

Design Resource

Shilpa Kala Shala

Acharya Institute of Fine Arts

by

Prof. Bibhudutta Baral, Divyadarshan C. S.,

Manmi Dutta, Lija M. G. and Rakshitha

NID Campus, Bengaluru

Source:

<http://www.dsource.in/resource/shilpa-kala-shala>



1. About Shilpa Kala Shala
2. Mr. K. B. Shankaranarayanan
3. Types of the Media to Make Sculpture
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About Shilpa Kala Shala

Shilpa Kala Shala is totally dedicated institute to art and sculpture. The institution is armed with the tools, artwork, traditional sketches, ancient books (Shilpa Granthas), manuscripts with the hidden secrets of arts and sculpture. Shilpa Kala Shala established in 1952 and founded and modified by late A.C.H. Acharya. As a child having passion for nature and animals, Acharya developed his life a world of sculpture, art, religion and vision setting world for all who came to him for guidance and development of not alone sculpture but also spirit. Acharya's ancestors were also running Shilpa Kala Shala (gurukula). Sri Acharya translated many books in kannada from secret manuscripts of sculpture. Acharya has got many awards and honored by the great people of the world. Bharatha Ratna M. Visweswaraya was the first visitor of Shilpa Kala Shala. Acharya was guided and inspired by M. Visweswaraya. As the birth place of M. Visweswaraya is near to Devanahalli, Visweswaraya was very close to Acharya's father Shilpi Chennakeshavacharya and was visiting Shilpa Kala Shala quit often.

It is also said that the ancestors of Acharya were also sculptors who were invited by the 'Palegars' (Rulers) of Devanahalli for the construction of fort, temples and sculptures. They were all from Bhadrachalam of Andhra Pradesh. Around forty families of sculptors in 18th century only one family, Acharya's family is doing sculpture now.

After the demise of Sri Acharya, his disciple and son-in-law Mr. K.B. Shankaranarayanan succeeded him and took incharge of Shilpa Kala Shala. With the help of his wife Smt. Shilpi Sarajadevi Acharya, daughter Smt. Gayathri Devi, sons Mr. Muralidhar, Jagannath and Madhusudhan he formed Shilpa Kala Trust and serving as Managing Trustee at present.



Sculptures depicting Lord Ram, Lakshman, Sita and Hanuman.

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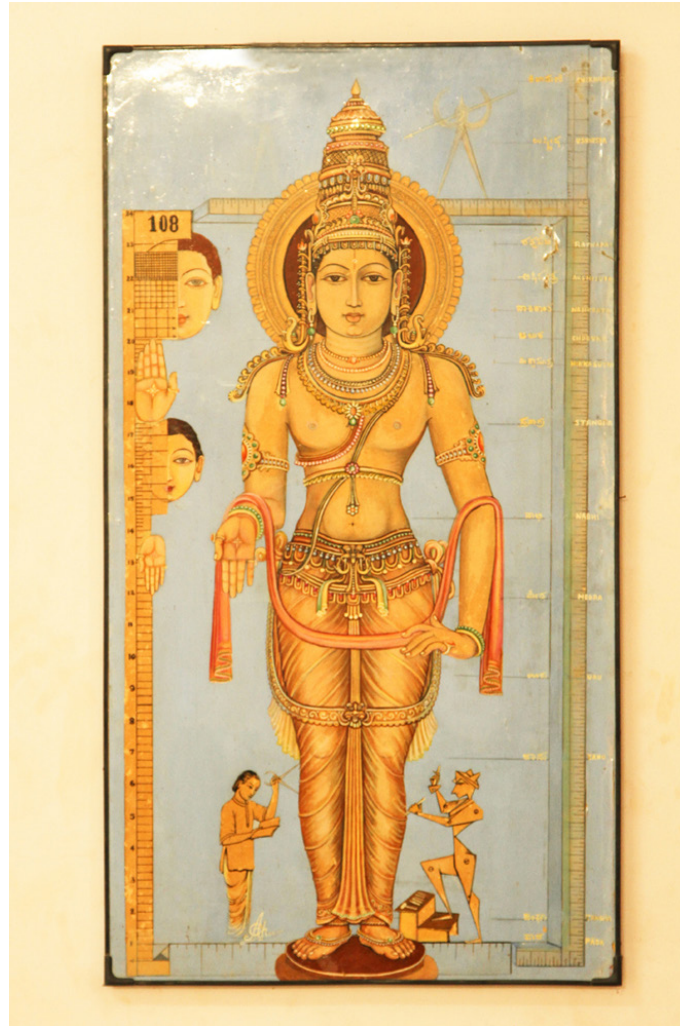
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A picture depicting the method of measurements of the human body.



Various mediums of sculptures are exhibited in the studio.

