



# WARRIOR

When art lover and buyer Andy came and saw my paintings, he asked me where'd been all these years. I told him I was waiting for the prices to go up! In jest!

But I also told him that during my generation ( I'm 78 ), the Artists were young and the buyers were old, and now the buyers were young and the Artists, old! Andy is in his 40's, I think.



Dr Mulk Raj Anand opening Warrior's solo exhibition in Artists Aid Centre

After some tumultuous times of choosing between commercial art (as it was called during that time ) for which I did the course in Sir J J School of Applied Art, and painting for which I struggled to pursue with a lot of moral help from other Painters like Ara, Gaitonde, and Samant and others.

I did 2 solo shows during that time. Soon I joined the advertising world as a visualiser in JWT the multi national agency. During my long years of service. I won several awards and rewards. I retired as Creative Director, but continued as a consultant for some more years.



Solo Exhibition at  
Nehru Centre in 1997

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During this time, I picked up  
my painting initiative where I had  
left it years back.

I had 2 solo exhibitions in  
Mumbai in 1997.

One was at the Nehru Centre and  
the second one at Artists Centre.

I feel like I've lit the fire once again.

Damodar Warrior

Academic Qualifications:

Matriculate, Bombay University, 1946

Intermediate, Sir J.J.School of Applied Art  
Mumbai. 1948

Professional Career:

1949 Joined Studio Ratan Batra as artist.

Joined J Walter Thompson (JWT) as  
visualiser in 1952. After assignments  
abroad in JWT Australia Sydney and  
Melbourne Offices, and Tokyo in  
Japan, was appointed as

Creative Director, HTA (JWT) Mumbai  
and HTA Chennai from 1983 to 1988

Appointed Creative Consultant to  
HTA Bangalore 90-93.

Painting Career:

Solo Exhibition in Artists Centre in  
1949. Opened by Dr Mulk Raj Anand

Solo Exhibition in Artists Centre in  
1950. Opened by Actor Dev Anand

Solo Exhibition in Nehru Centre in  
1997. Opened by P. K. Ravindranath.

1997. Solo Exhibition in Artists Centre

Paintings in the collections of:

Kirit Vora

Karen Anand

Hema Sankalia

P K Das

Dr Beck & Co

Ravi Vora

Nagaratna AtmaRam

Asit Sanghvi

NRI'S from U.S.A



Title: Pradakshina

Oil on canvas 40"x50"



Title: Kaal

Oil on canvas 40"x50"



## The painters view of his paintings

### The Medium

Whatever the medium that suits the painter's style of expression, I think he/she should also try out other medium just as an experiment before settling down to a particular one.

For instance, it is this painter's experience, that acrylic is best suited for instantaneous rendering.

Also the colours come out brighter than oil. Whereas oil is sombre, heavy and classic if one can call it that.

Acrylic is like vodka, and oil like wine; the former you 'down it' at one go, and the latter you savour, if you may.

### The content

I learnt the meaning of art from Herbert Read's book on the same subject. But I learnt the meaning of life from Guruji Iyengar's Yoga institute. Ever since then Yoga has been one of my favourite subject of my paintings.

I think every work of art has a story behind it. Whether it's an abstract piece of Gaitonde or a Mahishasur of Tyeb. However I wonder how far it's relevant as far as the viewer is concerned. Because it's only half the story.

My paintings have a story, but I don't tell it. Most of it is left to the viewer's imagination, perception and insight which to my mind is the other half.



Title: Agnihotri

Oil on canvas 30"x40"



Untitled

Acrylic on canvas 30"x40"

### The Objective

I always painted for myself. Frankly, I couldn't care less if it got sold or not. That's not being arrogant, but it's to do justice to your work. Art for art's sake? Maybe.

To my critics, who most of the time happen to be my grandchildren, I tell them jokingly, not to worry if the paintings don't get sold, because paintings normally appreciate with age unlike other arts, and you may make a fortune. Who Knows?

## My mentors

I feel incomplete in my brief without mentioning a few painters in whose company I used to move around, particularly in Artists Centre which was like an 'adda', and who influenced my thinking a great deal.

Ara was like a father-figure to me. He practically introduced me to the world of the painting fraternity like he must have done to countless other young struggling painters like me. He was so kind that on some occasions, he would provide me shelter in his little room at Sita buldi.

Gaitonde was a personal friend with whom one could discuss any topic under the sun except painting. Our favourite subject was J Krishnamurthy, whose austere and abstract thinking perhaps greatly influenced Gaitonde. The other reason was he was my wife's professor in the school of art.

Samant was the wild one. I greatly admired his style particularly his Egyptian type of rendering of figures. I lost touch with him after he moved to New York.

One misses them very much.

Some personal and professional friends:

Mehli Gobhai was both a personal and professional friend in the sense, we were both colleagues in JWT, and were regulars in the Artists Centre. Ara took the trouble to arrange professional models from the school of art for sketching in Artist Centre. There was Ambadas whose sketches were for some odd reason done on newspaper with charcoal. They were stunning.



Ara at my wedding in 1957

Coming back to Mehli, we, were a gang. That is myself, Tara, Marie and Mehli, all from JWT. When we (Tara and self) last met him to invite him for my solo show, he showed us his latest paintings. As I said earlier Mehli also had a story to tell. His paintings resembled an ancient book of testament with pages which were like parched leaves. Maybe I had a little too much to drink, but it was like a book with nothing in it. Blank! Mehli didn't say a word.

Lalita Lajmi, the well-known painter and my best friend late Atmaram's and Producer/Director Guru Dutt's sister gave me lots of advice during my solo show at Nehru Centre.