Chitra

PARAMPARYAM



Volume 8

Data Collection for Documentational References for Chithra Paramparyam



STUDIO
PARAMPARYAS

© Lakshmi Krishnamurthy, 2025

No 3, 3rd Cross Street
Dr. Radhakrishnan Nagar
Thiruvanmiyur
Chennai – 600041
India
lakkikris@gmail.com
www.artbylakki.com

All images and interpretations are the author's own, except those specifically credited otherwise.

Title page: A rare manuscript written in silver ink, Ujjain School 1848CE,19cm x24 cm Painting on paper with natural water colours. Courtesy Tilak Sharma, 'Shree Sanjay Sharma Museum and Research Institute' Jaipur.

List of Chapters

Prologue

Chapter I: Bharat Kala Bhavan, An Archaeological Museum, Benares Hindu University, Varanasi.

Chapter II: Chitra Kala Parishad, Bangalore.

Chapter III: Nitin, Deputy Director, INTACH, Chitra Kala Parishad, Bangalore.

Chapter IV: M.G.Koti, Executive Director, DWIJA Conservation Society of Art & Cultural Heritage, Mysore (Digital conservation).

Chapter V: From Jaipur to Udaipur

- Shree Sanjay Sharma Museum & Research Institute, Jaipur.
- Prakash Joshi, Phad Painter and innovator. Bhilwara, Udaipur.
- Kalyan Joshi, Bhilwara, Udaipur.
- Kailash Chandra Pallya, Artist-Bhilwara, National Executive, Spic Macay, India.
- Sushil Soni, Pichwai Artist, Bhilwara.
- Satya Narayan Suthar, Kaavad artist, Chitoorgarh.
- Padma Shri Mohan Lal Kumbhar, Molela Terracota artist and sculptor, Nathdwara Dt. Rajasamund.
- Analise, Block designer and printer, Sanganeer Style, Udaipur.
- Harshawardhan Sharma of B.G.Sharma Studio Arts, Udaipur.
- Om Prakash Bijoliya, Chitralaya Udaipur.
- City Palace Museum, Udaipur.

Chapter VI: Dakshina Chitra Heritage Museum, Chennai, amongst others.

Epilogue

Prologue

Interactions with artists and art institutions over the years had opened up a panoramic view of a wide spectrum of nuances in every art form be it folk, tribal or classical, that precipitated a perennial quest to record them for posterity. It may be too vast, but thanks to the TNFCR, Chitra Paramparyam, the journey begun is beginning to get unravelled.

Chapter I *Bharat Kala Bhavan*

To have been able look at the wonderful volume of collections on Buddhist and Jain manuscripts and miniatures of every school at such close proximity, was a mind-blowing learning experience absorbing nuances learnt, etched in memory forever. They are open to researchers to interact.

Chapter II *Chitra Kala Parishad, Bangalore*

The museum has an extensive collection of archival Mysore paintings, Mica and Reverse Glass paintings, Patachitras, leather puppets and many folkart forms. A few of them have been listed below. Detailed version would be included in the Volume 11, Appendices.



Mysore and Reverse Glass









Mica and leather puppets





A few excusive art forms from Assam, Manasa Devi

Chattisgarh, wedding of rajah and rani.

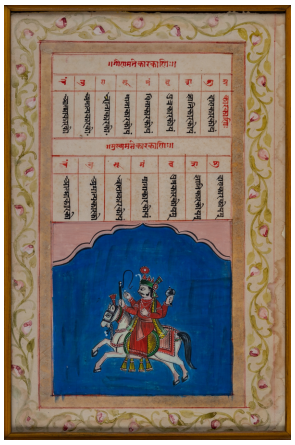
Uttarpradesh, Elephant as vahana.

W.Bengal, Santal,death scrolls.

Astrlogical Chart-Maharashtra.











