Chitra

PARAMPARYAM



Volume 10

Conclusions



STUDIO
PARAMPARYAS

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Title page: Standardisation for better understanding for e.g. – Understanding Geographical layout and Extant of Dynastic Empires by superimposing Tamil Ohm, with the top curve suggestive of the land mass, the bottom curve-the three seas and the indentation on either side, the Gulf of Cambay and the delta area created by the rivers Ganges, Brahmaputra and Meghna Rivers respectively. Dancing Ganapathy drawing influenced by Hoysala architecture has been included as a veritable symbol of Fine Arts (Only this has been used in the whole research documents to symbolically define India).

Prologue

The cosmos unfolds. The archaeological findings seem to be exploding into unseen depths and expanse. Newer technologies are pushing the knowledge spectrum far and wide.

What was a small dot in history seem to take on a continuous spiralling momentum like a tornado.

The wonder of culture and heritage or History and Science, that was only a small pinhole is opening up newer and newer panoramic dimensions of thought /analytical processes /natural evolutions and more.

For example –

- Soon Doong caves in Vietnam, the largest cave in the world in Vietnam acclaimed to have its own ecosystem recorded in the Guinness Book of World Records in 1930 followed by many more. National Geographic Magazine has even published a 360 degrees photo series. More information and pictures are available digitally.
- Longyou caves on the other hand are all manmade-5 large ones and 19 smaller ones with an exclusive architecture of their own, accidentally discovered by a small group of farmers when they were draining the ponds are located in a small mountain village in Anshun, Guizhou in China.
- A ceiling panel chanced to photograph from behind the locked doors in Thiruvannamalai.
- and whole plethora across areas of older civilisations



The intrinsic mystical knowledge systems that existed/ continues to exist whether in fine arts or sciences keep unveiling so many rivulets that a comparative, innovative expressions could become the spring board for creative excitement.



The compendium of Chitra Paramparyam proposes to unravel

- the mysteries of its origin both mythological and historical, (Volume -1)
- abundant knowledge system that initiates / guides -*Shadangas* (Cannons of Art)- with their codes and their interwoven tapestry across arts and science with immense available textual references.

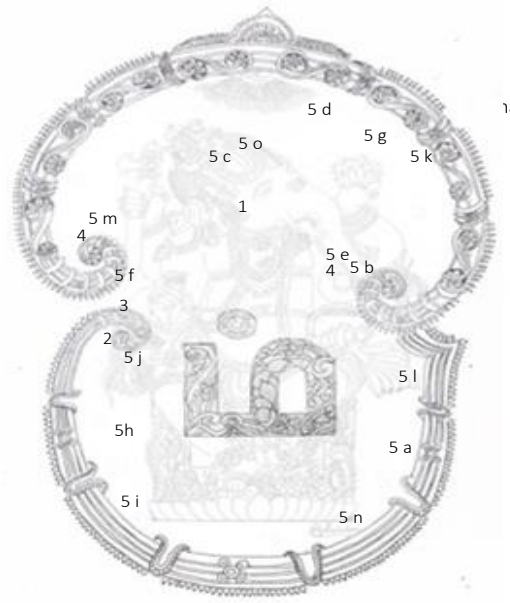


Shadangas (The Canons of Art) can easily be identified with the Cannon Ball Flower, *Nagalingam*. Six petals could relate to the *Shadangas*, bee to the resultant beauty and clarity par excellence, when the hood is lifted. Lingering fragrance can be the encompassing universality of the shadangas through art, thought and literature. (Volume -2)

- Standardisation for better understanding for e.g. – Understanding Geographical layout and Extant of Dynastic Empires by superimposing Tamil Ohm, with the top curve suggestive of the land mass, the bottom curve-the three seas and the indentation on either side, the Gulf of Cambay and the delta area created by the rivers Ganges, Brahmaputra and Meghna Rivers respectively. Dancing Ganapathy drawing influenced by Hoysala architecture has been included as a veritable symbol of Fine Arts (Only this has been used in the whole research documents to symbolically define India.) (References Volumes 3 and 4)