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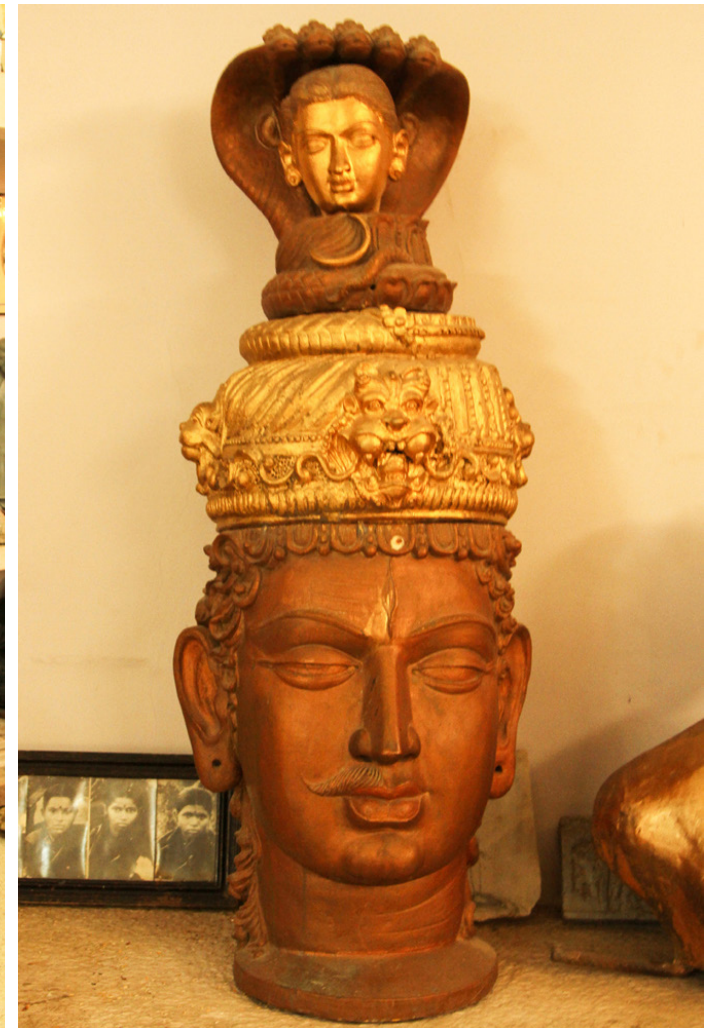
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Presence of traditional forms to modern forms of art in the studio.



Lord shiva is portrayed in a unique form by the artist.

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Sculptures of Lord Ganesha in various forms.



Sculpture of the Hindu elephant deity Ganesha.

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Sculpture of Lord Ganesh depicted with a crown.



Beautiful bronze cast of Lord Ganesh with a decorative arch.

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Miniature metal idol of Nataraj.



Artisan's practice on various subjects in different forms of sculpting.

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Implementation of geometric forms by the Artisan.



Sculpture of a lady portrayed with drapery of her cloth.

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The flow of the lines in the sculpture defines the feminine features of the idol.



Goddess Lakshmi sculpted in white marble.

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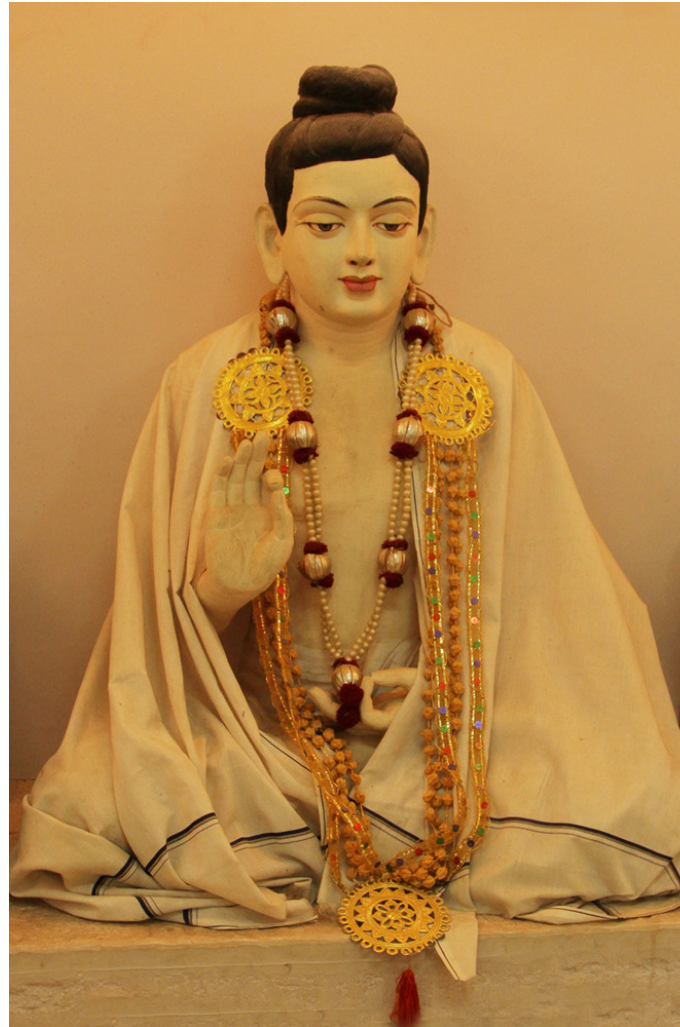
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Sculpture of Gautam Buddha is teaching posture.



Different art forms (music, Paintings and sculptures) followed by the Shilpakala shale.

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Carved sculptures of India's Leaders.



Sculptures are also made for commercial purpose.

