MIMESIS AND BEYOND: A MAJOR PHILOSOPHICAL TREND IN MODERN INDIAN PAINTING

Abstract

This study takes into an account of the paintings, the examples of art that fit into the visual class, reasonably appreciated in terms of ability to represent ‘Nature’. They are precisely pictorial representations of the visible world or the pictorial imitation of the world. This proposal also considers Plato’s principal philosophical theory and Greek thought, ‘mimesis’ and its varying major notions exposed throughout the history of the art world together with Aristotle’s views. These basic issues are continuing in the contemporary philosophy of art drawn from the ancient philosophical hint. In ‘Republic’, Plato made enquiry into the nature of pictorial representation and he provides an undeniable sign that holds a mirror to reality in effect. This notion of mimesis takes us beyond the fixed way of accepting what imitation is in aesthetic contexts particularly in modern paintings.

This study is further interprets the philosophical meaning of likeness or ‘Sadrisya’, an ancient Indian concept of beauty, deeper than what it may appear to us. However, this significance of aesthetic procedure has resulted in a pressure on artists for their representations and image making options in India particularly in the modern period. The route from the early to modern period, the concept of Indian art, limited the artists personal effects of reality and they realised that the mere nature representation without content, restricts their sphere of art sublimity.
Therefore, many of them resist to describe contemplation to an object in order to elucidate its significance in their representations. Rabindranath Tagore, Amrita Sher-Gil, Binodebehari Mukherjee, Ramkinkar Baij, K. C. S. Panicker, K.G. Subramanian, Ganesh Pyne, Jogen Choudhury and Sujata Miri were exposed to an innovative passion for modernity. They prepared a new kind of reality, interpreted through their paintings.

This has proved the artistic precision, an advanced consistency in the issue of art- a rationalization of aesthetic delight in India, which shared a modernized space and emerged to diverse innovative procedures of philosophy in the process of preparing paintings. This distinction and perception of art, aesthetics and philosophy in modern India holds these all artists together as a broad entity and unity maintained by their adaptable philosophy, which is beyond the ‘mimetic’ notion.

**Key words:** Aesthetics, Philosophy, Mimesis, Modern, Paintings, Plato, Aristotle, Image, Representation, ‘Sadrisya’ or Similarity, ‘Rupa’ or Form.