- Complicate instinctive, innovative and interactive folk and tribal art (Volume -3)



Instinctive Bhimbetka
Interactive Warli
Intuitive Pithora
Introduction of iconographic expressions
ıad and Chattisgarh

The flowering of other forms
a. Andhra
b. Bengal
c. Bhil Tribes
d. Bihar

e. Chattisgarh
f. Gujarath
g. Himalayas
h. Karnataka
i. Kerala
j. Maharashtra
k. North Eastern States
l. Orissa
m. Rajsthan
n. Tamil Nadu
o. Uttarpradesh

- Classical murals recorded for posterity with faith, belief, local legends, epics across religious travels and historical dynastic influences. Ohm With Classical Arts (Volume – 4)

a. Ajanta, Badami, Bagh, Ellora
b. Pallava- Pandya- 7-9 AD
c. Chola
d. Hoysala Murals
e. Kakatiya
f. Vijayanagara 1336 - 1646
g. Nayak Murals
h. Maratha Murals (Jamoda Jaina)
i. Karnataka
j. Andhra
k. Kerala
l. Rajasthan Schools
m. Muslim influence
n. Bamini Sultanate
o. Moghul Murals
p. *Ladakh - Buddhist Paintings*

m



- The common links across time and space, Phad and Egypt,

Kaavad, Rajasthan – folk tradition and Travelling Temples Thanjavur (Volume -5)

Use of pulleys -Centuries apart!
By Phad Painters of Rajasthan to polish their canvas
By an Egyptian woman to grind





Travelling temples –Thanjavur Technique in south India and Kaavad in Rajasthan

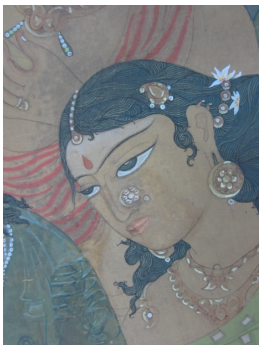




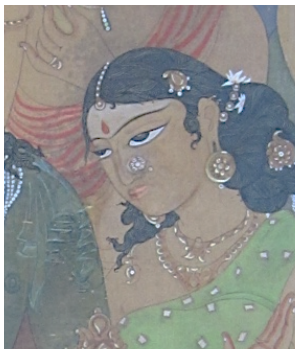




- Some of the available resources for both digitalisation /Documentation and revival and restoration of valuable archival materials (Volume-6)



Before and after – Painting by Sri.Rajam Using opaque water Colour and spot shading



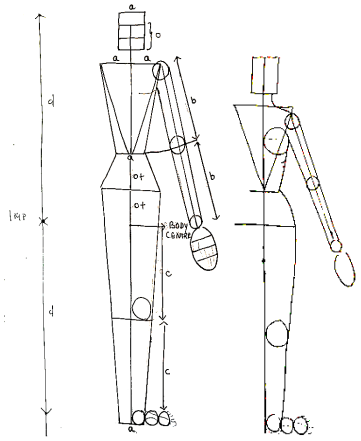
By Author

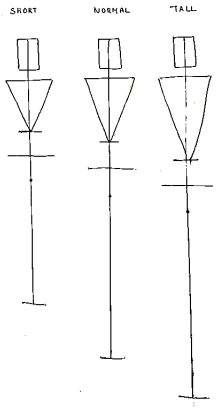
- A glimpse into a Repository of Painting Techniques Preparation of *Vaslis* by sticking two layers together and polishing the top layer (Volume -9)



- Teaching modules like blocking and understanding human form through simplified guidelines based on Shilpa-Sashtras. Diagrammatical expressions: Lines are always parallel and perpendicular (Volume -7)

Man and woman





a. width of the face
b. Length from shoulder to elbow
c. Body centre to knee and Knee to ankle
d. Body centre to head and same to

Short – Equilateral Triangle

Normal – Slightly longer sides

Tall – Length is increased on

1 -Cup and saucer – Eyes to show the angle of eyebrow

2.Question mark – Ears

3 – Tie – Nose

4 – Bow – lips

5 – Oval – Palm

6- Diameter of heels – size of the feet



- The mystique of drawing and painting techniques to demystify the fact that Indian Art is dead and survives only through copy works.