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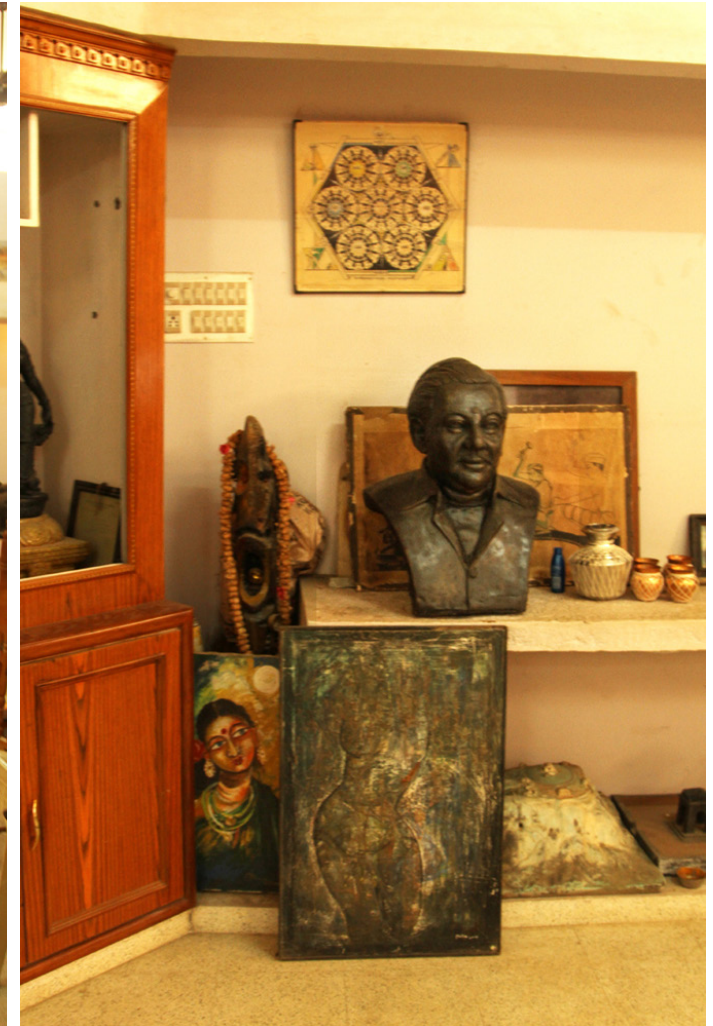
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Various Gods and Goddess sculpted by the Shilpakala shale artisans.



Sculpture of Kannada actor Uday Kumar.

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Cloth is wrapped over the glass bottle using glue.

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Mr. K. B. Shankaranarayan

To find out how exactly the idols are carved and sanctified and to know about Shilpa Shastras, I recently interviewed Mr. K.B. Shankaranarayan, disciple and son-in-Law of Acharya, a renowned sculptor who won many awards and prizes for his proficiency in stone sculpture. He received us in the Shilpa Shala in Devanahalli 35km from Bangalore. We sat in the museum, which was completed by him, after the Acharya's demise. We were among the hundreds who came to Devanahalli have for and near to imbibe the knowledge of the Indian Traditional sculpture, the age old process by which temples and sculpture are sanctified.

In this brief interview with Mr. K.B. Shankaranarayan, the description of the procedures and techniques behind the sculpture in Indian traditional system has been mentioned. According to him the shilpi (sculptor) must know about the 'Shashtra' and understand well about the method of sculpture and the reasons behind the procedures of traditional values. I am very grateful to my 'Guru' who taught me sculpture, Alayavastu (Temple Architecture), Jyothishya (Astrology) and other subjects which are related to sculpture.

According to the ancient Indian sculpture the stone sculpture has got its unique significance. The sculpture in India is ancient and found in stone era. In India there are six major art forms which are called 'Lalitha Kalegahr'. Those are Sangeetha (Music), Sahitya (Literature), Natya (Dance), Abhinaya (Drama) and Chitralkhana (Drawing and Painting). Comparatively the life span of stone media is more than other forms. So stone sculptures are more in India. With those evidence only, we found the civilization of the ancient people. Because the most Ancient 'Images' found in India are known to have been stone with the location and nature of the stone from which the stone is selected being of great significance.



Mr. K. B. Shankarnarayan and his family has been practicing various crafts in their family from generations.

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Portrait of Lt. Shilpi Vidwan Pandit A.C.H. Acharya is the founder of Shilpakala Shala.



Side portrait of Lt. Shilpi Vidwan Pandit A.C.H. Acharya in ceramic mural.

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Wife of Lt. Shilpi Vidwan Pandit A.C.H Acharya and the president of Lalit kala academy.

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Types of the Media to Make Sculpture

According to 'Manasara Pratima lakshana' there are eight kinds of things in which sculpture can be made. Shaiee, Darumayee, Lohi, Lepya, Lekhanu Saikathee, Manomayee, Maniyee Prathima and Astha vidhaha smruthaha. 1. Stone 2. Wood 3. Metal 4. Lepya (mixture of Adhesives) 5. Etching 6. Sand 7. Manomayee (This is considered to be the greatest of all. This is imagination of god in the mind and performing rituals and 8. Using gem stones as symbolism.

To know about the sculpture, Sanskrit Language is essential. Because entire Shilpa Shastra is described in Sanskrit. Ofcourse the most of the Shastras have been translated in almost all Indian languages and in English also. Anyhow knowledge in Sanskrit give more benefits to understand well.



The details are precisely carved and the idol is painted black.



Goddess Lakshmi is portrayed with a lion arch.

