

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



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.

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.





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.







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.



GM CROPS



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

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.

References on Rasa Theory

The 'High Five of Love' are the finest Rasa books available in English translation. By standards set up by Rasa Theory of critical appreciation of literary works, the quality of emotional fulfillment that these works bring about places them very high in their category. Mumblebum'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 **Vedas** and the **Upanishads** the Original Supreme Being is all Rasa. According to **Agni Purana**, 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.

Bharat Muni's **Natyashastra** is one of the oldest treatises on Rasa. Vatsyayana's **Kamasutra** is replete with Rasa allusions. Both these works are estimated to be over 2000 years old.

Bhartrihari, quoted on page 12 lived in the 1st or 2nd century AD. Dan-
Kavyadarsha is from the 7th century.

Udbhata's **Kavyaalankar** is from the 6th century.

Rudrata's **Kavyaalankar**, Rudrabhata's **Alankar Kaustubha**, Raghavakhar's **Kavyamimamsa**, Bhattanayak's **Dhvanyaloka**, Mammat's **Kavyaprekash** are all from the dhvani period, between 850 AD and 1050 AD.

Dhananjay's **Dasharupaka** is from the 11th century. While editing Bharata's **Natyashastra** Dhananjay has practically rewritten the original treatise.

Bhojadeva's **Sarasvati Kanthasabharana** is from around 1000AD.

Dhanudatta's **Rasa Tarangini** as well as **Rasa Manjari** belong to the 14th century. Vishvanath's **Sahityadarpan** is from the same period. Jagannath Pandit's **Rasa Gangaadhara** is the latest, from the 17th century.

Rupa Goswami's **Bhaktirasamrta-sindhu** together with **Gjvalanir-amani** are the most important works in our context.

Vishvanath Chakravarti's **Anandachandrika** commentary as well as Jiva Goswami's **Lochanrechan** commentaries on these works are invaluable.

Kavi Karnapur's **Alankar Kaustubha** is an inspired original work in their footsteps.

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

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.”

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.





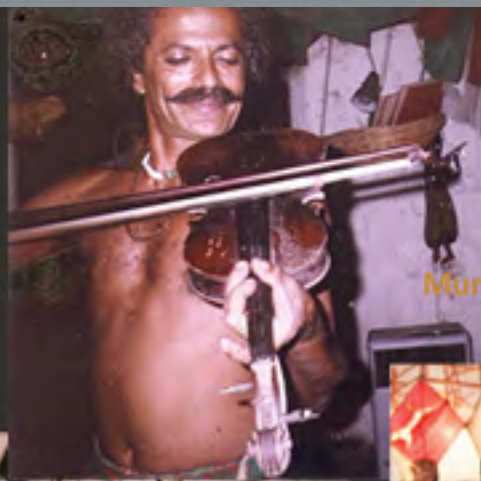
8. Legendary atelier in Pune's Mandai Market (1980-2005)

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.

















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















Mumbiram used to visit Warli Adivasi Tribals near Dahanu.









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.



- * "The distinction in modern Indian painter's work is all too obvious: inspiration intrinsically as much as modern India exists on a varied up-downy aesthetic. The notion of the fact that Western civilisation has failed is a big way."
- * "The distinction-chance-career goes on and only with a sovereign indigenous aesthetic. Unless you are aware of your own identity you cannot do justice to yourself or to others."
- * "Pratibha is a finest work on materialism on the artistic front. India is the last and now the first notion of Progression. This is a place where even clouds are addressed as persons. Proliferation leaves no room for the 'existential' soul."
- * "Sarcasm and cynicism are spiritually decadent. Faith and devotion are innocent, beautiful, closer to God."
- * "I am bringing into the purview of Art forms and situations heretofore neglected. I am evolving indigenous archetypes."
- * "In essence: Valdhara philosophy, my mood is 'Three Vignas'."
- * "My recent dark compositions, meaning, up-picking girlfriends remind me of Krishna and his boys in the forest 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 prep."
- * "My career is a window of life. The persons on the other side are as clear you could touch them. As for myself, I am the painting. The pursuit of art is a strange posture. The artist works in quest of many in his own life he is running after a mirror."
- * "A graceful artist bends with wit. But there is a method in the madness. That is wit."

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

[illegible]

॥ श्रीगणेशाय नमः ॥

[illegible]



MANIFESTO OF PERSONALISM

"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

FROM VIVRETT



Mumbir

Conjugal Fountainhead



Mumblam & Party

धन्याः स्म मृदुमतयोऽपि हरिण्य एता या नन्दनन्दनमुपात्तविचित्रवेपथु
आकर्ष्य वेणुरगितं सहकृष्णसाराः पूजां दधौ विरचितां प्रणयावलोकैः ॥ 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
loving gazes.