Miniature



Thaniavur



Lepakshi



Symbolic representations of Dance





- Wide range of canvasses used and the dynamic ways of creating techniques to suit the local climate and available materials. (Volume -10)

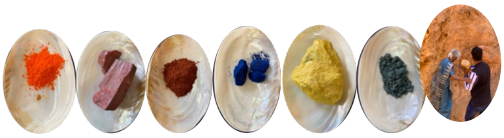
Materials – Lime, Brushes, Embellishments, Colours and a hillock of yellow ochre!











- Through appendices under different groupings for easy referencing (Volume -10)

Appendix 1 Tools of Painting

No.	Location and Types of Painting	Brushes	Colours	Canvas

Appendix 2 Folk and Tribal Art

Period	People	Place	Highlights	Size/Other Details	Technique	Symbolism	Other information

Appendix 3 Murals

Place	Dynasty and Period	Highlights	Discovery	Present day State

Appendix 4 Miniatures

Name	Founder Period	Patron	Artist	Highlight	Source	Short Summery

Appendix 5

Time line of History before the beginning of recorded painting scenario in Ajanta.

Appendix 6

Few Landmark Techniques that enthralled artists and historians alike-Ajanta, Chola, Vijaya Nagara-Nayak and Miniatures.

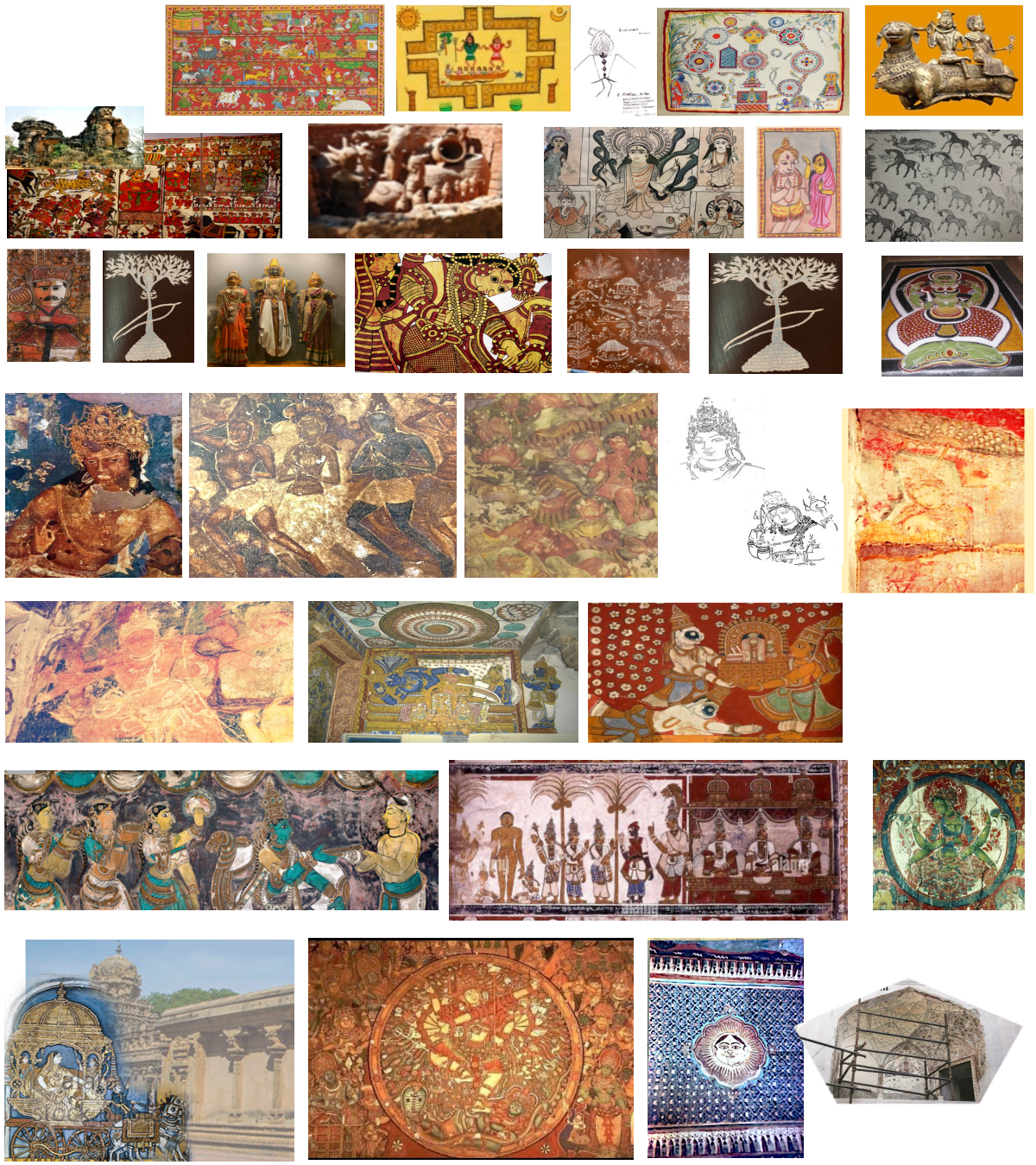
Appendix 7

To crown it all a few chosen detailed narrations with illustrations available have been included like Kaavad and Kalamkari.

Epilogue

