



RASA RENAISSANCE

Masterpieces of Rasa Art
by **Mumbiram**



Distant
Drummer



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Collection of
Rasa Masterpieces

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Artist Mumbiram

Artist Mumbiram was born ‘Dhananjay Ramdas Paranjpe’ in Pune, India, in 1946 in a family that made important contributions in philosophy, theology, Sanskrit classics and art. After graduating at the top of his class in telecommunication engineering from the University of Pune he joined the Graduate Division at the University of California in Berkeley. There he excelled in Mathematics and obtained a PhD with a dissertation on ‘Growth Models’ in Mathematical Economics in December 1973.

Convinced that destinies of individuals and nations are determined by aesthetic choices they make, he threw his academic career into the wind and devoted himself to the life of a classical painter. After 12 years in America he returned to India.

Giving up his famous family name he assumed the name ‘Mumbiram’ and established a friendly rapport with the folk people of India that included slum dwellers, tribals and nomads of India. Establishing his atelier near the downtown vegetable market in Pune he produced remarkable masterpieces in charcoal, watercolour and oil.

His path-breaking work show the poorest of India in the most beautiful perspective and circumstances. It has inspired a new interest in the historically ignored sections of Indian society.

His work and his legendary studio in Pune attracted artlovers from far corners of the world. Germans attracted to the spiritual India were his greatest admirers. He has been a German favourite, having sold over 200 of his works to them.

A Life Devoted to the Aesthetic Choice

Mumbiram's abandoning a brilliant academic career at the height of it, his saying goodbye to America after 12 eventful years. His choice of an atelier at a downtown vegetable market place, his transcending the rigid caste equations of India with the courage of art, his refusal to woo art galleries, museums and institutional funding were not choices he made out of an eccentric turn of mind but were deliberately considered aesthetic choices at whatever the price to pay.

He finds caste distinctions of India abhorrent. He would like to see all Indians drop their last names as these invariably announce caste affiliation. He himself prefers to be addressed only as Mumbiram. Mumbiram is a thorough internationalist at heart and finds inequitable visa regimes and inequitable exchange rates to be atrocities against humanity. He is a vegetarian by choice, wears clothes that he designs for himself and these must be out of cotton or khadi silk.

His dark curly hair is tied in a bunch behind over which he wears caps improvised out of colourful pillowcases. He likes music that can be danced to and movies that move him to tears. His study of the scriptures is profound. He insists that scriptures of different religions present only slightly differing paradigms of 'Divine Love'. When he tells stories from the scriptures young and old of all religions listen with wrapped attention. In his accounts real miracles occur when ordinary people are inspired to perform heroic deeds in defence of a just cause.

Rasa Renaissance

Even before Mumbiram returned to India after 12 years in America, to produce some of his best-loved works, Stuart Cary Welch of Harvard's Fogg Museum wrote:

“Aware without being overwhelmed by such western greats as Matisse, Picasso and Steinberg, Mumbiram deserves a high position amongst contemporary Indian painters.” (Suart Cary Welch, 1978)

Mumbiram has been leading the Rasa Renaissance Movement in Contemporary Art. Rasa is the quality of emotional fulfillment that a work of art or literature conjures up. The ‘Rasa Theory of Aesthetics Appreciation’ has existed in India for millenniums. Indian drama, dance and literature were judged according to the Rasa Theory. Rasa is the essential, eternal force, juicy essence or emotional fulfillment that all spirit souls are craving for. According to Rasa Theory the ultimate goal of art is to create Rasa.

Contemporary art engages in meaningless abstraction and self-inflicted distortions. Contemporary art is floundering aimlessly without any theory of aesthetic criticism whatsoever.

“Western art is floundering without any meaningful philosophy of aesthetic appreciation. It has become devoid of any rasa. It has become impotent and irrelevant. It has turned us all into cynics. What the whole world needs is a Rasa Renaissance. Art needs to put human emotions at the forefront of all human endeavor. Only then can art realize the mighty force it can be in shaping destinies of individuals and societies.”

-Mumbiram

Mumbiram’s art is standing high on the noble Rasa Theory of Aesthetic Appreciation. It has brought Rasa into the world of visual art. Personalities and emotions are the domain of his art. There is a wonderful symbiosis between Mumbiram’s way of life and his art. This is surely missing in the world of contemporary art. In his art he is presenting archetypes of a transculture ethos.



