### Rasa Renaissance Movement

## conceived and ushered by Artist Mumbiram



## Strides made by the Rasa Renaissance Movement that Mumbiram has conceived and propagated these last years



## Welcome all Well-wishers of the emerging Rasa Renaissance Movement

This slide show attempts to take stock of the emerging *Rasa Renaissance Movement* conceived and propagated by *Artist Mumbiram* 



Artist Mumbiram

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## 1. Artist Mumbiram: Harbinger and Prime Usher of the emerging Rasa Renaissance Movement



This is the story of how Artist Mumbiram has conceived and propagated the Rasa Renaissance Movement beginning 50 years ago.

## 2. Art of Painting loses Credibility in the 20th Century

During the course of the 20th century, paintings increasingly manifested meaningless self-inflicted distortions of reality, banal geometric abstractions and ridiculous installations. Art lost its credibility. It became prima-facie irrelevant. The domain of contemporary art of painting was laid barren by chaos, emptiness and other expressions of Impersonalism and Voidism.



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Art defied any theory of aesthetic criticism.

Art lost its vision of the Beauty of Human Existence.

Art expressed cynicism about life.

In these times, the Success and Worth of a Painter was gauged by spectacular bids in auctions conducted by auction houses of London and New York.







Lay art-lovers as well as art connoisseurs remain skeptical about the integrity of this process, where hired professional investors (Hedge Fund Operators!) judge art objects, based on concerns other than genuine aesthetic criteria. This has turned us all into cynics about the entire world of contemporary painting.



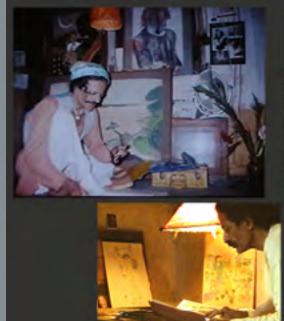
# 3. A Painter-Philosopher-Activist who can provide the art of painting a breakthrough out of this impasse

The world of contemporary painting would have to wait for a painter who can provide the art of painting a breakthrough out of this impasse.

In the person of Artist Mumbiram, leader of the "Rasa Renaissance" movement, we have such a painter. He is a virtuoso painter who is also a soulful philosopher and a social activist.



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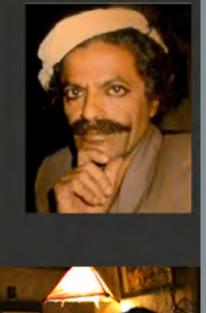








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# 4. Mumbiram perceives 20th Century influence of Impersonalism and Voidism on the domain of Contemporary Painting

Mumbiram could perceive that in our times the world of Painting, like other intellectual, cultural or social areas of human activities, has only followed the general March of Human Civilization on our Planet into the dire domain of Impersonalism and Voidism.



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# 5. Mumbiram ropes in Rasa Theory of Aesthetic Criticism to fill the void

Mumbiram could also perceive that the sheer absence of any universally acceptable theory of aesthetic criticism was at the core of the dire circumstances. It broke his heart that sincere art lovers had become skeptical and turned away from art.

He spent hours in libraries studying esoteric Sanskrit literature.

He zeroed in on the Bhagavad Gita and the Shrimad Bhagavatam.

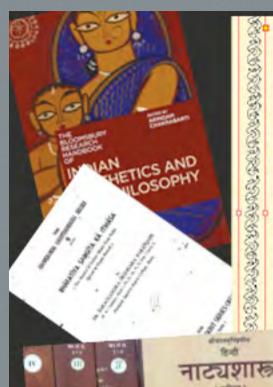
The real hero of these scriptures Shri Krishna is described as Rasaraj.

We are all thirsting for 'rasa'.

He could see that Rasa was the ultimate criterion for any aesthetic choice.

He had identified the one theory of aesthetic criticism that could fill this lacuna. It was the Classical Rasa Theory of Aesthetic Criticism that has always existed, especially in the field of Sanskrit literature and music.

It is universal, natural and eternal. It makes arousal and appreciation of human emotions the central theme of Art and Life itself.



#### References on Rasa Theory

The high five of Love' are the finest flass books available in English translation. By standards set up by Rasa Theory of critical appreciation of literary works, the quality of emotional fulfilment that these works bring about places them very high in their category. Mumbinam's art is also to be appreciated by the same standards and the same perspective.

The reader is encouraged to look up original works of Rasa Theory that have existed since antiquity.

According to the **Vedacs** and the **Spanisheds** the Original Supreme Being is all Rasa. According to **Agai Fureana**, it is only through the passionate perspective of the poet and the artist that the phenomenal as well as noumenal worlds appear full of Rasa.

Elharat Muni's Maatyashaastra is one of the oldest traatises on Rasa.

Vootsyaayana's Kaamaseatra is repliete with Rasa allusions. Both these works are estimated to be over 2000 years old.

Ehartrihari, quoted on page 12 lived in the 1st or 2nd century AD. Dan""" Koavyadarsha is from the 7th century.

Udbhata's Koovyaplankor is from the 6th century.

Rudrato's Kaavyeelankar, Rudrobhato's Alenkaar Kaustubha, Roshekhor's Kaavyamimamsa, Bhottonayok's Dhvanyaaleka, Mommato's Kaavyaprakaash ore all from the dhvani period, between 850 Adand 1050 AD.

Dhanonjay's **Desharoopaka** is from the 18th century. While editing Bharata's Naatyashaastra Dhananjay has practically rewritten the original treatise.

Bhojadeva's Sarasvati Kantheabherane is from around 1000AD. Bhanudatta's Rese Tarangini as well as Rese Manjari belong to the 14th century. Vishvanath's Sahityedarpan is from the same period. Jagannaath Pandit's Rese Ganga adhare is the latest, from the 17th century.

Rupo Gosvami's **Ehaktirasaamritesinahu** together with **Gjivalenifamani** are the most important works in our context.

Visitvanaath Chakravarti's Aenandechandrikaa commentary as well as Jiva Gasvaami's Lochenrechani commentaries on these works are invaluable.

Kovi Kornappor's Alankear Kaustubha is on inspired original work in their footsteps.







### 6. Mumbiram's becoming in America– Harvard's Cary Welch's glowing tribute to Mumbiram in 1978

In America his muses were Native Americans, Afro-Americans and others.

Mumbiram was always drawing and painting.

Mumbiram has left some of his precious originals in Seattle, Denver,

Washington DC and Cambridge-Boston.

Here is the glowing tribute that the renowned art-critic of

Harvard University, Stuart Cary Welch, spontaneously wrote after his

very first meeting with Mumbiram in 1978:

"Mumbiram handles the brush boldly and freely combining humour with psychological insight.... Mughal and Rajput portraiture, at best so profound, insightful, and biting, and – best of all – many experiences of India. Rooted in Indian traditions, yet aware – without being overcome – of such Western artists as Matisse, Picasso and Steinberg, Mumbiram deserves a high position among contemporary Indian painters."