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FIVE SONGS OF RASA



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The Jewel-Box of Highest Secrets of True Love



Mumbiram & Party

VRINDAVAN DIARIES



Mum

RASA RENAISSANCE



Mumbiram

अस्मत् पुरेऽस्ति नहि कापि जरत्पतः कास्तस्मिन्नु कत नु निर्विकल्पितुष्यथोः
 । का न्य हरेनुचरा र्वादिमाः स्त्रीत्ये विप्लवयन् मुरालिकान्तमो व्यजेष्ट
 ॥२८॥ एवं खरि प्रसक्तो प्रतिपारसं स वेनुध्वनिः प्रमत्तुं विबुधाङ्गनासु
 । लल्लपल्ल हृदि मदैव विधारितं हा कोऽयं कुलश्वरति कार्दमास्य कोवा
 ॥२९॥ इत्थं विन्यः समयादीन् भुवोह साधु यरेवष्टेऽयस्मत् कवीर्ष्याङ्गना
 । दृष्टो हरेरनुचमो निर्विकलो विनासः कान्तामणा श्रियस्यशास्त्री पर्येषाति
 ॥३०॥

As you know, back where I come from nobody ever gets old. So they
 are all equally affected by the sound of Krishna's flute. So who can
 chastise whom and who can ridicule whom. The Deluge caused by the
 sound of Krishna's Flute, drowns everybody's fidelity to their husband.
 Nobody's mind can remain chaste. ॥28॥

As the sound of Krishna's Flute was influencing the ladies of Our
 Heavenly Planets 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

**Distant
Drummer**

RASA RENAISSANCE



"Let's go back home, people are waking up!"
Copyright: Anurag Kulkarni, 2014. High Five of Love
Mumbai & Party



RASA RENAISSANCE



"Leipzig Renaissance"
Book Readers - Love on Gutenberg Galaxy
Mumbai & Party

RASA RENAISSANCE



"Honey, let's go to the garden."
Put the best flower in our garden!"
Mumbai & Party



RASA RENAISSANCE



"I thought you were the best in the world, but you
are not. You are just a woman!"
Mumbai & Party



RASA RENAISSANCE



Detail from Oil painting by Mumbiram
"FOREST WOMEN"

Flagship of Rasa Renaissance

*Rasa Art lets the beauty and the essential equality of all living entities
shine gloriously through all the confusion of the material world.*

Mumbiram & Parry

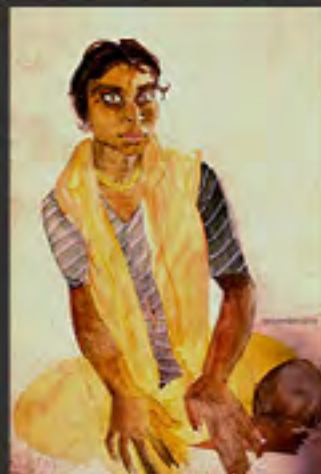


RASA RENAISSANCE



*"Rasa Art lets the beauty and the essential equality of all living entities
shine gloriously through all the confusion of the material world."*

Mumbiram & Parry



**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.







पूर्णाः पुलिन्य उरुगायपदाब्जरागश्रीकुङ्कुमेन दयितास्तनमण्डितेन
तद्दर्शनस्मररुजस्तृणरूपितेन लिम्पन्त्य आननकुचेषु जहृस्तदायिम् ॥ 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’ the esoteric profundity (sheer lack of any Rasa !) in the Modern Artwork.

Mumbiram is bringing Rasa into the art of contemporary painting.

