



Odishan contemporary artist

Lightening on Prashanta Kumar Mishra

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IndexTerms - Component, formatting, style, styling, insert.

INTRODUCTION

According to Neapolitan Benedetto Croce art is an intuitive in nature that emerges over time. This intuitive theory is really appropriate in life of young artist Prasant Kumar Mishra's life. The young artist was born in Jaguleipada in Salipur district of Cuttack, near which flows the Kushabhadra, a tributary of the Birupa River, which further enriched public life. He was the third son of his parents. According to him, his grandmother did not want him, so she wanted to kill him before he was born. He was born out of God's mercy and was considered a prodigy among his family. He had a nuclear family although he was not a very good student, he loved to draw since childhood. Chalk was his medium of artistic expression. He drew in chalk on all sides of the wall and build his childhood as a enthusiastic artist. As a child, he was very impressed by the statues of god and goddess and saw the sculptures being made by the village artisans, and later tried to imitate them. Before coming to the art world he had made his own creative art world like a spider. Facsimile from calendars and posters to pictures was his preoccupation at that time. The jhotis and cheetas drawn by his mother were part of his artistic development. He was influenced by his mother's wool weaving which is still visible in his paintings today.

HIS JOURNEY.

Prashant Kumar Mishra was born on 12 March 1998. He is known as the ideal son of father Sachidanand Mishra and mother Mamata Mishra. His mother is a homemaker but she was Prashant's first art teacher. His mother is not an academic practice woman she is a normal home maker who loves to celebrate the old rituals of Odisha like Laxmi puja commonly called manabasa gurubar .He has become a painter due to his mother's reformation. In college time the Sanskrit teacher Mr Prafulla Kumar Satpathy had appreciated and encouraged him to do art. He was always like the Sanskrit subject, so that Sanskrit helps to understand the culture of India, how ancient people worshipped the animals in the time of Vedic period. He completed matriculation from the school Reba high school, Reba, Salipur then he passed under graduation from reputed college Bahugram College, Cuttack this is the general education of his life which provided the basic knowledge about education. Then he started his actual career in art practice. He got admitted in a famous art college in Bhubaneswar the Reputed BK College of art and craft in the year 2015. Here he come contact with some legendary artists as a teacher such as Gajendra prasad Sahu sir, Chandrasekhar Sethi sir, Aashish Saran Choudhury sir, Antaryami Das sir and others. Mainly he is really influenced by Chandra Sekhar sethi faculty of painting department, his work is very influential and vital in nature, this manifestation is totally changed Prasant's life. He love to do painting due some unavoidable circumstances. He was bound to choose the sculpture department whether he liked the painting department. During the Bachelor in visual art he met different great artists of Odisha like Baladeba maharatha, Gauranga Barik, Raghunath Sahoo, Rabi Narayana Ratha and other national and international prominent artist. After finishing MVA he got admission in Utkal University of culture, Odisha in 2019. There he found good circumstances to do art. Professors, teachers and friends helped him to get masters in sculpture. Mr Anjan Kumar sahoo Associate professor of sculpture department, helped him to get freedom full art education which is he dreamed up in his mind, Also University provides that environment to build new assumptions for him. He participated in different exhibitions and artist camp at that time and got good appreciation and success. He post graduated from University in 2021. Now days he is pursuing as practicing artist a faculty of painting at Kaling College of art, Bhubaneswar. This college environment helps him to distribute his knowledge about painting and sculpture to students and Newcomers.