On hindsight we see how acutely perceptive and absolutely confident

Cary Welch was about his judgment about this artist and his art.

### 7. Return to India after 12 years in America

When Mumbiram returned to his Beloved India at the end of 1979 after 12 years in America, the rented house in downtown Mandai market in Pune, where Mumbiram was born, lay empty and deserted. Mumbiram made his studio in that dilapidated house with a leaky roof. In that place the next chapter of the Mumbiram saga unfolded with great élan.

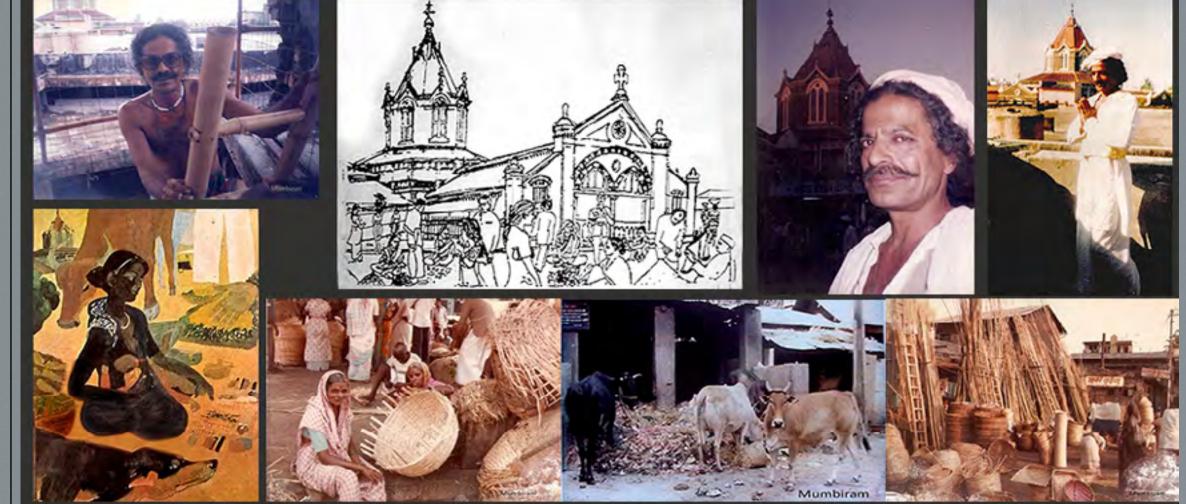


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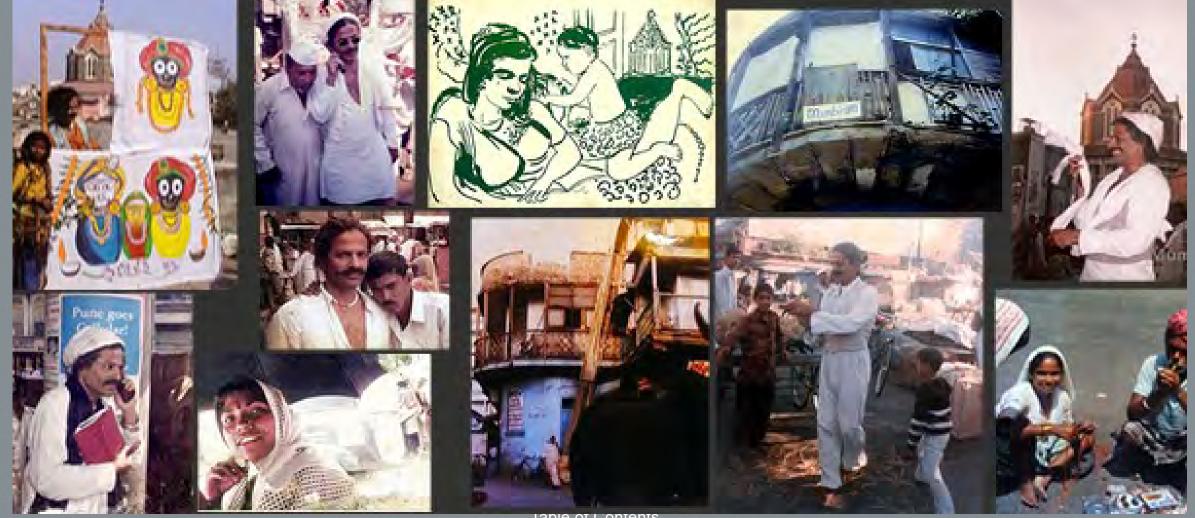


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## 8. Legendary atelier in Pune's Mandai Market (1980–2005)

Soon Mumbiram's atelier saw a steady stream of the folk people of the downtrodden lowest castes and tribes on the one hand and admirers from far corners of the world on the other. Some saw it as the Pygmalion story.

The lumpen, ponderous creatures who are ignored or pitied on the street appear in Mumbiram's renderings as proud elegant muses of high art.

They were destined to adorn walls of well-endowed lovely homes.

Some saw it as the Robin Hood story where the artist took from the "haves" and gave it to the "have-nots". It was legendary; a storyline fit for great novels and feature films. One gets a glimpse of that in the short documentary,

Labyrinth of a Renaissance made by Nadine Grenz.

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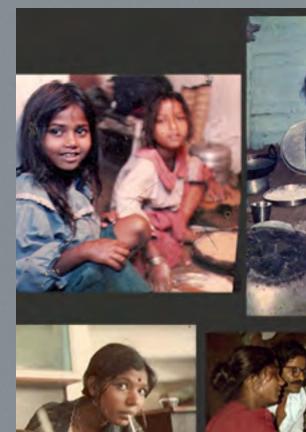


