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









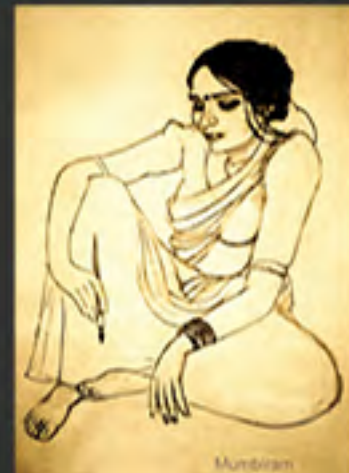




14. Timeless Masterpieces in austere Charcoal medium that is Mumbiram's favourite for its noble simplicity









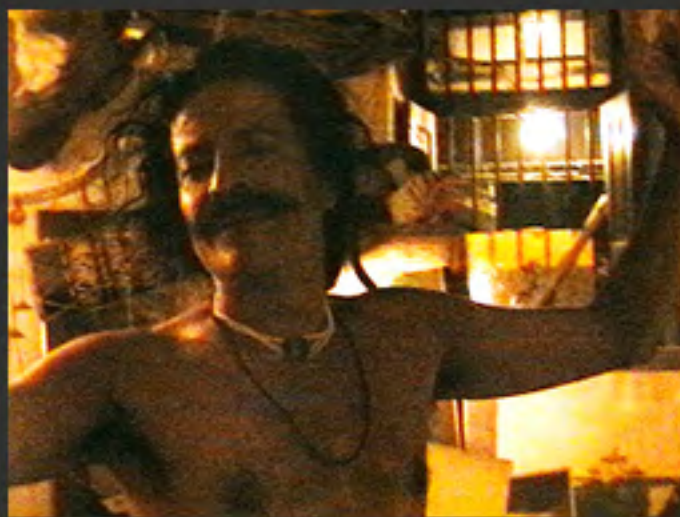
**15. Timeless Masterpieces
in the classic Oil painting medium
which Mumbiram has mastered
in his very own unique way**

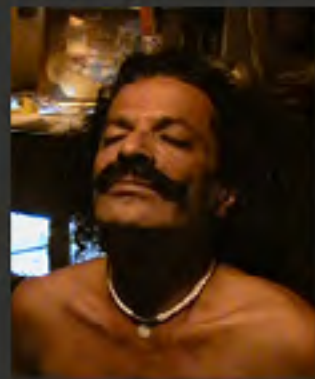












All exciting details about the Practice and Aesthetics of Rasa Art, as also the
Rasa Appreciation of Mumbiram's Creations is shared on Mumbiram's website
www.mumbiram.com

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.





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





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





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.



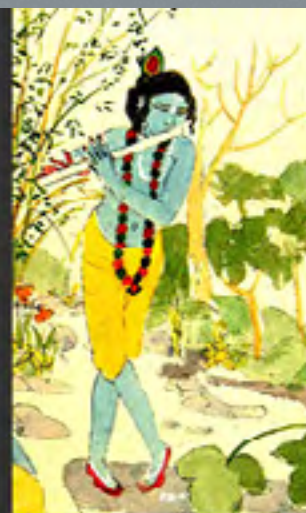


22. Mumbiram's Passion about the land of Vraja Vrindavan

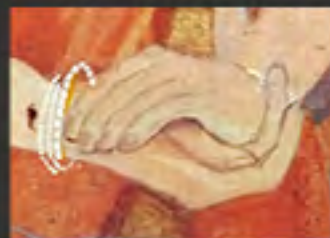
Mumbiram's advancement in spiritual life and his precious discoveries in the ***Rasa Theory of Aesthetic Criticism*** have been intimately intertwined. Both have a deja-vue quality and are ultimately focused on the amazing extraordinary personality of Rasaraj Krishna.

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





In that first visit Mumbiram had met Gokula from Japan 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.



23. One Man's Courageous Stand that struck 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.

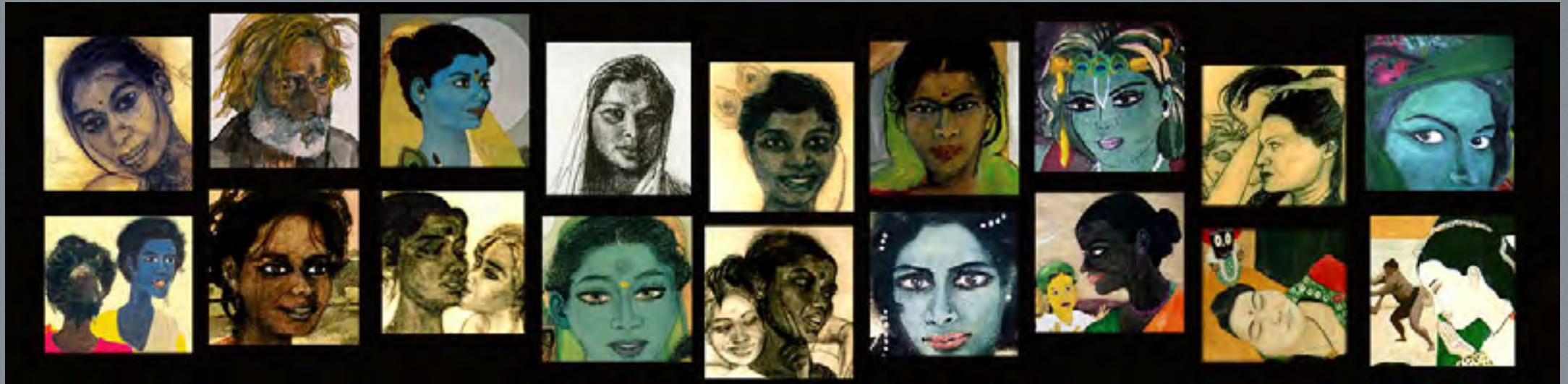
Mumbiram's insistence on judging art based on the ***Rasa Theory*** has shifted the “Center of Gravity” of the art of painting in India's favour.

“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