 2018 K.S Appajiah

Present work into debate 'Mannina vasane', the fragrance of the native soil, is a modernist project that celebrates the visual arts of the state (Mysore traditional painting). here the metaphorical representation (goddesses of wealth) Gajalakshmi in contrast to self depiction of the artist with his own childhood image creates a juxtaposition of socio political situations which prevailed bipolarity between content of rural & urban experience, representation of techniques which are traditional & modern to reclaim his dual practices to speak about the personal and political. Appajiah is one of the state artists who is bound to upheld baggage of traditions who not only speaks about self in divers ways but also influenced the younger generations.

**Rani Rekha**, daughter of late S, Visweswara raju, who was accepted practitioner of Mysore art, she is the thirteenth generation member of Mysore chitragar family. It had been an elective subject and was typically displayed on the premises of the institute. A comprehensive assortment was collected and preserved by late M S

Nanjunda Rao and his faculties.. The oleographs of Ravi Verma had replaced these paintings and were shortly seen as collector's things with dealers Rani Rekha has been exploitation the form as her focus, drawn with the benefit of classical masters they're in action and repose. all these quite evident in here materialistic techniques and subjective influences which are revitalized in her work "Durga and I"



Figure 3: Durga & I, Mixedmedia-2016, Rani Rekha

The divine iconic image of Durga rendered in Mysore style, embellished with gold foil of weapons denotes materialistic metaphor of divine power to represent the empowerment, and the personal helpless self of the artist bare handedness with background in contrast is depiction of invisible to visible eagle wings in urban landscape is questioning sociopolitical situations of urban women, Rekha's self exploration in way is a traditional recontextualizing of Mysore traditional painting.

All these artists have touched the traditional strings of Mysore style and made a mode of their own personal, social and political commentary which will revitalize and cherish Mysore traditional art.

#### References:

1. K.G. Subramanyan (1987) ,The Living Tradition, : Seagull Books Pvt.Ltd
2. S.K RamachandraRa.(2004) ,Mysore chitramala : Traditional paintings ,Karnataka Chitrakala parishath
3. S.R Rao and B.V.K Shastry(2003) Traditional paintings of Karnataka , ,Karnataka Chitrakala parishath
4. Suresh Jayram (2016) Trust with Traditions <https://bangaloremirror.indiatimes.com/>
5. Suresh Jayram (2018) Materials, memories and metaphors <https://bangaloremirror.indiatimes.com/>
6. Suresh Jayram (2017) What you see when you see: Tradition along with transition <https://bangaloremirror.indiatimes.com/>