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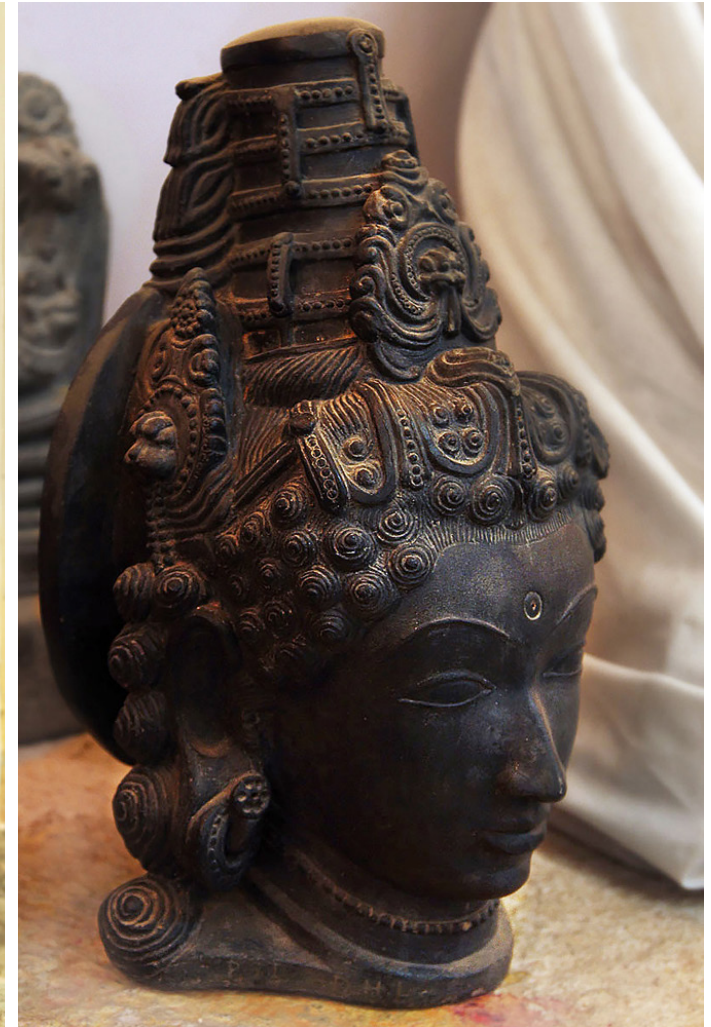
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Lord hanuman carved out of a stone with intricate designs.



A women face carved out with intricate designs and patterns on the stone.

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An intricately carved minute idol of goddess Lakshmi.



The stone is been delicately carved to obtain the details of the idol.

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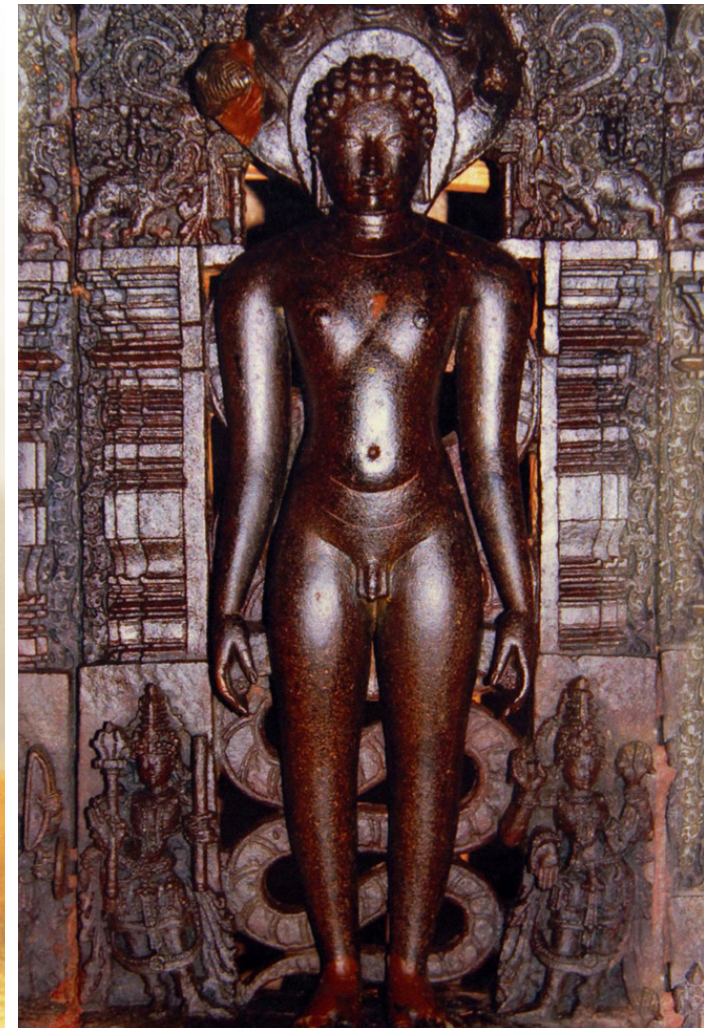
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Geometrical forms followed in abstract art by the artisan.



'Parshwanatha' a Jain Tirthankara carved with the arch around on the stone.

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An idol of Lord Ganesha carved out in a sitting posture.



Goddess Saraswati with her vahana (vehicle) peacock carved out of the stone.