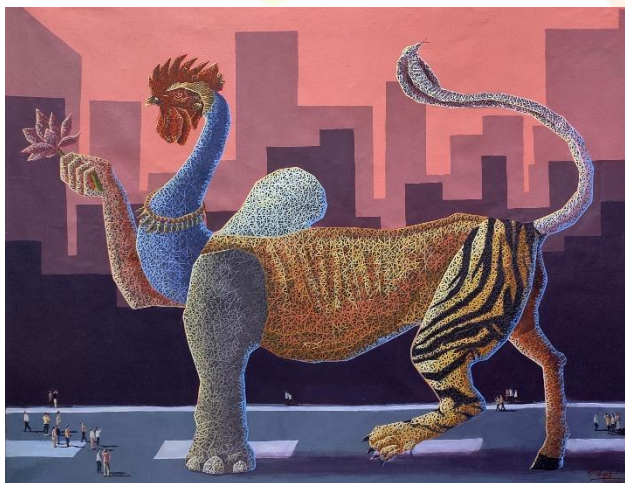
About his creation

Prasanta Kumar Mishra is a painter and sculptor at the same time. His work is based on nature and environmental problems with narrative look of urge into our social development. time to time our life going to civilized and rectify our mistakes which is done by us in past time but the real problem is not rectify by human society which cause harm to environment and approaching to destruction. His brush strokes telling the story of growing inherited evolution in nature and paintings are well maintained space and obeying all the grammar of art which is evoke through color and skillful technique .His creation is representing the fact of birds and animals life due to change environmental climate. In his painting light and color are delivering the real visual deliciousness within a realistic manner simultaneously contemporary touch which gives delightful for beholders eyes, abundance of lines creating an illusion of construction or weaving like an architect or Weaver. Treatment of color giving a magical touch to get transformation of all common things into uncommon and universal ones. Art work expresses allied with nature communication with help to comprehend all the factors of intellect. Vibrant color and spontaneous line gives the opportunity to culminate. The possess of art and its trendy style imbibe all juicy aspects of art and aesthetics. His sculpture also remote all the action of animals and birds body since the anatomy of figure shows all unravel and naturalist manner. 'Art is a lyrics' this quotation is really connected with theme of Prasant's Nabagunjara painting.

Nabagunjara painting is not only describe an ancient story in Mahabharat which was compiled by Odia poet Mati Kabi Sarala Das. The real story about Nabagunjara is very much interesting and suppressible and demonstrates the hybridization and magic of nature. Our scientific society claims that we are the inventor of cloning and hybridization.

The Nabagunjara

Mendel's laws of inheritance say about the hybridization and how information flows through genes in generation to generations. In 12th century AD Odia Mahabharata was compiled by Sarala Das. According to the story in Mahabharat Arjuna went to the jungle for twelve years because he insulated his elder brother to enter into the room where Yudhishtir and Draupadi were meeting up so for obeying the truth, he approached to live as a banabasi. After a few days, Krishna went to bring Arjun back. Reaching Mount Manibhadra, he transformed himself into a strange creature to test him. That creature was mixed with nine animal part like elephant body and leg, antelope leg, trigger leg, peacock neck, snake like tail, hip like lion, hump like Taurus, cock like bill, hand holding with Lotus flower and beautifully presented with necklace.



ହସ୍ତୀ ର ଶରୀର ତୁରଙ୍ଗମ ଏକ ପାଦ ।
ମୃଗର ଏକ ପାଦ ଯେ ବ୍ୟାଘ୍ର ଏକପାଦ ।
ମୟୂରର କଣ୍ଠ ଅହିପୁଞ୍ଜ ସିଂହ କଟୀ ।
ବୃଷଭର ଚୂଳ କୁକୁଟର ଅଣ୍ଟ ଗୋଟି ।
ହସ୍ତରେ ପଦ୍ମ ଫୁଲେକ ଗଳେ ରତ୍ନ ହାର ।
ବିଜେ କଲେ ଯାଇ ଦେବ ଅର୍ଜୁନ ଆଗର ।

But in this painting the justification of all elements indicates the reality of the shouting environment. The Painter represented in his painting the Nabagunjara is a representative of animals who comes to urbanization society and saying that save animals and birds from your disaster. In this painting the human figures and big architecture shows the urbanization area and Nabagunjara stand while holding a lotus flower to show love and affection towards humanity. Color gradation of this painting gives the depth in background and sky painted with warm colour which shows the barbaric nature or aristocrat light effect of the blooming city lights. In this painting light reflection comes from the back of the figure Nabagunjara which shows a dramatic way. The effect of construction build strain depicts the artist style and skillful technique. All elements in the painting visually look amazing and show the thinking of a thinker who loves nature.

The Kakabhusandi

When I observe the second painting, I find out the master pace which expresses the artistic creative sensuality. Amalgamation of time in canvas derives the norm of color and intensive personality of artist. There is illusion, two crows are flying over the subject. Artist comparing the mythical character Kakabhusandi as a time traveler. Uttarakanda Ramayan (Ramacharita Manasha) and Skandha Purana's Utkal Khanda elaborately explain about the holly Kakabhusandi who is observe and predict all things like past and future. In this painting two different dark sides denote the emptiness and grammatically it helps to increase the value of the subject.