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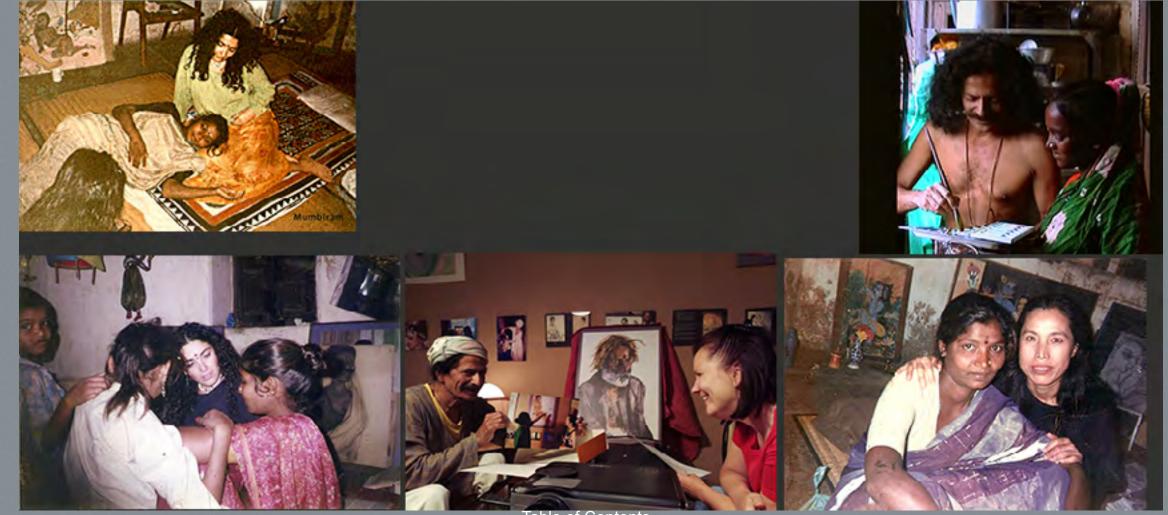


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# 9. Attraction to the nomadic, forest dwelling tribals and exotic ethnic minorities

Mumbiram was attracted by the nomadic lifestyle of the Phasepardhi birdcatchers from early on.



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He was a frequent visitor to the ethnic Belutchies that camped out in canvas tents outside the Shivajinagar railway station.











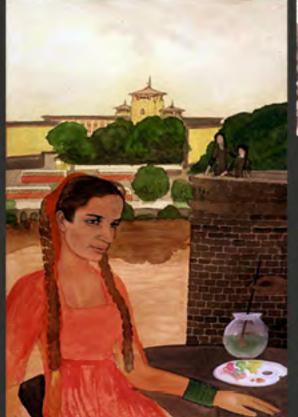










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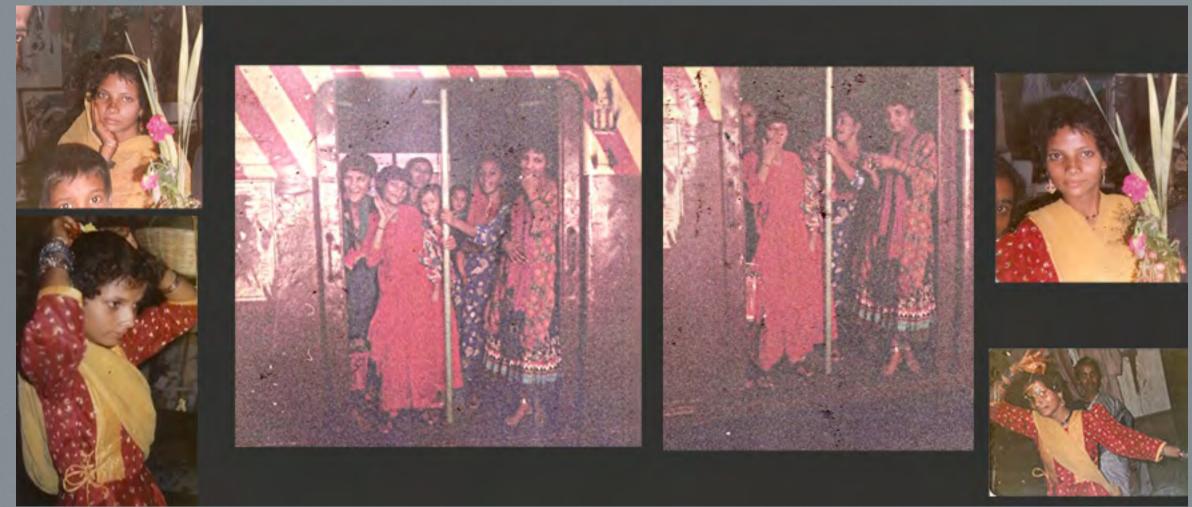


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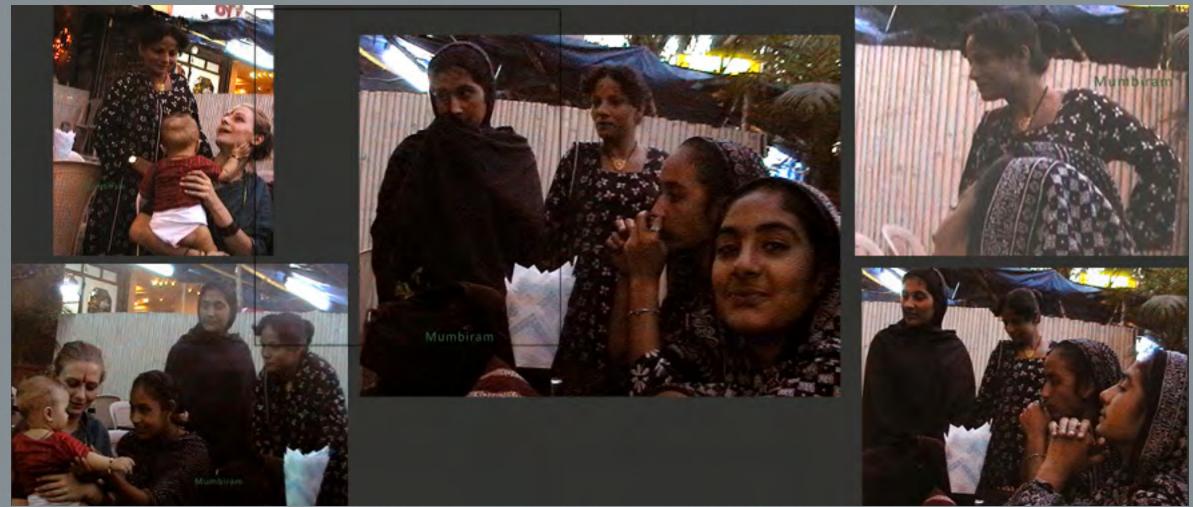


