

# PAINS AND PAINTS

By: PEN

January proved to be a busy month for the ART WORLD in general and painters in particular. Many one-man/woman exhibitions were held in the city. Painters BENDRE, JATIN DASS, PRABHA V DONGRE, ILA PAL, SANTOSH, KUMAUD KUMARI, KRISHNA SHANKAR, INDU PATWA, SALIM DIWAN and BIHARI BARBHAIYA exhibited their works. Few were brilliant exhibitions.

However, art lovers had the privilege of witnessing two collections, one at the ARTIST'S CENTRE and the other at CONVOCATION HALL. Mr. Rudy Von Leydon and Smt. Ambika M. Dhurandhar genuinely deserve our compliments. The huge Dhurandhar collection proved that the late painter MAHADEV VISHWANATH DHURANDHAR (1867-1944) had been an all rounder.

Bombay had the pleasure of welcoming its own RAZA after his long stay abroad for 17 years. We are keenly looking forward to his painting exhibition. Indeed, it was a



KRISHNA SHANKAR

moment of satisfaction to listen to him while speaking during the sale-inauguration of the Rudy Von Leydon collection comprising the works of ARA, SHEILA ANDEN, CONTRACTOR, CHAWDA, GADE, HUSSAIN, KRISHEN KHANNA, LANGHAMMER, NENA LEYDEN, MANSARAM, ANAND MOHAN NAIK, TYEB MEHTA, RAIBA, SOUZA, ZAREMBA, KATCHDORIAN and RAZA.

As the final appeal of art lies in a region where beauty, goodness and truth unite, the Batik exhibition of BIHARI BARBHAIYA was comparatively more appealing. A few paintings were remarkable.

The progress made by KRISHNA SHANKAR in her 4th exhibition was appreciable. She has started evol-

ing a style yet much is expected of her to become a distinguished painter in her own rights.

I cannot but help admiring the courage and capacity of 24 year young SALIM DIWAN, still a student at



RAZA

J. J. School of Art, inviting severe criticism for his multi-phased exhibition. If he is able to maintain his basic honesty of painting then definitely his critics will see him emerging as a powerful painter of tomorrow. Of course, it pains one to point out that almost all the painters who keep on exhibiting their works do not take enough pains to paint. Sometimes it seems as if they paint just to make people faint before them. Perhaps many painters believe in shock therapy? Even then we do not deny them their right to sell their stuff. But should they paint only to sell? For then there will be no difference between the COMMERCIAL and FINE arts. Probably they forget that one has the immediate value and the other lasting one. Is it that they want only immediate gains?



BIHARI BARBHANA



SALIM DIWAN



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BHARAT that is India, had the unique privilege of organising the first Indian TRIENNALE (World Art), under the auspices of LALIT KALA AKADEMI in New Delhi, was inaugurated by the President Dr. Zakir Husain on 10th February 1968. The members of the International jury were DR. MULK RAJ ANAND, NORMAN REID, NASAJOSHI HOMMA, PRITHVISH NEOGY, OCTAVIO PAZ, A. F. JAKIMOWICZ AND R. VON LEYDON.

KIMURA KENTARO, Japanese Sculptor, won the gold plaque for the most outstanding exhibit in the first triennale of contemporary world art. The gold-medal winners in the Indian section were K. G. SUBRAMANYAM in Graphics, KRISHEN KHANNA and, TYEB MEHTA in Paintings. Congratulations. It goes without saying that India's first Triennale was not only a worth while attempt but a success of considerable dimension. Writes Rudy Von Leydon—"Many countries have honoured the first Indian effort with exhibits of high standard and careful selection, while India, as the host country, has risen to the occasion with a judiciously selected exhibit of about 100 works of fine quality and great variety which stand up extremely well in the international contest of the triennale." And the great painters RAMKUMAR and M. F. HUSAIN say—"We consider the Triennale an important land-mark in the history of contemporary Indian art and this may be the first step towards the recognition of Indian art in the perspective of the world art movement."



HAR KRISHEN

Art lovers in Bombay witnessed an interesting AUSTRALIAN ART EXHIBITION at COOMARSWAMY HALL containing thirty four paintings by 34 Australian painters. BOYD ARTHUR, BOYD DAVID, DAWS LAWRENCE, DRYSDALE, RUSSELL, NOLAN SIDNEY, PUGH CLIFTON and WILLIAMS FRED, seemed to be quite matured painters in their works.

GALLERY CHEMOULD presented a picture of contemporary paintings in the first week of February comprising the works of thirteen painters like HUSAIN, HEBBER, SABAWALA, LAXMAN SHRESHTHA, SATISH PANCHAL, GAUTAM WAGHELA, NAREN PANCHAL etc.



LALITA LAJMI

One person exhibition were held by RAM KEOTE at PUNDOLE ART GALLERY. By ARUNA PUROHIT. HAR KRISHENLAL, LALITA LAJMI at TAJ ART GALLERY. By PHIROZA LALVANI, LOKMANYA, NATVAR MISTRY, MANHAR MAKWANA at JEHAGIR ART GALLERY and by MANU RATHOD at ARTIST'S CENTRE. Paintings SAIL BOATS and CAT AND THE PROLICKING FISH by HAR KRISHEN LAL were remarkable. In his other landscape there was a feeling of sound. May be because he is basically a flutist! Two paintings THE DREAMER DREAMPT and one landscape by LALITA LAJMI were most artistic in her exhibition. Of course, LOKMANYA the cartoonist turned into a painter deserves our best compliments for his daring courage at his age of fifty years to exhibit his works not for sale but for the fun of sale. His paintings like WOMB OF



LOKAMANYA

TIME, WISH IT IS MINE and THE WILD AND THE YIELDING can hardly be forgotten by any connoisseur. Congratulations!