The background of the left side shows cloudy effect which is actually the jungle from birds eye level perspective and right side background visualize hard braking pattern texture which is actually buildings from also Bird eye level.. The Center Left side of the image explains the night symbol like the moon and right side blue colour shows the day time. The watch expresses the time in different multiverse. Maps like landscapes, trees and houses manifest our mother Earth. According to painting the artist is the creator and time traveler because artists can predict all multiverse times. An Artist is the creator of his own creative world, he can do everything with form. He has the ability to express his own identity through the picture. The skill and technique of the painting makes the artist really think beautifully and very deep.

The Nilamadhaba

Third painting indicating the old name of lord Jagannath or incarnation of lord Vishnu. there is the story in Skandha Purana ,Bramha Purana and also in Jagannath tradition about how lord Jagannath worshipped by a Sabara name Biswabasu before build the temple by Raja Indradumna. A long time ago there was a king named Indradumna ruled over the malva Kingdom. His queen named Gundicha Debi who was the greatest worshiper of lord Vishnu She wants to adore complete god knows as 'Sakara Bramha',so she said to king to find out the complete image of lord Vishnu. Then King sent his messenger to different directions mostly Vidyapati sent to Eastern direction, who is the Bhrmhana in caste. The Bidyapati Searched everywhere in eastern India and reached at Utkal

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which know as today Odisha. After some days he met Biswabasu daughter her name is Lalita. Bidyapati and Lalita was getting married according to the Subara rull because there was a rule in Shabara's caste that if a man touches an unmarried girl, he must marry her. Later, Vidyapati came to know from Lalitha that her father was worshiping Lord Nilamadhava in Nilakandara, which had been prophesied to King Narada Muni in the past. He insisted to Lalitha to see Nilamadhav so Lalitha went and told her father Vishwvasu. After hearing all this, Vishwvasu initially refused but later he had to obey. He said that he will show Nilamadhav. Vishwvasu made a condition that he would blindfold him and take him for Darshan. Vidyapati got wise and tied a packet around his waist and put some mustard seeds in it and he broke the package. Since he had a hole in the packet, mustard was fallen from it. When he reached Nilakandara, he was shocked to see Nilamadhava and surrender with full tears eyes. Bidyapati



rendered all the things in front of Nilamadhava in his mind. After returning from Darshan, he asked Lalita to go back to his kingdom and took her with him. After reaching his country, he told the king everything. After hearing this, the king took the army as quickly as possible and went out. After reaching Nilakandara, he did not find Thakur there. He was heartbroken. In anger, he captured Vishwvasu, then through Narada, he honored Vishwvasu as he had misunderstood and installed him in his kingdom. With Narada's consent, he performed a yajna, which was successful. At night, when the king was sleeping, he had a dream that he would meet Thakur in the form of a Mahadruma on the banks of Mahodadhi. Daru came to the Gundicha temple, not accompanied by an army of gods, Vishwvasu, Vidyapati and King Indradyumna on his shoulders. Dengura was given in the state to grow a beard. An 80-year-old man, told the king that he would build the statue, but the king did not believe it because many elders had given up. The king also told the old man that he would build the statue, but the old man had a condition. For 21 days, the door of the temple will not be open and no one will see the crowd. On the 14th day, the king opened the temple and saw Thakur half way from Nihan. On that day, that form became the breath of life for the people. After some days Jagannath's temple was built and established by Brahma. This is the myth about lord jagannath but this painting shows the name of Nilamadhava. In grammatically the word Nilamadhava divided in to two distinct words that is 'Nila' and 'Madhaba'. The word Madhaba also composed by two words that is Maa+ Dhaba (ସ୍ତ୍ରୀ). the blue colour denote the first word nila which means blue then the image of Debi Subhadra represent the word maa means mother and lastly the word Dhaba' meaning white which express by image three storks. Maa Subhadra represent with a realistic manner and express embodiment of all energy in one celestial body. Three storks represent as three nature of life that is satwa, tama, Raja. This painting shows the interrelation between life (Janmma) and death (Mrityu). The Nilamadhava word is also related with mother who gives us Birth and death also gives us care, she always accepts us.

The enthusiastic representation of all art' work expresses artistic work and his skill. The art is really presents all narrative of themes and stories of innermost comprehensive.