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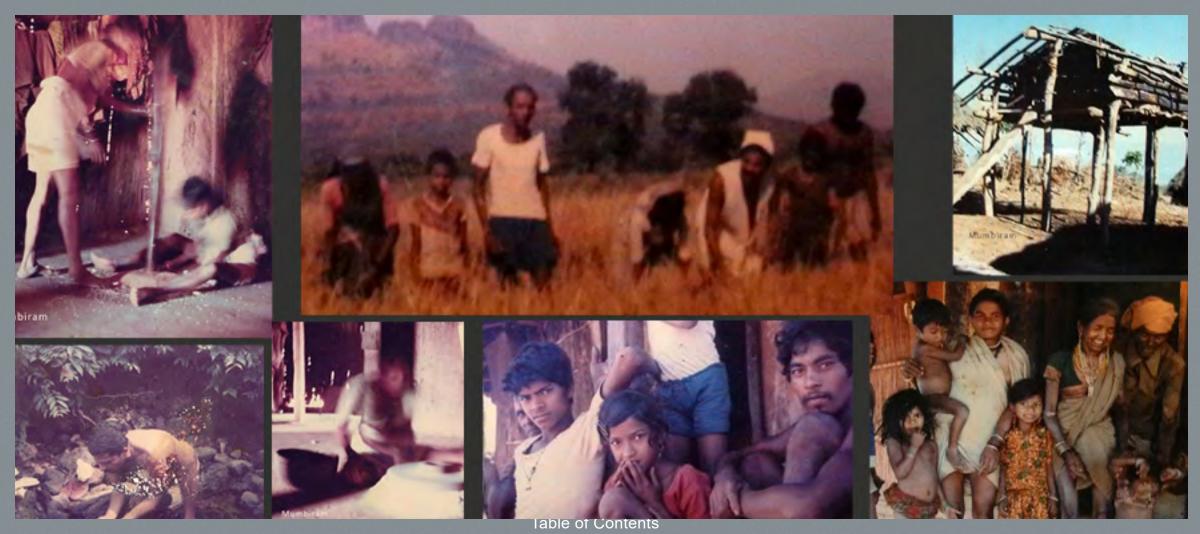
Mumbiram used to visit Warli Adivasi Tribals near Dahanu.



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Thakur tribals inhabiting the hilltops of Raigad District.



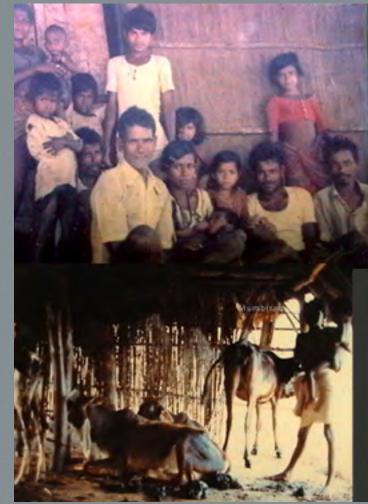






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Mumbiram has written heart-warming accounts of the gentle and sensitive emotional dealings of these tribal communities.

Mumbiram sees them living idyllic lifestyles close to the pastoral lifestyles of inhabitants of Vraja when Krishna appeared amongst them.

# 10. Literary Skills in the service of the nascent Rasa Renaissance

Mumbiram went public through his writings in newspapers in his confrontation with Impersonalism and Voidism. His brilliant autobiographical writing in Sunday supplements of Marathi and English daily newspapers was not only acclaimed by experts but also heartily appreciated by laymen.

It showed how Rasa Art gracefully intertwines the artist's life and his art.

It shows how Rasa Art opens up avenues of creativity that are enlivening and enlightening for the artist, his muses and his admirers.

His "Manifesto of Personalism" appeared in Sunday Herald in 1987.







### AN ARTIST'S MANIFESTO

- \* The distances in modern belian passer's work is all horsewed impropose inamuch as modern bulis eithe exists on a road up Western anotheric. This impite of the fact that Western production has failed in a big way."
- \* "This disakey-chain-curret game can end only with a sovereign indigenous aerobatic. Unless you are aware of your own beauty you cannor do justice to yourself or to athers."
- \* "Personalism is a fromid arrark on materialism on the aesthetic front. India is the last and now the first bustom of Personalism. This is a place where even clouds are addressed as persons. Personalism leaves no recorder the 'existential'
- \* "Success and cycnicism are spiritually decadest. Faith and develop are innocest, bequally, closer to God."
- \* "Lumbringing into the purview of Art Brew and alwations beint of two neglected. I am evolving indigenous archetypes."
- \* "In custoric Validator philosophy, my mond in 'From Virunta'."
- \* "My spect-dark numberations, rouning, repaiding piritizeds remind me of Krishna and his boys in the frence of
- \* "I exemp best in the company of puople who have no precessored ideas about Act. I agrice to make policings that have driver arresal and that need no newfernic intellectual propa-
- \* "Me calvest it a waterlose of life. The persons on the other side are no close you could much show. As for myself, I on the naturing. The pursuit of art is a stronge penance. The artist works to quench the third of many in his own tife he
- \* "A sourceign artist bands orde at will. But these is a method in the madeeue. That is stelle."

## Waiting In The Wings

Mumbiram, the name of one of Krishna's boyhood friends, is the nom de plume of one of Pune's most talented yet little known artist. In the last eight ears of his residence in the city, after 12 crazy years in the U.S., he hasn't held a single exhibition and his work is known to very few outside the inner circles of Pune's art community. His unconventional style of living and his apparently complete acceptance of the philosophy of Krishna Consciousness add to his Image of obscurity.

But his charcoal portraits and his oil paintings have a direct and forceful visual appeal that even laymen would relate to. ASHOK GOPAL meets this maverick artist who now seems set to emerge from



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### 'Who's Afraid of Freidrich

Lakhu. Just an ordinary cartpoller, you'd say. If you didn't know him. And then, suddenly, Lakhu was dead. Was it an accident, or was it a more violent death? In a sense it doesn't matter, anymore. What matters is that Lakhu, that madman, that gam, is no Jonger around. This is the story of the friendship between a cartpuller and a painter, and the latter's attempt at evolving a concept of enlightenment.

Nietzsche?

O THE country, Lakta was jet husbane, and ignt and country nonanother controller in the merket. place. The cart was his companon, his house, his belonging. He slept beside I at make in the square. It was his conventytion piece. It was his everything. And notted tro. The sent was the price of a cap-of 'special' sea, a tex, which he dutifully poid for everytime. A rickets gat if was, with letof asterahil argus and regression between the planks. The may who pushed the cart was totally our of place in his utrastice. A

Laddenhad nabude. No furnity on relatives, perhaps; A refuge with no truck of the pact bull bimself. Fute brought untopother. Within a period of four years the brendship evalved to the point where I saw him as a close confidences dark sturry

When I met Lakho the very limt time, I do not specialist. But I do remember than Latha was 'exploding', Ore daesn't remember of the details of an explosion, nor

know them. for that matter, it must have been in the outle hours of dawn in the Assertown marketplace. A read more A sportacle. As old man. Hair dishared ed. A. beard that reast have been a low moreth's proach but did not hide the hundrown angular profile of the tree.

There was nothing that was not hundred about this man. A hardware vision altowater. A courwith so shirt isside bired allow these. The hair was not all grey. Grey was not the colour to describe his bair. It was solden. His comelesion was appear. His face was unled in the most delicious reasonline age. His fact were hare and socied to an output that raised alors that turned into fear in the minds of the viewers. Along with a soiled longs, he had several other colourful feathers humans around the waiet. A tallieran, a key and some ridicalous plants: tow-like object, all throughed in colorated word, being pround his neck. The powerful combination of the reliculous and the handsome was truly moving to watch.