Two child art exhibitions were unique in their own manner. No doubt, Art Education has to play a definite role in our educational system, because creative work contributes much more to the development of mind. We sincerely compliment art teacher DINESH SHAIH of NEW ERA SCHOOL for having initiated the "CREATIVE ART EXHIBITION" of his tiny taughts ranging from 3 to 13 years. Miss. MARIWAL MALIKA C aged 13 years and a student of VIII standard deserves our congratulation for her opaque colour done with brush point tinted yellow Ochar papers. But the jumbled up display of these young creations was quite disturbing to the



NELLY SETHNA



aesthetic sense!

However, as far as aesthetic-craft-exhibition was concerned the mention of an exhibition of Hand Woven Carpets and floor coverings designed by NELLY H. SETHNA can never be ignored. Mrs. Sethna happens to be the Chief Textile Designer of the Bombay Dyeing and Manufacturing Co. Ltd., But she is a fine weaver herself. By her serenity one is reminded of LALLADED the great philosopher of fourteenth century born in KASHMIR, who being yogini, poetess and a leader of the religious humanism, used to span the thread as fine as the fibers of the lotus stalk on charkha. NELLY'S Craft Woven with the vision of an artist is very near to any aesthetic art. Hearty Congratulation to you Mrs. Nelly H. Sethna!

The exhibition of Photo collage by STELLA SNEAD, Ceramics exhibition by PRIMULA PANDIT, Collection of Antique works of art by GAZDAR and MASKS of INDIA by PRAVATI KUMAR were interesting and informative in their own manner.

Painter SURINDER K. BHARDWAJ of J & K State Institute of Music and Fine Arts, Jammu had his one-person exhibition at GALLERY VITEHOME, NEW DELHI in the 1st week of February.



## GLIMPSES OF ORIENTAL LORE—III Contd.

tious, that "Vir nungnan Satis Landandus", as he has been so justly styled by Dr. Stenzler in the preface to his recent beautiful edition of Raghuvansh: for do not hesitate to say that, without the excellent work of Mr. Colebrooke on the Sanskrit language and the most abstruse science of India—where he lived 30 years as a member of the administration, the knowledge so far knowledge so far complete of the language of these sciences and of the sciences themselves, might have been almost independently retarded in Europe. For only to speak of the essays on the philosophy of the Indians, Mr. Colebrooke had read all the numerous works on that philosophy he had succeeded in procuring and it is from the works that he has composed his memories-precious models of exposition and philosophical analysis in which the European scholar withdrawn himself of to allow us almost, constantly to converse with the Indian writers, which secures for these abridged expositions of the philosophical systems of India the highest amount of confidence and accuracy possible."

Nor did Colebrooke rest content with the mere exposition of wellknown systems such as the Sankhya, Nyaya, Vaisheshika, Mimamsa and Vedant systems. Thorough in his methods and systems of study, he was the first to give us an enlarged scale an account of the various minor sects of India. Between 1795 and 1801 he wrote three essays on the religious ceremonies of India. Colebrooke's, account of the minor sects, the Charvaks and Locayaticas, Maheswars and Pashupats, the Panchratras or Bhargavas led Oriental scholars to a new branch of research in the religious history of our country. Mr. Colebrooke was equally interested in the inscriptional history of India. Five of his articles in the miscellaneous essays, Vol II are devoted to the study and interpretation of inscriptions found in the rocks of South Bihar, Delhi and other places.

Both as president of the Asiatic Society of Bengal and Director of the Royal Asiatic Society which he helped to found in 1823, Colebrooke had always placed only one ideal before the members and that may be seen from the extract of a discourse which he made before a meeting of the Royal Asiatic Society in March 1823. Says Colebrooke: "To those countries of Asia in which civilisation may be justly con-

sidered to have had its origin or to attained its earliest growth, the rest of the civilized world owes a large debt of gratitude which it cannot but be solicitous to repay and England, as most advanced in refinement, is for that very cause the most beholden and by acquisition of dominion in the East is bound by a yet closer tie. As Englishmen we participate in the earnest wish that this duty may be fulfilled and that obligation requited and we share in the anxious desire of contributing to such a happy result; by prompting an interchange of benefits and returning in an improved state that which was received in a cruder form."

Henry Thomas Colebrooke retired from India in 1815 and finally settled near London that he might follow better his literary and scientific pursuits. He contributed frequently on scientific subjects to the quarterly Journal of Science and though getting old and worn out, maintained his intellectual vitality to the full. A man of strong memory, he had in his library a splendid collection of books and MSS; every one of which he had studied. This library which cost him £10,000 he subsequently presented to the East India Company deeming it more likely to be beneficial to Oriental Science than it would if it were to remain in the hands of an individual. Owing to constant reading, he became totally blind and died in 1836.

In the long list of those who have laboured for the cause of Sanskrit learning and Indian research, no name is held with greater veneration than that of Henry Thomas Colebrooke succeeding immediately to the dork done by that illustrious Orientalist Sir William Jones and Sir Charles Wilkins. Colebrooke, by his writings and discourses, had placed the Indian public as well as the Government under a deep debt of gratitude. He was the first to reveal to the European World India's ancient culture. Colebrooke has done greater services to our country as a cultural ambassador than the array of distinguished proconsuls who sat on the Viceregal Throne. Says Sir Marc Aurel Stein: "It was not until the year 1805 that Mr. Colebrooke secured in Calcutta an incomplete copy of Kalhan's work (Rajtaranginee) and even then twenty more years passed before his intention of giving an account of its contents was realised."