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An idol of goddess Durga with her weapons are sculpted out of stone.



The lower part of the sculpture is divided and marked for further carvings.

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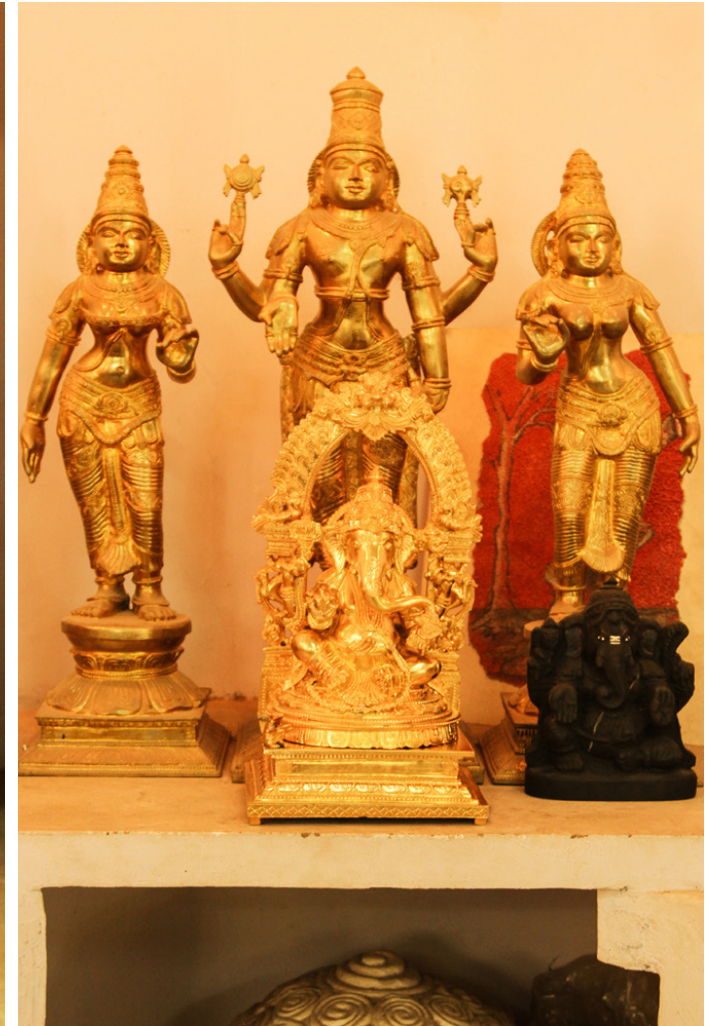
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Artisan is marking every prominent details of the idol.



The raw stone is carved into an idol.

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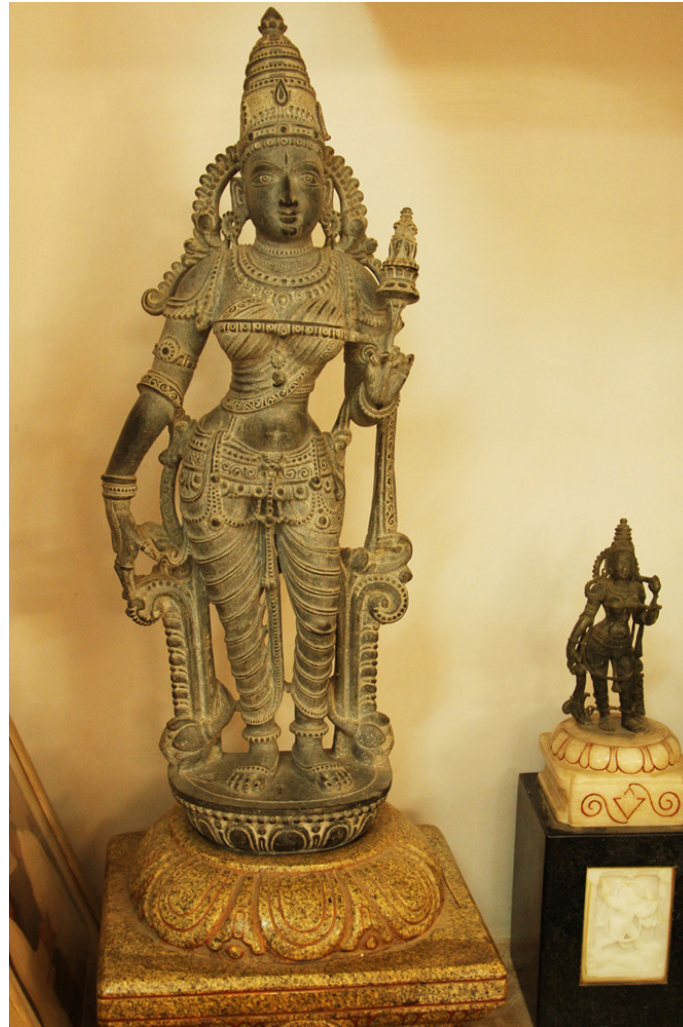
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The artisan exhibiting the carved Nagara Kallu idol.