Like Landaudian Labby, when Edingmet han was curindent in his hand to held a rade, a bettom, which he held high every now and they when he made some solvent. public produmetion. Now and usain he also used in the im more legitimate propose of sweeping the street. He had the most lowing relationship with the road. I mean the payeness, the authalt, the dat. When he touched it, he tearly carried in All things on the road were like obsern in his wery living more. He was overving the road nor so much to clean it as to turn over the objects, to searrange them. Fir spoke charter Hard with Planes work and occasional Marathi oper 'sur-know' and 'pull-us' thrown in with easy populat grace. Whiche, was saving I don't nemoraber.

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ir the whole world. en there is not these with stock, a world grapt, which is a month would fir him by our chronous reour new different. pargrees of county, carriedow. conflict morality, worth coupleds and beauty. It is not delicate but operately over without love. It is sparsely populated but not without drawns, It is locate but not alread it in the world of the third and the mandener or also the drawkard and the lowngraw. But it is abortle world of the over, the saint, the philosopher, the nuthernation and the attat. I find men who cannot appropriate other new's binary most manufer more line. and obscurely femining in their users. They have many low this even't world and this ither world has no one for error and walkensy Dishgi was my discovery or this other

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Microbinam lives in Marclas. control respirable market of THE RESERVED VALUE OF the first floor of a old, rather retackled building, at the pr of the market, where the clin load and unlead potatoes, on and other regetables. It is year the release story on the grate subble and the parket women buelle, often utting already at each other. Sove Obsolav Paranisper to o. Murchines word to the A to misdy madbemation sepnice and after obtaining a t in the subject left dry warsic pendictions behind to take printing. The only painting crured believe thin was what he learne from his grandfather. Novi Southwest and Ired or time in the USA he, like or other budgets being in the e, began to reacte what and lifes the sold-restrologue the West, that just precede e collinger. What is more prison is that he want on to irv-

remain in participa What first impressed me or Mandalastic work was the many formation type of the control of the contr

give this some extend forms.

## Banishing tourist-type visions

to bit all area. Soor that is "Mumbirgam is a small-town patiet. Or rather. he is an US-educated, doctorate holder, who preferred to leave it all behind and paint in the mar alone traditionalism is heard of old Pune. SUDHIR SONALKAR describes the man, whose traditionalism is a form of a return to the roots



Detail from Sachikan Rivers in Drivingson

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"The distortion in modern Indian painters' work is all borrowed inspiration inasmuch as modern Indian elite exists on a used up Western aesthetic. This in spite of the fact that Western civilization has failed in a big way."

"This donkey-chase-carrot game can end only with a sovereign indigenous aesthetic.

Unless you are aware of your own beauty you cannot do justice to yourself or to others."

"Personalism is a frontal attack on materialism on the aesthetic front. India is the last and now the first bastion of Personalism. This is a place where even clouds are addressed as persons.

Personalism leaves no room for the 'existential void'."

"Sarcasm and cynicism are spiritually decadent. Faith and devotion are innocent, beautiful, closer to God."

"I am bringing into the purview of Art faces and situations heretofore neglected.

I am evolving indigenous archetypes."

"In esoteric Vaishnav philosophy, my mood is "Prema Vivarta'."

"My raven-dark rambunctious, roaming, rag-picking girlfriends remind me of Krishna and his boys in the forests of Vrindavan."

"I create best in the company of people who have no preconceived ideas about Art. I aspire to make paintings that have direct appeal and that need no academic intellectual props."

"My canvas is a window of life. The persons on the other side are so close you could touch them. As for myself, I am the painting. The pursuit of art is a strange penance. The artist works to quench the thirst of many, in his own life he is running after a mirage."

"A sovereign artist bends style at will. But there is a method in the madness. That is style."



# 11. Inspiring young Germans to publish Rasa Literature and Rasa Art

Creating "Distant Drummer Publishing Company"

His fine translations of his favorite *Rasa Classics* from Sanskrit to English were a wonderful medium to ensconce his equally graceful *Rasa Art*.

A group of young Germans made a publishing company "Distant Drummer" to publish these books online. They are also making available at affordable prices Posters of Rasa Renaissance and fine canvas prints of Mumbiram's *Rasa Masterpieces*.

## DELUGES of ECSTASY

PREMARKS THE

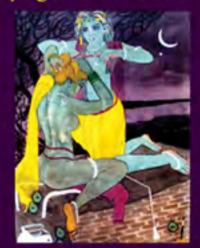


Mumbir

धन्याः स्म मृदमतयोऽपि हरिण्य एता या नन्दनन्दनमुपात्तविचित्रवेषम् आकण्यं वेणुरणितं सहकृष्णसाराः पूजां दधी विरचितां प्रणयावलोकेः ॥ ५॥

These doe, beautiful innocent dark female deer of Vrindavan, are amazing. Attracted by the sound of Krishna's flute, as also by his wonderful dressing, they approach him along with their mates. They are entirely engrossed in worshipping Krishna with

Conjugal Fountainhead loving gozes.



Mumbiram & Party

Popular Books of Sanskrit Classics



<u>প্রকর্মকর কর্মকর কর্মকর বিক্রাকর বি</u>

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FIVE SONGS OF RASA



m & Party



Mumbiram & Party

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# VRINDAVAN DIARIES



RASA RENAISSANCE



Mumbiram

अस्मत् पुरेऽस्ति नहि कापि वरत्यतः कास्तरकंनु का नु निविशापितृत्ययमाः
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।।३०।।

As you know, back where I come from nobody ever gets old. So they are all equally affected by the sound of Krsna's flute. So who can chastise whom and who can ridicule whom. The Deluge caused by the sound of Krsna's Flute drowns everybody's Fidelity to their husband. Nobody's mind can remain chaste.