Santal-Astrological

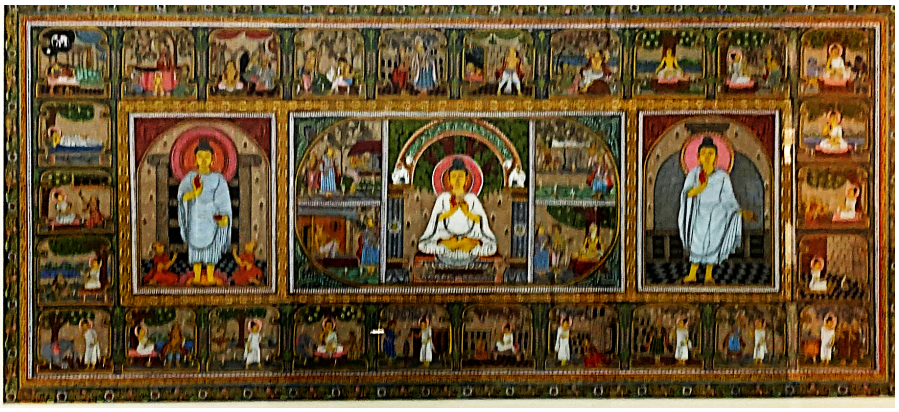


Unusual Gond,

Orissa- Folk Patachitra,

Buddha-Unusual Concept in Patachitra





Chapter III

Nitin, Deputy Director. INTACH, Chitra Kala Parishad, Bangalore.

Preservation and Restoration of Mysore School of Paintings in their Collection.

Chapter IV

M.G.Koti, Executive Director- DWIJA Conservation Society of Art & Cultural Heritage, Mysore.

Digital conservation.

Chapter V

From Jaipur to Udaipur

- Shree Sanjay Sharma Museum & Research Institute, Jaipur.

  Initiated by visionary Pundit Shree Ram Kripal Sharma as early as 1950, with a collection of only 4 manuscripts, it has evolved as "a confluence of the sacred river Ganga of literature, the Yamuna of Culture and the Saraswathi of art, the 'Triveni Sangam' "(Tilak Sharma, Secretary). A repository of immense traditional knowledge systems, totally funded by the family and preserved by son Sri Tilak Sharma and Chaitanya Sharma grandson taking the baton forwards, is housed in a befitting pink manor in Rajasthani architecture.



Miniature collections seem to be unique in that even the smallest of fiefdoms have been represented. In Pichwais, a unique crocheted pichwai, offered by a German devotee has been displayed.

Manuscripts section has explored all possible canvasses. This is only the tip of the proverbial iceberg. All of them preserved and housed in separate galleries with lofty ceilings and natural light, are digitally catalogued and open for research aspirants. Work is underway to make it inclusive of an exclusive University on Museology.





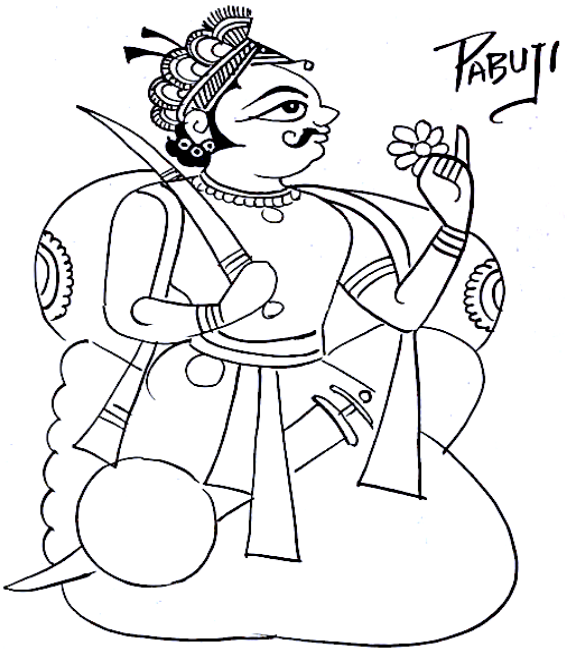
Daan Leela,Nathdwara School,19thCentury, ,187x120cm
Kota School ,1880 Ad,22x15cms, Natural water colour on paper.
Benares School,19th C 40.2x 30.4cms, Natural colour on paper
A noble lady playing on Veena ,17thC18.8x11cms, Natural colours on paper



- Prakash Joshi, Phad Painter and innovator. Bhilwara, Udaipur.