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Temple Architecture

According to Mr Shankaranarayanan, It is said in olden days the people were started constructing temples on the top of the hills or on the elevated areas of they were living. Because, at the time of heavy rains, floods and other natural calamities, all the people of the area to protect themselves from such dangerous situations. This is one point other is to identify their village as entire area was covered by the forests. Even for the travelers from other places to identify. That is how it was started. In those days there were no travelling facilities. The people use to go on foot. The temples were painted with red and white stripes on the walls of the temples for the identification. Sometimes they were forced to stay in the temples for long time. Then they started making idols and other art forms like music, dance literature, etc. Almost all talents of the people developed in temples. It was also made the integrity of the people. Gradually the people developed these talents and exhibited and modified.

Wise men (Medhavis) among the people and scholars discussed and came to a decision to construct the temples and houses scientifically (according to Shastras).

'Shastras' are formed by the ancient 'Munis and Rishis' by their deep 'tapas' and meditation.

"Deho Devalaya prokto, Jeevo deva sanaathana tyajeth agnana nirmalyam so hum bhavena Poojayeth"

'jeeva' Living being and 'deva' God are very ancient, 'deha'(human body) is devalaya (Temple). It all 'agnana' (ignorance) is gone, the God and the man are same (Advitha). Then the 'Soha' He (God) aham (me) are the one (Aham bramhasi).

So the architects and sculptors of those days took man's body as the model and constructed temples. The 'sutra' of the above temple construction as follows

" Shikhara shira ltyahuhu

Garbhageyan galam tatha

Mantapam kukshirithyahuhu

Dhvajam jeevana muchyathe

Gopurum Padamuchyathe"

Architects considered 'shira' Head as Gopura (Tower of main Sanctrum). Throat as Gharbhalaya (sanctrorium) 'Mukhamantapam (Hall) upto 'Kukshi' stomach. 'Dhvajastambha' is sex organ of the body and Gopuram (Main entrance tower) is pada. All the constructions are followed by "shastraparimana" (Measurements according to Shastra)

These are the procedures of constructions of temples. Still so many procedures are there in different ancient Shilpa Shastras.

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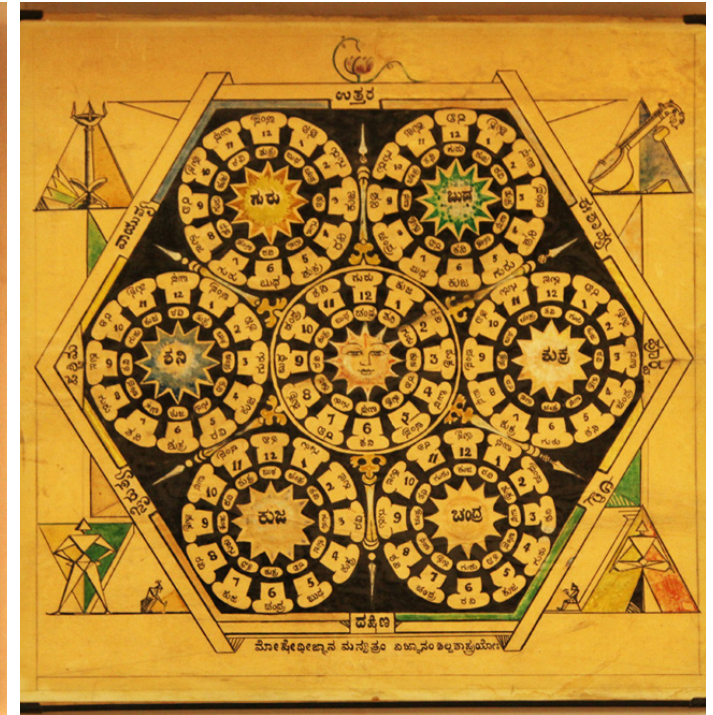
Source:

<http://www.dsource.in/resource/shilpa-kala-shala/temple-architecture>

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The nine planets of the Hindu mythology are depicted in this picture.



The seven days of a week according to Hindu mythology is been portrayed in this picture.

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Source:

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Devalaya Vinyasa

1. The Constructions of temples and the sculpture according to 'Vaastu vinyasa' prakara (compound) and the sculpture on the walls.
2. The sculpture are carved according to 'Shilpa Shastra', followed by gesture and posture. Most of the sculpture were carved in relief (Kudya Shilpas). Sculptors were following Indian Mythology (Katha Shilpa) like Ramayana and Mahabharata, etc. There are message to the devotees.).
3. Gopura viramana (towers of the temple), 'Vimana' gopuram (The tower on sanctrum) and Raja gopuram (The tower on the entrance of the temple).
4. Mukha mantapa and sculptures on it.
5. Main deity : Main deity (pratima) is installed in Gharbha gudi (sanctrum).
6. Symbolic Representation: Every Part of the idol is symbolically represented.
7. The posture of the idols.
8. The details of the idol and its measurement are considered scientifically according to mananmana (posture and feeling) stature and proportions.
9. All the ancient temples are scientifically, Geometrically and symbolically constructed.

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Construction of Temples

The construction of the temple to Indian aesthetics to is phenomenal. The layouts of temples and their execution and the immaculate proportions of idols have been pointers to the engineering skill and mathematical genius of the ancient artists.

As sculpture was the chief medium of iconography, its pursuit meant search of religious ideas. The Indian sculptors considered religion and sculpture one and the same. This line of thought led to the establishment of a tradition of investing philosophical and metaphysical meaning in works of the art of sculpture. 'Shilpa Shastras' the invaluable books on sculpture, details the principles underlying temple architecture.