As the sound of Krsna's Flute was influencing the ladies of Our Heavenly Flanets every day without fail, I began to wonder. What is



#### THE GOKURA AUCTION

A New Era of Japan - India Relations



## **BOOK READERS**

Love on the Gutenberg Galaxy

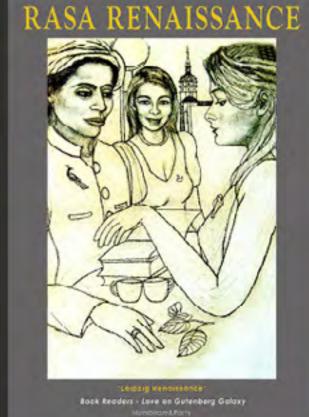


Mumbiram & Party



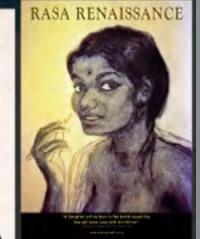












### RASA RENAISSANCE







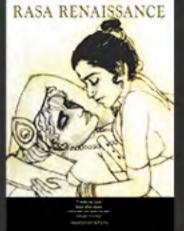
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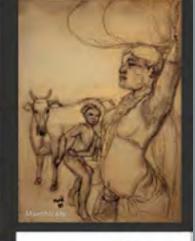


'FOREST WOMEN'

Resp Art lets the beauty and the essential equality of all living entities











# 12. "Pulindya Forest Women Visit Krishna and the Gopis" (1985, Pune)

- Flagship Painting of Rasa Renaissance

Mumbiram's iconic painting "Pulindya Forest Women Visit Krishna and the Gopis" (1985, Pune) came to be recognized as the Flagship of Rasa Art. After changing hands a few times the painting is now acquired by an official of the Mercedes Benz Company and presently located in Stuttgart Germany. It is based on a verse from the Shrimad Bhagavatam and emphasizes how dear the tribal dwellers of the wilderness were to Krishna.

The first two versions of this painting were made by Mumbiram in the 1970s in Seattle and are now in unknown hands in the USA. The history of the making of this painting and of how it traveled the continents is the subject of an entire book.



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पूर्णाः पुलिन्य उरुगायपदाजरागश्रीकुङ्कुमेन द्यितास्तनमण्डितेन तद्दर्शनस्मररुजस्तृणरूपितेन लिम्पन्त्य आननकुचेषु जहस्तदाधिम् ॥ ११ ॥







# 13. Bringing Rasa into the Art of Contemporary Painting

Mumbiram's "Rasa Renaissance" is conceived as a Popular Art Movement.

The so-called Modern Art of the 20th century seemed to exist for the academic and the investor. The lay viewer was considered too unintelligent to 'understand'

Mumbiram is bringing Rasa into the art of contemporary painting.

the esoteric profundity (sheer lack of any Rasa!) in the Modern Artwork.

Rasa Art is created through a soulful interaction between the Artist, the Muses as also the Admirers/Art Lovers.

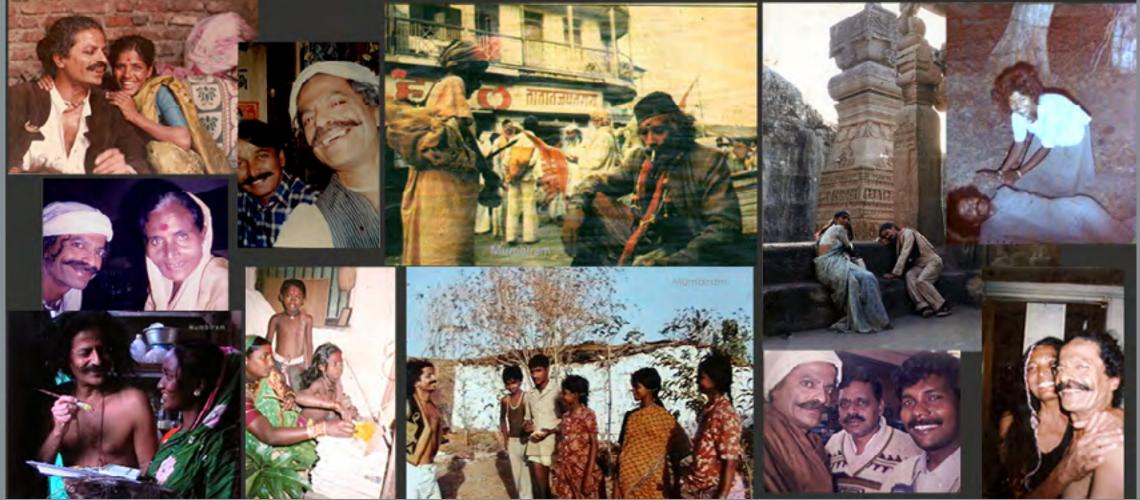


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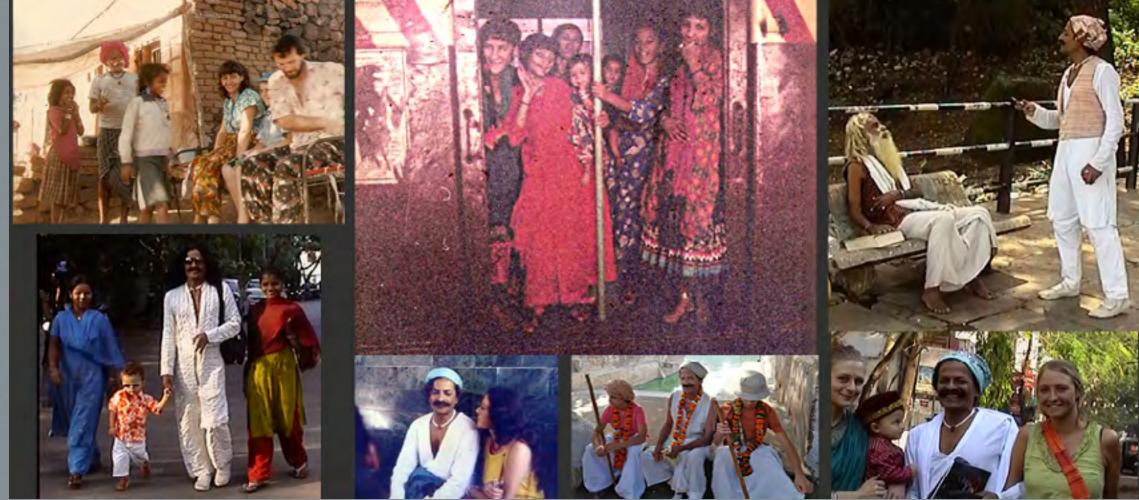


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# 14. Timeless Masterpieces in austere Charcoal medium that is Mumbiram's favourite for its noble simplicity