To sum it all up, this is only a tip of the proverbial iceberg, letting a ray of sunshine to come in to melt away the cobwebs and illuminate the path ahead - “Through Traversing Through Eons”

A potpourri of paintings in approximate chronological order to refer



Paramparyam Series "The Quest" Traversing Through Eons

Size -15feet x 6 feet, Oil on Canvas by Author

-Awaiting to Navigate.



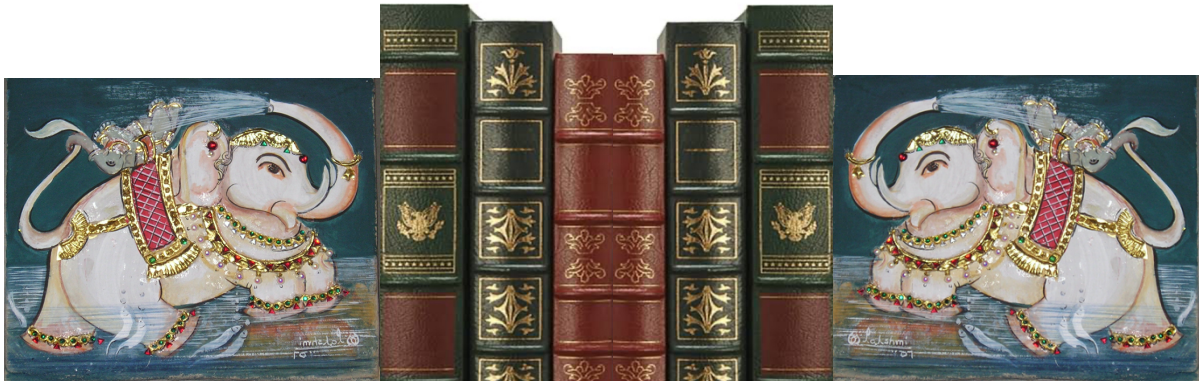
With profound Submission to the Almighty and *Pranams* to Gurus



Lakshmi Krishnamurthy

Afterword
Book 2

Book Tapestry



A well-known line by Avvaiyar, a much-revered Tamil saint, addresses the bounds of knowledge in six Tamil words, saying in effect: *What one has learned is just a handful of sand; what one hasn't learned is like the entire world.*

So too with Indian Art – millennia of quests and seekers have pushed the collective creative boundaries so far and wide, that the avid seeker of knowledge can spend a lifetime exploring its immensity. Conscious of this reality, the author of this compendium offers the following partial list of authors and art sources to fuel the dreams and studies of discerning students, artists and researchers. Long may your explorations thrive!