The pursuit of sculpture is a marvelous experience. It delights you to the core. The pleasure that are derives from it is supreme and unalloyed, unlike the wordy pleasure. But society seems to have lost interest in it. The complete measurement of the temple is followed by the measurement of the Garbhalaya. Mr. Shankaranarayan picks up one of the books written by his Guru A.C.H Acharya's father and explains the salient features of the sculpture. Aesthetic pleasure, in the sense in which the sculptor understood it , had religious under tones.



The artisan is in the initial stage of carving the pillar of the temple.

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Big chisels are hammered to remove the excess parts of the pillar.



Artisans generally use the red oxide solution to mark the outlines.



Artisan with the help of L shaped scale draws the straight lines.

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The huge cutting machine is used in cutting of the stones.



Artisan follows the graph method to draw the design in equal proportions.



A flower motif engraved in a circular design on the stone block.

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Capital of the pillars are carved which represents their particular style of architecture.

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Selection of Stones for Carving Idols

Chiseling a rock in to an artistic piece meant for him imbining 'spirit' in to the stone, satisfying the demands of both religion and art.

According to 'Shilpa Shastra', there are three kinds of stones, they are masculine, Feminine and neutral depending on their sound and colour. Male stone produce the tinkle of bronze bells when tapped while female stones produce the tinkle of bass quality. The neutral produces dull sound. Male stone is the best for carving main deity. Female stone is for Goddess. Neutral stone is for the pedestal.



Basic raw materials along with few tools which is used for stone carving.

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The process of dividing the raw stone into equal proportions to carve out the god and goddess.



Unfinished carvings of Nagara Kallu (snake god).



The sketch of Goddess Lakshmi elaborately drawn on the raw piece of stone.

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Divider caliper is used to measure the distance of the sculpture and mark them for carving.



Artisan marking the hands of the sculpture with the help of the divider caliper.



Hammers of various sizes along with chisels and brushes are used in carving.

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Chisels of various sizes and shapes which is used in carving the stones.

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Various tools used in the process of stone carving.



Artisan using red oxide solution to mark the measurements.



The lower part of the sculpture is divided and marked for further carvings.

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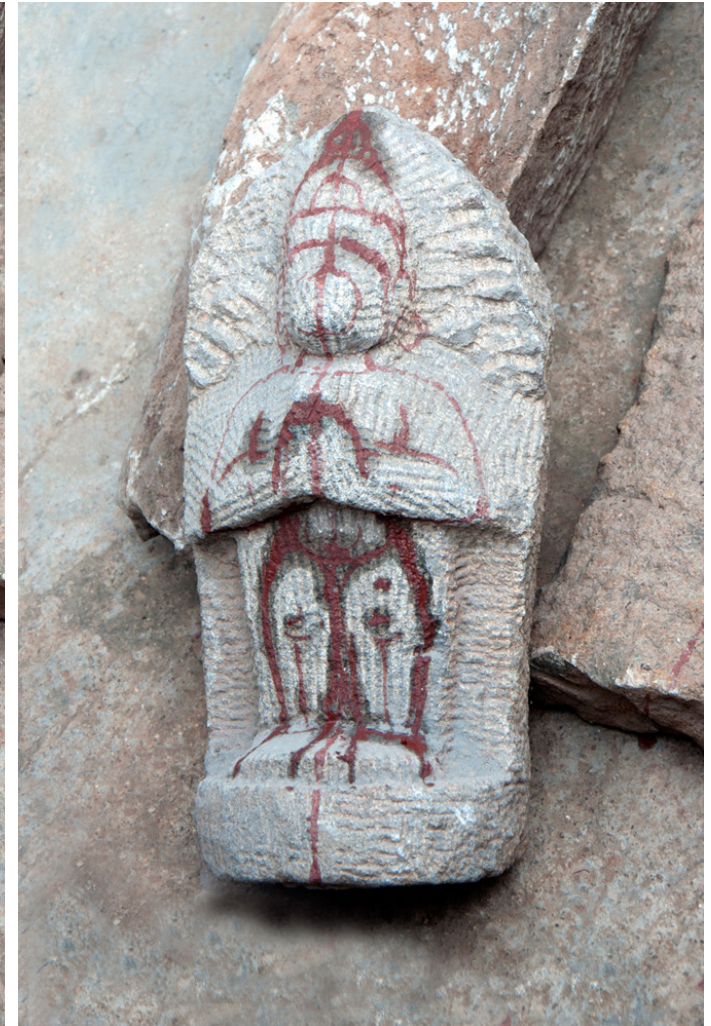
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The measurements are marked with the help of the thin brush.



The features of the idol is easily portrayed on the stone.

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Artisan is marking every prominent details of the idol.

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The raw stone is carved into an idol.



Artisan is using a filer to level the rough surface.

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Artisan is minutely filing the precise shape to smoothen the surface.



The carved idol of lord subramanya swamy with a small pedestal stand.

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The traditional stone carving has been followed in their family from generations.



Women artisan involved in the process of carving the idol of Nandi.



The markings are outlined on the stone with the help of a flat chisel.



The final filing of the object to shape it into a smooth surface.

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The artisan exhibiting the carved Nagara Kallu idol.



The details are precisely carved and the idol is painted black.