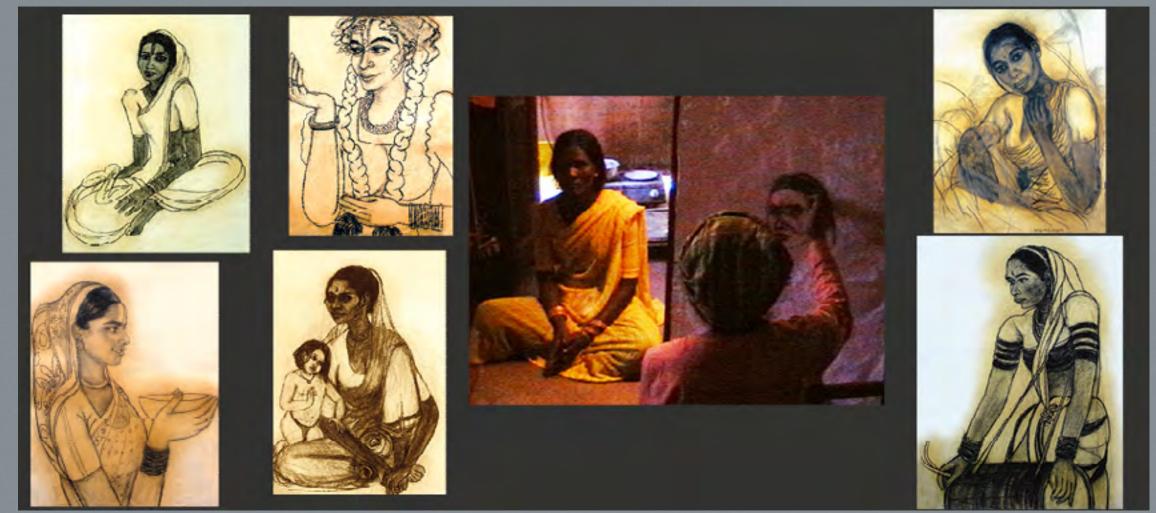


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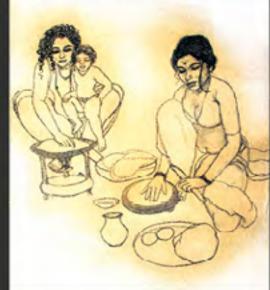












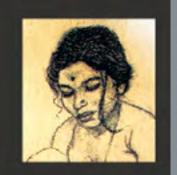




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15. Timeless Masterpieces
in the classic Oil painting medium
which Mumbiram has mastered
in his very own unique way

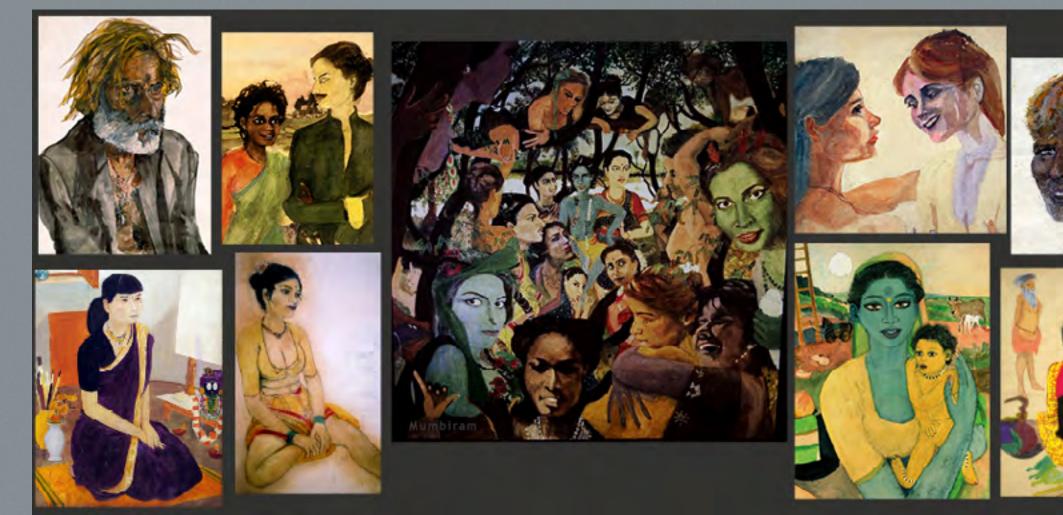


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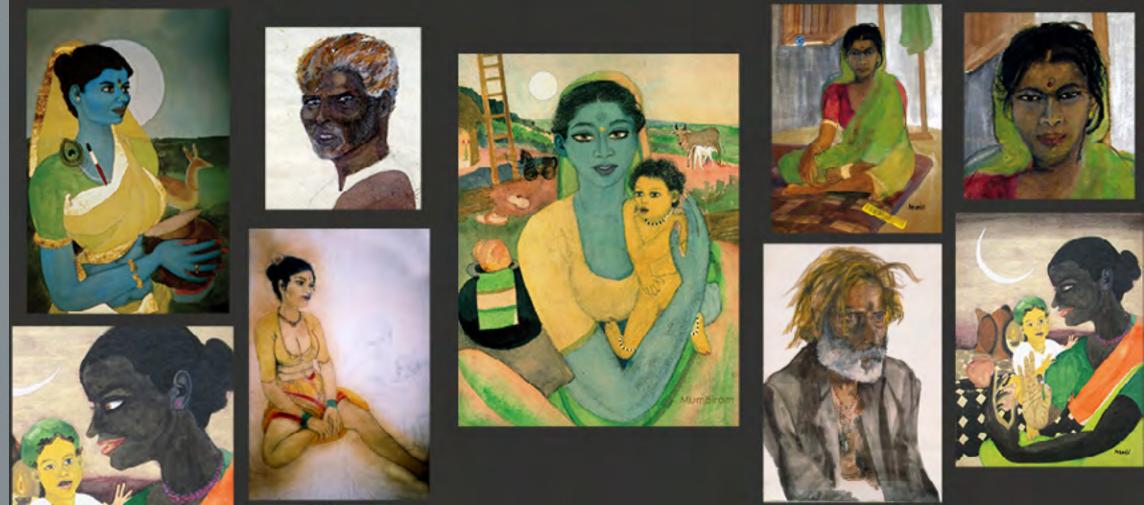


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All exciting details about the Practice and Aesthetics of Rasa Art, as also the Rasa Appreciation of Mumbiram's Creations is shared on Mumbiram's website www.mumbiram.com

# 16. Unleashing the mighty potential of Art

Use of online facilities has enabled Mumbiram to stay away from Art Agents,

Galleries and Auction Houses, yet remain accessible for his admirers.

Rasa Renaissance hopes to free Art of Painting

from the tyranny of Big MoneyBags!

In the "Age of Rasa Renaissance" everybody can be

an art-patron and an art-collector.

Mumbiram is unleashing the mighty potential of Art by freeing it from Impersonalism and Voidism:

"Art should redden the west as much as the east.

Art should bridge the gap between man and woman.

Art is to bridge the gap between the space age and the bow-and- arrow age.

Art should be the great antidote for the maladies of the Material World.

Art should render economic disparity toothless.

Art should give wings to man."

# 17. Challenging oppressive Stereotyped Ideas of Human Beauty

Ideas about human beauty do get stereotyped.

These often have racial, ethnic as well as caste overtones.

They also get aligned with social and class distinctions.

Mumbiram felt all stereotyped ideas of human beauty are oppressive.