  He is a hereditary painter, who continues to create, revive and restore in traditional methodology, who innovates Phads in smaller format, in miniature style inclusive of the use of gold with delineation of subtle differences in the portrayal of Pabuji and Devnarayanji, the two streams of Phad always used for narration.




PABUJI


DEVNARAYAN

- Kalyan Joshi, Bhilwara, Udaipur, Son of Padma Shri Lal Joshi, continues the tradition of Phad painting with new verve. The polishing machine used for such a wide canvas is still being used. The legacy of using pulleys/ropes can be traced from Egyptian artefacts also.



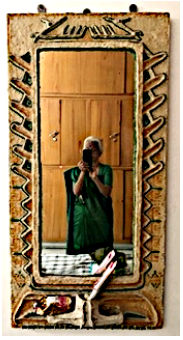






- Kailash Chandra Pallya, Artist-Bhilwara. National Executive, Spic Macay, India helps in preserving the heritage.

- Manju Sharma, Bhilwara excels in papiermache.



- Satya Narayan Suthar, Kaavad artist, Hereditary carpenter, painter and a National Awardee Chittoorgarh, explains the basic difference between the Ramayana and Mahabharatha sets i.e.one with Surya belongs to Ramayana set.



Different parts are individually created in different sizes and painted. They are assembled like a jig-saw puzzle with ball and socket joints, without any nails.



Kaavad – Travelling temple for folklore- Rajasthan &
Travelling Temple – Precursor to Thanjavur Paintings.
Both seem to have similar purpose- to reach out.



- Padma Shri Mohan Lal Kumbhar – Molela Terracota, Rajasamund, Dt. Nathdwara.




Known for the flat plaques, Molela has a history of more than 800 years. Clay from the river Banas and the climate seem to have maintained the exclusivity. They seem to be able to maintain the hollowness inside while creating pieces for worship or art, without any support.



- Exhilarating mountain of colour on the way from Nathdwara to Udaipur




- Analise, block designer and printer Sanganeer Style, Udaipur
  Uses tar bitumen also to resist dye.





- Harshawardhan Sharma of B.G. Sharma Studio Arts, Udaipur.

B.G. Sharma, a National Awardee often termed ‘Pioneer in Miniature paintings’ has developed his own mark ‘B.G. Sharma style’. His miniature portrait painting of Raja Prathap Singh is acclaimed as one his prized contribution. (As I could not get the particular painting image, I have posted another painting). Few of his pictures on different themes have been posted.











- Om Prakash Bijoliya, 'Chitralaya', Udaipur. Coming from a family of jewellers, with his eye for details, started his journey with Miniature Paintings. With his innovative and creative potentials, sensitivity to perspective brought in newer dimensions with his inimitable styles.



A sepia version of the Kishangarh Painting from National Museum, Delhi to highlight the Vertical Perspective of traditional school as against, the academic perspective of the artist in Pranay Madhuri, water colour on paper, 18"x13"



The vase, European influence seen across India (painting in Chennai Museum too has the same vase) in the portrait of Maharana Sajjan Singhji, Udaipur Oil on Canvas21" x 46in Reverse Glass



Maharana Bhupal Singh of Udaipur, painted on the wall of Bada Mahal, Udaivilas, The Oberoi, Udaipur -After Restoration.

.





- City Palace Museum, Udaipur – A veritable depositary of wide-ranging subjects is a connoisseur's delight. Informative tour of the Painting gallery with the curator was an enlightening experience.

Chapter VI

Dakshina Chitra Heritage Museum, Conservation Department, Chennai.

With a well-equipped Conservation Department, offers internship for 11 months.



Conservation Report -
Painting on Paper of
Sri.K.Sreenivasulu, Art
Director Kalakshetra



Epilogue

Resources available for discerning aspirants are like a natural spring gushing forth intellectual nourishment all the time. Searching, discovering and absorbing to assimilate is the path ahead.

The beauty is that all the artists and museums mentioned above are open to interact with students, artists and research scholars.



Pranams to all the visionaries, scholars and patrons of both yester years and the modern world for their legacies in preserving and channelising.