“Yamuna”



Detail of "Forest Women Visiting Krishna and the Gopis"



“The Blue Crystal of Ranabai’s Mind”



“Waiting for Beloved”



Mumbiram

“Samaadhi”



Mumbiram

“Visitor on a Hot Afternoon”



Detail of "Forest Women Visiting Krishna and the Gopis"



“Muse as the Artist”

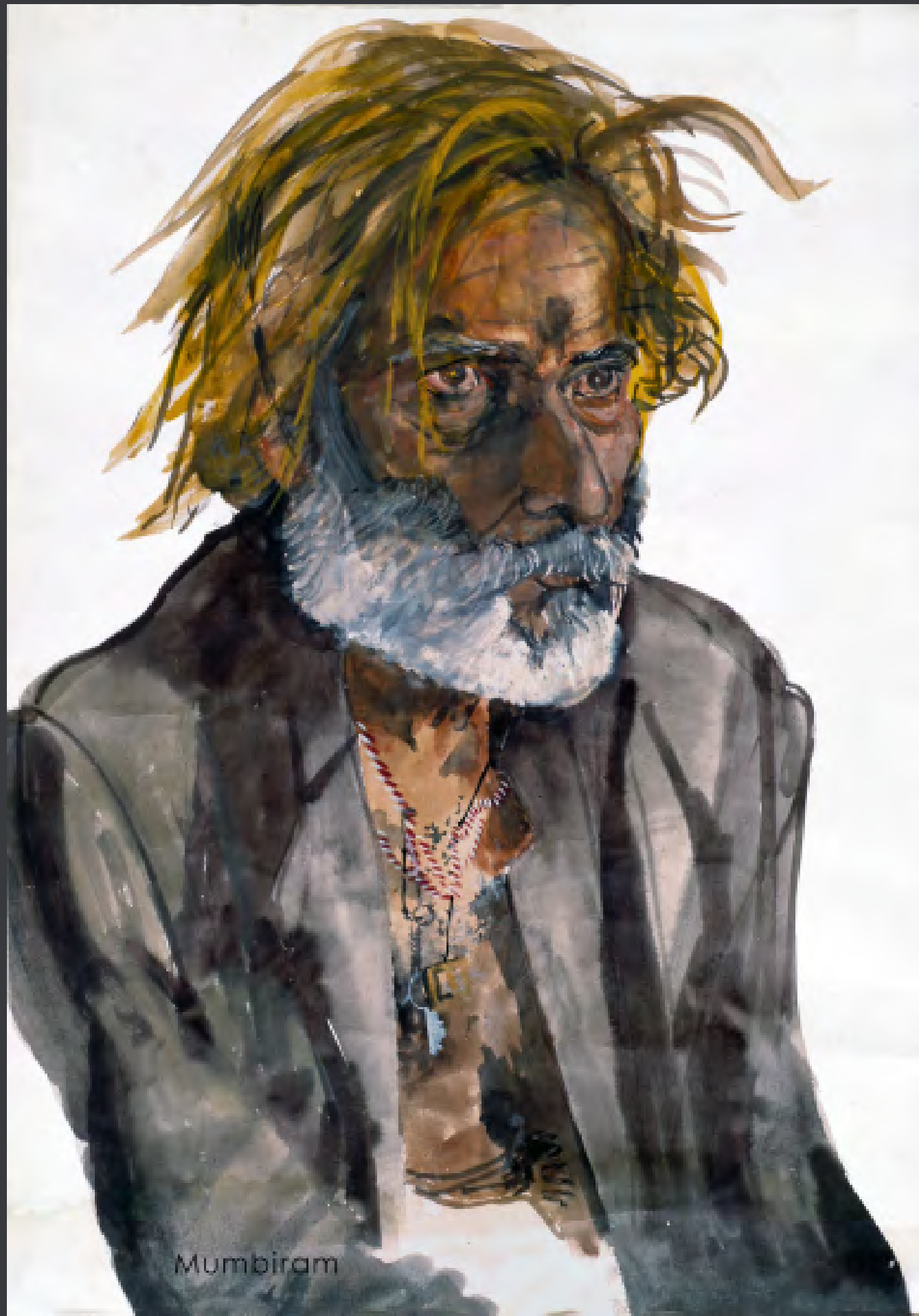


“Sparrows visiting the Baby Bath”



Mumbiram

“Helping Kusum make Chapatis”



“Lakhu -Who is afraid of Friedrich Nietzsche?”



“The Demure Drummer”



“Perspective from the Vantage Point”



“Meeting in Vrindavan”



You are welcome to get a glimpse about

Artist Mumbiram:

www.mumbiram.com

... and to visit the World of

Rasa Art and Rasa Books:

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