Mumbiram found easy camaraderie with people from all walks of life.

What attracted him to people was how they behaved in real-life situations.

His ideas of human beauty were related to their behavior rather than their physical features.



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### 18. Mumbiram is bringing justice to the exquisite dark beauties of our planet



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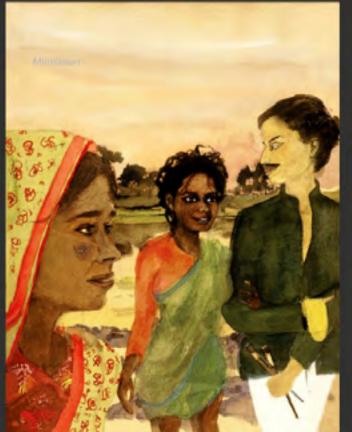






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# 19. Mumbiram is changing our perception of different tribes that inhabit India's remote hills and forests



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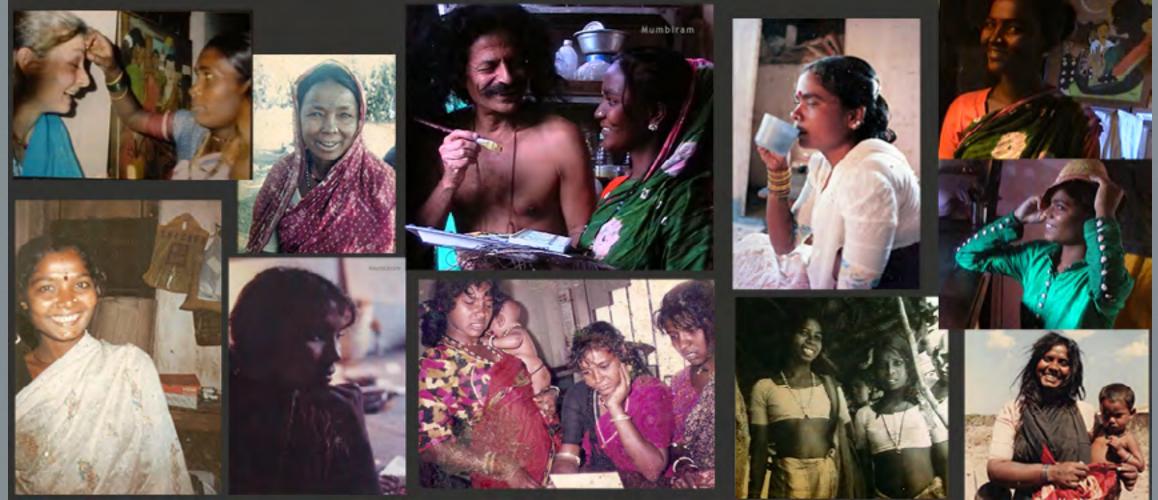


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## 20. Leading the way in bold innovative ideas in Contemporary Aesthetic Experiences

Mumbiram is leading the way in bold innovative ideas in contemporary aesthetic experiences. Mumbiram perceived beauty in diverse human situations.

This new aesthetic is precisely what we need in a world where different human types are coming face to face with each other like never before.

In a country with culturally rich and ethnically diverse population as in India, an artist like Mumbiram is the gift from above that India (and by extension our planet) so direly need and deserve.

#### 21. A very creative lifestyle of a Rasik Artist

Mumbiram is showing by personal example a very creative lifestyle
which manifests as amazing joyous experiences
in designing and modeling clothes, dancing to music on water-fronts,
making dramas, cooking together, making journeys to Ajantha-Ellora etc etc.

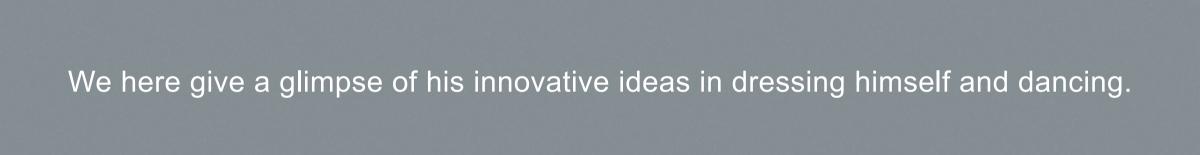




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#### 22. Mumbiram's Passion about the land of Vraja Vrindavan

Mumbiram's advancement in spiritual life and his precious discoveries in the *Rasa Theory of Aesthetic Criticism* have been intimately intertwined. Both have a deja-vue quality and are ultimately focused on the amazing extraordinary personality of Rasaraj Krishna.

Mumbiram has been visiting Krishna's beloved land of Vraja Vrindavan ever since his first visit in 1987.



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who had similar passions about aesthetic and spirituality.

Separate books have been written about Mumbiram's visit to Japan
that followed in 1988. Here we share some glimpses of that encounter.

In that first visit Mumbiram had met Gokula from Japan



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# 23. One Man's Courageous Stand that striked the Spark that would trigger "Rasa Renaissance"

When it seemed as if the Art of Painting had succumbed to the stormy winds of Impersonalism and Voidism that prevailed in the intelligentsia of Twentieth Century, it has taken one man's courage to stand up to that onslaught and enter the Twenty-first Century with the blazing colours of *Rasa Art* and the solid universal classical foundation of the *Rasa Theory of Aesthetic Criticism*.

Mumbiram reminded us of the timeless *Rasa Theory*,

the Doctrine of Pleasure from Rasas or emotions

aroused in the minds of the Artist, his Muses and the Lovers of his Art.

Far away from the haloed portals of academia, auction houses and galleries, transcending the din of the market place (lit.),

Mumbiram showed us art reawakening to the Rasa Realm of personal emotions.

Mumbiram spared himself no hardships in that noble endeavor.

The Spark that Mumbiram has lighted as the Rasa Renaissance Movement is destined to blossom into the full "Age of Rasa Renaissance".

## 24. Shifting the Center of Gravity of the world of Painting in India's Favour

In our times, the "Center of Gravity" of contemporary art was firmly anchored in the "West". Auction prices had become the measure of artistic worth.

Mumbiram's insistence on judging art based on the *Rasa Theory* has shifted the "Center of Gravity" of the art of painting in India's favour.

"Rasa Appreciation" (Rasa Grahan) of works of Art is more and more accepted as the gracious mode of enjoying a work of Art.

In the "Age of Rasa Renaissance" India will no longer be experiencing the 'Donkey-chase-Carrot' of contemporary Modern Art where India has to struggle to catch up with outrageous arbitrary standards originating in the West. On the contrary, sincere Art Lovers in the West will be relieved to enjoy Rasa Art originating from all corners of our Planet.

#### 25. Rasa Renaissance for ever!

Viva Rasa Renaissance!



www.mumbiram.com