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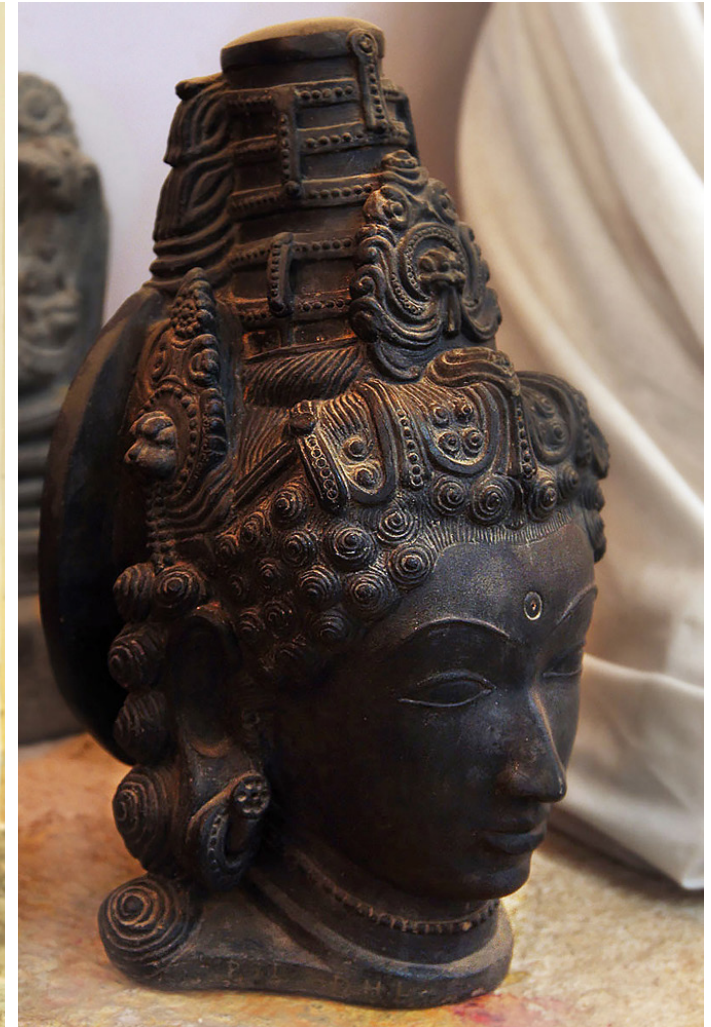
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Lord hanuman carved out of a stone with intricate designs.



A women face carved out with intricate designs and patterns on the stone.

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Goddess Lakshmi is portrayed with a lion arch.



An intricately carved minute idol of goddess Lakshmi.

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The stone is been delicately carved to obtain the details of the idol.



Geometrical forms followed in abstract art by the artisan.

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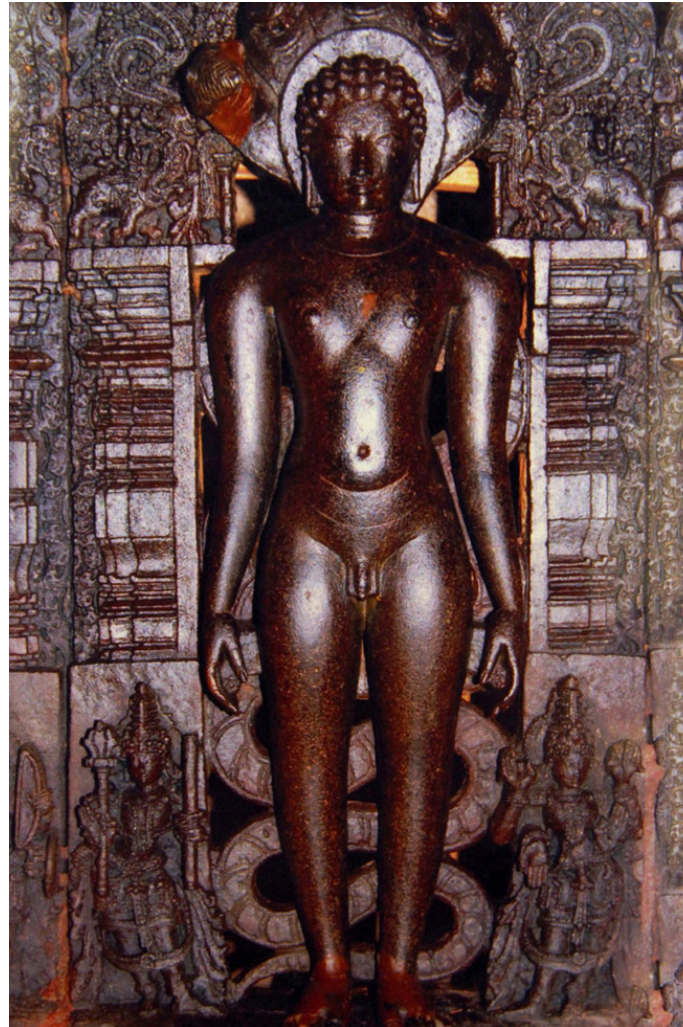
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'Parshwanatha' a Jain Tirthankara carved with the arch around on the stone.



An idol of Lord Ganesha carved out in a sitting posture.

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Goddess Saraswati with her vahana (vehicle) peacock carved out of the stone.



An idol of goddess Durga with her weapons are sculpted out of stone.

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