1. Authors – their books are treasure troves of insight and the bibliographies within each offer beguiling doorways to further explorations!
    - Sivaramamurthi
    - Ananda Coomaraswamy
    - Stella Kramrisch
    - Basil Gray
    - Rabindranath Tagore
    - Abanindranath Tagore
    - Percy Brown

- Saryu Doshi
- Narmada Prasad Upadhyaya
- Partha Mitter
- B.N. Goswamy
- V.S. Wakankar
- Drishti IAS

2. The following publication houses have produced numerous scholarly tomes on Indian art:
   - Marg
   - Lalit Kala Akademi
   - National Museum
   - Karnataka Chitra Kala Parishad

3. Last but never least - the ultimate archives of human knowledge:
   - Museums
   - Libraries
   - Monuments

There are so many of these, each containing multitudes of art and art history endeavors, that too in a variety of formats: as manuscripts, journals, sculptures, artwork, fabrics, artifacts, engravings... the list can never end.

Millenia after Avvaiyar, Sir Isaac Newton had a similar moment of awakening, saying: *I do not know what I may appear to the world; but to myself I seem to have been only like a boy playing on the sea-shore, and diverting myself in now and then finding a smoother pebble or a prettier shell than ordinary, whilst the great ocean of truth lay all undiscovered before me.*

Oceans of truth, or worlds of knowledge – Avvaiyar's pithy six words, or Newton's humble statement – this author wishes the reader great voyages of discovery and exploration. May the sun always shine on your journey

About The Author

Lakshmi Krishnamurthy ("Lakki") was born in 1940s India and followed a conventional path as a daughter, wife and mother before embarking on a fantastic journey through academia, art history, traditional art forms, artistic practice and research. Her art is unique in its use of traditional techniques to depict traditional and contemporary subjects with deep understanding and subtle renditions of mythical and iconographic insights. Each of her artworks is a "Visual Encyclopedia" rewarding the enquiring mind with layer after layer of nuances and insights.

Lakki's initial years were spent in Madras (now Chennai) with idylls in her native village, nestled amidst the rice fields of Thanjavur district. She earned M.Sc. with Distinction in Foods & Nutrition from the University of Madras (1964) before settling into a life as a homemaker – but only until her children grew up and moved out in the mid-80s. Now able to give free rein to her innate artistic talents, she went back to school and earned a Diploma in Fine Arts from the Kalakshetra Foundation in 1991 along with a Certificate in Frescoes from Banasthali Vidyapeeth in 1990. Lakki's artistic talents flowered and flourished, and she gained a widening reputation as an artist specializing in Pan-Indian traditional painting forms such as Thanjavur and Mysore styles, frescoes, tempera, and folk art.

As her repertoire expanded, she was invited to participate in challenging art restoration and archiving efforts, to conduct courses, and to create artworks on commission for numerous clients in India and abroad. She continued to be associated with the Kalakshetra Foundation throughout, first as an alumna, then as member of the faculty (1994-2011) and finishing up as the Head of the Visual Arts Department (2011-2021). During her tenure as Head, she revamped the course syllabus and

structure to emphasise research, quality and alignment of faculty expertise, in addition to facilitating workshops and exhibitions to foster a rich learning environment.



Lakki retired from her alma mater in 2021 to work full-time on her art, art research and art history, leading to her selection by the Government of India as a recipient of the Tagore Fellowship (2019 to 2021 batch) to create this encyclopaedic compendium of Indian traditional painting techniques.

Selected awards and recognitions

o Member, Selection Committee for the Centre for Cultural Resources and Training, Culture Ministry, India

o Ovia Nunkalai Kuzhu Award (Tamil Nadu) and Women Achievers Award (MGR Janaki College)

o Associate Editor (Art & Architecture), Encyclopaedia of Hinduism, India Heritage Research Foundation, Rupa Publications, 2010

o One of the “Six Pillars of Kalakshetra” with N.S.Jayalakshmi, C.K.Balagopal, C.V.Chandrasekar, Shantha and V.P.Dananjayan, “United By The Banyan” Pracheen Kala Kendra, Chandigarh, 2019

o Kalaichemmal Award, Government of Tamil Nadu, 2022